

Comparing the Use of Semantic Adjustment Strategies in Versed and Free-Verse Styles of the English Translations of Hafez Poetry

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Abstract

The main concern of the present study was to compare the frequency of the use of semantic adjustment strategies in versed and free-verse styles in the English translations of Hafez poetry. The focus of the comparison was the number of expansion and reduction strategies employed in these translations. The corpus of the study comprised two translations of Hafez poetry; one was a versed translation by Gertrude Bell (1897) and the other a free-verse translation by Henry Wilberforce Clarke (1974) as two representatives of the formal and contented styles. One hundred and eighty eight lines were chosen to be examined in terms of the number of expansion and reduction strategies used by the translators. Based on the outcomes of the research, both content and form were meaningful, but the selection of versed or free-verse styles did not affect the use of expansions and reductions; however, in the two translations investigated in this study, different numbers of semantic adjustments were used.

Keywords: poetry, versed style translation, free-verse style translation, translation variety, semantic adjustment strategies, expansion, reduction, formal meaning, content meaning, extra regularity

Introduction

Translation of poetry has always been a controversial issue in the field of translation studies. There are two opposite ideas concerning the possibility of poetry translation. Some of the scholars in the field, such as Jakobson (1959), believe in the unfeasibility of poetry translation. Frost (cited in Connolly, 2001) maintains that poetry is what is lost in translation; and Shelley (cited in Connolly, 2001) puts forth essentially the impossibility of poetical translation. On the other hand, some other scholars, such as Raffel

(1988), argue that all meanings are always translatable and what can be conveyed in one language can be conveyed in another, too. It seems that the important issue in poetry translation is the matter of degree, or in other words, the extent to which poetry is translatable.

Poetry

The main problem restricting the scholars of the translation field to discuss poetry translation is the lack of a general understanding of poetry itself. For example, in response to the question of what poetry is, Whitworth (2006) mentions, "It is far easier to say what it is not" (p. 7).

The Oxford English Dictionary (2002) says poetry is a composition in verse or metrical language which is the expression of beautiful or elevated thought, imagination or feeling. It seems that extra regularities (sometimes hidden) are of the most important and necessary conditions of any poem as the necessity of extra regularities and consequently the inseparability of form and content in poetry are emphasized (Bressler, 2007; Gelpi, 1998; Wolosky, 2008).

Several scholars cited in Safavi (2004) and Hunley (2007) notice foregrounding features of extra regularities. They believe the meaning of a poem comes as much from the form as from the content, which in any case is created within the poem. In poetry, form and content are so intensely fused in an artistic entity that it is not possible to imagine one without the other.

Difficulties of Poetry Translation

As mentioned before, poetry translation has proven to be a topic of investigation in translation studies. Connolly (2001) writes that, "The translation of poetry is generally held to be the most difficult, demanding, and possibly rewarding form of translation" (p. 170). The difficulty of poetry translation, according to Boase-Beier (2009), is possibly because of the coincidence of two assumptions: "a) Translated poetry should be poetry in its own right; b) Poetry is difficult, cryptic, ambiguous, and exhibits a special relationship between form and meaning" (p. 194).

In line with the idea that poetry translation is difficult, many scholars have pinpointed different aspects of the burden on the translators. Bassnett (2002, p. 85) points to some literary elements in the translation of poetry and states

that, "all these elements can be missed if the reading does not take into full account the overall structuring of the work". Brodsky (cited in Connolly, 2001) maintains, "Meters in verse are kinds of spiritual magnitudes for which nothing can be substituted...They cannot be replaced by each other and especially not by free verse" (p. 173). Raffel (1988) and Weissbord (1989) are of the same idea. Gutt (1991, p. 167) discusses that, "Poetic texts demand direct translation"; thus, poetry translators must preserve the stylistic qualities of the original. Paterson (2006) maintains many translators feel translated poems should "be poems in their own right" (p. 73).

