CLARKE'S (1891) TRANSLATION OF GHAZAL 167 BY HAFEZ: A TEXT-BASED APPROACH IN CRITICISM AT LINGUISTIC LEVEL BASED ON REISS' (1971) MODEL

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Abstract

This research is an attempt to apply a text-based approach of translation criticism proposed by Reiss (1971) to examine Clarke's (1891) English translation of Ghazal 167 of Hafez. What is under the focus in the present study is evaluation of linguistic elements which itself consists of four parts. Comparing the Original Persian poem with its translation, the researcher came up with the conclusion that at linguistic level, there are a number of cases in which the translator's misreading of the original poem has led to the mistranslation and due to his literal rendering some idioms have been translated unintelligibly. Moreover, it is concluded that Clarke considers different referents (the Beloved (God), Prophet Mohammad, the beloved) for metaphors throughout the poem. However, he does not mention Shah Shoja as one of the referents and consequently misses one of the most significant layers of meaning in this poem. Shah Shoja was a particular favorite of Hafez and according to Ghani (1944), Homayoun Farokh (1976), Zo-alnur (1984) and Khoramshahi (1989), this Ghazal is a panegyric in explicit praise of him.

Key Words: Translation Criticism, Reiss' (1971) Model, Ghazal 167 of Hafez, Clarke's (1891) English Translation.

1. Introduction

1.1. Translation of Poetry

Translation of poetry as a yet unanalyzed 'black box' (Francis, 2006) has been a much debated issue since olden times, with many pros and cons and dichotomist reasoning as to its possibility or impossibility. It was Jakobson (1959:115) who claimed, "All cognitive experience and its classification is conveyable in any existing language"; however, "poetry by definition is untranslatable" (p.118). He adds that in poetry, the grammatical categories carry a high semantic import and that is why translation becomes much controversial.

Newmark (1988) believes that poetry is the most personal and concentrated compared to the three other literary types i.e. the novel, short story and drama. He also expresses his skepticism about the idea that a translator of poetry is primarily communicating; that he is, to his readers in the conventional definition of communicative translation, trying to create the same effect on the target language readers as was created by the poet on his own readers.

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Regarding the specific features of poetry, Connolly (2001:171) maintains that, "poetry represents writing in its most compact, condensed and heightened form, in which the language is predominantly connotational rather than denotational" and in poetic language, content and form are so closely linked that they can not be separated.

In this regard, Boase-Beir and De Beauground (1995,Cited by Connolly) state that translation of poetry can be successful only if both style and content are transferred.

Lefever (1992) also takes side with the issue of translatability of poetry and introduces a number of methods such as, phonological translation, literal translation, rhythmic translation, translation into prose, translation into rhymed poetry, translation into poetry without rhyme (blank verse), and interpretive translation.

As it is clear, the translation of poetry is generally held to be the most difficult, demanding and possibly rewarding form of translation and the subject of a great deal of discussion, particularly within the field of literary translation (Connolly,2001).

1.2. Translation Criticism

Holmes (1988) in his paper 'The Name and Nature of Translation Studies' maps out the new field, 'Translation Studies', like a science dividing it into 'pure' translation studies, encompassing descriptive studies of existing translations, general and partial translation theories, plus 'applied' studies, including translation training, translation aids and translation criticism, amongst others.

As Newmark (1988) contends, translation criticism is an essential link between translation theory and its practice. He also adds that as an academic discipline, it ought to be the keystone of any course in comparative literature, or literature in translation and a component of any professional translation course.

However, it is worth considering that, translation criticism is not a prescriptive process giving rules for how a translation ought to be done; rather, it is a descriptive task for evaluating and describing the quality of a translation, which is also, in this sense, called translation quality assessment (TQA) (Manafi Anari, 2005).

As House (1998), mentions, approaches to translation quality assessment fall into a number of distinct categories: anecdotal and subjective, including neo-hermeneutic approaches; response-oriented approaches; text-based approaches. House himself proposes a model in 1977 which attracted criticisms that she tackles in her later revision in 1997 (Monday, 2000).

