

Full Length Research Paper

Strategies used in the translation of allusions in Hafiz Shirazi's poetry

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A translator who examines a text with a view to translate it will have a number of concerns. Among them, allusions are likely to become puzzles when they cross a cultural divide. Translating allusions can be a demanding task due to the fact that they simultaneously activate two texts and have specific meanings in the culture and language in which they arise but not necessarily in others. However, the use of allusions by an author shows an expectation that the reader is familiar with the references made, otherwise the effect is lost. Taking this into account, the present study focuses on personal proper noun and key phrase allusions in the poems of the famous Persian poet Hafiz and their translations by Clark (1891) to investigate how translation- strategies would provide the translators, in particular the novice ones, with useful insights concerning intertextual references in general and allusions in particular in order that the translators might find it no more challenging a task. In order to achieve the above mentioned purpose, the personal proper noun and key-phrase allusions in Hafiz's Divan and their equivalents in the English translation by Clark (1891) were first identified. Then, Leppihalme's (1997) proposed strategies for the translation of allusions were analyzed. The analysis revealed that the most common strategy for the translation of personal proper nouns was that of 'retention without any guidance' and for key-phrase allusions was that 'literal translation with minimum change'. This is indicative of the translator's wish to be as faithful as possible to the source texts to demonstrate that the allusive language of the original texts and connotations conveyed by them were largely ignored by the translator of Hafiz's Divan.

Key words: Intertextuality, allusion, proper noun allusion, key phrase allusion, translation strategies.

INTRODUCTION

The translation of poetry is known as a very hard and somehow impossible task; it is probably the subject in translation studies that triggers the strongest polemics. Even those who are not specialized in translation often have an opinion on the subject. Keeping the form and stylistic features of a poem from one language into another without distorting the meaning is really difficult to accomplish; moreover, the translator must be able to get the real message and convey it to the TT, he has to be fully aware of the capacity of language to make his message highly effective. The words of the poem surpass their textual denotations; they take new shades of

meaning dictated by the poetic context. So the translator has to understand not only the basic elements of a poem such as rhyme, meter and figurative language, but also the allusions which bear connotations, are culture dependent.

Abrams (1999) define allusion "as a passing reference, without explicit identification, to a literary or historical person, place or event or to another literary work or passage." (p. 9). Allusion as a kind of intertextuality can be attributed as one of the most powerful figures of speech since it can refer to an external text. Therefore, it can be a rich source of meaning and connotation and can be added to the meaning wealth of a text. One term which is used to describe allusion is 'culture bump', which Leppihalme (1997) defines as follows:

"Culture bump occurs when an individual finds himself or herself in different, strange, or uncomfortable situation

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when interacting with persons of a different culture" (p. 4). She agrees that when one wants to recognize and translate something rooted strongly in another nation's culture, he/she needs to have much knowledge other than what is seen explicitly; in fact, the understanding of an allusion is prevented by culture unless the receivers are biculturalized, so this cultural barrier should be removed. Allusions are one type of cultural specific items. From this translators' point of view culture-bound or culture specific items are elements of the source text which refer to those elements in the source culture which are peculiar and pertinent to this community and not present in the culture of target community. As culture specific elements, allusions resist translation rendering them successfully depends largely on the translator's familiarity with their references.

Snell-Hornby (1988) believes that in translation, a culture specific item does not exist of itself but due to nonexistence or the different values of an item in the target language culture; for example, the status of a CSI occurs as a translation problem when one wants to translate the image of "lamb" into a language in whose culture this animal is unknown or, if known, does not have connotations of innocence and helplessness. Snell-Hornby (1988) maintains that the translatability of a text depends on the extent to which the text is embedded in its own specific culture and also on how far apart, with regard to time and space, the ST and TT receivers are.

In the present study, the distance is great: the ST is a collection of Persian poems which allude to Koran, Islamic traditions, legends and prophets and the target audience is English speaking people who, presumably, have not had much exposure to Islamic Persian culture and poetry. Culturally, then, there is a great distance.

Another term used to describe allusion is Intertextuality. Intertextuality is derived from the Latin 'intertexto', first introduced by French semiotician Julia Kristiva in 1966. It subverts the concept of the text as self-sufficient, highlighting the fact that all literary production takes place in the presence of other texts.