Raffel (1991) believes in the musical mode or inner rhythm of the poetry which makes it difficult to translate. Thus, the poetry translator should convey the message alongside all the stylistic components such as diction, syntax, and so on. To do so, a translator of poetry should be familiar with the stylistic features of the poem to understand the purpose(s) or function(s) of the original poet by the selection of every nuance to convey the same features. According to Gallagher (1981), "What an English-only reader wants is a good poem in English" (p. 149).

Furthermore, translators may find some words to be untranslatable due to the existing differences or the variety among language systems, and particularly cultural systems. When a person engages in an interlingual translation activity, it should be taken into account that s/he is writing for the people whose cultural and historical backgrounds differ from those belonging to the alternative language audience. Hence, s/he should try to find terms and expressions in her/his target language that convey the ideas of the source text as much as possible.

Hafez Poetry Translation

Shamsoddin Mohammad Shirazi, known as Hafez, who was born in 1315 (Khorramshahi, 1999) or in 1325 (Horne, 1917) was one of the most distinguished Persian classic poets. All of his known poetry has been gathered in his book, called *Divan of Hafez*.

In terms of style, the major portion of *Divan* is expressed in *ghazal* (sonnet) style. Hanaway (1993a) and Whitworth (2006) regard *ghazal* as a monorhymed lyric poem which appear in couplets rhyming AB CB DB, etc. while the first couplet should necessarily rhyme AA. In terms of the topics of *Divan*, Meisami (1993) maintains that, "The *ghazals* of Hafez incorporate both secular and mystical topics to create deliberate ambiguity" (p. 710).

Moreover, Whitman, Miner, Kang-i Sun, and Meisami (1993) state that, "Hafez ... combines topical, moral, and philosophical allegory in many of his *ghazals*" (p. 36).

Loloi (2002) puts the translations of Hafez into three general categories. She asserts that in the first category, the translators have preferred prose as the most suitable medium and maintains that such translations have given up idiomatic English for fidelity. In the second category, Loloi notes that most translations are in verse. The category of versed translations should be further divided into three subcategories. The first subcategory may be the versions in which the rhyme and meter of the original is imitated. The second subcategory of the versed translations entails translations into familiar English verse forms. And the last subcategory of versed translations is that of the quatrain of octosyllabic iambic lines. Finally, in the third category, the imitator (rather than the translator) renders some type of interpretation or an interlingual paraphrase which is called imitation. The imitator does not follow the original text and just imitates the title and in some cases the main theme of the original.

Translation of Hafez poetry into English has its own specific difficulties not only because of cultural differences, but also linguistic ones. One of the most challenging difficulties of translating Hafez refers to the sophisticated nature of his poetry. Some scholars (Azar, 2008; Hanaway, 1993b; Searight, 1979; Saberi, 2003; Smith, 2003; Yadollahi, 2009; Yarshater, 1988) have pointed to some of the features of Hafez poetry such as complicatedness and multi-layered meanings of his poetry, difficulty in identifying his personality – a capricious poet or a pious devotee – and ambiguity in the gender of his beloved. That is why even Persian native speakers cannot extract all the aspects of meaning of a Hafez poem let alone the translators whose native language is not Persian.

Furthermore, Davis (2004) has studied the reasons of not translating Hafez and asserts two kinds of problems for the translator of a literary text which is well-recognized: first, the linguistic, and second, the cultural. He further argues that the two often overlap. Similarly, Yadollahi (2009) defines the role of the translator and writes that the translator is a linguistic and cultural medium. Both Davis and Yadollahi refer to the difficulties of finding exact synonyms, idioms and idiomatic meanings, puns or the play on words, and rhyming as linguistic barriers.

In addition to the linguistic difficulties in translating Hafez poetry, Davis (2004) and Yadollahi (2009) review the cultural barriers such as the lack of understanding of Islamic principles and concepts in English communities,

connotational meanings and metaphors, and multifaceted language of Hafez. The last point to be mentioned on the difficulties of translating Hafez poetry is “the historical distance between the text production and translation” (Sin-Wai, 2000, p. 5).

Meaningfulness of Form in Poetry

Many of the translation scholars such as Miremadi (2003) and Manafi-Anari (2004) put the formal meaning in second place of importance and after content meaning. However, in poetry, form gains a high importance. In everyday language, because of the function of sound communication of information, form is not very distinguished. By contrast, form in poetry is one of the tools to deform and foreground the language.

