



## Translation of Lexical Ambiguities in Selected Couplets of Hafez

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### ABSTRACT

Hafez was a Persian mystic and poet who is well-regarded and remembered for his lyrical poetry written in 'Ghazals', a complex and exclusively Persian verse-form. Like other Sufi poets, Hafiz merged themes of ambiguity into his poems which has become an inseparable feature of his poetry. An important source of ambiguity in natural languages, and particularly in poetry, is the polysemy of lexical elements. The purpose of this study is the identification of the lexical items which have been ambiguous and consequently seems to have been problematic for translators in rendering them into English. In addition, the study aims at recognizing the strategies at translators' hand in dealing with these lexical elements. In order to extract the data, eight poems of Hafez have been randomly selected. Nine couplets of the poems that have been found to contain lexical ambiguities are randomly selected. Following the identification of the ambiguities, the translations of them by two to five translators have been analyzed to find out the strategies used by the translators in the translation of ambiguous items. The result of the study shows that while in many cases translators have attempted to use the context as a source of disambiguation and consequently transfer one of the meanings of the ambiguous item, in other cases they have used other strategies such as clarifications in the forms of parenthesis and footnotes.

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### 1. Introduction

Khawajeh Shams al-Din Muhammad Hafez-e Shirazi (also spelled Hafiz) was a Persian mystic and poet who is now well-regarded as one of the most leading Persian poets of all time. Like other Sufi poets, Hafiz merged themes of ambiguity into his poems. Ambiguity is a speech device in which a user implies a word, an expression, or a sentence, and having a connection with other elements and structures of languages it brings into mind some meanings. Since Hafez's 'Diwan', the collection of his lyrics, is remarkably celebrated around the world, many translators have translated it into different languages. According to Loli (2002) the first poem by Hafez to emerge in English was the work of Sir William Jones. Among the other English translators of Hafez are Wilberforce Clarke (1840-1905), Edward Byles Cowell (1826-1903), Gertrude Lowthian Bell (1897), Arthur John Arberry (1977), Walter Leaf (1852-1927), John Payne (1842-1916), and Paul Smith (1945) and Persian translators such as Iraj Bashiri, Alaeddin Pazargadi (2004), Shahriar Shahriari (2005) and Ordoubadiyan (2005).

### 2. Ambiguity in Hafez's Poetry

Ambiguity or equivocation is one of the distinctive features of Hafez's poetry which has elevated the status of his Diwan into a miraculous book. The importance of ambiguity is such high in Hafez's Diwan that Persians, even now in the 21th century, use it frequently for divination; that is they use Hafez's Diwan as an art or technique of gaining knowledge of future events or distant states by means of observing and interpreting signs, through randomly opening the Diwan and reading the opened lyric in the opened page. This divination or as Persians call "fal", is not achieved, unless the verses in the lyric are

ambiguous so that one is able to interpret them in different and of course in favored ways! Yarshater (2002) points that "Hafez's Divān is widely used in bibliomancy (fāl); stories abound about his inspired predictions, justified by his popular sobriquet, lesān-al-ġayb, the Tongue of the Unseen". The significance of ambiguity in Hafez's lyrics can be also understood, as mentioned by Ross (cited in Bell, 1979), by the nicknames given to Hafez, such as "the Tongue of Hidden" and "the Interpreter of Secrets" by his compatriots. The reason for the application of so high degrees of ambiguity in Hafez's poems can be traced back, and is believed to have been rooted, in the social and particularly political situation of the society in that period of time (Arberry, 1977). The scholars of the society had been under pressure not to talk explicitly and freely. This is specially the case during the ruling of Amir Mobarez-al-Din whose hypocrisy had been leading the whole society to become hypocritical. The solution of Hafez to this state had been an artistic insincerity; that is ambiguity.

