

**A COMPARATIVE STUDY OF REGISTER AND
ORIENTALIST THINKING IN HAFEZ'S SELECTED
TRANSLATED POEMS**

by

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KEY TO SYMBOLS OF TRANSLITERATION

Symbols of Persian Consonant Transliteration

Arab./Pers./ Urdu Letter	Roman Equivalent	Arab./Pers./ Urdu Letter	Roman Equivalent
ء	'	ش	sh
ا	a	ص	ṣ
ب	b	ض	ḍ
پ	p	ط	ṭ
ت	t	ظ	ẓ
ث	ṯ	ع	'
ث	th	غ	gh
ج	j	ف	f
چ	ch	ق	q
ح	ḥ	ك	k
خ	kh	گ	g
د	d	ل	l
ڈ	ḍ	م	m
ذ	dh	ن	n
ر	r	ه	h
ڑ	ṛ	و	w
ز	z	ی	y
ژ	zh	ة	h or t
س	s		

D... 1 .

Symbols of Persian Vowel Transliteration

Short Vowels	Long Vowels	Diphthongs
اَ a	آ or اِ ā	او aw
اُ u	او ū	ای ay
اِ i	ای ī	

LIST OF ABBREVIATIONS AND SYMBOLS

- [] Brackets were used by Clarke in his translations for supplying the reader with extra information about every item.
- ()ⁿ Parentheses with the same numbering in the original poem and its three translations highlights the parts which are equivalent.
- // The transliteration of each Persian item are transcribed between dashes.
- ST Source Text
- TT Target Text
- TQA Translation Quality Assessment

KAJIAN PERBANDINGAN LARAS BAHASA DAN PEMIKIRAN ORIENTALIS DALAM TERJEMAHAN PUISI HAFEZ TERPILIH

ABSTRAK

Tesis ini adalah satu kajian perbandingan laras bahasa dan pemikiran orientalis dalam puisi Hafez. Puisi Hafez terkenal dalam kalangan sasterawan kerana ciri kesusasteraannya yang terserlah. Tiga terjemahan yang dilakukan oleh Pazargadi, Clarke dan Bell untuk lapan puisi Hafez dipilih untuk analisis. Pilihan adalah atas andaian bahawa terjemahan Clarke dan Bell mungkin dipengaruhi oleh pemikiran orientalis memandangkan kedua-dua penterjemah ini boleh dikatakan orientalis kerana telah menetap di Timur dalam satu tempoh yang panjang. Pazargadi sebaliknya ialah sasterawan Islam Iran yang memperkenalkan Hafez sebagai penganut yang benar-benar mempercayai kewujudan Tuhan. Model *Revisited House* (model terkini atau model 'lihat-semula' House) digunakan bagi menganalisis puisi terpilih dan terjemahannya berdasarkan 'register' (laras), 'tenor' (nada), 'field' (bidang) dan 'mode' (mod atau bentuk). Bagi menentukan realisasi pemikiran orientalis, hasil kajian Anoushiravani dan Atashi digunakan. Subjek bagi kelapan-lapan puisi Hafez yang dipilih adalah *Libertin* dan ia dianalisis berdasarkan tafsiran Khorramshahi. Terdapat tiga fasa dalam kajian terkini. Fasa pertama yang dibentangkan dalam Bab 4 menganalisis *tenor* yang merangkumi pendirian penterjemah dari segi masa, kawasan, kedudukan sosial dan juga emosi atau peribadi afektif. Tiada persamaan didapati kecuali bagi terjemahan Clarke dan Bell yang mempunyai persamaan dalam faktor perwatakan- penulis (*author-character*). Dalam fasa kedua (bab lima), subjek dan kandungan teks asal dan terjemahan dianalisis. Untuk tujuan ini, profail teks disediakan bagi setiap puisi asal dan terjemahannya. Ciri yang difokuskan untuk persediaan profail sedemikian adalah ciri yang telah

disenaraikan oleh Khorramshahi bagi setiap puisi. Persamaan antara terjemahan dan tafsiran Khorramshahi menunjukkan tahap kesesuaian antara teks asal dengan setiap terjemahan. Terjemahan Clarke kelihatan paling tepat dengan teks asal berbanding terjemahan Pazargadi dan Bell yang mempunyai tahap kesesuaian holistik yang sama. Walaubagaimanapun, terjemahan Pazargadi dan Bell berbeza jika dibandingkan berdasarkan butiran berbeza yang membentuk kandungannya. Akhir sekali, dalam fasa ketiga kajian, ketiga-tiga terjemahan dianalisis bagi menentukan realisasi pemikiran orientalis dalam setiap terjemahan. Terjemahan Bell terbukti mengandungi unsur orientalis manakala terjemahan Clarke hampir tidak menampakkan pengaruh fenomena tersebut; terjemahan Pazargadi tidak terpengaruh langsung dengan pemikiran orientalis. Dapatan ini mematahkan mitos bahawa sasterawan Barat yang dikatakan suka memanipulasi teks oriental untuk memastikan ia diterima oleh pembaca barat dengan menggunakan strategi seperti melabelkan atau berpandukan stereotaip Timur, menguatkan ciri penceritaan atau awang-gemawang atau memfokuskan empirisisme sebagai bertentangan mistisisme.