In order to answer the question of what form is, Perrine (1974) writes that, “The primal artistic act was God’s creation of the universe out of chaos, shaping the formless into form” (p. 771). The same happens in poetry writing and the poet by adding the specific poetic form to the language is shaping formless language into formed poetry. Form is the product of some external patterns that the poet may impose on his/her poetic content. Several scholars have discussed the functions of prosody and identify it as a meaningful entity (Akamatsu, 2002; Brogan, 1993b; van Wieringen; 2005). Therefore, prosody is a momentous entity in language; its meaningfulness seems to be multiplied in poetry.

Certain other scholars (Barney, 2008; Brogan, 1993c; Doubleday, 1949; Faubert, 2009; Perrine, 1974) express the importance and meaningfulness of rhythm and mention that rhythm can heighten the reader’s awareness. Therefore, the translated poem needs to render the same rhythm – or nearly the same – to heighten the attention and awareness of the target reader. Furthermore, certain scholars seem to be advocates of the meaningfulness of meter (Brogan, 1993a; Perrine, 1974; Sedgwick, 2002). They believe the translator needs to render the meter in target language if s/he wants to produce the appropriate total effect.

Sedgwick (2002), Faubert (2009), and Bradford (2005) pinpoint the functions of the rhyme, its meaningfulness, and its mnemonic qualities. Likewise, Brogan (1993b) asserts that, “Most generally, the functions of verse form are four: to attract attention, to please the ear, to make meaning more dense, and to make speech worth remembering” (p. 986). The reformation to achieve these functions is called versification; thus, the translator of poetry

seemingly needs to reform the translated poem into verse form as well. Similarly, keeping the formal elements in the translated text is emphasized (Sin-Wai, 2000). Thus, according to Anderman, Rogers, and Newmark (1999, p. 154), "The translation must, in the end, function as a poem in the target language".

Conclusively, if the original poetry is in versed form and the translator translates it to free-verse, s/he will lose the formal meaning to a great extent. Because formal meaning is as important as content or semantic meaning, then the free-verse translator seems to lose almost half of the total meaning at the very first step, deciding on the outcome form.

Semantic Adjustment Strategies

Translators use various strategies in translation in order to keep the content of the source text. Manafi-Anari (2004) introduces two types of adjustment strategies: semantic and structural. Semantic adjustments are essential when they are the assessment rulers of the study. He writes that, "A translator may often be obliged to transform the form in order to preserve the content, though it will be much better ... in a form resembling that of the source language" (p. 17). Therefore, the translator may employ semantic adjustments to convey the original content, but s/he may lose the stylistic meanings.

In other words, in order to keep the meaning undistorted in translation of poetry, to make the translation sound natural and more understandable, and to solve the problem of untranslatability of poetry into the receptor language, it is often necessary for the translator to make many semantic and structural adjustments. A successful translator is, in fact, the one who can employ the best semantic and structural adjustment strategies. The need for semantic adjustments arises from the lack of direct suitable and meaningful equivalences in every pair of languages. Solhju (1998) maintains that in translation, sometimes, it is necessary to add something to the text, or to subtract something (p. 103). The adding or subtracting in translation, in the same order, is technically known as expansion or reduction.

According to the Comprehensive Britannica Encyclopedia (2005), expansion is translating one word of the source language by several words in the receptor language in order to give the same meaning. Expansion takes place when a translator cannot find a suitable equivalence in the receptor language for a specific word and renders the original meaning by defining or

describing the word, thus, using two or more words. The above source also defines reduction as translating several words of the source language by a single term or fewer words in the receptor language. Reduction takes place when a translator feels it suitable to omit one or few words, or finds a word in the receptor language which conveys the meaning of a phrase in the original text. To produce a dynamic equivalent in the receptor language, one may sometimes need to reduce some expressions in the process of transfer. As Nida and Taber (1969) point out, "Reductions are not as numerous as the expansions, nor are they so frequent. And as a result they are not so important structurally" (p.168). However, they assert that it is just as important to employ proper reductions as it is to introduce proper expansions since both are based on the same fundamental principles of reproducing the closest natural equivalent.