### 3. Types of Ambiguity

As Empson (1953) defines ambiguity, it is "something very pronounced, and as a rule witty or deceitful" (p. 1). Utterances which differ semantically but not phonetically are called ambiguous, i.e. they differ in their interpretation but not in their form. Ambiguity can also be the result of two homonyms occurring in the same structural position. The example can be 'He was on his way to the bank' in which the word bank can be interpreted as both a financial institute and the river bank. It may also occur when constituents in larger structures have more than one interpretation according to their internal structure and syntactic position (Haegeman and Gueron, 2004). As Larson

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(1997) points one of the characteristics of all languages is that one form will be used to correspond to several alternative meanings. He contends that only in the conditions which a form is employed in its primary meaning or function there is a one-to-one correlation between form and meaning. The other meanings are “secondary meaning or figurative meaning” (ibid, p. 10). Jan G. Kooij (1971) has also described certain problems connected with the linguistic description of ambiguity and has discussed it, generally speaking, in terms of ambiguity and phonology, ambiguity and grammar, and ambiguity and lexicon. With regard to ambiguity and lexicon, as is related to the present study, Kooij (1971) made a distinction between polysemous and ambiguous as not equivalent notions. Another distinction by Kooij (1971) is between the content of a sentence and its interpretation. The content of a sentence is defined as “the inherent semantic structure of a sentence as a type, such as it is specified in a linguistic description” by him (p. 117). By this he refers to the different ways in which a sentence can be perceived “in each unique case of language use” (ibid). To apply this distinction to the level of word, or lexicon, it can be the at least two ways that a lexical item can be understood in the same case of language use. The question that rises is that whether to regard all lexical items with more than one meaning or sense as an example of ambiguity. The answer to this dilemma is the consideration of the fact that in an ambiguous situation, the reader would hesitate between two or more meanings of the ambiguous lexical item. That is the two or more meanings of the word have approximately the same values in the interpretation of the whole sentence. A related source of lexical ambiguity is when the different senses of a lexical element have no relevant components in common or what Kooij (1971) refers to as ‘homonymy’. Homonyms are unrelated words that share the same spoken and written form, while a word that has two or more different, but related meanings is polysemous. The word ‘bulb’ is an example of polysemy, because it both can be read as “the root of a plant”, as well as “an electric lamp” (Toth, 2010, p. 8). The similarity of their shape leads to relatedness in meaning; therefore, these two senses are said to be connected to the same, polysemous lexeme. Well-known examples for homonymy are bank “financial institution” and bank “edge of a river or lake”. However not all linguists agree with this categorization. Verspoor (1997) opposes this classification and sees a relationship between the two senses of the word “bank”. That is it has been the riverbank where bankers were available and thus concludes that “going to the financial institution meant going to the edge of the river, hence to the bank” (in Toth, 2010, p. 8). In order to come up with a good solution of giving a full description of all the possible uses of a form Toth (2010) suggests the enumeration of senses in “printed dictionaries” as an accepted tradition and continues that “Lexicographers are well aware of the problems of enumerating, delineating and defining senses; they have to decide whether a tiny difference in usage pattern constitutes a different sense or not” (p. 8). He contends that since lexicographers take into consideration the problem of the different senses of words, a dictionary can be safely consulted for determination of the boundaries of a word’s different senses.

#### 4. Translation of Ambiguity

In the process of translation, the form of the source language is replaced by the form of the target or receptor language. Regarding this, Larson (1997) defines that translation “consists of transferring the meaning of the source language.

