

Strategies of Transferring Hypothetical Mood in Translation of Hafiz's poems

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Abstract

The present study was conducted to determine the strategies of transferring hypothetical mood in two English translations of Hafiz's poems and also distinguish different kinds of shifts applied by native and non-native translators according to Catford's model. In order to find verses for 50 categories containing hypothetical mood items, 495 ghazals of Hafiz's Divan were processed. From 1 to 200 verses were found for each category. 1 to 3 samples were taken from verses of each category, randomly. Thus 114 verses and their 2 translations were analyzed. The results of the analysis of the data obtained from the corpus demonstrated that in transferring hypothetical mood, unbounded, full and total translation strategies were the most frequent types of strategies. Moreover rank shifts and class shifts were the most frequent types of shifts used by both native and non-native translators. It was concluded that both Pazargadi and Clarke were reader-oriented in their endeavor to transfer hypothetical mood and they also tended to move from literalness toward being free in translating hypothetical mood.

Key terms: Hypothetical mood, Shifts, Equivalence, Translation strategy.

Introduction

Translating is an operation performed on languages. The operation is based on a systematic comparison of two linguistic systems and the function they each perform. (Catford 1965) What can be inferred about theories originated from structural and functional linguistic approaches to translation is that the translation is a challenging task which demands a translator who is not only aware of linguistics but also careful about the nature of both source and target cultures to transfer all elements of a text. Translation is not just a process of transferring a message from a source to a target language, but a process in which the translator has to take into account all linguistic and non-linguistic elements of source and target languages.

Moreover, translation of literary texts makes demands on a translator who attempts to transfer the cultural nuances, literary devices, hypothetical moods, idioms, and the like which constitute the merits of any literary work. Translating poetry is more problematic than other kinds of literary works since a poem contains the best words in the best order so the choice of words and their order are essential elements. Connolly (2001:170) claims that "the translation of poetry is generally held to be the most difficult, demanding, and possibly rewarding form of translation".

Some experts believe that translation of poetry is impossible and others reject the idea. Newmark (1988:70) believes "the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem", then he suggests literal translation is a good solution to overcome lots of divergences in a translation of poetry. To create a new poem, the translator should apply some shifts or even keep the source text form depending on the target text reader or the source text purpose. Holmes (1970 as cited in Venuti 2004) believes that a poem like any other text has many interpretations and many possible translations. Nida (1964 as cited in Venuti 2004:154) states, "in poetry there is obviously a greater focus of attention upon formal elements than one normally finds in prose". He believes that content is sacrificed in translation of poetry, and then he argues (Nida 1964 as cited in Venuti 2004:154) "only rarely can one reproduce both content and form in a translation, and hence in general the form is usually sacrificed for the sake of the content". So the translation of poetry has been always a difficult area in translation field. Translation of Hafiz poetry too has its own difficulties.

Shamsoddin Mohammad Shirazi, known by his pen name Hafiz was one of the greatest Persian poets. Robinson (1976:385) states “of the poetical production of Persian literature, none have a wider circulation or greater celebrity than the lyrical poems of Hafiz. His popularity is spread far beyond the bounds of his own country”. All of his poems have been gathered in his book, known as *Divan of Hafiz*. The forms of Hafiz’s poetry can be classified as sonnet (ghazal) and ode (ghasideh). Translators like Clarke, Arberry, Bell, and Pazargadi translated Hafiz’s poems into English. Some experts and translators believe that translation of Hafiz poetry is difficult, mostly because of cultural and linguistic differences between English and Persian, above all the complicated nature of his poems makes it difficult for a translator to comprehend the meaning of Hafiz’s poems.

Herawi(1997) argues that although there are many interpretation of Hafiz, his poems are full of mystery. Clarke (1891:viii) who translated Hafiz into English prose claims that “to render Hafiz in verse, one should be a poet at least equal in power to the author. Even then it would be well nigh impossible to clothe Persian verse with such an English dress as would truly convey its beauties” then he adds that it is impossible to give a literal translation of Hafiz because this is achieved by not explicating, and deprives the reader of understanding the meaning. That is why translation of Hafiz’s poems is challenging and also difficult for even Persian-speaker translators let alone non-native translators.

Transferring rhyme, meter, meaning, style, hypothetical mood and semantic features of Hafiz’s poems is a painstaking task for a translator. Clarke (1891:xxv) claims that “The style is effulgent, dazzling, finished, concise; the loss of a word is the loss of beauty.” Moreover Hafiz’s poems are full of literary devices such as allusion, alliteration, metaphor, irony and pun. In addition a translator should be familiar with Islamic principles, cultural nuances, hypothetical moods and idioms in Hafiz’s poems. Hypothetical mood is one of the elements that should be detected and translated in a poem.