Conclusively, with regard to the extension of the literary field over various languages and cultures and the resulting fact that understanding poetry has become an important issue, in order to transfer the real essence of poetry, it should be translated both precisely and satisfactorily. Nevertheless, understanding poetry is not as easy as normal language because of the poetic content and specific forms it contains. Thus, in translating poetry, translators normally encounter many problems and by experience, it is known that the original text and its translation are not the same.

Consequently, the present study focused on investigating the application of semantic adjustment strategies, namely expansion and reduction, used in the English translation of Hafez poetry in two styles of versed and free-verse. In the free-verse translation of a versed poetry, the main problem is that the form of poetry which is considered as a meaningful entity in literary studies, gets lost or denied by the translator which in turn means losing half of the total meaning. On the other hand, in versed translation, the translator faces some difficulties to render the poem with extra regularities which means s/he must render the content meaning alongside the formal meaning.

In the present study, the researchers attempted to discover the exact concepts from the source language that do not exist in the target language. That is, the problematic words or phrases were analyzed through the semantic strategies of expansion and reduction. As a consequence, this research attempted to find answers to the questions which connect form and semantic adjustments of expansion and reduction; whether the number of semantic adjustment strategies of expansion and reduction differentiated in versed style translation and free-verse style translation in translating Hafez poetry into English. According to Nida and Taber (1969), expansion is more instrumental than reduction. So the next point for the researchers of this

study to reflect over was the types of expansion strategies that were used by the selected translators.

Moreover, the researchers intended to investigate the most common expansion strategy types in the selected translations and find out if they were portioned; perhaps, their portioning might deliver meaningful ideas about their usage.

Method

In order to tackle the issue under investigation, a preliminary study was carried out before the main phase of the study, both of which will be reported sequentially hereunder.

The reason for conducting the preliminary study was that although many works have been carried out on Hafez poetry translation, very few have focused on the relationship between poetry styles and the semantic adjustment strategies utilized by the translators. On the other hand, the majority of the studies which are related to semantic adjustment strategies of expansion and reduction have not been conducted on Hafez poetry. Therefore, before analyzing the main corpus of the study, the researchers investigated the translation of Hafez by nine translators (Alston, 1996; Arberry, 1947; Avery & Heat-Stubbs, 1952; Bell, 1897; Clarke, 1974; Gray, 1995; Kashani, 1984; Newell, 2001; Smith, 1986) in terms of the number of reduction and expansion strategies used in translation of Hafez poetry. To investigate the same *ghazals*, the present researchers selected the first *ghazal* of Divan that approximately all the mentioned nine translators of Hafez had translated. The outcomes of the mentioned study are presented in Table 1.

Table 1 – Number of expansions and reductions in the nine translations

Translator	Reductions	Expansions
Kashani	10	3
Gray	4	7
Clarke	2	9
Bell	3	9
Avery & Heath-Stubbs	9	10
Arberry	1	14
Alston	2	17
Smith	7	4
Newell	3	14

Table 2 demonstrates the status of the expansion and reduction strategies in these nine translations along with the type of the translation, that is, versed and free-verse. The signs of 'more' and 'less' in Table 2, mean 'more than average' and 'less than average', respectively. The average number of reductions was 4.5 and the average of number of expansions was 9.6 for the selected *ghazal*.

Table 2 – Status of expansions and reductions in the nine translations

		Reduction Average of 4.5	Expansion Average of 9.6
Translated into versed style	Arberry	Less	More
	Bell	Less	Less
	Kashani	More	Less
	Smith	More	Less
Translated into free-verse style	Alston	Less	More
	Avery	More	More
	Clarke	Less	Less
	Gray	Less	Less
Versed & free-verse	Newell	Less	More

As Table 2 shows, in some cases of versed translations, the frequency of expansion strategy is more than the average while in other cases of versed translation, the frequency is less than the average. The number of reductions in versed translations, similarly, delivers no specific pattern. The same is true about the free-verse translations, that is, the proportion of expansion and reduction strategies vary without any identifiable pattern.