The functional-pragmatic model of House is based on pragmatic theories of language use. For him, the basic requirement for equivalence of original and translation is that the translation should have a function (consisting of an ideational and an interpersonal functional component in the Hallidayan sense) which is equivalent to that of the original (House, 1998). As it is mentioned by Monday (2000), House' model involves a systematic comparison of the textual 'profile' of the source text and target text. Monday also notes that House' comparative model can be reduced to a register analysis of both source text and target text according to their realization through lexical, syntactic and textual means. Concerning the other models mentioned above, the following explanations by House (1998) are worth considering:

Anecdotal and subjective approaches: proponents of these approaches tend to see the quality of a translation as dependent on the translator and his/her personal knowledge, intuitions and artistic competence. However, here a central problem is the operationalization of concepts such as "faithfulness to the original" or "the natural flow of the translated text"(p.197). Such intuitive treatments of translation quality are atheoretical in nature, and the possibility of establishing general principles for translation quality is generally rejected. In neo-hermeneutic approach, the hermeneutic interpretation of the original and the production of a translation are individual, creative acts that defy systematization, generalization and the development of rules.

Response-oriented approaches: these approaches are communicatively oriented and focus on determining dynamic equivalence (Nida, 1964) between source and translation, i.e. the manner in which receptors of the translated text respond to it must be equivalent to the manner in which the receptors of the source text respond to the source text. Nida postulated three criteria for an optimal translation: general efficiency of the communicative process, comprehension of intent, and equivalence of response. However, these criteria prove to be as vague and non-verifiable as those used by proponents of the intuitive-anecdotal approaches.

Text-based approaches: In these approaches, pairs of source and target texts are compared with view to discovering syntactic, semantic, stylistic and pragmatic regularities of transfer. An early and influential text-based approach to translation quality assessment is Reiss (1971/1978).

As Maier (1998) contends, the majority of critics expect that both description and criticism will involve originals as well as translated texts, even when they advocate varying degrees of comparison, seek to answer different questions, or document the possibility of more than one competent translation. Thus, the present study is based on the text-based approach in general, and the model proposed by Reiss (1971/1978) in particular to evaluate Clarke's translation of Ghazal 167 by Hafez at linguistic level.

2. The Model Proposed by Reiss (1971, translated by Rhodes, 2000)

Reiss' model as a text-based approach to TQA is a detailed analytical, descriptive and objective approach to TQA. She believes that a comparison with the original text is essential, and judgments must be based on strict and objective criteria. It is the intelligibility, naturalness, and fluency of translation that can be evaluated in one-sided translation criticism; faithfulness to the meaning of the source text can be discovered only by a strict comparison of the translation with the original (Reiss, 2000).

In Reiss' terms the evaluation of a translation solely on the basis of the target language can be valuable for strictly limited purposes. But a conclusive evaluation cannot be made without comparing the translation with the original. One of the most important principles for translators is complete fidelity to the intent of the original author. Only by a comparison with the source language can it be discovered whether this fidelity has been achieved, how well the intent of the author has been understood, how it has been interpreted, and how successfully it has been expressed in the target language. Evaluation on the basis of the source language represents criticism which takes this fact into account (Reiss, 2000).

Reiss also believes that before an overall evaluation of a translation can be made, it must be examined from a variety of perspectives. In other words, criticism should begin with observing the type of text represented, which has significant implications for a valid translation, and then consider both the linguistic and non-linguistic factors which are of essential significance for the translation process. To determine the type of the text, Reiss refers to Buhler (1990) and his three basic functions which are representation, expression, and persuasion. She then distinguishes the types of texts by the function dominant in them which are respectively as follows: content-focused (informative), form-focused (expressive), appeal-focused (operative). To these three function-based text types, Reiss adds a fourth group of texts that are audio-medial type written to be spoken or sung, not to be read but to be heard.

In evaluating the translation of linguistic elements she considers four kinds of elements that must be examined: the semantic elements for assessing the "equivalence", the lexical elements for evaluating the "adequacy", the grammatical elements for the evaluation of the "correctness", and stylistic elements for checking the "correspondence".