Every literary work consists of poetry is situated in the middle of a network of intertextual relations. For Barthes (1977, cited in Allen, 2000), who proclaimed the "death of the author", it is the fact of intertextuality that allows the text to come into being. He notes that any text is a new tissue of past citations which have passed into the text and are redistributed within it. In other words, a literary work is not simply the product of a single author, but of its relationship to other texts. However, based on Hatim and Mason (1997) one should be well aware of the fact that Intertextuality can operate at "any level of text organization" involving phonology, morphology, syntax or semantics and Hatim (1997a) believes that expressions ranges from single words or phrases that have special cultural significance in a given linguistic community at a certain time, to macro-textual conventions and constraints associated with genre, register and discourse.

Therefore, intertextuality encompasses any element (macro- or micro-) that enables readers to identify and derive meaning from the surface features of the text in question by reference to other texts or text features they have previously come across.

Over the past two decades, the theoretical interest in intertextuality has generated a great deal of interesting discussion of the device of literary allusion. Translating allusions can be very challenging due to the fact that the use of allusions presupposes a particular kind of participation on the part of the receivers. Allusions enrich the texts in which used since they are used as literary devices make the texts ambiguous or exaggerated and at the same time they are used to create ambiguity especially when it is not possible to speak directly because of social or political considerations.

It can rightly be said that allusion plays the most important role in persuading its readers to accept what the author says especially when they quote some parts from religious texts or famous literary works.

TYPES OF ALLUSIONS

Based on Leppihalme (1997) allusions are divided into four thematic groups based on their sources; religious allusion, mythological, literary, and historical allusion. However, the present study is based on the main classification of allusions by Leppihalme.

Leppihalme (1997) makes a distinction between proper noun (PN) allusion (the one with a name in it) such as:

من از آن حسن روز اف زون که یوسف داشت دانستم که عشق
از پرده عصمت برون آرد زل بخارا

By reason of that beauty, dilly increasing that Yusuf had, I knew that Love for him would bring Zolikhha forth from the screen of Chastity (P. 5) and key phrase (KP) allusion (the one without the name) such as the following couplet:

امانت ن تواند ست که شدید
قرعه کار به نام من دیوانه زدند

The load of deposit (of love and of divine knowledge). The (lofty) sky could not endure: In the name of helpless me, the dice of the work, they cast (P.189).

TRANSLATING ALLUSIONS

Based on Leppihalme (1997) translating allusions is a challenging task since: the translator has to identify any intertextual references and then judge the likelihood that the target language readership will be able to recognize them and cue in to the intended references. Moreover, allusions are considered as Cultural specific items (CSI),

Table 1. Strategies used in rendering PPN allusions in Hafiz' Divan.

Strategy	Clark
1a	73
1b	22
1c	0
2a	3
2b	1
3a	0
3b	1
Total	100

so they are heavily and exclusively grounded in one culture which seem impossible to translate into the terms of another. Leppihalme agrees that a cultural barrier can prevent the understanding of an allusion, unless the receivers are sufficiently biculturalized.

To cope with the aforementioned problems, a set of strategies are introduced by Leppihalme (1997); that a translator should decide what translation strategy will be appropriate for the allusion in question. Leppihalme (1997) proposes a set of strategies for translating the proper noun allusions (allusions containing proper nouns):

i. Retention of the name:

a. using the name as such; b. using the name, adding some guidance; c. using the name, adding a detailed explanation, for instance, a footnote.

ii. Replacement of the name by another (beyond the changes required by convention), with two subcategories:

a. replacing the name by another SL name; b. replacing the name by a TL name.

iii. Omission of the name:

a. omitting the name, but transferring the sense by other means, for instance by a common noun; b. omitting the name and the allusion altogether.

Potential strategies for translating Key Phrase (KP) allusions=allusions containing no proper noun are as follows:

A. Use standard translation; B. Literal translation (minimum change); C. Add extra-allusive guidance to the text; D. Provide additional information via footnotes, endnotes; E. Introduce textual features that indicate the presence of borrowed words; F. Replace with a performed TL item; G. Rephrase the allusion with an overt expression of its meaning; H. Re-create the allusion by creatively constructing a passage that reproduces its

effects; I. Omit the allusion completely.