For instance, in Smith's translation, which is a versed translation and in *ghazal* form, the number of expansions is below the average, while the number of reductions is more. But Arberry, as another representative of versed translation used more expansions and less reductions.

In the group of free-verse translations, Avery and Heath-Stubbs's translation contain both more expansions and more reductions, while Clarke's and Gray's translations hold both fewer expansions and fewer reductions. Finally, Newell's translation that swings between versed and free-verse has fewer reductions and more expansions.

These differences are more comprehensible in Figure 1.

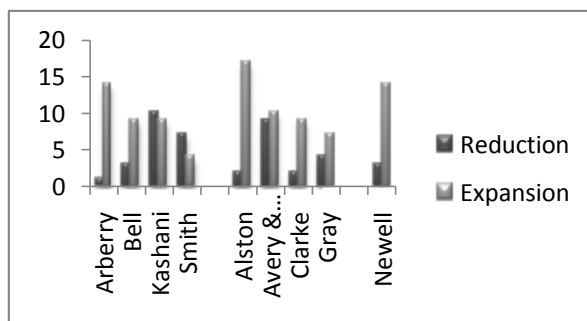


Figure 1 – Status of reductions and expansions in the nine translations

As Figure 1 illustrates, the overall number of expansions is more than the overall number of reductions. The only exceptions are the translations by Kashani and Smith in which the number of expansion strategies are fewer than the number of reduction strategies.

Both of these translations had versed style. However, other translations with the same style, that is, Arberry and Bell, had reversed frequency of strategy use; more reduction and fewer expansion strategies. Thus, the effect of versed or free-verse style in translation on the number of reduction or expansion strategies is not clear.

Therefore, the researchers started the main phase of the study, the corpus, instrumentation, and procedure of which will be explained hereunder.

Corpus

The researchers surveyed 23 *ghazals* of two well-known English translations of the Divan of Hafez, one by Henry Wilberforce Clarke (the free-verse translation) and the other by Gertrude Bell (the versed translation). Both of them are native speakers of English, translators, and authors.

Clarke has translated the entire Divan into English, but 200 *ghazals* were corrected by Homayounfar (2001). On the other hand, Gertrude Bell has translated 43 *ghazals*. As a result, the researchers paired 23 *ghazals* which were translated by both translators.

The selected translations are among the best works on Hafez and many critics have appreciated them. To learn about the value of Bell's work, one can check how Dalal (1995) and Loloï (2004) have appreciated her translation of Hafez.

Similar appreciations have been made of Clarke's work by Loloï (2004, p. 58) and Cloutier (cited in Loloï, 2004, p. 330). To introduce the main body of the corpus, the number of the *ghazals* in Qazvini and Ghani's version is demonstrated in Table 3.

Table 3 – Description of the corpus

No. of Ghazals	Title
1	Ala ya ayyohassaaghi eder kasan vanaavalhaa
81	Sobhdam morghe chaman ba gole no khaaste goft
90	Ey hodhode sabaa be sabaa miferestamat
3	Agar aan torke shirazi bedast aarad dele maa raa
79	Konoon ke midamad az boostaan nasime behesht
25	Shekofte shod gole hamraa va gasht bolbol mast
11	Saghi be noore baade bar'afruz jaame maa
65	Khoshtar ze eish-o sohbat-o baagh-o bahaar chist
2	Salaathe kaar kojaa va mane kharaab kojaa
22	Cho beshnavi sokhane ahle del magoo ke khataast
134	Bolboli khoone deli khord-o goli haasel kard
74	Haasele kaargahe koon-o makaan in hame nist
80	Eibe rendaan makon ei zaahede paakize seresht
195	Gholaame nargese maste to taajdaaraanand
145	Che mastist nadaanam ke roo be maa aavard
151	Dami baa gham be sar bordan, jahaan yeksar nemi'arзад
163	Gol bi rokhe yaar khosh nabaashad
166	Rooze hejraan-o shabe forghate yaar aakher shod
101	Sharaab-o eische nahaan chist, kaare bi bonyaad
164	Nafase baade sabaa moshk feshaan khaahad shod
184	Doosh didam ke malaa'ek dare meikhaane zadand
103	Rooze vasle doostdaaraan yaad baad
169	Yaari andar kas nemibinam, yaaraan raa che shod

