Critical Assessment of Poetic Imagery Translation in Nizami's "Leili & Majnun" by James Atkinson

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Abstract

Poetry translation involves cognition, discourse, and action by and between humans and textual actors in physical and social settings. The aim of this study was to find out to what extent the non-native translator of Nizami Ganjavi's "Leili and Majnun" could preserve the poetic imagery in its English translation. To this end, an innovative taxonomic model, which could investigate the Descriptive, Figurative and Symbolic aspects of poetic imagery, was presented as a three-dimensional theoretical framework. The information adopted from the content analysis of the source text revealed that the visual imageries occurrences in descriptive category, metaphor and then allusion in figurative and love in symbolic classification were the most applied poetic imagery in the source text. The descriptive statistics obtained from the tabulated data of this research indicated that in general James Atkinson could preserve the Persian poetic imagery as well which seems very high for a nonnative translator in introducing Persian poetry to other nations. However, the only weakness was his ignorance of the mystical thoughts of Nizami, which needed a hermeneutic understanding of Sufism and Mysticism, which have a deep root in the history and culture of Iran.

Keywords: Descriptive dimension, Figurative dimension, Leili and Majnun, Poetic imagery, Symbolic dimension, Translation of poetic imagery

INTRODUCTION

The issue of the translatability of poetry has long been an argumentative issue among scholars. Some scholars believe that what is lost in translation is the poetry, while others state that all meanings are translatable and only the form of poetic discourse is lost in translation. However, there are still other scholars who believe that poetry translation is possible only if

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both the meaning and style of the source text are kept intact in the target language (e.g. Dastjerdi, Hakimshafaaii, & Jannesaari, 2008). According to Baker and Saldanha (2009) "some scholars consider poetic translation successful only if style has been conveyed together with content" (p. 173). Holmes (1970), who has a descriptive view towards translation, believes that there may be as many different translations of the same poem as the number of translators. He adds that while the translation of a poem is

never equal to the original, any text including a poetic one has many interpretations and therefore many possible translations. Nair (1991) believes that poetry is an imaginative expression of a poet's feelings and experiences and its translation must be a faithful transference of the poet's ideas. A poetry translator should, therefore, strive for accuracy and this makes the translator's fluency of expression indispensably difficult (Dastjerdi et al., 2008).

Lefevere (1992) considers that the possibility of poetry translation does not mean all aspects of a poem are translatable in practice, since each language has its own lexical and structural patterns which in some cases resist imitation in other languages. However, Dastjerdi et al. (2008) states that getting close to the original text as much as possible is not a far-fetched aspiration, as the past has witnessed great achievements in cross-cultural renderings of poetic masterpieces of a language to other languages. Wilss (1982) argues that in translation of poetry:

> "What seems undeniable is that some texts are more easily translatable than others. In general, it can be asserted that a text with an aesthetic function will contain elements, which will make its reproduction in a different language difficult, whereas a text with a merely informative function will be easier to translate" (p. 114).

The figurative language of poetry means an obvious departure from what readers of a poem catch as the standard meaning of words, or the standard order of words to achieve some special meaning or effect (Kolahi & Shiraz, 2012).

Dastjerdi et al. (2008) found that if poetry is translatable, it does not mean that each aspect of poetry can be translated. Language patterns are different and some patterns in a language cannot be imitated in another language, but close translation of the original is not an impossible ambition. This is because the past translations in the realm of poetry showed ideal results in "cross-cultural renderings: of great poems of one language to others.

One of the dominant elements of poetry is the usage of images by a poet. They express their feelings or experiences by means of various images. Perrine (1963) states that the "imagery may be defined as the representation through language of sense experience. Thus, imagery could be defined as sense experience" (p. 599). Poetry is the most significant artistic achievement of Persia, and, as an art with wide scope, sustained energy and universal appeal, provides the broadest stage for artistic and intellectual expression (Seyed-Gohrab, 2011).

Khaje Nasir al-Din Tusi, who is a well-known mathematician and astronomer, could be the first author to appropriate the concepts developed by Farabi and Avicenna in their commentaries on Aristotle's Organon and to express them in Persian. He sought to account for the nature of poetic discourse and its action on the human soul in terms drawn from his teachers. Defined as a part of logic, "poetry is distinguished from all other possible schemes of rational discourse – be they demonstrative, dialectical, rhetorical or sophistical – by the fact that it cannot claim to affect the audience by winning its assent (TASDIGH). Poetry works, rather, by stirring the audience's imagination (TAKHAYOL)" (Seyed-Gohrab, 2011, p. 39).