PROCEDURE

This study is a comparative-descriptive research and its aim is to carry out an analysis of particular strategies applied to cope with allusions (Key-phrase and personal proper nouns) and to find which strategies are more frequent. The personal proper noun and key phrase allusions in Hafiz Divan and their equivalents in English translation by Clark are identified. After categorizing Personal proper noun and key-phrase allusions (Historically, religiously, mythologically, and literally), they are entered into the chart respectively and their frequencies are calculated.

Research questions

1. What are the strategies used in translating proper noun and key phrase allusions from Persian to English in Hafiz poetry based on Leppihalme (1997)?

Corpus

The corpus of this study is a body of allusions which would be extracted from Hafiz Divan and translated by Clark (1891). The reason for choosing this kind of text is that Hafiz is one of the most popular poets in Iran; even libraries without Koran contain his Divan; moreover, it covers a great deal of different proper noun and key phrase allusions which might prove challenging for the translator. His book of works (Divan) was first collected by Mohammad Golandam, a writer contemporary of Hafiz, after Hafiz's death.

There is no definitive version of his collected works. In Iran only since 1940's a sustained scholarly attempt has been made by Allameh Ghazvini, Abolghasem Ghani, Ahmad Kasravi, Parviz Natel Khanlari to authenticate his work and remove errors introduced by later copyist and censors. However, the most highly regarded modern editions of Hafiz Divan are compiled by Mohammad Ghazvini and Ghasem Ghani. This is why the researcher selected Hafiz's Divan which is compiled by these two editors. Wilberforce Clark (1891) has done a complete unabridged translation of all of Hafiz's poetry into English. As the most popular translation of Hafiz into English, Clark's rendering has variously been described as accurate, erudite, accessible, faithful, and the most respected translation of Hafiz into English, Tables 1 and 2.

Table 2. Strategies used in translation of key-phrase allusions in Hafiz Divan.

Strategy	Clark
A	0
B	68
C	21
D	0
E	0
F	0
G	7
H	0
I	4
Total	100

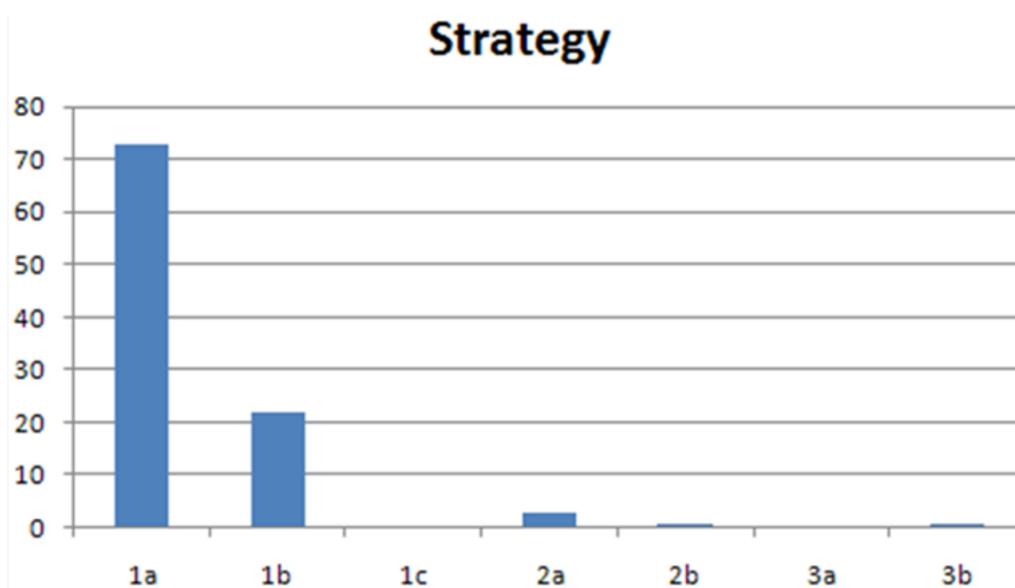


Figure 1. The frequency of strategies used by Clark for rendering PPN allusions in Hafiz Divan.