A COMPARATIVE STUDY OF REGISTER AND ORIENTALIST THINKING IN HAFEZ'S SELECTED TRANSLATED POEMS

ABSTRACT

The present thesis embodies a comparative study of register and orientalist thinking in Hafez's translated poems. Hafez's poems appeal to many scholars because of their outstanding literary features. Three different translations done namely by Pazargadi, Clarke, and Bell of eight Hafez's poems were selected for analysis. The selection was on the assumption that Clarke's and Bell's translations could be affected by orientalist thinking since both translators could be termed orientalists for having lived in the east for many years. Pazargadi, on the other hand, is a Muslim Iranian scholar who introduces Hafez as a real believer in God. House's Revisited model was benefitted in order to analyze eight selected poems and their three translations on the basis of their register, field, tenor and mode. To determine the orientalist thinking realizations Anoushiravani's and Atashi's findings were used. The subject of the poems was *Libertine* whose content were analyzed on the basis of Khorramshahi's interpretations of Hafez's poems. This study had three phases. The first phase, embodied in chapter four, analyzed the tenor which encompasses the author's temporal, geographical, social provenance as well as his emotional or affective stance. Here, no compatibility was observed except for the translations of Clarke and Bell whose author-character factor is somehow similar. In the second phase (chapter five), the subject and the content of the original text and their translations were analyzed. For this purpose, the text profiles were prepared for each original poem and the translations. The features focused for preparing such profiles were the features Khorramshahi had listed for every poem. The comparison between the translations and Khorramshahi's interpretations have shown the level of

matchedness between the original text and every translation. Clarke's translation seemed most matched with the original text compared to Pazargadi's, and Bell's translations whose holistic level of matchedness was the same. However, Pazargadi's and Bell's translations differed when they were compared on the basis of different items which form their content. And finally, in the third phase, all three translations were analyzed to determine the realizations of orientalist thinking in each. Bell's translation was found to include different evidences of the orientalist translation while Clarke's translation was almost free of such phenomenon; Pazargadi's translation was totally free of orientalist thinking. This finding broke the existing myths about Western scholars who have been said to manipulate oriental texts to make them acceptable to Western readers by applying strategies such as stereotyping the East, concretization of the ethereal, or focusing of the empiricism versus mysticism.

CHAPTER 1

INTRODUCTION

1.1 Overview

According to Ketkar (2005), finding equivalents for words, structures or concepts are always problematic in translating literary text; figurative meaning, genre, style, historical aspects, and culture-specific items and values are important as well (p.1). Ketkar (2005) asserts that in the case of translating the literary texts the decisions made by the translators are of great importance; for example, whether to preserve the stylistic features of the Source Text (ST).

Poetry translation is a kind of literary translation in which the translator's responsibility is not only to convey the message, but also to transfer the feeling and the emotion of the author. Because of that in most cases, literary translation cannot be accomplished perfectly unless the translator benefits from the available interpretations of the text or has his or her own commentary about the text. Jackson, (2003 as cited in Dastjerdi, 2004) believes that literary translation is a specific type of translation and in many aspects it differs from other translation practices. For example, unlike the informative texts, to a great limit the intention and the feeling of the text should be interpreted before being translated; and maybe for this reason, Charents, (2008 cited in Hovhannisyan, 2012) expresses that in the translation of poetry, the first concept which crosses the mind is the translatability of the poem, since some people like Frost believes that poetry is an art and the poet is an artist carrying subtle and delicate feelings in mind

and soul, with a great deal of temptation and desire to be expressed. The more delicate the feelings, the greater the desire to express them. Sometimes understanding a piece of poem can be as demanding as understanding an abstract painting of a painter. Now, imagine that how overwhelming it would be for a translator to be faithful. However, the existence of a large number of successful translations of different poems all over the world questions the thorough validity of such ideas. For example, Newmark (1988) claims that every text is translatable and the translator should try to accomplish the translation process by applying the most appropriate approach.

On the other hand, the fact that some major parts of every poem can get lost through translation is something that no one can deny. In writing a poem, the poet must not only have a way with words, but he or she should arrange the words the way in which it sounds as rhythmic as possible. The aesthetic factor is an important component of every poem; words cannot follow or precede each other only for the sake of making sense and producing a piece of meaningful writing rather they should perfectly be settled in order to appear as sound and pleasant as possible to the readers' ears and hearts.