This is done by going from the form of the first language to the form of the second language by way of semantic structure” (p. 3, Bolded in original). To do an effective translation the translator needs to discover the meaning of the source language and bring the intended meaning in the form of the target language. Ambiguity, in the words of Cook (2009), is “the bane of translator” (p. 232). The translator is in a dilemma. He has to decide between one, two or even more choices. This plight gets worse when the translator is translating poetry in which ambiguity is intentional by the author in many cases. Hence one of the responsibilities of the translator would be to make a decision whether the ambiguity is intentional or merely unintentional and casual. And if it has been used unintentionally whether the author has been “careless or lazy or ignorant” (ibid). Before translating a text the translator needs to fully understand and discover the meanings and the possible ambiguities of the source text. This analysis of the text which is called exegesis by Larson (1997) include resolving ambiguity, identifying implicit information, studying keywords, interpreting figurative senses, recognizing when words are being used in secondary sense, and when grammatical structures are being used in secondary function, etc. He gives the example of “it’s too hot to drink” as a lexical combination ambiguity in the source language which could have different meanings as “the food is too hot to eat”, “the weather is too hot for us to feel like eating”, “the horse is too hot after running a race and doesn’t want to eat” (p. 24). He discusses that these ambiguities need to be resolved and only the intended meaning must be communicated if the translator is translating idiomatically. He points to the fact that some ambiguities are due to the information that is left implicit in some grammatical construction. The example that has been provided by Larson (1997) is the sentence “the shooting of the hunters” (p. 45). Two interpretations can be drawn from this sentence. They are “someone shot the hunters” and “the hunters shot something”. He points that usually such ambiguities are resolved in translation since the receptor language will make the implicit information explicit. The point mentioned by Larson here, is the relationship between implicit information and ambiguity for translation. The other factor that requires to be considered by the translator in translating ambiguous words is the text type of the source language. This indicates that if the translator is translating poetry or a scientific text, the text types and the genre of the texts should not be ignored and be taken as the same since in the case of a scientific text the ambiguity, almost certainly, has been unintentional and consequently requires the full disambiguation of the text while in the case of poetry ambiguity could have been a technique in the hands of the author and have been used purposefully. In each of the case the translator has different responsibility and has perhaps different strategies available to him or her. To Hudson (2000) the pragmatics of the source text is the solution for the clarification of ambiguous forms when the form has two or more meanings (p. 313). In the Hudson’s approach therefore the context of the source text that contributes to the meaning will assist the translator in the disambiguation process of the text. This means that in translating the ambiguous form the translator should not depends only on the linguistic features of the text but also on the context of its occurrence or the manner, place, time etc. of the text. This could be of great help for the translator. However, the problem remains when the author has exploited ambiguity as a planned method as is the case in Hafez’s poetry. This intentionality in the exploitation of ambiguous forms by the

source author has also mentioned by Javaheri (2008) in his study of the translation of ambiguities in the Quran. He made a distinction between literary and linguistic ambiguities which are conscious and unconscious respectively. In the former, the source author intentionally uses the ambiguities forms and meanings for the purpose of which the author may get use of figures of speech like irony and polysemy. On the other hand, linguistic ambiguity is a type of ambiguity that is not used deliberately by the author and roots in the structure of the language itself.

### 5. Procedure

As it is mentioned, one of the distinguishing features of Hafez's poetry is the use of ambiguity and equivocation in his Diwan of Ghazals. In order to extract the data, eight poems of Hafez have been randomly selected. Nine couplets of the poems that have been found to contain lexical ambiguities are once more randomly selected for the analysis. Following the identification of the ambiguities, the translations of these lexical ambiguous items by two to five translators have been analyzed to explore the strategies applied by them in translating the ambiguous forms. One of the limitations of the present study is the fact that not all Ghazals of Hafez are translated by all translators. That is some translators have just translated selected lyrics. Hence, the couplets which are analyzed in this study vary in the number of translations by different translators. That is to say while, for example, five translations have been analyzed for some of the couplets, only two translations have been brought for some others. Following the Persian couplet the transliteration (TRLI) and the gloss translations (GT) of the couplet are given for the readers to be able to more easily read and compare the translations with the source text.

### 6. Analysis and Discussion

خورشید خاوری کند از رشک جامه چاک / گر ماه مهر پیروز من در قبا رود

TRLI: [xorshid] [xaavari] [konad] [az] [rashk] [jaameh] [chaak] / [gar] [maahe] [mehr] [parvare] [man] [dar] [qabaa] [ravad]

GT: [the sun] [eastern] [does] [from] [jealousy] [cloth] [tore] / [if] [the moon] [kindness/ the sun] [upbringing] [my] [in] [coat] [goes]

بی مهر رخت روز مرا نور نماندست / وز عمر مرا جز شب دیجور نماندست

TRLI: [bi] [mehre] [roxat] [rooz] [maraa] [noor] [namaandast] / [vaz] [omr] [maraa] [joz] [shabe] [daijoor] [namaandast]