According to Quirk and Greenbaum (1975:51) “hypothetical (or nonfactual) mood is expressed in English to a very minor extent by the subjunctive, to a much greater extent by past tense forms, but above all, by means of the modal auxiliaries.” In Persian the hypothetical mood is mainly expressed by the subjunctive form and also modality. The hypothetical mood is in contrast with indicative and imperative mood. In fact it has to do with elements of doubt, uncertainty and vagueness. Mollanazar (2008) believes that in Persian the hypothetical mood is mainly expressed by the subjunctive form. Mollanazar (2008:104) claims that “The subjunctive mood is used frequently in Persian and it is of two forms: a) the present subjunctive, and b) the past (or perfective) subjunctive.”

Khayampour (1996: 84) states that the subjunctive refers to the occurrence or failure of a verb with the probability of hope, desire, condition, etc. What is notable about Khayampour’s work is that he includes conditionals in subjunctive mood. Natel khanlari has looked at subjunctive mood from a new and careful viewpoint. He argues (1987: 306) that in subjunctive mood, the speaker’s attitude and feeling mingle with the verbal action through which the speaker may express his desire, hope, wish, prediction, condition, prohibition or agreement. What is new about Khanlari’s view is the mingling of the speaker’s feeling with the action of the verb. Ahmadi Givi (2002) has made nearly the same point as Khanlari in defining subjunctive mood.

Farshidvard (2004:381) makes the following claim about subjunctive mood that “subjunctive mood is the feature or aspect of a verb which indicates a probability such as desire, hope, doubt, necessity, willingness, blessing etc. In comparison with previous grammarians he adds another element that is ‘blessing’ to the definition of subjunctive mood. Vahidian kamyar and Omrani (2003:54-55) believe that subjunctive mood is the speaker’s opinion about a statement rather than a verb. Meshkat aldini (1988:60-61) argues that mood is a grammatical element which happens to be in the deep structure of a sentence and this element refers to the probability of a sentence from the speaker’s viewpoint. It seems they are implying that the concept of mood is related to the syntax rather than the verb.

What has been said about subjunctive mood by all grammarians has to do with the meanings such as desire, necessity, willingness, hope, condition, doubt, blessing, probability etc. All the meanings can be categorized into two main groups namely probability and obligation which would be the central element of subjunctive mood. In addition to subjunctive, the hypothetical mood is expressed by modality in Persian.

‘Modality’ has been discussed in semantics, philosophy and linguistics for a long time. According to Amoozadeh and Shahnasari (2011:10) most of the authors (such as Gharib et. al 1994, Meshkat aldini 1988, Anvary and Givi 1992, Khanlari 1995, Mahootian 2000, Lazar 2006, Afrashi 2008) of Persian grammar books don’t draw a distinction between ‘mood’ and ‘modality’, while Palmer(1979:104) states that ‘mood’ is a grammatical feature and ‘modality’ is a semantic one. Amoozadeh and Shahnasari (2011:11) believes that in Persian, modality can be expressed by grammatical elements such as verb, adverb, adjective and noun, among which two elements that is verb and adverb are the main markers of modality while they refer the readers to see Khanlari 1995, Mahootian 2000, and Taleghani 2008. So the hypothetical mood in Persian especially in Persian poems is expressed by subjunctive forms including verbs, adjectival and adverbial clauses and also modality containing modal verbs and adverbs.

Translation of hypothetical mood forms some lexical problems that translators encounter. Such problems may result from the lexical gap between source and target languages, the change of the precision of meaning, the alternative equivalents and untranslatability. The following verse of Hafez illustrates some problem with translation of hypothetical mood.

PHL: صد گونه جادویی بکنم تا بیارمت گر بایدم شدن سوی هاروت بابلی

TL: Gar **bāyadam** šodan sooye Haroot Bābeli

Sad gooneh jādooyi bokonam tā biāramat

PT: If I **must** go to the Babilonian Haroot

I will perform many socceries in order to win you

CT: if it **be necessary** for me to go to Harut of Babil,

A hundred kinds of sorcery I will evoke to bring thee.

Where PHL= Persian Hafiz lyrics, PT= Pazargadi's translation, CT= Clarke's translation, TL= Transliteration.