Although considering the feelings and finding a way to express them as agreeably as possible is only one side of the coin, when we get involved in the fascinating world of poetry, it does not take long to notice that only some allotments of this world can be categorized under the label of "the lasting masterpieces". They belong to the giant poets from different cultures and nationalities. These poets share some characteristics which make them distinguishable among all other poets. For example, they are not poets who are concerned with only the temporary feelings of mankind. Since they are dealing deeply with issues relating to life, almost every person with every level of literacy is able to find a way to connect these issues to his or her everyday life.

They have a very deep perspicacity toward the world and everything inside it and they all are interested in the culture, ideology and history of their community during their era.

According to Salmani and Khorsand (2014, p. 33), among all different approaches for evaluating the quality of the translation, “only a few academic and systematic studies have been carried out in the quality assessment of the translation of literary texts by applying different translation theories. Furthermore, it is necessary for the translators to be conscious of the distinctive dimensions of the translation of literary texts including “socio-cultural”, “sociolinguistics” and “ideational” dimensions of the source text (ST) and theoretical frameworks; therefore, rendering the above-mentioned aspects of literary texts would be problematic for translators who are unaware of the importance of such aspects.

In the current study, House’s Revisited Model (1997) for translation quality assessment has been applied. In this model, the analysis of the qualitative data is done at the level of register. Register analysis itself has three levels; (1) field which is about the subject matter and social action, (2) tenor which is the participant relationship, and (3) mode which is about the medium and participation. On the basis of this model, register and genre together constitute the individual textual function. For highlighting the role of the translator’s province on the quality of the translation the selected translations are by the Eastern and the Western translators which are analyzed on the basis of Anushirvani and Atashi’s (2012) findings from their approach toward describing the role of Orientalism on translation of Hafez’s poems.

1.2 Statement of the Problem

In this section the reasons and the purposes of the study will be explained. This study tries to analyze the selected poems of Hafez and their three different translations in

terms of their register. In addition, the study tries to analyze these selected poems in order to find out the realizations of the orientalist thinking in the translations. Orientalist thinking is of great importance since the selected poems are oriental literary texts which can be exposed to orientalist translation.

Hafez is one of the greatest Iranian poets whose poems were translated into many languages. In the previous studies such as Kazem Youssefi (2009) the concentration of the study was only on translation of metaphors in Hafez's poems. There are some studies which have only analyzed one poem of Hafez and its translation considering the Orientalism; such as, Anushairavani and Atashi (2012). Here, the researcher wants to clarify that the term Oriental in this research refers to the concept first used by Edward Said in his book *Orientalism*. In Said's book, the word Oriental is used in order to refer to anything belonging to the countries located in the middle-east. Therefore, when we are talking about Oriental texts, in fact, we are talking about texts whose authors are from the middle-east. Later in Chapter two, the concept of Orientalism, first proposed by Edward Said, will be explained fully. Westerners believe that the east should be governed by the West since the eastern people are not capable of governing themselves and as a result they believe that the east and anything in it should be defined and modified by the westerners in order to be accepted by the West. For this reason, the oriental literary texts can be of great importance for conducting such qualitative research especially when they are translated by Western scholars. On the other hand, making a comparison between the source text, and its Western and Eastern translations can provide us with great body of information about the role of the ideology in translating oriental literary texts.

Among all the Oriental literary texts, the masterpieces of Iranian poets are of great importance and several Orientalists have translated them. Hafez's poetry because of its outstanding features appeals to many literary scholars because of its outstanding features; therefore, his poems have been translated into several languages including English. Although the qualitative assessment of translations is a subjective rather than an objective study, House's revisited model (1997) tries to make this approach as objective as possible. In this model, the analysis procedure is categorized into two levels; "register" and "language/text" analysis. In the case of register which is based on Hallidayan model of language and discourse, the register categories are field, tenor, and mode. The language/text analysis is based on the analysis of the source text along with the translation texts at the level of word, clause, sentence, and paragraph. On the other hand, the dichotomy of overt-covert translation is used for comparing the three different translations of Hafez's poems done by the Eastern and Western translators.

The purpose of this study is to analyze the selected poems of Hafez as the source text (ST) and three different translations of these poems by Eastern and Western translators and compare them based on House's (1997) revisited discourse-based Translation Quality Assessment model and find out the embedded overtly/covertly erroneous errors. In addition, it will try to find out the realizations of orientalist thinking in the translated poems of Hafez.

1.3 Research Objectives

The research objectives of the current study can be summarized as follows:

- 1- To find out the mismatches between Hafez's selected poems and their translation done by Pazargadi in terms of their register (field, tenor, mode).

- 2- To find out the mismatches between Hafez's selected poems and their translation done by Clarke in terms of their register (field, tenor, mode).
- 3- To find out the mismatches between Hafez's selected poems and their translation done by Bell in terms of their register (field, tenor, mode).
- 4- To find out the similarity between Pazargadi's, Clarke's, and Bell's translations of Hafez's selected poems in terms of their register (field, tenor, mode).
- 5- To find out the realizations of orientalist thinking in translating Hafez's selected poems done by Pazargadi, Clarke, and Bell.