RESULTS AND DISCUSSIONS

Results of Personal Proper Noun (PPN) allusions

To make a summary of the results, there were altogether 100 personal proper - noun (PPN) and 100 key phrase allusions identified in Hafiz Divan that the researcher tries to analyze respectively: First PPN allusions are analyzed:

The most common strategy for the translation of these allusions was that of 'retention without any guidance' (1a). Actually, Clark (1891) has used this strategy for translating 73 instances of PPN allusions. The statistics on other preferred strategies are presented thus, Figures 1 to 4.

Discussion of Personal Proper Noun (PPN) allusions

By catching a glimpse of the table earlier mentioned, the answer to the question of this study was provided; that the strategy of 'retention without any guidance' occurred in the translation of personal proper noun allusions in Hafiz Divan by Clark in 73 instances. This would be elicited clearly by looking at the following verses:

1. Retention without any guidance (1a)

یوسف گمگشته باز آید به کینان غم مخور
کلاه به احزان شود روزی گسار غم مخور

Back to Kinan, Lost Yusuf Cometh: suffer not grief: one

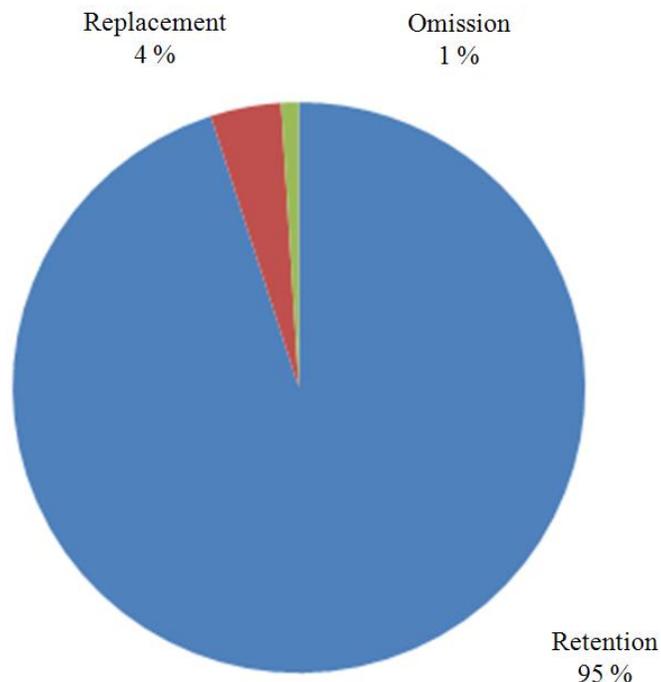


Figure 2. The percentage of three main strategies for translating PPN allusions in Clark's translation.



Figure 3. The frequency of strategies used by Clark for rendering key-phrase allusions in Hafiz's Divan.

day, the sorrowful cell becometh the rose-garden: suffer not grief (P. 260). The story of Joseph is almost known for every one, as a result of this, the translator retain the allusion, but here some lexical and orthographical changes are needed, as Yusuf should be changed to Joseph to remove obscurity.

ت ا ا ب
ف ر ق س ت از اب خضر که ظلمات جای او است
که مذ بعش الله اک بر است

From the water of life (love-giving eternal life) of Khizr, whose place is the land of Darkness (man's elemental existence), it is far up to our water, whose function is (God is greatest) (P. 42). Based on Khoramshahi (2009), the aforementioned verse refers to Khizr story in which he finds water in darkness, drinks it which causes him to have eternal life. It might be very difficult for TT readers to grasp this story and they are assumed to fail to recognize Khizr; therefore, the retention of Khizr is