Here the word **bāyad** “باید” offers four equivalents “should”, “have to”, “must” and “to be necessary” in English while the source language covers a wide range of contextual meanings. When such words are translated the translator has to choose the most appropriate meaning to the context.

Most of the lexical problems arise from the issue of finding equivalences. According to Catford (1965) the central task of any translation is to find out the target language equivalents. While discussing translation equivalence as an empirical phenomenon, Catford (1965:27) makes a distinction between textual equivalence and formal correspondence. A textual equivalence is defined as “any target language text or a portion of a text which is to be equivalent of a given source language text or a portion of a text. A formal correspondence is defined as “any target language category which can be said to occupy, as nearly as possible, the same place in the economy of the target language as the given source language category occupies in the source language.” Regarding Catford's distinction between formal correspondence and textual equivalence, Munday (2001:60) remarks that “textual equivalence is thus tied to a particular ST-TT pair, while formal equivalence is a more general system-based concept between a pair of languages. When the two concepts diverge, a translation shift is deemed to have occurred.” The present research examined shifts occurring in transference of hypothetical mood of Hafiz's poems in order to help tackle the problems of finding equivalence. Besides, shifts of hypothetical mood in two translations (i.e. one is translated by a native speaker and the other by a non-native speaker) were compared to identify whether they were identical.

Above all, strategies of transferring hypothetical mood in translation of Hafiz's poems were identified according to Catford's three types of translation. He defines some broad types of translation in terms of extent, level and rank. Based on the extent of the source language text, Catford (1965:17) distinguishes between full translation and partial translation. Secondly, based on the level of language involved in translation, Catford (1965) makes a distinction between total translation and restricted translation. Finally based on rank, Catford differentiates between rank bound translation and unbounded translation.

Thus, the purpose of this study was first to determine the strategies and shifts applied by native and non-native translators in transferring hypothetical mood in Hafiz's poems, second to examine whether strategies and shifts were identical and finally what differences or similarities, if any, would be indicated.

Method

Corpus

The data used in this research are of two types. The first type consists of the Persian poems of Hafiz that are selected from Hafiz's Divan edited by Ghazvini and Ghani (1941). Hafiz's Divan was processed manually and lyric poems containing hypothetical mood were extracted. The second type comprises the translations of Hafiz's poems. Translations of Hafiz are varied and numerous. Among many translators of Hafiz's poems, those who translated Hafiz's Divan completely were selected and among the selected translators, one native and one non-native translator were chosen randomly. The native translator was Alaeddin Pazargadi (2004) and the non-native translator was Wilberforce Clarke (1891).

Instrumentation:

In order to identify all forms of hypothetical mood, the researchers needed a reference taxonomy to identify items indicating hypothetical mood in the corpus. The hypothetical mood in Persian is chiefly expressed by subjunctive forms. The signs of subjunctive mood can be rarely found in ancient Persian however it has been taken into consideration efficiently by modern Persian grammar which has been published, according to linguistics. The uses of subjunctive mood are very broad in Persian but unfortunately there isn't a unit reference taxonomy that can be applied for doing a research.

The signs and uses of such a mood have been mentioned in some grammar books with a little difference. Considering almost all different taxonomies of hypothetical mood in Persian grammar books, the researchers came up with a taxonomy which is not only in common with many of subjunctive classifications published in Persian books but also applicable to poems. The taxonomy contains 50 categories including verbs, modal verbs, adverbs, interjections, adjectival clauses, and adverbial clauses.

Theoretical framework:

For the sake of the analysis of the translation of aforementioned corpus, the researchers applied Catford's model including three types of translation and also shifts as a translation strategy.

A. Catford's three types of translation

Catford (1965) proposed very broad types of translation in terms of three criteria:

1. The extent of translation (full translation vs. partial translation); in a full translation, the entire SL text is replaced by the TL text; in a partial translation a part or some parts of the SL text are left untranslated.
2. The grammatical rank at which the translation equivalence is established (rank-bound translation vs. unbounded translation); "Catford (1965:25) recognizes three popular terms-"free", "literal" and "word for word". He characterizes free translation as 'unbounded', word for word translation as 'rank-bounded' at word-rank and literal translation as lying 'between these extremes'". (Matthiessen 2001 as cited in Steiner and Yallop 2001:117)
3. The levels of language involved in translation (total translation vs. restricted translation); "Total translation according to Catford is the replacement of source language phonology and graphology by non-equivalent target language phonology and graphology. 'Restricted translation' is replacement of source language textual material by equivalent target language material." (Ray 2008:4)