Additionally, there are some extra-linguistic determinants that Reiss takes them into account and are related to immediate situation or context, subject matter, time, place, audience, speaker, and affective implications. The diagram below summarizes the model presented by Reiss (2000):

(Picture is attached to the file as well)
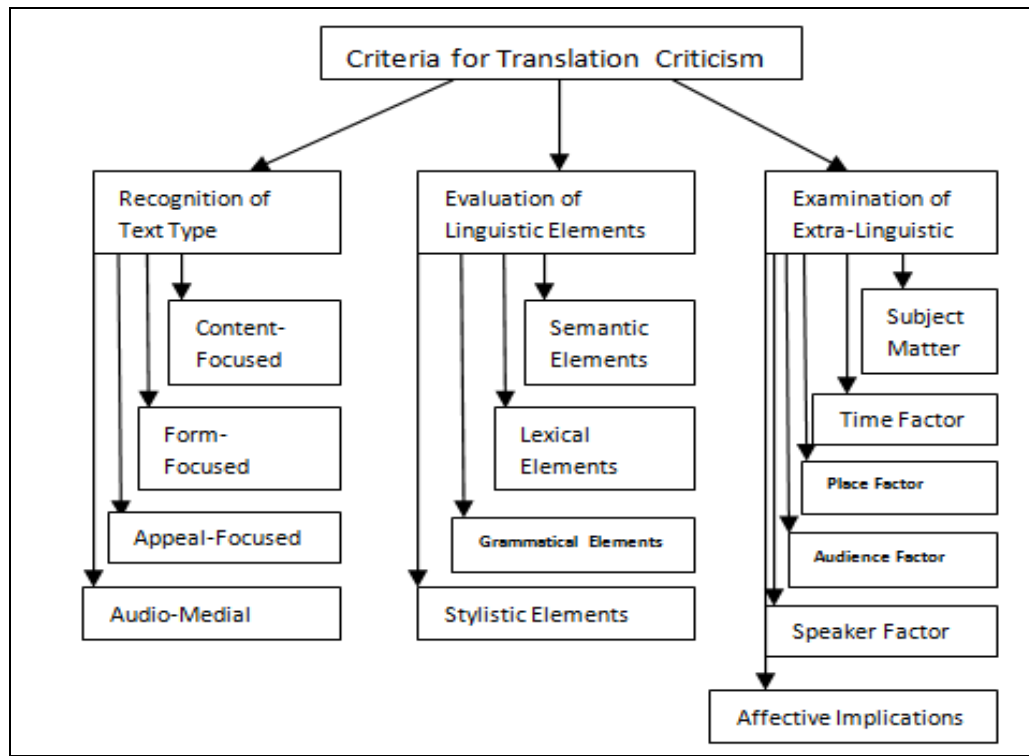
This diagram is by Manafi Anari (2005)

3. Data Analysis and Discussion

3.1. Evaluation of Linguistic Elements

3.1.1. The Semantic Elements

As Reiss contends, concerning the semantic elements, there are a number of dangers for a translator: failure to recognize polysemous words and homonyms, lack of congruence between source and target terms, misinterpretations, arbitrary additions and deletions.

In this Persian poem, which is a form-focused text, there is just one case of polysemous word which is in the ninth line: دولتیان /dolatiyān/. According to Zo-alnur (1983:224), this word can have two meanings: 1) who are in the position of power, 2) happy and blessed people. However, this word is rendered as "the wealthy" which is not an exact equivalent for the original word. In fact, by conveying just one of the senses, Clarke has limited the meaning of the original.