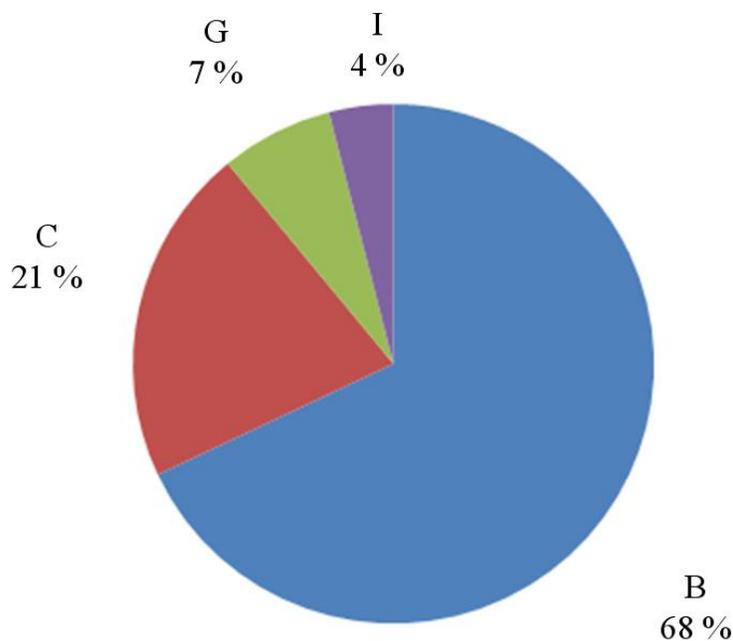


Figure 4. The percentage of four main strategies for translating key-phrase allusions in Clark's translation. B: Literal Translation. C: Add extra allusive guidance to the text. G: Rephrase the allusion with an overt expression of its meaning. I: Omit the allusion completely.

problematic here. This is why the connotational meaning of this passage is lost in Clark translation, and as such some footnotes or explanations are needed here.

2. 'The use of guidance' (1b)

ف بیض روح الہ قدس از باز مدد فرماید
دی نگران
هم بکنند از چه مسد یحما می کرد

If, again, the bounty of the Holy Spirit (jibra, il) give aid, others also may make those (miracles), which the Masiha (restorer of the dead to life) made (P.146). In the above verse, although Masih and his miracles are completely known for English readers, Clark added some guidance to clarify the concept; however, it is not essential.

3. Replacement by another SL name (2a): This strategy was employed by Clark (1891) in 3 instances.

ای پنه سکندر جام می است بدنگر
تا بر
تو عرضه دارد احوال ملک دارا

The cup of wine is Sikandar's mirror. Behold, so that it may show thee the state of Dara's kingdom (P. 7). Dara is Darus the Great who was killed by Sikandar and his adventure is in Nizami's Sikandarnama and Ferdowsi's Shahname (Khoramshahi, 2009). This character as Dara is not well known for English readers, so it is far better for the translator to replace this name with its markedly better-known name Darus the Great.

4. In fine, 'replacement of a SL name with an appropriate association in TL'(2b) may be difficult to find. A search for an example in the text under investigation suggests one instance in Clark translation. The following verse from Hafiz Divan will shed light on this strategy:

شد بان وادی ایمن گهی رسد به مراد
که چند سال به جان
خدمت شمع یب کنند

To this desire reacheth the shepherd (Musa) of the Wadi Ayman at that time. When (as shepherd) some years, with soul, the service of Jethro, he maketh (P.193). Actually, Jethro in the Bible is the same as shuayb; the translator by replacing shuayb with Jethro has saved much of what might have been lost in translation, and has chosen the best selection.

5. The strategy 'Omission' (3b); omitting the name and the allusion altogether was employed by Clark only in 1 instance. Note the following example:

سدل یمادی
ذ باشد
چه خاصیت دهد نقش زگینی

Without the finger of Lovers. For Golden rings there is no demand (P. 492)

As the aforesaid lines show, Clark has omitted the allusive reference to Solomon. Obviously, full comprehension of an allusive line of poetry containing a

PN is inevitably limited to those who recognize the name and its connotations. It alludes to the story of Solomon in Koran; he has a seal ring on which God's name was engraved. Solomon story is in the Bible, too. So Suleiman with the name of Solomon is known for English readers. However, it seems that Clark while translating this verse assumed that readers would fail to recognize the prophet Solomon, and by retaining the PPN, he would have puzzled the TT readers. Therefore, he resorted to the strategy of 'Omission'(3b).

Roughly speaking, the statistical analysis of the data shows that Clark in his translation tried to be faithful to Hafiz rather than allowing the readers to enjoy the book the way ST readers do. Actually, Clark's translation is didactic, the main function of which is to teach; moreover, it is author-oriented. As Leppihalme (1997) argues, the appropriateness of a strategy depends at least partly on the familiarity of the name. However, in the translation of Hafiz Divan by Clark (1891), the retention of PPN was applied not merely to transcultural names (such as Masih), but also to names very likely to be unfamiliar to TT readers (such as Khizr). This tends to reduce a TT reader's chances of spotting such allusions, and comprehending the point the SL author intended to make. Results of Key Phrase allusions are illustrated in Table 2.