GT: [without] [kindness/love/the sun] [your face] [day] [for me] [light] [has not remained] / [and from] [life] [for me] [except] [night] [dark] [has not remained]

These couplets are selected from two different Ghazals. In both of these lines the word [mehr] is ambiguous since two different meanings can be interpreted from this word and none of the meanings outweigh the other. The word [mehr] can be interpreted as 'affection / kindness' and 'the sun'. Clarke (1974) has translated two couplets as: (1) *From envy, the (glorious) eastern sun rendeth his garment: / If, into a coat, my moon (the beloved), love-cherisher, - goeth;* (2) *Without the sun of Thy cheek, light for my day, hath remained not / And my life, save the blackest night, aught- hath remained not.* He has rendered [mehr parvar] as "love-cherisher". In addition to clarify the different meanings of the polysemous word [mehr], he has brought the other meanings in the footnote: "mihr signifies: - the sun; love; kindness" (p. 297). While in the second couplet he has not provided any clues for clarifying the different meanings of the polysemous word [mehr], in spite of the fact that in both lines it

is ambiguous. This may suggest that the translator probably have been aware of the polysemous and ambiguous meaning of the word in the first couplet while this has not been the case for the second one. Pazargadi (2003) has translated the couplets as: (1) *The eastern sun rends its garment in envy/ if my affectionate friend puts on her garment;* (2) *Without the sun of your face no light remains for me in daytime. and nothing but a most dark night is left of my life-span.* 'Affectionate' is the selected equivalent for [mehr parvar] by Pazargadi in the first couplet. [mehr] has also been translated as 'the sun' in the second couplet by Pazargadi like Clarke. However, unlike Clarke that has given footnotes, no strategy is utilized by pazargadi to further clarify the other meaning of the ambiguous words in the couplets. The analysis of the translations shows that except the footnote given by Clarke, in the other cases the translations don't convey the full meanings of the ambiguous words so that to have the same influence and understanding for the target readers similar to that of the source readers. However, the equivalents chosen by the translators suggests that the context of the couplets, the presence of the words 'moon' and 'day' in the first and the second couplets respectively, is used by the translators to disambiguate or choose the best meanings.

زلف آشفته و خوی کرده و خندان لب و مست / بیرهن چاک و غزل خوان و صراحی در دست

TRLI: [zolf] [aashofteh] [o] [xoi] [kardeh] [o] [xandaan] [lab] [o] [mast] / [pirehan] [chaak] [o] [ghazalxaan] [o] [sarahi] [dar] [dast]

GT: [hair] [disheveled] [and] [perspiration / feel pudency/ dress washed/tamed] [and] [laughing] [lip] [and] [drunken] / [shirt] [ripped] [and] [songster] [and] [cup] [in] [hand]

In this couplet the word [xoi karde] can be interpreted differently since it is a polysemous and ambiguous word. As given in the gloss, four meanings can be attributed to it. Whether the beloved has perspired because she has been drunk, or she feels shy, or she has worn a clean dress, cannot be understood in the first glance. Three translators have grasped the first meaning. That is the Beloved has sweated due to being drunken of wine: (The Beloved), *tress disheveled; sweat expressed; lip laughing; intoxicated; Garment rent; song-singing; goblet in His hand* (Clarke, 1974); *Disheveled hair, sweaty, smiling, drunken, and With a torn shirt, singing, the jug in hand* (Shahriyari, 2005); *The tress disheveled, the face sweating, the lips laughing and drunk, the garment rent, the mouth singing and the cup in hand,* (Pazagadi, 2003). Walter Leaf has translated it as "cheek beflushed": *Wild of mien, chanting a love-song, cup in hand, locks disarrayed, Cheek beflushed, wine overcome, vesture awry, breast displayed* (Walter Leaf, cited in Arberry, 1977, p. 90). I have been unable to find 'beflushed' as one word in English dictionaries. But the phrase 'flushed' is translated by Oxforddictionaries.com as: "(of a person's skin) red and hot, typically as the result of illness or strong emotion: her flushed cheeks". The example given by the dictionary clearly points that this meaning has been intended by Leaf. Thus, the second interpretation has been understood by this translator.