Instrumentation

In order to identify the reduction and expansion strategies, the researchers needed a reference taxonomy to identify these strategies and their types in the corpus. According to Nida and Taber (1969, p. 166), the expansion strategies may be divided into two types: syntactic and lexical expansions. Therefore, in order to collect data regarding the expansion strategies, the researchers used the taxonomy by Nida and Taber as demonstrated in Table 4.

Table 4 – Types of expansion strategies (Nida & Taber, 1969, p. 166)

Syntactic Expansions	
1	Identification of the participants in events
2	Identification of objects or events with abstracts
3	More explicit indication of relational terms
4	Filling out of ellipse, which may involve any type of syntactic structure
Lexical/Semantic Expansions	
5	Classifiers
6	Descriptive substitutes
7	Semantic restructuring

Moreover, the researchers also used the taxonomy for reduction strategies offered by Nida and Taber (1969). As Table 5 illustrates, this taxonomy identifies seven primary types of reduction strategies.

Table 5 – Types of reduction strategies (Nida & Taber, 1969, p. 166)

All Types of Reduction	
1	Simplification of doublets
2	Reduction of repetitions
3	Simplification of highly repetitious style
4	Omission of specification of participants
5	Loss of conjunctions when hypotactic structures are reduced to paratactic
6	Reduction of formulas
7	Using more extensive ellipses than those commonly used

Procedure

The main variables of the study were translation styles and translation strategies. The styles that the researchers selected for this study were versed translation and free-verse translation of Hafez *ghazals*. Moreover, as stated before, two translation strategies, namely reduction and expansion strategies, were selected for this study. Therefore, the first step in conducting the study was to select two translations of Hafez *ghazals* that were among the acceptable and good translations.

The researchers selected the translations by Clarke for the free-verse style and Bell for the versed style. The justification for this selection was explained above in the 'corpus' section. The next step was to identify the *ghazals* that were translated by both translators. The researchers selected 23 *ghazals* that were commonly translated by the two translators.

Tables 4 and 5 above delineate the types of expansion and reduction strategies employed by the two translators. To count the number of expansion and reduction cases, the researchers selected word as the semantic unit of translation. Then, the researchers considered the *ghazal* lines in the original poem and compared them with their translations. Subsequently, the cases of expansion and reduction in the corresponding translation types were identified.

Results and Discussion

Sometimes, the translations turn to be longer or shorter than the original text due to the semantic adjustments like expansion and reduction. In poetry, which is a compact form of the language, the rendering of all the content frequently takes more text-size than other genres.

According to Manafi-Anari (2004), any addition, however, which is not implicit in the original text, will be out of the scope of such legitimate or justifiable expansions. On the other hand, reduction mostly happens when the translator thinks something in the source text is too explicit and in the target text can be reduced to a more implicit form. Therefore, as the result of reduction in poetry translation, the original style is saved but the seemingly marginal content is reduced.

In the 23 selected and analyzed *ghazals*, there are 188 double-

hemistiches (lines), 30 of which did not have any related analysis in Bell's and Clarke's translations because there are no cases of reduction or expansion to be counted. Thus, the remaining 158 hemistiches which were analyzable were used in this study. Table 6 demonstrates the percentage of the expansion and reduction strategies in Bell's and Clarke's translation.

Table 6 – Percentage of the expansion and reduction strategies in Bell's and Clarke's translation of Hafez *ghazals*

	Bell (Versed)		Clarke (Free-verse)	
	No.	Overall %	No.	Overall %
Expansion	148	93.67%	122	77.21%
Reduction	48	30.38%	26	16.45%
Total	196	124.05%	148	93.66%

According to Table 6, in the total number of 158 hemistiches, there were 196 cases of expansion and reduction strategies in Bell's work which means she has used 1.24 reductions and expansions per line. A total of 30.38 percent of the strategies used by Bell were reductions and 93.67 percent of them were expansions. Bell's use of expansion strategy was approximately three times more than her use of reduction strategy. But Clarke used less semantic adjustment strategies in comparison with Bell.