Regarding the second danger, seven cases were identified in the Persian poem that are not rendered correctly. The first one is the word مدرس /modares/ in the second line which means "teacher"; however, it is rendered as "school". It is likely that Clarke has misread it as /madras/ which denotes school. The second one is the word غمزه /ghamze/ in the same line whose amorous connotation is lost when it is rendered as "glance" which denotes "a short look". The same thing happens in translating the word کرشمه /kereshme/ in the eighth line. The fourth one is the word بو /bu/ in the third line which is translated as "perfume" and some kind of positive connotation is added to it. The next one is the word نسرین /nasrin/ in the same line which is a kind of narcissus not a type of rose. However, it is rendered as "wild rose". In fact,

Clarke has used a cultural equivalent because in source text it is عارض نسرین /'ārez nasrin/ (a face that is like this flower) and in English language the face and cheeks of the beloved are always likened to rose. The last two cases are the words بی خبر /bi khabar/ and بی حس /bi hes/ in the eighth line which are rendered as "senseless" and "void of understanding" respectively. It is likely that these equivalents are mistakenly transposed by the translator.

Regarding the misinterpretations, two cases were identified. The first one is the verb فدا شدن /fadā shodan/ in the third line which literally means "to be sacrificed" and here, according to Khoramshahi (1988), it means "to be fascinated by something". The literal translation of Clarke is "to become a ransom" which is a mistranslation because the Persian verb has nothing to do with ransom which is a "money that is paid to somebody that they will set free a person who is being kept as a prisoner by them" (Oxford, 2003). However, Clarke conveys the correct sense of this verb by adding a footnote: "this is a description of exceeding longing". The second instance is the verb موسوس شدن /mowaswes shodan/ in the same line which means "to be tempted"; but it is mistranslated as "a mutterer to itself become". The verb "mutter" denotes "speaking or saying something in a quiet voice that is difficult to hear especially because you are annoyed about something" (Oxford, 2003), which does not convey the sense of temptation of original verb.

The last danger is related to arbitrary additions and deletions (parenthetical elements). Generally, Clarke's translation is filled with additions, either in the form of parenthetical phrases or in the form of footnotes. Some of the additions by Clarke are useful and necessary but some are not. For instance, the explanations about where and when the Arab poets met, where the best poems were kept and the development of Arabic alphabets are among the unnecessary information given in footnotes (see footnote 2, in appendix 2).

Clarke also tries to specify the referents of metaphors as in the following cases: the star (Mohammad) and assembly (of the world) in the first line, Idol (Mohammad) in the second line. In three other cases of additions, there are evidences of Clarke's interpretations of the beloved as God. They are as follows: "(the true Beloved's) perfume", "lovers (of God)" in the seventh line, "(O Beloved!) to lovers thy glance", in the fourth line. In the fifth line, the addressee of the imperative verb پاک کن /pāk kon/ (to wipe) is added and the translator has taken the poet, Hafez, as the addressee. In a footnote, Clarke adds that the sentence can be "addressed to the beloved".

As Dadbeh (1996) contends, there are two points of views towards Hafez poetry. In the first one, only a single layer of meaning is taken as the true interpretation of the poem and the insistence is on a special interpretation of it. In the second point of view, even a line of the poem can be considered as a compound that consists of different elements. In this case, the existence of various layers of meanings is possible.

In Clarke's translation, the second view is at work. In fact, Clarke has not been consistent in identifying the one about whom this poem is written. In he first two lines, the words "star" and "idol" are considered as metaphors for the Prophet Mohammad; then in the third line where it is said طاق ابروی یار /tāq e abruy e yār/ (the arch of my beloved's eye-brow) the word "یار" /yār/ (friend) is translated as "beloved" with little "b" in contrast to other lines where the capital "b" shows that the word refers to God. What is worth considering is that, in identifying the referents of the metaphors, especially in the second line, Clarke has missed to mention Shah Shoja among others.

Dadbeh (1996) fully explains about the possibility of existence of different referents for the implicit metaphor نگار /negār/ (idol) in the second line. He contends that the poem can be seen from religious-mystical point of view, or taken as a panegyric, or love poem about the beloved or any other favorite character. On the religious-mystical level, the referent can be the Prophet Mohammad (PBUH) who was illiterate and at the same time became the master of Islamic teachings. As a panegyric, the poem is written in praise of Shah Shoja who is also called

ابوالفوارس /abol fawāres/ (the best rider). Dadbeh mentions that Shah Shoja used to respect Hafez and in return Hafez praised him in his poems.