بیوی نافه کاخر صبا زان طره بگشاید / ز تاب جعد مشکینش چه خون افتاد در دله

TRLI: [be] [booye] [nafeye] [kaaxar] [sabaa] [zaan] [torre] [bogshaayad] / [ze] [taabe] [jo'de] [meshkinash/ moshkinash] [che] [xoon] [oftaad] [dar] [delhaa]

GT: [for] [smell/ hope of] [musk] [gentle wind] [from] [bang] / [from] [curl] [hair] [black colored/ fragrant] [what] [blood] [flow] [in] [hearts]

The word [booye] is ambiguous since two meanings can be interpreted from it. The first meaning is 'smell' or 'odor' of something while the second meaning refers to 'hope/wish for something' which is the meanings intended by Hafez (Estelami, 2004). *How much blood boils in the hearts of lovers Awaiting the scent of the navel of the deer That the breeze of dawn will finally unleash From the forelock of the Friend And his musky curls!* (Alston, 1996). *So sweet perfume the morning air Did lately from her tresses bear, Her twisted, musk-diffusing hair-What heart's calamity was there!* (Arbery, 1977). *I have prayed the wind o'er my heart to fling The fragrance of musk in her hair that sleeps / In the night of her hair-yet no fragrance stays The tears of my heart's blood my sad heart weeps.* (Bell, 1985). *With the musk perfume which the breeze spreads from that riglet it made the hearts frenzied by the twists of that curly black tress.* (Pazargadi, 2003). Clarke (1974) has translated the word [booye] in its two meanings: 'perfume' and 'hope'. But again he has supposed 'perfume' to be the basic meaning here and but 'hope' in parenthesis: *By reason of the perfume (hope) of the musk-pod, that, at the end (of night), the breeze displayeth from that (knotted) fore-lock,- From the twist of its musky (dark, fragrant) curl, what blood (of grief) befell the hearts (of the lovers of God)!* The translations show that all of the translators except Clarke have taken the 'smell' meaning of this word: Alston has translated it as 'scent', Arbery as 'perfume', Bell as 'fragrance', and Pazargadi has used 'perfume', while Clarke has provided the two meanings and has used parentheses as a strategy in dealing with this translational dilemma. The question that may arise is that why most of the translators have grasped the 'perfume' meaning of the word. The answer must be sought in the context of this couplet. That is the usage of the word [naafe] meaning 'musk' in the couplet which has been used in Iranian culture to refer to its very pleasant smell.

ز حسرت لب شیرین هنوز میبینم / که لاله میبدم از خون دیده فرهاد

TRLI: [ze] [hasrate] [labe] [shirin] [hanuz] [mibinam] / [ke] [laaleh] [midamad] [az] [xune] [dideye] [Farhaad]

GT: [from] [desire] [of] [lip] [sweet / Shirin (proper name)] [still] [I see] / [that] [tulip] [grows] [from] [the blood] [of] [eye] [of] [Farhad (proper name)]

In the above couplet the word [shirin] has two meanings. The first meaning is 'sweet' while the second is a proper name. Regarding the second meaning, 'Shirin' is the beloved in a famous Persian tragic romance in the great epico-historical poems of Shahnameh titled 'Khosrow and Shirin'. It is the story of the love of a king of Sassanid Dynasty, 'Khosrow', towards an Aramean princess, 'Shirin'. 'Farhad' is the king's love-rival and is banished to a mountain called 'Bistun' to carve stair in the rocks. Regarding the first meaning of the word or 'sweat', the collocation 'sweat lip(s)' is commonly used in Persian literature to refer to the lips of one's beloved. Hafez has artfully used this collocation while he also tactfully alluded to the story of 'Shirin and Farhad'. The presence of the both meanings in the couplet demands the translator to choose one meaning over the other. *There Farhad for the love of Shirin pined, Dyeing the desert red with his hearts's tears* (Bell, 1985). *The desire for the lips of Shirin still reveals to me, That the tulip still grows from the blood of Farhad's eye* (Pazargadi, 2003). *From passion for Shirin's lip, yet I see, That from the blood of Farhad's eye, the tulip blossometh* (Clarke, 1974). The translators have grasped the second meaning of the word and the first meaning, or namely the collocation of 'sweat lip(s)', is neglected. This is certainly due to the fact that the name of 'Farhad' is used