Discussion of key phrase allusions

1. Strategy B: Literal translation with minimum change

سنگ و گل را که ند از یمن نظر لعل و عقیق
قدر ن فس بادیمانی دانست هر که

The stone and the clay, the ruby and the carnelian, maketh with auspicious glance, whoever the value of the breath of the breeze of Yaman (time o leisure) knew (P. 51). It is in tradition that Ovays Gharani lived in Muhammad's era, who had spiritual connection with God (nafas bad Yamani) and was able to change the stone into the ruby. Estelami (2004). However, Clark by rendering word by word didn't convey the connotations and the alluding part, although, this verse may be unfamiliar to Persian readers, too. In the earlier mentioned verse, the translator renders the allusion word by word without minimum change. But this strategy is not suggested by Leppihalm (1997), so the researcher considers the strategy B for the translations of such allusions.

2. Strategy C: Add extra-allusive guidance to the text:

خاتم جم را به شارت ده به حسن خاتمت
عظم که رد ازوک و تاه دست اهرمن کا سم

To Suleiman's seal-ring, news of the happy conclusion

give "Whereby, short the hand (of power) of Ahriman (the enemy) the ism-i-a'zammade" (P. 397). In this verse, Clark by mentioning that Solomon tries to make the readers aware of this allusive sentence in which Solomon's seal ring came to the hand of Dive, but as the name of God was engraved on it, and it remained safe and was given back to Solomon again. Khoramshahi (2009). In addition, it seems Clark was aware of the alluding parts which he put in the quotation marks.

3. Strategy G: Rephrase the allusion with an overt expression of its meaning:

از این رباط دو در چون ضرورت ست ردیل
معیشت چه سر ب لند و چه پ ست رواق و طاق و

Since there is necessity for departing from this Inn of two doors, this world, one door of which is birth, the other door is death. The gallery and the arch (the mode) of thy living whether lofty in ease or low in calamity what matters? (P. 28).

The aforementioned verse refers to a tradition by Imam Ali. Robot do dar refers to this world which is transient and unstable. (Nahjolbalaghe (ibid) as cited in Khoramshahi, 2009). Therefore, the translator by explicating the meaning of (robot do dar) tries to; somehow, conveys the meaning that brings the evoked text to the original text.

4. The last strategy applied by Clark is omission .Clark by applying this strategy changed the meaning of the alluding part, maybe, because he himself had been unfamiliar with that alluding part. Consider the following verses:

و ان ی کاد حضور خلوت انس است و دوستان جمعند
ب خوانید و در ف رازک نید

'Tis the court of the assembly of friendship; and collected are friends: And to! Those who disbelieve read ye; wide the doors make ye (P. 249).

The earlier mentioned verse refers to the last verse of Ghalam Sura in which reading the verse (va in yakad) is suggested in order not to be influenced by an evil eye. Apparently, Clark inferred another meaning from it and omitted the allusion. The researcher believes that Clark didn't understand the correct meaning of the allusion and rendered it as" each person who can not see the court of the assembly of the friendship, it is out of envy and that's one in the eye for him." Moreover, it is probable that the translator may omit elements s/he perceives as too difficult to translate which are to some extent culture bound and depend on translation norms in the target culture.

The discussion of key-phrase allusions show:

Clark is faithful to the original text he preferred literal

translation without having inclinations to change the structures to make a rhyming poems. Although, the fact of not being restricted by rhyming patterns and music provided the translator with more freedom to be faithful to the source text and to give precise equivalents at word level, this limitation of translation unit to word and turning a blind eye to factors beyond the text like intertextuality and potential purposes of application of a word or structure by text producer led to refusing to search the text for existence of any allusion.