According to Homayoun Farokh (1976) and Ghani (1944), this Ghazal is one of the well-known poems by Hafez in which Shah Shoja is explicitly praised. Zo-alnur (1984) and Khoramshahi (1989) agree with these two scholars as well.

Dadbeh (1996) continues that, Shah shoja is said to be illiterate but so much talented too. He mentions that the presence of the word ابوالفوارس, which is another name for shah shoja, confirms this interpretation.

The other instance of addition is in the eighth line where the word "the fancy" is mistakenly considered as the subject of verb "become" and is added after the pronoun, it, in order to clarify the referent. Other additions are in the fourth line where the possessive pronouns "their" referring to the "lovers", are added which are not necessary. The last case of addition discussed here, is in the seventh line where the adjective "dark" is added. Generally the Persian poets when speaking about the beautiful face of the beloveds refer to their black eyes; it is likely that Clarke adds this adjective to clarify this point for the non-Persian readers.

Because Clarke's translation is a literal one, as he himself contends in his introduction, there is almost a word for word correspondence between source and target text and that is why there is no case of deletion to be discussed.

3.1.2.   The Lexical Elements

As Reiss states, here the critic must see whether the components of the original text have been adequately carried over to the target text on the lexical level or not. Observing whether the translator has demonstrated competence in dealing with technical terminology and special idioms, false friends, homonyms, untranslatable words, names, metaphors, plays on words, idiomatic usages and proverbs is important here.

In the Persian poem there is no instance of technical terminology, false friends, homonyms, plays on words and proverbs. However, the following metaphors are identified in the first, second, sixth, eighth and ninth lines respectively: the words ستاره /setāre/ (star) and نگار /negār/ (Idol) are metaphors for the beloved (see section 3.1.1. p. 8) , طاق ابروی یار /tāq e abruy e yār/ (the arch of the beloved's eye-brow) is a metaphor for the line of the eye-brow, کرشمه /kereshme/ (glance) is a metaphor for Saqi (/sāqi/ ساقی, the one who gives others wine) and مس /mes/ (copper) is a metaphor for the poem (Khoramshahi,1989). There are also seven cases of simile in the third, sixth and ninth lines: دل بیمار عاشقان چو صبا /del e bimār e āsheqan cho sabā/ (the sick heart of the lovers like breeze), in which, the sick heart of lovers is likened to breeze, عارض نسرین /ārez e nasrin/ (the face of a special type of narcissus), in which the face of the beloved is likened to the flower, چشم نرگس /cheshm e narges/ (the eye of the narcissus) in which, the eyes of the beloved are likened to narcissus; طرب سرای محبت /tarab sarāy e mohebat/ (the inn of affection) in which, affection is likened to an inn, چو زر عزیز وجود است نظم من /cho zar aziz e vojud ast nazm e man/ (like gold, my verse is dear), in which the poet's verse is likened to gold, and قبول دولتیان کیمیای این مس شد /qabul e dolatiyān kimiyāy e in mes shod/ (the acceptance of the wealthy became the alchemy for this copper), in which the acceptance of the wealthy is likened to the alchemy.

In the translated version, the metaphors are preserved which is in correspondence with what Reiss believes in, the metaphors must be unchanged. Of course in two cases ("idol" and "star") the sense is added in parenthesis (see section 3.1.1. p. 8). As Clarke mentions in his introduction, his translation is a literal one and that is why effort is made to keep the similes intact too. Since in English language simile denotes a comparison plus using particles like, "like", "such as" or "as", in the translated version just two cases of similes are rendered as similes: "the sick heart of lovers (of God), like the (swift) breeze" in the seventh line and "like the precious gold of existence is my verse" in the ninth line.

The other two cases of similes in the Persian poem which are طرب سرای محبت and قبول دولتیان کیمیای این مس, are rendered literally but they are no longer similes in the English language and are considered as metaphors. The cases of چشم نرگس and عارض نسرین, which are similes according to Zo-alnur (1983), and personification according to Sa'adat Parvar (1990) changed into personifications in the translated version. These two cases can be either simile or personification and the two interpretations are correct. In the first one, the face and eyes of the beloved are likened to two kinds of flowers and in the second one, there is a similarity between the face and eyes of the beloved on the one hand and the face and the eyes of these two kinds of flowers on the other hand. What is of significance is that in both cases the matter of similarity between beloved and the flower is underlined.