In the total number of 158 lines, there were 148 cases of reduction and expansion in Clarke's work which means he used 0.94 reductions and expansions per line. Furthermore, 16.45 percent of the strategies used by Clarke were reductions and 77.21 percent of them were expansions.

Finally, Clarke's use of expansion strategy was over four times as much as his use of reduction strategy. Thus, the data analysis confirmed the difference of expansion and reduction strategies between versed style translation and free-verse style translation in translating Hafez poetry into English.

Concerning the number of expansions, both translators have used a high percentage of expansions. The higher number of expansions in both works may probably indicate that expansion strategy is more significant than reduction in both versed and free-verse translation of poetry. Alongside, it is

obvious that Bell has used more cases of expansion than Clarke. This may be due to the fact that versed style may need expansion strategy more than free-verse does.

Since according to Table 6, expansion gains a higher portion of the semantic adjustment strategies in both Bell's and Clarke's translations, as the next step in the analysis of the data obtained from the corpus, the researchers counted the frequency of expansion strategy types.

Table 7 demonstrates the number and percentage of 'descriptive substitute' and 'semantic structuring' strategies employed by the two translators. As just explained, these two strategies were the most instrumental ones in the work of these two translators.

Table 7 – Percentage of descriptive substitutes and semantic restructurings in Bell's and Clarke's translation of Hafez ghazals

	Bell		Clarke	
	No.	Overall %	No.	Overall %
Descriptive Substitute	92	58.23%	36	22.78%
Semantic Restructuring	29	18.35%	61	38.61%
Total	121	76.58%	97	61.39%

As Table 7 shows, the number of descriptive substitutes in Bell's expansions is 92; whereas her number of semantic restructurings is 29. That means she used descriptive substitute over three times as much as the semantic restructuring and that is 58.23 percent of all the semantic strategies per line in her work.

On the other hand, the number of descriptive substitutes in Clarke's expansions is 36; whereas his number of semantic restructurings is 61. That means he used semantic restructuring approximately twice as much as the descriptive substitute and that is 38.61 percent of all the semantic strategies per Line in his work.

Therefore, in Bell's translations, lexical types of expansion having a percentage of 76.58 (see Table 7) were more instrumental than syntactic

types among all the used strategies. Likewise, in Clarke’s translations, lexical types of expansion having a percentage of 61.39 (see Table 7) were more instrumental than syntactic types among all the strategies used by the translator.

Hence, both works contain higher number of lexical expansion strategy types than the syntactic types. Therefore, it is observed that ‘semantic restructuring’ and ‘descriptive substitute’ are the most frequently used types of expansion strategy types.

Given the overall frequency of expansion strategy types, both translators used a small number of ‘identification of participants in events’, ‘identification of objects or events with abstracts’, ‘more explicit indication of relational terms’, and ‘filling out of ellipse’. This shows that syntactic structure is not the main strategy used in the translations of Bell and Clarke (Table 8).

Regarding lexical expansion strategy types, however, the number of ‘semantic restructuring’ and ‘descriptive substitute’ were more than the other types of expansion. However, the researchers were able to find only one case of classifier in Bell’s translation and none in Clarke’s which shows that the translators either used the original classifiers or omitted them.

Table 8 – Frequency and percentage of syntactic and lexical/semantic expansions in Bell’s and Clarke’s translation of Hafez ghazals

	Bell		Clarke	
	No.	Overall %	No.	Overall %
Syntactic Expansions	26	17.57%	25	20.49%
Lexical/Semantic Expansions	122	82.43%	97	79.51%
Total	148	100%	122	61.39%

Conclusion

The present study attempted to investigate whether the frequency of the use of semantic adjustments in translations of Hafez poetry varies with the versed and free-verse translation styles. Moreover, the researchers endeavored to find out which strategies were more instrumental in which style of translation.