The percentage of strategy B indicates that this strategy is applied more with Clark (1891) which suggests that he is faithful to the original text it is prose-like and free from limitations of rhyme. Clark preferred literal translation without having inclination to change the structures to make a rhyming poem (Strategy B). Although, the fact of not being restricted by rhyming patterns and music provided the translator with more freedom to be faithful to the source text and to give precise equivalents at word level. This limitation of the translation unit to word and turning a blind eye to factors beyond the text like intertextuality and potential purposes of application of a word or structure by text producer led to refusing to search the text for the existence of any allusion and; consequently, to removing potential connotations carried by those allusions. Moreover, some allusions are rendered word by word with no change. Since this strategy is not suggested by Leppihalme (1997), the researcher considers the strategy B for those translations. The second prevalent strategy used is the strategy C, In the case of strategies like C marking the alluding texts by translator, demonstrates that he is aware of the connotations the text embodies. Strategy G was found in 7 instances: Although using strategy G tells nothing about the translator's attention to allusive language, it certainly asserts that, in such cases, the translator has reached a realization of the existence of connotative language and has seriously pursued ways of making those connotations and senses overt in the TT at the expense of radically changing the ST. Using this strategy also has the message that preserves just the sense and connotation, but deprives TT readers of the aesthetic aspect of alluding or referring to other texts, since they are left unaware of the author's application of the allusions. Moreover, the strategy I occurred when the translator didn't understand the meaning of the alluding part and has removed the allusion completely; maybe unintentionally.

Finally, one thing that seemed quite obvious during the study was that Leppihalme's (1997) model, in practice, did not operate so comprehensively as it is anticipated.

CONCLUSION

This article is concerned with the notion of intertextuality and embarks upon an analysis of allusions in Hafiz

Divan. Intertextuality is a wide-ranging, omni-present textual phenomenon that is crucial to text processing both within and between languages. The problem for translators is to render intertextual references into the target language and culture such that the meanings invoked in the ST are preserved and made accessible to the maximum extent possible. However intertextuality eclipsed allusion as an object of literary study.

It is obvious that most of the proper nouns and phrases have allusions which refer to other texts. It seems necessary for an acceptable translation to produce the same (or at least similar) effects on the TT readers as those created by the original work on its readers. But most translators do not appear to be successful in their challenging tasks of efficiently rendering the allusions when they sacrifice, or at least minimize, the effect of allusions in favor of preserving graphical or lexical forms of source language allusions. In other words, a competent translator is well-advised not to deprive the TL reader of enjoying, or even recognizing, the allusions either in the name of fidelity or brevity. Hence, the translator carefully searches for strategies to cope with these problems. Consequently, the translator's choice of strategy for the translation of allusive elements may subtly result in preventing the TT readers from spotting and enjoying allusions and in failure to transfer the connotation the original author intended to evoke in his/her readers. Beyond a shadow of doubt the choice of strategy is related to the translator's fidelity or lack of fidelity to the ST author. The findings of this study suggest that a translator can be more faithful to the ST author when he uses 'retention' (1a) (95%) for PPN allusions and literal translation (68%) for key-phrase allusions. However, the researcher of the present study is of the opinion that the translator failed to elaborate at length upon the allusions as well as the stories behind references. In other words, he could employ more extensive translation strategies so that the target text readers might understand the implied references. It is pertinent to mention that native speakers and readers who live in the same linguistic and cultural community as the author may fail to recognize the allusive nature of an element in a text. This difficulty is intensified when the receptor is not the native speaker of the source language and is from a culture different from that of the source one and; consequently, has more limitations in accessing to the source of allusions. However, it is necessary not only for competent readers (poets, authors) in SL but also for translators to grasp these allusions so that they can convey the connotations to competent TL readers.

As to implications, translation teachers and student translators who are considered as competent ones, are expected to learn about the intertextual elements of the ST, that allusions are one type of them. Moreover, translation students and practicing translators need to consider the difficulty of translating allusions, recognizing the responsibility of the translators to TT readers. The

examples of various strategies discussed in this study can provide them with solutions to tackle these problems. Through discussing and evaluating these strategies, novice translators will learn that if they translate a text without spotting and understanding its allusions, the meanings of allusive terms and passages will be lost for most TT readers.

Although, some translators consider translation together with footnotes undesirable, in the researcher's opinion their uses can assist the TT readers to make better judgment of the ST contents. In general, it seems that the 'notes' would have a higher potential for conveying the concepts. It can be claimed that the best translation method seems to be the one which allows translator to utilize 'notes.' Furthermore, employing 'notes' in the translation, both as a translation strategy and a translation procedure, seems to be indispensable so that the foreign language readership could benefit from the text as much as the ST readers do.

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