1.4 Research Questions

The research questions which the present study will try to answer can be listed as follows:

- 1- What are the mismatches between Hafez's selected poems and their translations by Pazargadi in terms of their register (field, tenor, mode)?
- 2- What are the mismatches between Hafez's selected poems and their translations by Clarke in terms of their register (field, tenor, mode)?
- 3- What are the mismatches between Hafez's selected poems and their translations by Bell in terms of their register (field, tenor, mode)?
- 4- How similar are Pazargadi's, Clarke's, and Bell's translations of Hafez's selected poems in terms of their register (field, tenor, mode)?
- 5- What are the realizations of orientalist thinking in translating Hafez's selected poems done by Pazargadi, Clarke, and Bell?

1.5 Limitations and Delimitations

In different research areas, to some extent, researchers have to give up their ambitions for the sake of ensuring reliable, realistic, and valid data. This challenge, to the researcher, occurs almost right from the beginning of the study; for example, in choosing a topic, in the literature review and later, in collecting data. Practicality of the study is a major point which relates to the availability of the required sources, the knowledge of the researcher, and the necessary facilities. Accordingly, research has got to be limited to a certain extent. For the present research, the limitations are clarified below:

- 1- Hafez has 500 poems. Analysis of all poems would be too ambitious, if not impossible for one researcher, thus the researcher had to concentrate only on eight poems of Hafez since the data analyzing procedure of the current study is too extensive.
- 2- Hafez's poems have been translated into several languages; however, in the current study, only three English translations have been selected.
- 3- Different literary scholars have totally different perspectives toward Hafez's poems. During the present study, the data analysis was based on two existing interpretations of Hafez's poems by Khorramshahi (2010), and Este'lami (2004).
- 4- Among all the delicate features of Hafez's poems, the researcher had to focus on the key terms and the major characters in Hafez's poems and their relationship.

- 5- For analyzing the role of translator's ideology and province on the translation process of literary oriental texts, one translation by the Eastern and two translations by the Western translators have been chosen. The justifications for choosing each of these translations are provided in Chapter 3, in Data Selection section.
- 6- The source text is a literary text and Newmark believes that the function of the literary text is expressive whose core is the author. Therefore, in the case of such texts, especially when the author is not available we should rely on the existing interpretations of these texts. From all the existing interpretations of Hafez's poem the researcher has chosen only two of them: Este'lami, and Khorramshahi. The justifications for this selection are provided in Chapter 3, in the section of Data Selection.

1.6 Definition of Key Terms

Below is a list of definitions of key terms which will guide this study. Elaboration of these definitions will be given as and when needed for further clarification in the body of this thesis.

Register: Register is “an intimate relationship of text to context” and as “functional language variation” refers to what the context-of-situation requires as “appropriate linguistic realizations in a text (House, 1997, p. 105). In other words, register captures “the connections between a text and its immediate context”, and is related to “a type of text, defined by its linguistic features” (2009, p.35) with the Hallidayan categories including “field, tenor, and mode” (p. 50).

Field: Field refers to the “nature of the social action that is taking place”, it captures what is going on, that is the field of activity, the topic, the content of the text or its “subject matter (House, 1997, p.108).

Tenor: Tenor refers to who is taking part, to the nature of the participants, the addresser (the author) and his/her addressees, and the relationship between them in terms of social power and social distance or familiarity, as well as, “degree of emotional charge” in the relationship between addresser and addressee(s) (Haliday, 1978, p. 33). Included here are the addresser’s temporal, geographical, social provenance as well as his intellectual, emotional or affective stance (his/her personal viewpoint) with regard to the content he is portraying and the communicative task he/she engaged in” (House, 1997, p. 109).

Mode: Mode refers to both the channel of communication, the medium – “spoken or written” (simple: written to be read or complex: e.g., written to be spoken as if not written), and the degree to which potential or real participation is allowed for between the interlocutors (House, 1997, pp. 108-109).

Libertine: The subject matters of some of the Hafez’s poems are political and social. In these poems, Hafez is fighting against hypocrisy. Such poems are called “Libertine” poems (Este’lami, 2004, p.67)

Orientalism: Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial

administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny, and so on. This Orientalism can accommodate Aeschylus, say, and Victor Hugo, Dante and Karl Marx (Said, 1977, pp. 20-21).

1.7 Organization of Thesis

This study will be organized in a thesis with the following chapters:

Chapter One: Introduction:

The first part of this chapter will provide a brief information about the topic of the thesis. It will start by defining the literary translation and mentioning the differences between literary translation and the other translational methods. House's Revisited TQA will be discussed briefly and the next step is introducing Hafez and his poems. In the Statement of the Problem section, the purpose of the study will be elaborated. Statement of problem, research objectives, research questions, research significance, and the limitations of the study constitute the following sections of the introduction.