The results of the analysis of the data obtained from the corpus demonstrated that both translators used reduction less than expansion and according to Nida and Taber (1969) such a difference was expected. But the important matter is that Bell's translation contained more cases of reduction.

As a representative of versed translation, it seems that, in her work Bell was obliged to employ more cases of reduction – nearly twice as much as Clark's – and this may be considered as the consequence of the extra-regularities she imposed in her translation.

On the other hand, Clarke because of translating through free-verse style was not obliged to use reduction as much as Bell. However, since both translators (free verse and versed style) used expansion strategies more than the reduction strategy, one can conclude that based on the corpus of this study expansion strategies seem to be more instrumental in translation of Hafez poetry in general.

Moreover, both translation styles demonstrated more use of lexical strategies than syntactic strategies. Lexical strategies for Bell, comprised 76.58% of the total strategy use, while the percentage of these strategies for Clarke was 61.39. However, from the two lexical strategies, Bell employed more descriptive substitutes; whereas, Clarke utilized more semantic restructuring. Therefore, the conclusion out of the results of this study is that lexical strategies are more instrumental for translation of the *ghazals* of Hafez. However, note has to be taken that the corpus of this study was limited to two translations.

Furthermore, the two styles demonstrated difference in the use of lexical strategies. This may be interpreted as Bell's (who used versed style) eagerness to describe the problematic or untranslatable words; that may be because of her endeavor to fill in the empty spaces which are the consequence of keeping the translation in meter and rhythm.

On the other hand, the interpretation for the results of Clarke's work is that he tried to keep the semantics even in a different structure. However, his indifference to keep the original structure is obvious in his selection of the free-verse style to render the poems.

The other interesting finding to mention is related to the translation styles. The results of the research on the nine translations did not demonstrate a relationship between style of translation and the number of adjustment strategies used in the translation (see 'a recent research' section above). Thus, it seems that such a research should be conducted on every

translation separately; like what has been done on Bell's and Clarke's translation in this study. Clarke translated Hafez in a literal variety, or in Newmark's (1981) words, in a semantic variety. But Bell employed the free or communicative translation.

Bell used semantic adjustment strategies more than Clarke; but the question remains as of whether this rise in usage of semantic strategies is completely related to the selection of versed or free-verse styles in translations. Some translations such as Arberry's versed translation do prove so but some others like Smith's (1986) and Kashani's (1984) versed translation show that translation of Hafez poetry into English verse may need fewer semantic adjustment strategies than some free-verses such as Alston's or the one by Avery and Heath-Stubbs.

Regarding the result of this study about the issue mentioned above and how some studies support and some contradict it, the researchers came to the interpretation that the increase or decrease of the semantic adjustment strategies may be more related to the employed translation variety (semantic vs. communicative) than the selection of versed or free-verse styles.

As a result, it can be expressed that a poetry translator who is translating into versed style, to keep the extra-regularities may be obliged to add or omit something to/from the original poem. But the results indicated that reduction and expansion does not relate to such extra regularities significantly.

However, with regard to the types of expansion, and the meaningful difference between Bell's and Clarke's works, the researchers observed that versed or free-verse styles may influence the types of expansions. Data analysis results indicated that free-verse translation requires more cases of semantic restructuring, while versed translation requires more cases of descriptive substitution.

To conclude, cases of reduction and expansion are both influenced by translator's employed translation variety. Cases of reduction and expansion may also be both influenced by versed and free-verse translation styles, but the difference that such influence may cause is not too considerable.

On the other hand, selection of versed or free-verse translation as the outcome seems to have a direct relationship with types of used expansions. Likewise, translation varieties directly affect the portioning of cases of semantic restructuring and descriptive substitute.

The present research endeavored to shed light on the issue of semantic adjustments and translation styles and varieties and thus, pave the way for

poetry translators attempting to translate versed poetry into versed form and trying to keep the total meaning. In addition, the outcome of the present research may help the poetry-interested translators to have a background perception about translatability or untranslatability of versed poetry, and let them make up their minds whether to take steps for translating poetry or not, and also to have a preference of versed or free-verse translation.

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