B. Catford's shifts

Catford defines shifts as "a departure from formal correspondence in the process of going from the SL (source language) to the TL (target language) (Venuti 2000:141). In other words, the changes that the translation undergoes in its attempts to attain equivalence with the SL text can be called shifts (Catford 1965 as cited in Venuti 2000). Catford distinguishes two kinds of shifts. The present study focused on both of them which are defined as follows:

1. *Level shift* "would be something which is expressed by grammar in one language and lexis in another" (Catford 1965 as cited in Munday 2001:60)
2. *Category shifts* are subdivided by Catford into four kinds:
 - I. *Structural shifts* : These are said by Catford (1965) as "the most common form of shifts and to involve mostly a shift in grammatical structure" (Munday 2001:60)
 - II. *Class shifts* : "These comprise shifts from one part of speech to another" (Munday 2001:61)
 - III. *Unit shifts or rank shifts*:
"These are shifts where the translation equivalent in the TL is at a different rank compared to the SL. (Rank here refers to the hierarchical linguistic units of sentence, clause, group, word and morpheme)." (Munday 2001:61)
 - IV. *Intra-system shifts* :
These are shifts that take place when the SL and TL possess approximately corresponding systems but where 'the translation involves selection of a non-corresponding term in the TL system.' (Munday 2001:61)

Procedure

A careful systematic procedure was adopted in this study .The research itself can be divided into two stages. Firstly, the corpus data was manually processed to extract poems which contain hypothetical mood items and secondly, the data gained in this manner were manually sorted and analysed. In other words, in the first stage, all forms of the hypothetical mood that is 50 categories was extracted. From 1 to 200 verses were found for each category processing 495 sonnets of Hafiz. 1 to 3 samples were taken from verses of each category, randomly. The second stage was more time demanding in comparison to the first one. In the second stage, two translations of 114 samples containing hypothetical mood items which were translated by a native and a non-native translator were analysed according to Catford's model. The selection, analysis and comparison of the data was done manually and finally the results were tabulated and conclusions were drawn. A few of the sampled verses of Hafiz's Divan and whose two English translations by Pazargadi and Clarke appear in the appendix.

Results and discussion

In transferring hypothetical mood, sometimes poetry translators are faced with problems of finding target language equivalents. In order to identify verses containing hypothetical mood items, 495 ghazals i.e. the whole number of Hafiz's ghazals were processed. Thus 114 verses were selected randomly and whose 2 translations were analyzed according to Catford's model to determine, firstly, the strategies used by native and non-native translators and secondly the kind of shifts applied by Pazargadi and Clarke.

Table 1 demonstrates the percentage of the strategies used by Pazargadi and Clarke for transferring hypothetical mood in Hafiz Divan. According to table 1 among the whole number of 114 verses, there were 41 cases of rank bound and unbounded translation strategies in Pazargadi's work. A total of 17 percent of the strategies used by Pazargadi were unbounded translation and 15 percent of them were rank bound translation. There were also 42 cases of full and partial translation strategies, 33 percent of the strategies were full translation and 1 percent of them was partial translation. Pazargadi used total and restricted strategies for translation of 42 verses containing hypothetical mood. Total and restricted translation strategies were 33 percent and 1 percent, respectively.

From the whole number of 114 verses there were 42 cases of unbounded and rank bound strategies in Clarke's translation. 18 percent of the strategies used by Clarke were unbounded and 15 percent of them were rank bound. Furthermore, there were 44 cases of full and partial translation strategies. 33 percent of the strategies used by Clarke were full translation and 1 percent of them was partial translation. Total translation strategy amounted to 32 percent and restricted translation strategy to 1 percent.

Regarding the grammatical rank at which the translation equivalence is established, both translators used almost the same percentage of rank-bound and unbounded translation strategies with a very slight difference regarding unbounded translation strategy. It shows that rank-bound and unbounded translation, which can be considered as literal and free translation respectively, had been used almost equally by both translators, however both of them had a subtle tendency to use unbounded translation strategy.

Concerning the extent of translation in transferring hypothetical mood items, both translators used a very high percentage of full translation in comparison with partial translation. It may indicate that both translators preferred to translate the hypothetical mood items rather than leave them untranslated.

Referring to the level of language involved in translation of hypothetical mood, both translators used approximately the same percentage of total and restricted translation strategies while both works contained much higher number of total translation strategy than the restricted one. The researchers were able to find only one case of phonological translation in Pazargadi's work and 2 cases of phonological translation in Clarke's work. Phonological translation is a restricted translation where the phonology of the source language text is substituted by the equivalent phonology in the target language. This shows that total translation is the main strategy used in the translation of Pazargadi and Clarke.