Concerning the untranslatable words, two cases were identified which are جام اسکندر /jame eskandar/ (the cup of Skandar), or جام کیخسرو /jam e key khosro/ (the cup of Key Khosrau) as it is in some of the versions, and آب خضر /ab e khezr/ (water of Khizar) in the fifth line. In fact, these two phrases are culture-bound and their literal translations are not clear enough. Hence, the translator has used footnotes to elaborate on them.

In the original text, four cases of proper names were also identified which are as follows: خضر (Khizr), کیخسرو (Key Khusrau) and ابوالفوارس (Abul-Fawāris) in the fifth line, حافظ (Hāfiz) in the tenth line. As it is obvious from the translations written in parenthesis, the original names are all transliterated.

Regarding the idiomatic usages, four instances are going to be discussed. The first one is the phrase ماه مجلس شد /māh e majles shod/ (the moon of the assembly became) in the first line which means "to become very important and successful". The literal translation is accompanied by a footnote which clarifies the sense: "…the splendor of greatness shone from his (Mohammad) forehead." And "…at last, he was the world's refuge".

The second idiomatic usage is the verb فدا شدن /fadā shodan/ (to be sacrificed) in the third line which was completely discussed in the section of misinterpretations. The third case is the verbal phrase خیال بستن /khiyāl bastan/ in the fifth line. According to Khoramshahi (1988) it means, "to think about something and imagine it". Zo-alnur (1983) contends that the whole phrase خیال آب خضر بستن /khiyāl e ab e khezr bastan/ means "to decide drinking the water of Khezr". However, Clarke conveyed none of these two senses because he misread the phrase by considering the word خیال /khiyāl/ (fancy) as the subject and translated the verb literally with a nonsensical result. The last case is the verb عنان بگردانید /'enan begardānid/ which means "return"; however, it is rendered literally as "turn the rein" which is not clear semantically. Reiss mentions that idioms and proverbs should be rendered literally and the translator is allowed to use common expressions in target language only when the literal rendering is unintelligible which is the case here.

3.1.3. The Grammatical Elements

Due to the fact that there are differences between the grammatical systems of languages, the critic should be careful about the syntax in two texts to see whether the relevant semantic and stylistic aspects of the grammatical structure of the source language have been understood and adequately rendered or not (Reiss 1971, translated by Rhodes 2000). Four cases were identified in this regard. The first one concerns the definite article "the" which is mistakenly used in the first line of the translation and before the word "star". In fact the word ستاره ای /setare i/ in the original Persian text should be rendered as "a star" not "the star".

The second one is related to the misreading of the clause خیال آب خضر بست /khiyal e āb e khezr bast/ in which the subject is گدای شهر /gedāy e shahr/ (city beggar) or the poet, Hafez (Khoramshahi, 1989, Zo-alnur, 1984). However, Clarke has considered the word خیال /khiyāl/ (fancy) as the subject and the result is a nonsensical rendering: "fancy established the water of Khizr". The third instance is in the same line where the same grammatical mistake is repeated

again and the word خیال is taken as the subject of the verb شد /shod/(became), while the meaning which is "the poet became the accompaniment of Shah Shoja" is lost.

The last instance is in the sixth line where in the phrase طرب سرای محبت /tarab sarāy e mohebat/ (the inn of affection), affection is likened to an inn (طرب سرا); in fact the compound word طرب سرا /tarab sarā/ (inn) means "a place for enjoyment" and it is the subject of verb معمور شدن /ma'mur shodan/ (to become prosperous) not the word "joy" which is considered as subject in Clarke's translation.

3.1.4. Stylistic Elements

As Reiss maintains here the primary interest is whether the translator gives due consideration to the differences between colloquial and standard or formal usages observed in the original, and whether the differences between the language levels in the languages are actually comparable.