explicitly in the couplet by Hafez. However, this should not lead us to say that since Hafez has explicitly pointed to the tragic romance story by bringing the name of 'Farhad', the first meaning, that is the collocation, can be disregarded by the translator. This is based on two reasons. Firstly, the translator is responsible to render the source text's meaning as much as possible through the available strategies at hand. However, one should not interpret this as if I am prescribing rules for translations since different translators have different styles and more importantly they translate with certain aims or skopos and under different conditions. But since the aim of the present study is to investigate the possible strategies exploited by translators to tackle the translational dilemmas, this first reason is presupposed here. The second reason is due to the importance of usage of collocations of 'sweat' in Hafez's poetry. The collocation has been exploited in countless numbers throughout his Diwan. Some examples have provided in the following:

گر جو فرهادم به تلخی جان براید پاک نیست / بس حکایت های شیرین باز می ماند ز من

[gar] [cho] [farhaad] [am] [be] [talxi] [jaan] [baraayad] [baak] [nist] / [bas] [hekaayat haye] [shirin] [baaz] [mimaanad] [ze] [man]

[if] [like] [Farhad] [I am] [bitterly] [life] [lose] [fear] [there is not] / [many] [tales] [sweat / of Shirin] [remain] [from] [me]

In the first couplet, the collocation 'sweat tales' is used by Hafez. However, as can be seen here the story of 'Shirin and Farhad' is also alluded by the presence of both the ambiguous word [shirin] which can be interpreted as both 'sweat' and 'Shirin' and furthermore the presence of the name 'Farhad'. In this couplet 'tales' in one interpretation is the subject and 'sweat' as the adjective according to which the phrase means 'interesting tales' while in the second interpretation 'tales' is the noun governing the genitive and 'sweat' is the noun in the genitive case. Thus in this interpretation the phrase means "interesting tales narrated about Shirin or about Shirin" (Youssefi, 2009). The couplet is translated as: *If I bitterly lose my life like Farhad, no matter For, many sweat tales will remain about me* (Pazargadi, 2003); *If, like Farhad, my life in bitterness issueth, - there is no fear; Many sweet tales remains behind- of me* (Clarke, 1974). The translations show that the translators have not rendered the second meaning of the word [shirin] which has also used tactfully by Hafez to allude to 'Shirin' the beloved of 'Farhad'. Another example is given in the following couplet:

چراها باشدت ای خسروی شیرین دهنان / گر نگاهی سوی فرهاد دل افتاده کنی

TRLI: [ajrhaa] [baashadat] [ey] [xosroye] [shirin] [dahanaan] / [gar] [negaahi] [sooye] [Farhaade] [deloftade] [koni]

GT: [rewards] [for you] [oh] [Xosro] [sweat / Shirin] [mouth] / [if] [a glance] [towards] [Farhad] [upset] [cast you]

This couplet is more ambiguous since the phrase [xosroye shirin dahanaan] can be interpreted in four different ways. Firstly it can be interpreted as 'the king of eloquent speakers'. The second meaning refers to 'the king of most handsome people whose mouth looks like Shirin's mouth'. The third interpretation is 'a person like Xosrow, the king of Sasanid Dynasty, who stands at the top of conic of eloquent speakers'. And the last meaning refers to 'a person like Xosrow, classified in a group of the beloveds whose mouth are as beautiful as Shirin's mouth; in other words, he is such a person who is attracted by beautiful girls' (Yousefi, 2009).

*O princess of sweat-mouthed, you will receive many rewards If you cast a favorable glance at the distressed Farhad* (Pazargadi,

2003). *O Khusrau of those sweet of mouth (Hafiz)! rewards are thine, If, to Farhad, heart-fallen, a glance- thou makest* (Clarke, 1974).