Table 1. Percentage of the translation strategies in Pazargadi and Clarke's translations of Hafiz ghazals

Strategy	Pazargadi		Clarke	
	No.	Overall%	No.	Overall%
Unbounded translation	22	17%	23	18%
Rank-bound translation	19	15%	19	15%
Full translation	41	33%	43	33%
Partial translation	1	1%	1	1%
Total translation	41	33%	42	32%
Restricted translation	1	1%	2	1%
Sum	125	49%	130	51%

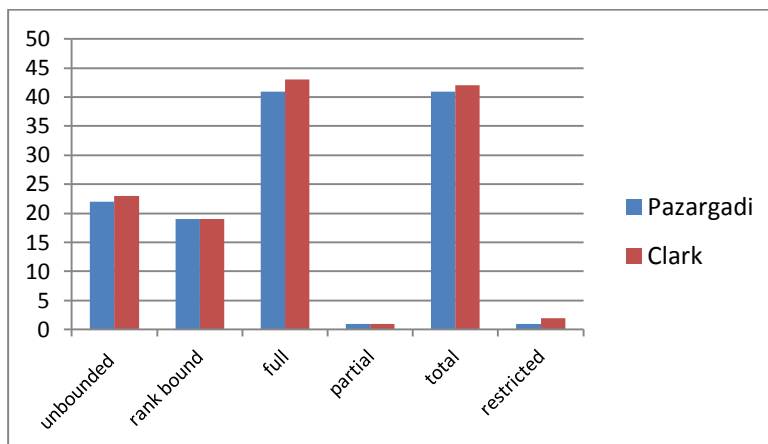


Figure 1. The frequency of strategies used by Pazargadi and Clarke for rendering hypothetical mood in Hafiz's ghazals

As the next step in the analysis of the data obtained from the corpus, the researchers counted the frequency of shift types in Pazargadi and Clarke's works according to Catford's model (1965).

According to table 2 there were 5 cases of level shift in Pazargadi's work which means 11 percent of the shifts used by Pazargadi were level shift while 16 percent of level shift was observed in Clarke's work. It shows that Clarke used level shift more than Pazargadi in translating items containing hypothetical mood. Pazargadi and Clarke used class shift 32 percent and 33 percent of the class shift in their works, respectively. It shows that both of the translators used class shift almost equally.

Concerning the number of rank shift, both translators used a high percentage of rank shifts in their translations. 43 percent of the shifts used by Pazargadi were rank shift while Clarke used 41 percent of the rank shift. It may indicate that rank shift was more instrumental than other types among all the shifts used by both translators.

Finally, 14 percent and 10 percent of the shifts used by Pazargadi and Clarke were intra-system shifts, respectively. However, Clarke's use of intra-system shift was less than Pazargadi.

Table 2. Percentages of shifts used by Pazargadi and Clarke in translation of hypothetical mood of Hafiz ghazals

Type of shift	Pazargadi		Clarke	
	No.	Overall%	No.	Overall%
Level shift	5	11%	6	16%
Class shift	14	32%	13	33%
Rank shift	19	43%	16	41%
Intra-system shift	6	14%	4	10%
Total	44	53%	39	47%

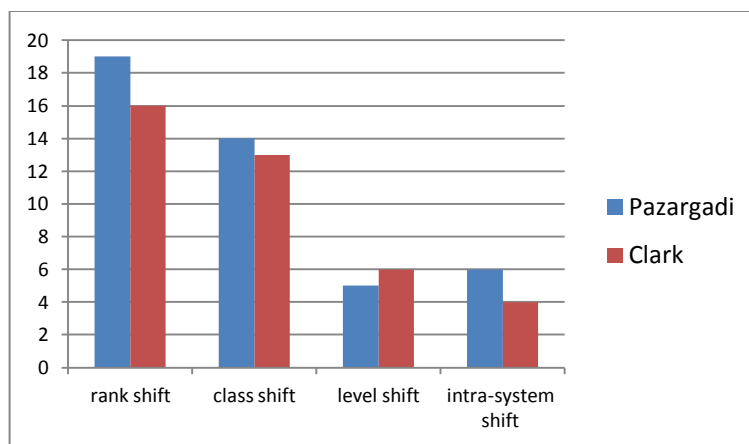


Figure 2. The frequency of shifts used by Pazargadi and Clarke for rendering hypothetical mood in Hafiz's ghazals

Conclusion

The basis of the analysis of this study was the identification of the strategies and shifts according to Catford's model in the sampled versus of Hafiz's Divan. Moreover, the number of times in which a kind of strategy or shift had occurred was the concern of this work in order to discover the similarities or differences in the strategies applied in the translation of hypothetical mood by native and non-native translators. The results of the analysis of the data obtained from the corpus demonstrated that both translators used almost the same percentage of strategies and also shifts.