Three cases were identified which worth consideration in this regard. The first one is the archaic word مکتب /maktab/ in the second line which is more formal than the English equivalent "school". The second one is the word مهندس /mohandes/ (engineer) in the sixth line which is used frequently today but Clarke used a more formal equivalent that is "geometrician". Finally, the last instance is the word عارض /ārez/ (face) which is a formal word for "face and cheeks" while its translation, "cheek", is not at the same level of formalness.

Conclusion

As the framework used in this study was a text-based approach by Reiss (1971), the maxim which was stressed throughout the article was: No critique without a comparison with the original. In fact as Reiss (1971, translated by Rhodes, 2000) contends, "this process of comparison is indispensable for a balanced judgment; any alternative would only invite charges of subjectivity and caprice" (p. 23).

Examining Clarke's (1891) English translation of Ghazal 167 of Hafez, the researchers came up with the following points. The first one is the superfluous use of some of the footnotes in order to give extra information which are not relevant. In fact, to put it in Nabakov's words, the footnotes in Clarke's translation reach up "like skyscrapers to the top of this or that page", (1955/2000: 83, quoted in Hatim and Munday, 2004).

Secondly, based on Reiss' framework, form should be given the first priority and idioms plus proverbs should be rendered literally; the translator is just allowed to use common expressions in the target language when its literal rendering is unintelligible, which is the case in Clarke's translation. However, he has not used common expressions of the target language.

The third and last point concerns the translation of metaphors which is of high significance in Hafez poetry. As it was fully discussed, metaphors are kept intact in this translation which is in accordance with what Reiss believes in. Yet, Shah Shoja, one of the important figures about whom this Ghazal may be written, according to Ghani (1944), Homayoun Farokh (1976), Zo-alnur (1984) and Khoramshahi (1989) is not mentioned at all by Clarke. In fact, he talks about Prophet Mohammd (PBUH), the earthly beloved and God (Beloved) as the probable referents of metaphors in his footnotes or in the form of parenthetical phrases between the lines of his translation, while not a single word is stated about Shah Shoja who is one of the favorite characters of Hafez.

What is of significance is that there are other panegyrics by Hafez in explicit and implicit praise of Shah Shoja, for instance Ghazals 284, 292,293 and Ghazals 31, 34, 149, 214, 285, 308, 410 (Ghani, 1944) respectively. Thus, the one under the focus of this research is of no exception and this layer of meaning must also be considered by the translator while adding information in the form of footnotes or parenthetical phrases.

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Appendix 1

"In Persian literature, no work is more deserving of attention than the work of Hafez. Independently of its literary beauties, it illustrates the manners of a magnificent and intelligent people at a period highly refined and polished. When in the West, literature was ignored; when our ancestors were engaged in making ridiculous crusades and in mitigating Bulls; when our nobles were unable to sign their name, in the East, knowledge and genius were rewarded…" (Clarke, 1891,p.11).

غزل شماره 167

دل رمیده ما را انیس و مونس شد	ستاره ای بدرخشیدوماه مجلس شد
به غمزه مسئله آ موز صد مدرس شد	نگار من که به مکتب نرفت و خط ننوشت
فدای عارض نسرین وچشم نرگس شد	به بوی او دل بیمار عاشقان چو صبا
گدای شهر نگه کن که میر مجلس شد	بصدر مصطبه ام می نشاند اکنون دوست
بجرعه نوشی سلطان ابولفوارس شد	خیال آب خضر بست و جام اسکندر
که طاق ابروی یار منش مهندس شد	طرب سرای محبت کنون شود معمور
که خاطرم به هزاران گنه موسوس شد	لب از ترشح می پاک کن برای خدا
که علم بی خبر افتاد و عقل بیحس شد	کرشمه تو شرابی به عاشقان پیمود
قبول دولتیان کیمیای این مس شد	چو زر عزیز وجود است نظم من آری
چرا که حافظ از این راه رفت و مفلس شد	ز راه میکده یاران عنان بگردانید

Appendix 2 (most lines of the original poem (3,4,5,6,7,8) are transposed in the English translation by Clarke).