Chapter Two: Review of the Related Literature:

The initial part of this section introduces literary translation, literary discourse and translation. Poetry translation is another part of the Literature review since as a literary translation it differs from other translations in many aspects. House's revisited model will be elaborated on. Field, tenor, and mode will be explained in detail. The previous studies will be mentioned. Hatim and Mason's approach will be explained briefly. Afterwards, Orientalism, Orientalist translation and critiques about the

Orientalism will constitute the following sections of this part. The information about Hafez, his poetry, his biography and the same information about the other authors (translators and the interpreters) will be discussed in Chapter 4 since such information is crucial for analyzing the tenor. As the closure of this chapter the Theoretical Framework of the study will be discussed.

Chapter Three: Methodology:

This Chapter will mainly deal with explaining two crucial steps for accomplishing the current study; selecting three appropriate translations of Hafez poems and selecting eight poems of Hafez's poems which have been translated by all the selected translators. The researcher has benefitted from appropriate interpretations of Hafez's poems by two major literary scholars in the field of Hafez's poetry; Khorramshahi and Este'lami in her study. The next step is applying House's revisited model (1997) by recognizing the different levels of register; field, tenor, and mode. Finding out the differences between the translations by the Eastern and the Western ones is another phase of this study.

Chapter Four: The Authors' Profiles for Analyzing the Tenor:

This chapter is in fact, a part of data analyses which has been separated from Data Analysis chapter with a view to be more organized and more focused on the issue. In this chapter a profile will be prepared for each author; Hafez and three translators (Pazargadi, Clarke, and Bell). These profiles include information about every author which is needed in order to analyze the tenor. These pieces of information include: author's temporal, geographical, social provenance, author's personal (emotional and intellectual) stance, and social role relationship

Chapter Five: Analyzing the Field and Mode:

On the basis of House's revisited model (1997), first the source text is to be analyzed from register point of view. The same procedure should be applied on the selected translation and the next step is making a comparison between the features of the source text and three different translations of it.

The qualitative data of the translated texts can be compared and this will yield interesting results considering the role of the translator's province on the translation.

Chapter Six: Finding the Realizations of Orientalist Thinking in Translated Poems:

By benefitting from the findings of Anoushiravani and Atashi, all three different translations of the selected poems will be analyzed in order to find out the realizations of orientalist thinking in these translated poems.

Chapter Seven: Conclusion and suggestions for further studies:

The findings will be summoned up and a possible pattern of translation in every target text will be resulted. As the last section, the reader would be provided with more suggestions for further studies.

CHAPTER 2

REVIEW OF THE RELATED LITERATURE

2.1 Literary Text

Literary and non-literary texts differ from each other considering the genre or text types. They also can be distinguished from each other in the case of characteristics of the vocabulary, style of the writing which are specifically, related to the function of the text and they are conventional in nature (Alcaraz and Hughes, 2002, p. 101).

Text is initially an organized piece of writing which is larger than a sentence consisting of a string of structurally and semantically linked terms. de Beaugrande and Dressler (as cited in Alcaraz and Hughes, 2002, p. 10) interpret text as a “communicative occurrence” which must meet certain standards/criteria of textuality, these being: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality. Lack of any of these standards makes the text communicatively damaged.

A text is a confined and/or functionally arranged, coherent or linguistically figurative whole which has been structured with a specific communicative purpose (Göpferich, 2006, p. 62).

According to Culler, (1997, p. 36) literature is a chronicled and imaginative classification with its social and political usage. Nowadays, definitions of literature move toward the functional and casual rather than formal or philosophical, as illustrated by Eagleton (2008, p. 9) who argues in his influential textbook *Literary Theory* that

literature is best defined as “a highly valued kind of writing”. People usually enjoy reading literary works rather than non-literary texts since in the case of literary works the reader deals with an artistic and entertaining piece of writing. As long as reading the literary text, the recipients understand the world view and the experiences of the author and may start to reexamine their own attitude toward the world (Hermans, 2007, p. 82).

The use of poetic devices such as metaphors, similes, personification turns the language of literature into a specially-designed language and this is one of the major differences between the language of literary and non-literary text.

2.2 Literary Translation

Traditionally, literary translation includes translation of poetry, translation of prose (fiction) and translation of drama, as three major types of literary texts. In the translation of poetry, conveying the same emotional effect on the TT recipient is necessary while in drama the relation between text and performance is focused (Hrehovcik, 2006, pp. 53-55).

Professor Rainer Schulte (n.d.), the Co-Founder of American Literary Translators Association states that:

“Literary translation bridges the delicate emotional connections between cultures and languages and furthers the understanding of human beings across national borders. In the act of literary translation, the soul of another culture becomes transparent, and the translator recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language.”