The percentage of unbounded and rank bound translation strategies indicate that rank bound translation strategy is applied by both translators with exactly the same percentage while unbounded translation strategy is subtly used more than rank bound one. According to Catford (1965) the unbounded translation is considered as a free translation where equivalents shift freely up and down the rank scale whereas word for word translation is a rank bound translation. A literal translation lies between the rank bound and free translation. Since the difference between the percentage of applying rank bound and unbounded translation strategies used by two translators isn't noticeable, one can conclude that in transferring hypothetical mood both translators preferred literal translation without having inclination to change the structures which also suggest that they are faithful to the original text.

Concerning the extent of translation in transferring hypothetical mood, both translators used full translation strategy much more than partial translation which can be concluded that full translation is a prevalent strategy in transferring hypothetical mood.

Using full translation strategy indicates that in transferring hypothetical mood, both translators preferred to replace the entire source language text by the target language text instead of leaving SL text untranslated because of either untranslatability or deliberate purpose of introducing "local color" into TL text. It also has the message that both translators are aware of the author's application of hypothetical mood and they try their best not to deprive target text readers of understanding hypothetical mood by using a full translation strategy.

When it comes to the level of language involved in translation, the results of the analysis of the data demonstrated that both translators used total translation strategy much more than restricted translation strategy which places total translation strategy in the second rank among strategies.

It seems necessary for an acceptable translation to produce the similar effects on the target text readers as those created by the original work in its readers. Both translators appear to be successful in their challenging tasks of efficiently translating the terms carrying hypothetical mood when they don't sacrifice or minimize the effect of hypothetical mood in favor of preserving phonological or lexical forms of source language words.

Therefore, the conclusion out of the results of this study is that unbounded, full and total translation strategies are more instrumental for transferring hypothetical mood in ghazals of Hafiz. Furthermore, the strategies adopted by native and non-native translators are identical. Moreover, the same percentage of the strategies used by native and non-native translators might be the result of the application of the same style in translation. It seems that both Pazargadi and Clarke are reader-oriented in their endeavor to transfer hypothetical mood.

The other interesting finding to mention is related to the shifts used by Pazargadi and Clarke in transferring hypothetical mood of Hafiz's ghazals. Although Persian and English belong to the same language family (Indo-European), their lexico-grammatical categories are different. This requires that the translator be aware of discrepancies between the SL and TL when establishing translation equivalence between two different language-systems. The occurrence of shifts is the result of translator's awareness of differences between the SL and TL. In this sense, shifts can be considered as strategies adopted by translators to decrease the inevitable loss of meaning when transferring textual patterns from the SL into TL.

In the present study, different grammatical shifts occurred from the most frequent to the least frequent. Structural shifts tend to occur almost everywhere because in translating from Persian into English, the SOV structure of Persian should be changed to SVO in English. Since such shifts are inevitable and almost obligatory, they haven't been considered in the present study.

Rank shifts occur up and down a rank scale. This means that rank shifts may occur when a word can be translated as a clause, a phrase as a word, a word as a morpheme, etc. Class shifts occur when the item of SL text has been translated into different grammatical class in TL text. So in both rank shifts and class shifts the translator has some choices among two or more items. In other words rank shifts and class shifts are determinant of whether a translation is covert or overt, free or literal. The results reveal that in transferring hypothetical mood rank shift is the most frequent type of shifts used by both native and non-native translators and then comes class shifts. It indicates that in translating hypothetical mood both translators tend to move from literalness toward being free.

The difference between the frequency of level shift applied by Pazargadi and Clarke is not remarkable. It's similar to intra-system shift. It might be because of the point that English and Persian belong to the same family language, so the translator doesn't have to shift between lexis and grammar much.

Therefore, it can be said that translation shifts are an inevitable feature of any translation especially when the source language and the target language don't have the same linguistic systems. In transferring hypothetical mood both Pazargadi and Clarke applied almost the same percentage of shifts which suggests that not only their knowledge of the difference between Persian and English are the same but also they adopted the same style in translation.