1. The star (Muhammad) gleamed; and the moon of the assembly (of the world) – became:
Of our affrighted heart, the consoler and comforter - became.
2. My idol (Muhammad), who to school went not; and writing wrote not:
With a glance, the precept-teacher of a hundred schools-- became.
3. Now, became prosperous the joy of the palace of love:
 When, its geometrician, the arch of my beloved's eye-brow – became.
4. (O Beloved!) to lovers, thy glance poured such a draught of wine
 That senseless fell (their) science; void of understanding, (their) reason – became.
5. (Hafiz!) make pure thy lip of the excess of wine – for God's sake:
For, with thousand of sins, a mutterer to itself, my heart-- became.
6. Now, in the chief seat of the inn, the Beloved placeth us:
Behold the city-beggar who, the chief of the assembly-- became.
7. By his (the true Beloved's) perfume, the sick heart of lovers (of God), like the (swift) breeze,

For the cheek of the wild rose, and for the (dark) eye of the narcissus, a ransom – became.

8. Fancy established the water of Khizr, and the cup of Kay Khusrau:

With one sweet draught, the Sultan Abul-Farwaris, it (the fancy) became.

9. Like the precious gold of existence, is my verse. Yes:

The alchemy of this copper, the acceptance of the wealthy became.

10. Friends; from the path of the winehouse, turn the rein:

For, by this path went Hafiz; and poor became.

Footnotes:

1.   "the star" signifies: Muhammad; because in the beginning he was an orphan, contemptible and friendless. Yet the splendor of greatness shone from his forehead. "The moon of the assembly" signifies: Muhammad; because, at last, he was the world's refuge.

The second line may be:

Our heart became affrighted at every religion; and rested in no religion. For the truth of no religion was left to us. This moon of the assembly became our consoler and path-shower. Judged by the standard of human honor, the glory of what mortal can compare with the glory of Muhammad?

2.   Muhammad is called --- "the illiterate Prophet." The Kuran, vii.

Muhammad had no other education than what was customary in his tribe, who esteemed no language in comparison with their own Arabic, their skill in which they gained by use, not by books. Muhammad insisted that the beautiful writings, which he produced as revelations from God, could not possibly be a forgery of his own; because it was not inconceivable that one, who could neither write nor read, should be able to compose a book of such excellent doctrine and of so elegant style. See the Kuran, xxix. 47.

The Arabs valued themselves upon:--

(i)   Their eloquence and perfect skill in their own language;

(ii)   Their expertness in arms and in horsemanship;

(iii)   Their hospitality.

The orations were metrical (pearls strung) and prosaic (pearls loose).To keep up emulation among their poets, the tribes met once a year at Ukaz, where, for a whole month, they employed themselves in reciting their poetical compositions and contesting for the prize. The best poems were laid up in their king's treasuries. The seven celebrated poems al Mu'sllakat, or al Muzahhabat, written on Egyptian silk in letters of gold, were palced in the Ka'ba. Muhammad suppressed the assembly at Ukaz.

In 688'5 A.D., Abu-l-Aswad-ud-Dw'ali, at the instance of Ziyad ibn Abihi, in the reign of Mu'awiyat, devised colored dots to distinguish the vowels. In 694'2 – 713'6 the secretaries of Al HAjjaj, Governor of Al'Irak, devised the points whereby the fifteen alphabet characters suffice for twenty-eight letters; and whereby written Arabic can with certainty be read. In 718'5 – 791'2 Al Khalil ibn Ahmad devised the marks that are now used in written Arabic. In 786, Arabic prosody was digested into rules, see M. Stanislas Guyard's Theorie Nouvelle dela metrique Arabe. The year of the Hijra is 622 A.D.

5. This may be addressed to the beloved.

7. This is a description of exceeding longing.

As the breeze becometh a ransom for the rose and the narcissus, so, by reason of the true Beloved's perfume that reached the rose and the narcissus, a ransom for them, the sick heart of lovers (of God) – became.

8.Khizr. See Ode 89.

Kay Khusrau. See canto 42 of the transaltion (out of the Persian) or the Sikandar Nama Nizami by Willberforce Clarke.