Cluysenaar’s (as cited in Bassnett 2002a, p. 66) emphatic descriptions about literary translation simply come from a structuralist approach to literary texts that

suppose the text as a set of connected systems, functioning within a set of other systems.

As Robert Scholes (as cited in Bassnett, 2002a, p. 68) puts it:

“Every literary unit from the individual sentence to the whole order of words can be seen in relation to the concept of system. In particular, we can look at individual works, literary genres, and the whole of literature as related systems, and at literature as a system within the larger system of human culture”.

The failure of many translators to understand that a literary text is made up of a complex set of systems existing in a dialectical relationship with other sets outside its boundaries has often led them to focus on particular aspects of a text at the expense of others. Studying the average reader, Lotman (1970, 1972 cited in Bassnett, p. 77) determines four essential positions of the addressee:

(1) Where the reader focuses on the content as matter, i.e. picks out the prose argument or poetic paraphrase. (2) Where the reader grasps the complexity of the structure of a work and the way in which the various levels interact. (3) Where the reader deliberately extrapolates one level of the work for a specific purpose. (4) Where the reader discovers elements not basic to the genesis of the text and uses the text for his own purposes.

2.2.1 Poetry Translation

Poetry translation differs in nature from all other types of translations. Poetry is an art and because of that the process of translating a poem is in fact the process of reproducing or recreating a piece of art. Therefore, as mentioned by Charents, 2008 (cited in Hovhannisyanyan, 2012, p. 5) “the poem must be translated by a poet.” However, getting familiar with possible problems in translating poetry can help the translator to be

cautious about the issues which can help him/her in order to generate a good translation of a piece of poem. Hariyanto (2003) suggests a list for the possible problems a translator may encounter with during the process of poetry translation.

The first problem mentioned by Hariyanto (2003, p. 2) is the linguistic problems which he categorizes into two groups. By collocation he means a group of words which normally come together; he categorizes the collocations into syntagmatic or horizontal and pragmatic or vertical groups. The second issue concerning the linguistic problems in poetry translation relates to the ambiguous (nonstandard) syntactic structures which is common in poetry due to the expressive function of the poetry. To present the closest translation the translator should find the underlying structure and then the mostly matched structure in TL can be built.

The other problem mentioned by Hariyanto (2003, pp. 3-4) is the literary or aesthetic problems. Preserving the delicacy and gentleness of the poem is an important issue in translation as mentioned by Newmark (1981), the aesthetic value of a poem relies on the poetic structure, metaphor, and sound. In poetry the sentential or grammar of a language can be violated for the sake of aesthetic factor and the original poetic structure should be maintained as much as possible. The other aesthetic factor deals with the metaphorical expressions. The last factor concerning the aesthetic factor in poetry translation is sound. Ideally, it can be said that maintaining the rhyme in the translation of the poetry is so important and the translator should do his/her best to preserve it; however, Newmark (1981; 1988) declares that when the translator has to make a decision on sacrificing the structure, metaphor, and sound factors, he/she should

sacrifice the sound since the other factors are more important for conveying the real intention of the poem.

The last problem in poetry translation proposed by Hariyanto (2003) is the socio-cultural problems. "The socio-cultural problems exist in the phrases, clauses, or sentences containing word(s) related to the four major cultural categories, namely: ideas, behavior, product, and ecology." (Said, 1994, p. 39)

2.3 House's Revisited Model

The revision of the model (1997), emerging 20 years after the original one (1977, 1981), concerns the categories for analysis register analysis, in particular those originally used for "register analysis, the distinction between overt and covert those originally including the cultural filter now substantiated by empirical research", as well as a re-consideration of the whole notion evaluation" (House, 1997, p. 101).

Regarding the reasons of revising the model, House (p. 103) stresses that model is and has to be applicable to literary texts indeed the tensions that arose in the process of revising the model between covert and overt translations and the issue of "cultural filtering and cultural are distinctly relevant with regard to the "translation of works of aesthetic and literary value".

2.3.1 Reconsidering the Categories for Analysis

In this section, the framework for the analytic categories will be reviewed, and, specifically clarify the relationship between textual function, linguistic characteristics and social use of a text introducing the category genre.

2.3.2 Register Categories

Based on the Hallidayan model of language and discourse, the register categories field, tenor and mode are explained and/or sub-differentiated in the following manner, as House (pp. 108-109) illuminates as follows:

2.3.2(a) Field

Field refers to the nature of the social action that is taking it captures what is going on, that is, the field of activity, the topic, the content of the text or its subject matter.