In conclusion, through the analysis of the corpus, the authors came to notice that unbounded, full and total translation strategies besides rank shifts and class shifts are the most frequent type of strategies and shifts applied by both native and non-native translators in transferring hypothetical mood.

The present study attempted to investigate the strategies of transferring hypothetical mood in two translations of Hafiz's Divan, moreover the researchers endeavored to distinguish different kinds of shifts applied by native and non-native translators and thus, pave the way for translators trying to transfer terms containing hypothetical mood. Translators are expected to be aware of linguistic and non-linguistic elements of the source text that hypothetical mood is one type of them. When it comes to literary texts especially poems, the translator's perception of the ST's subtleties becomes more important. The findings of the present research may help translators especially poetry-interested translators to consider the difficulty of transferring hypothetical mood and recognize the responsibility of the translators toward target text readers. In addition, the data used in this study can be a good source of the examples to be discussed in translation workshops.

Appendix:

A few of the sampled verses of Hafiz's Divan and their translations are listed.

No	Hafiz	Pazargadi's Translation	Strategy	shift
1	پیر ما گفت خطا بر قلم صنع نرفت pir e mā goft xatā bar qalam e son' naraft آفرین بر نظر پاک خطا پوشش باد āfarin bar nazar e pak e xatā poošāš bād	Our elder said that no error was made by the pen of creation; May many praises be given to his clean and error-covering vision!	Unbounded translation	Unit shift/ adverb→ clause
2	بود آیا که در میکردها بگشایند bovad āyā ke dar e meykade hā bogšāyand گره از کار فرو بسته ما بگشایند gereh az kār e foroo basteiy e mā bogšāyand	Would it happen that the doors of taverns be opened To untie the entangled knot of our affairs?	Rank bound translation	Level shift/ Simple present tense→ Modal verb
3	شراب و عیش نهان چیست کار بی‌بنیاد šarāb o 'eiše nahān čist kār e bi bonyad زدیم بر صف رندان و هر چه پادا پاد zadim bar saf e rendān o har če bādā bād	What is wine and hidden pleasure but a baseless action? We joined the rank of rogues and should let come what may.	Unbounded translation	Rank shift/ sentence →verb phrase
4	حافظ چه نالی گر وصل خواهی hāfez čeh nālī gar vasl xāhi خون بایست خورد در گاه و بی‌گاه xoon bāyadat xord dar gāh o bi gāh	O Hafez, why do you groan if you desire union? You should consume blood from time to time.	Rank bound translation	Class shift/ adverb → modal verb

5	با که این نکته توان گفت که آن سنگین دل bā ke in nokteh tavān goft ke ān sangin del کشت ما را و دم عیسی مریم با اوست košt mā rā o dam e 'isaye maryam bā oost	To whom can I divulge this point that that heard-hearted one Has killed me, and only she possesses the breath of Mary's Jesus?	Rank bound translation	Level shift/ Base form of the verb (future tense) →modal verb
6	من چه گویم که تو را نازکی طبع لطیف man če gooyam ke to rā nāzoki ye tab'e latif تا به حدیست که آهسته دعا نتوان کرد tā be haddist ke āhesteh do'ā natvān kard	What can I say when your gentle nature is so tender That even a quiet prayer for you may not be possible	Unbounded translation	Rank shift/ Verb (future tense) → Verb phrase
7	غمناک نباید بود از طعن حسود ای دل qamnāk nabāyad bood az ta'n e hasood ey del شاید که چو وابینی خیر تو در این باشد šāyad ke čo vā bini xeyr e to dar in bāšad	One should not worry about the taunt of the envious, O heart, For, with a further glance you may find a benefit in this	Rank bound translation	class shift/ adverb→ modal verb
8	در آمدی ز درم کاشکی چو لمعه نور dar āmadi ze daram kāški čo lam'e noor که بر دو دیده ما حکم او روان بودی ke bar do dide mā hokm e oo ravān boodi	I wish she would enter the door like a flash of light, Then on both my eyes would be the place for her command	Unbounded translation	Rank shift/ adverb → clause
9	صاحب دیوان ما گویی نمی داند حساب sāheb e divān e mā gooyi nemidānad hesāb کاندر این طعرا نشان حسبه الله نیست kandar in toqrā nešān hasba o lellāh nist	It seems that our master of administration knows nothing about accounts, For, in this royal monogram there is no sign of "for God's sake"	Rank bound translation	Class shift/ common adverb→ verb
10	مرحباً ای پیک مشتاقان بده پیغام دوست marhabā ey peyk e moštāqān bede peyqām e doost تا کنم جان از سر رغبت فدای نام دوست tā konam jān az sar e reqbat fadāy e nām e doost	Hail , O envoy of the loving ones, deliver the friend's message So that I willingly offer life for hearing that friend's name.	Rank bound translation	Class shift/ interjection→ noun