لب بیاله بیوس آنگهی به مستان ده / بدین دقیقه دماغ معاشران تر کن

TRLI: [labe] [piyaaleh] [beboos] [aangahi] [be] [mastaan] [deh] / [bedin] [daqiqeh] [damaaqe] [moaasheraan] [tar] [kon]

GT: [lip of] [cup] [you kiss] [then] [to] [intoxicated people] [give] / [with this] [subtle tip / the subtle mouth of the beloved, moment]

As can be seen in the gloss the word [daqiqe] has three different meanings all of which can be interpreted and applied in the above couplet. The first meaning refers to the clever suggestion and the delicate tip of kissing the lip of the cup which is mentioned in the first hemistich of the couplet. The second meaning refers to the delicate lips and the small mouth of the beloved. The third meaning points to the moment of kissing the tip of the cup. *The lip of the cup, kiss (subtleties of divine knowledge, acquire); then to the intoxicated (holly travelers) give: With this subtlety, wisdoms train, beperfumed – make* (Clarke, 1974). Clarke clarifies the ambiguity in the line both by giving explanations in the parenthesis and in the footnote. He first clarifies the meaning of [labe piyaleh beboos] (to kiss the cup's lip) by defining it as "to acquire the subtleties of meaning by enigma" in the footnote (p. 758). He continues to elucidate on the meaning of [daqiqe] (subtleties) and points out that the word signifies two meanings: "(a) something very fine; (b) the description of the subtleties of divine knowledge of enigma that rise from the Arif's heart; and spill him in agitation; so that into him another seeker poureth his own portion" (ibid). He continues that "for, in the assembly of wine-worshippers, the custom is to fill the cup, to kiss it, and to give it to the intoxicated ones" (ibid). *Kiss the lip of the cup, and then offer it to the intoxicated, And with his agreeable act refresh the brain of companions* (Pazargadi, 2003). The ambiguous word [daqiqe] is translated as "his agreeable act". Unlike Clarke no extra clarifications or explanations is given by Pazargadi. That is to say none of the meanings of the word [daqiqe] is rendered by the translator and he has translated the word differently.

مکن به چشم حقارت نگاه در من مست / که آب روی شریعت بدین قدر نرو

TRLI: [Makon] [be] [chashme] [heqaarat] [negaah] [dar] [mane] [mast] / [ke] [aaberooye] [shari'at] [bedin] [qadar] [naravad]

GT: [do not] [with] [eye of] [disparage][look] [at] [me] [drunken] / [because] [grace of] [shari'at (religion)] [with] [this] [amount / fate] [goes not]

In this couplet the word [qadar] can be both interpreted as 'this amount' and 'the fate'. Regarding the first meaning, Hafez says that this small amount of drinking wine by him is not too significant and it doesn't damage the Shari'at, while with the consideration of the second meaning, Hafez indicates that drinking wine is his fate and destiny and there is no way to avoid it. This second meaning, however, cannot be traced in Clark's and Pazargadi's translations: *On the sin of me intoxicated, put the skirt of (Thy) pardon; For to this (great) degree (of sin), the grace of the shari'at – goeth not* (Clarke, 1974). *Look not upon me, intoxicated one, so disdainfully; For, the honour of faith is not lost with such a measure* (Pazargadi, 2003). Both of the translators have rendered the first meaning of the word. They have translated [qadar] to "this (great) degree (of sin)" and "such a measure" respectively and consequently the second meaning of the word is lost.

## 7. Conclusion

The different interpretations and translations of ambiguous words and phrases in the Hafez's poetry by different translators show that different strategies and also factors have governed the translators' decisions in translating ambiguous words. The decisions made by the translators imply that the analysis of the text that is the fully understanding of the text and the possible hidden meanings and ambiguities, which is called exegesis by Larson (1997) and pragmatics of the source text by Hudson (2000) is an importance factor that needs to be considered by translators. This context analysis seems to be the most important factor in the translation of ambiguities in the translation of couplets which were studied in the present study. However, other explicitation strategies such as providing explanations or giving the other meaning(s) of the ambiguous term in footnotes and parenthesis are the other ways applied for the translation of lexical ambiguities.

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