2.3.2(b) Tenor

Tenor refers to who is taking part, to the nature of the participants, the addresser refers to who and the relationship between them in terms of social power and social distance, as well as the "degree of emotional charge in the relationship between addresser and addressee(s) (Halliday, 1978, p. 33). Included here are the addresser's temporal, geographical, social provenance as well as his intellectual emotional or affective stance (his personal viewpoint) vis-a-vis the content is portraying and the communicative task he is engaged in. The category of subjectivity, personal affect, stance and the role of affect in meaning making is also taken more seriously into account. The subdivisions of the dimension Social Attitude have been simplified in a tripartite division into formal consultative-informal

2.3.2(c) Mode

Mode refers to both the channel- spoken or written which can be simple, e.g. written to be read or complex, e.g., written to be spoken as if not written), and the degree to which potential or real participation is allowed for between the interlocutors. Participation can also be simple, that is, a monologue with no addressee participation

"built into the text" or complex with various addressee involving mechanisms characterizing the text. In taking account of the differences in texts between the spoken and the written medium when appropriate, the empirically established (corpus-based) oral-literate dimensions-dimensions along linguistic choices may reflect medium- are taken into considerations. These parameters are as follows:

- (1) Involved versus Informational Text Production
- (2) Explicit versus Situation-Dependent Reference
- (3) Abstract versus Non-Abstract Presentation of Information.

2.4 Previous Studies Applying House's Model

Yamini and Abdi (2010) have applied House's Revisited Model on William Shakespeare's "Macbeth" and its Persian Translation by Ala'uddin Pazargadi. There are different Translation Quality Assessment (TQA) models, each introducing new ideas and novel ways to assess the quality of a translated work. These models, however, approach this task differently based on that theoretical frameworks to assess a translated work integratively, discretely, or a mix of them. House's TQA Model seems to be a promising one to assess literary translation. Having reviewed the alternative TQA models, this study aimed at detailed investigation of House's Translation Quality Assessment Model and its potential power to predict the errors in Persian translations of literary works. Ala'uddin Pazargadi's Persian translation of William Shakespeare's Macbeth on the basis of House's Translation Quality Assessment Model was carried out. Having introduced the model, definitions, and different stages of the assessment process, the researcher randomly selected some samples of Source Text and Target Text and analyzed them using House's Model. First, the errors were identified, classified and the frequency of their occurrences was computed to see whether a statistically significant

difference can be found. Chi-Square (χ^2) statistical procedure was employed to compute differences between observed and expected frequencies of the errors which were categorized into “covertly erroneous errors” and “overtly erroneous errors”. Overtly erroneous errors were further categorized into five categories: 1) Not Translated; 2) Slight Change in Meaning; 3) Significant Change in Meaning; 4) Distortion of Meaning; and 5) Breach of the Target Language System. The results of the Chi-Square (χ^2) statistical procedure indicated a statistically significant difference between the two kinds of errors and among the five types of overtly erroneous errors. Therefore, this particular piece of translation did not comply with the hypothesis “a literary work, according to House’s Model, has to be translated overtly and any deviation of it will be considered as an error”. This translation can be considered as a covert kind of translation rather than an overt one. It should be noted that the results do not blemish this model in any ways; rather, these results show the strength of this particular yet parsimonious TQA model. The findings of the study can be applied to Translation Studies, teaching, and doing literary translation. Professors and instructors in the field can take advantage of this Translation Quality Assessment Model to assess literary translations.

In 2014, Shakernia benefitted from House’s Model for assessing the quality of the translation of a short story. House model on comparative ST-TT analysis is leading to the assessment of the quality of the translation, highlighting mismatches or errors. This analysis is through lexical, syntactic and textual means. Her analysis also refers to what information is being conveyed and what the relationship is between sender and receiver. On the process of comparison ST to TT, errors are produced and categorized according to genre and to the situational dimensions of register and genre. These

dimensional errors are referred to as covertly erroneous errors. Also, there are overtly erroneous errors which are denotative mismatches or target system errors. Then the translation can be categorized into one of two types: over translation or covert translation. Through the analysis of the translation and the source text, it is possible to determine whether the text is translated covertly or overtly and the translator made the right decision in choosing the type of translation in his rendering. This paper tends to apply her model on a short story named *The Grapes of Wrath* by John Stein Beck. It is translated by Mohammad Sadegh Shariati. This paper applies House's model on this short story to find out whether the translated works is translated covertly or overtly.

In 2013, Thuy has used House's functional-pragmatic model of translation assessment and implications for evaluating English-Vietnamese translation quality. Translation quality assessment is not an undisputed issue in translation studies. The main problem seems to reside in how to assess the quality or what measures should be used to evaluate the translation. The measures used will be different, depending on the purpose of the assessment and on the theoretical framework applied to assessing the translation quality. This paper first discusses different models of translation quality assessment (TQA). Secondly, it describes House's functional-pragmatic TQA model in details and applications of House's model combined with quantitative methods in evaluating English- German translations. Thirdly, it draws out some implications for research into assessing English-Vietnamese translations.