No	Hafiz	Clarke's Translation	Strategy	Shift
1	پیر ما گفت خطا بر قلم صنع نرفت pir e mā goft xatā bar qalam e son' naraft آفرین بر نظر پاک خطیوشش باد āfarin bar nazar e pak e xatā poošāš bād	Said our Pir: "on the creator's pen, passed no error." On his pure sight, error covering, afarin be!	Restricted translation	---
2	بود آیا که در میکردها بگشایند bovad āyā ke dar e meykade hā bogšāyand گره از کار فرو بسته ما بگشایند gereh az kār e foroo basteiy e mā bogšāyand	O heart! it may be that the door of the wine-houses, they will open: The knot of our entangled work they open.	Unbounded translation	Rank shift/ verb→ clause
3	شراب و عیش نهان چیست کار بی نیاد šarāb o 'eiše nahān čist kār e bi bonyad زدم بر صف رندان و هر چه بادا باد zadim bar saf e rendān o har če bādā bād	Wine and hidden pleasure, what are they? Baseless work. On the ranks of profligates we dashed. What is fit to be-be!	Unbounded translation	Rank shift/ sentence→ noun clause
4	حافظ چه نالی گر وصل خواهی hāfez čeh nālī gar vasl xāhi خون باید خورد در گاه و بی گاه xoon bāyadat xord dar gāh o bi gāh	Hafiz! Why complaineth thou, if union thou desirest? In season and out of season, it is necessary for thee to drink the blood.	Unbounded translation	Rank shift/ adverb → sentence
5	با که این نکته توان گفت که آن سنگین دل bā ke in nokteh tavān goft ke ān sangin del کشت ما را و دم عیسی مریم با اوست košt mā rā o dam e 'isaye maryam bā oost	With whom, can one discuss this matter, that stony- hearted One, Slew us; and the breath of Isa of Maryam is with him.	Rank bound translation	Level shift/ Base form of the verb(future tense) →modal verb
6	من چه گویم که تو را نازکی طبع لطیف man če gooyam ke to rā nāzoki ye tab'e latif تا به حدیست که آهسته دعا نتوان کرد tā be haddist ke āhesteh do'ā natvān kard	What shall I say? For delicacy of gentle disposition, Thine Is to such a degree that, slowly, a prayer one cannot make.	Unbounded translation	Rank shift/ Verb (future tense) → Verb phrase
7	غمناک نباید بود از طعن حسود ای دل qamnāk nabāyad bood az ta'n e hasood ey del شاید که چو وابینی خیر تو در این باشد šāyad ke čo vā bini xeyr e to dar in bāšad	O heart! on account of the calumny of the envious, it is not proper to be sorrowful: When thou lookest well it is possible that, in this, is thy good.	Unbounded translation	Rank shift adverb→ sentence

8	درآمدی ز درم کاشکی چو لمعه نور dar āmadi ze daram kāshki čō lam'e noor که بر دو دیده ما حکم او روان بودی ke bar do dide mā hokm e oo ravān boodi	would to God by my door, like a flash of light, he had entered, That, on my two eyes his order current had been!	Unbounded translation	Rank shift/ adverb → clause
9	صاحب دیوان ما گویی نمی‌داند حساب sāheb e divān e mā gooyi nemidānad hesāb کاندر این طغرا نشان حسبه شه نیست kandar in toqrā nešān hasba o lellāh nist	Thou mayst say : "The Lord of the Secretariat knoweth not the account: For, in this imperial signature, trace of "Hasbatanu-li-llah" is none.	Rank bound translation	Class shift/ common adverb → modal verb
10	مرحباً ای پیک مشتاقان بده پیغام دوست marhabā ey peyk e moštāqān bede peyqām e doost تا کنم جان از سر رغبت فدای نام دوست tā konam jān az sar e reqbat fādāy e nām e doost	Welcome! O Messenger of the Longing Ones, give the message of the Friend That, with the essence of pleasure, I may make my soul a sacrifice for the Friend.	Rank bound translation	Class shift/ interjection → verb

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