Zequan (2003) in his paper entitled "Register Analysis as a Tool for Translation Quality Assessment" has not worked on a specific text and its translation. He asserts that register or context of situation as it is formally termed, "is the set of meanings, the configuration of semantic patterns, that are typically drawn upon under the specific

conditions, along with the words and structures that are used in the realization of these meanings" (Halliday, 1978:23). It is concerned with the variables of field, tenor, and mode, and is a useful abstraction which relates variations of language use to variations of social context. Therefore, register analysis of linguistic texts, which enables us to uncover how language is maneuvered to make meaning, has received popular application in (critical) discourse analysis and (foreign) language teaching pedagogy.

Regrettably, however, register analysis has been paid little attention to by the vast translation scholarship in and outside China up to the 1990s. The western, or English-language, translation scholarship has long been debating upon the criterion of "equivalence" and the illusory measures of it. In view of this scenario, this paper proposes and argues for the application of register analysis, especially that of the Australian/Hallidayan tradition, for textual analysis of parallel texts in question for the purpose of translation quality assessment. This paper provides this argument, based, first, upon an introduction of register theory *per se*, and second, upon the relevance and applications of register analysis to translation studies.

As the equivalence criterion, "a concept that has probably cost the lives of more trees than any other in translation studies" (Fawcett, 1997:53), lives on, the concept of equivalence develops from a mere translation typologising standard to a rank- and meaning-classifying criterion. While earlier works on equivalence, like that of Nida's (1966), focus on macro mappings between the ST and TT and divide translations rigidly into two broad types, recent theorists who maintain that translation is predicated upon some kind of equivalence narrow down the level of equivalence to the more tangible aspects of rank, i.e. word, sentence/clause, and text. The rise of this trend can mainly be attributed to the general realization among translation theorists of the nature of

translation as "a textual thing" (House, 1981 p. 65). Thus, to study texts entails looking into the social context within which texts are embedded. Such a study "provides evidence of ongoing processes, such as the relationship between social change and communicative or linguistic change, the construction of social identities, or the (re)construction of knowledge and ideology" (Schäffner, 1996, p.1). Ideology, with its various definitions, is here considered as "basic systems of fundamental social cognitions and organizing the attitudes and other social representations shared by members of groups" (van Dijk, 1997, p. 243). As "a more abstract contextual dimension" of the systemic approach, ideology denotes "the positions of power, the political biases and assumptions that all social interactors bring with them to their texts" (Eggins and Martin, 1997, p. 237). Hence, all texts embody certain ideological perspectives which have functional motivations: "they tell us something about the interests of the text-producers" (ibid.). Whereas "there is widespread agreement that language and language use, i.e. discourse and/or social interaction, are of major relevance to the study of ideologies," "it has been stressed that ideologies find their clearest expression in language, and at different levels" ranging from the lexical-semantic level to the grammatical-syntactic level (Schäffner, 1996, pp. 3-4). It is in this vein that register is envisaged as an ideologically particular, situation-specific meaning potential. After all, the codification of meaning appropriate to a situation is ultimately a function of the ideological formation.

Translation, which is recognized as an ideology-laden rather than a neutral or ideology-free activity (Hatim and Mason, 1997, p. 145), consists of "the ideology of translating" and "the translation of ideology" (ibid. p. 143). These are two inter- and intra-related issues. While the extent of the translator's mediation affects (the fidelity of)

his translation, the intention or function of the text to be translated impinges on the degree of his integrity as a translator. While Bassnett and Lefevere (1990) offer evidence of ideology at work in literary translating, both Barnard (1999) and Chang (1998) show the consequences of translator's "ideological filter" in operation in translations of a political nature.

2.5 Hatim and Mason: The Levels of Context and Discourse

Ideology plays an important role in our life. Translation and language are always sites of ideological encounters. Translation is represented through a dominant ideology of any society. If translation theories and ideology put under scrutiny, evidences regarding the influence of cultural conflicts will be found in them. This paper is firstly aimed at investigating the analytical framework proposed by Hatim & Mason (1990, 1991, and 1997) to study and analyze the issues of Genre, discourse and text; and then for the purpose of studying the issue of ideology and its angles in translations.

In today's world, translation is deemed as one of the most critical jobs. Translation binds the whole globe together through sharing information and improving communication since there has always been a constant demand and an unprecedented need for translation to transfer ideas from one language to another. Translation is a targeted and oriented activity which is done based on needs, beliefs and perceptions of one's society and the target culture. For centuries, translation has been carried out based on the stylistic criteria or methods used in translation, i.e. free or literal. The debate on the translation method has to do with the dichotomy between the literal translation, and free translation (Melis & Albir, 2001). Moreover, there has been other terms which put translation in a binary division including "dynamic equivalence vs. formal equivalence", "communicative vs. semantic" and so forth. Hatim & Mason (1997), however, believe