In fact, the second outstanding poet to emerge in western Iran during the 12th century was Nizami, who displayed in his poetic style a mannerism similar to Khaqani's. However, the genre in which Nizami excelled made his works more accessible. His great fame rests on a group of Masnavi known collectively as the Khamseh ("The Quintuplet," or "The Five"; they are in fact individual works that only later were treated as a set of poems). Nizami is admired in Persian-speaking lands for his originality and clarity of style, though his love of language for its own sake and of phil-

osophical and scientific learning makes his work difficult for the average reader (Britannica, 2017).

According to Iranica (2017), Nizami's "*Leili and Majnun*" has been translated into many languages. The English reception of this story in the eighteenth century was indirect, usually based on translations of an imitation of Nizami's romance. Sir William Jones in 1746 introduced Nizami to the English world in several of his publications. He did not translate any of Nizami's romances, but did publish a Persian edition of Hatefi's (d.1520) *Leili and Majnun* in 1788. This version of the romance became a source of inspiration for Isaac D'Israeli (1766-1848), who made an adaptation in English. D'Israeli's work was later put into the opera *Kais, or Love in the Deserts: An Opera in Four Acts* by William Reeve, which was performed in London at the Theatre Royal in Drury Lane. The first translation of the romance was an abridged verse rendition by James Atkinson published in 1836; this has been reprinted several times (1894, 1915). In recent decades, several translations, adaptations and performances of this romance have appeared in English, of which those by Rudolf Gelpke (originally in German) and Colin Turner should be mentioned. Due to unavailability of all the translated versions of Nizami's "Leili and Majnun", the researchers had to limit this study to James Atkinson translation of the poem.

Nizami narrates the stories in an imagery way through which the readers feel a great sympathy with the characters. It is important to preserve this sense for the audiences in other languages. The sense of image is often restricted to metaphors and similes. Lewis (1947), for instance, contends that there are no categories, which an image conforms to beyond metaphor, simile, classical epithet or personification. Imagery is generally an integral part of poetry. Such inevitability is due to the inadequacy of plain language for what the poet wishes to convey (Al-Omar, 2014).

Newmark (2004) writes literary texts are about persons, implicitly dialogues between first and second person. Non-literary texts are about objects, normally in the third person. Literary words are allegorical therefore moral truth and literary words are written to be read soundlessly and skimmed. The core of literary texts is the original or imaginative metaphor but the core of non-literary texts is the standard or explanatory metaphor and the plain word. Literary texts are written to be read aloud in the mind, to be judiciously read repeatedly, and increasingly appreciated; the sound of non-literary texts is often ignored, and they are read quickly.

Since, reading a foreign literary work, particularly poetry, should be pleasant for the audiences of target language, along with preserving the message and form of the source text as well. In this article, the researchers probed about the translation of the Persian poetic imagery into English language. Considering that in poetry the desired subject has been expressed through literary devices, which makes it important to apply the same devices in its translation. Having different degrees of language flexibility and capacity, there might be not enough words and phrases to express the exact meaning and using the same device applied in source language. Therefore, in some cases the translator might be obliged to omit a part, which leads to violate the required fidelity of translator to the original work, or to change the device in other ways. The more the 'Spirit of Original' in meaning, style and unity is preserved, the better and more attractive translation will be formed which introduces the culture and literature of source language in more precise way.

The significance of the present study lies on the proper application of poetic imagery and preserving the meaning, style and unity in Nizami Ganjavi's Leili and Majnun, translated into English by non-native James Atkinson. So, in this research we tried to find, "To what extent the non-native translator of Nizami

Ganjavi's Leili and Majnun could preserve the poetic imagery in its English translation?" to find the answer of this question we reviewed the related literature.

Zarinkoob (1982), one of the elegant Persian scholars in comparative literature, in his book, Literary Criticism, defined literature as:

> "A series of written works which explain the best and eminent thoughts and imaginations in the best and supreme way…Literature includes utterances which were grand and prominent compared to common ones, so that people found them worthy to record and preserve, then having evolved by reading or listening to them and felt the sense of sorrow, joy, pleasure or chagrin. This is why these utterances are different from common repeated ones" (p. 6).

According to Perrine (1983), literature could be surveyed in two different aspects including form and genre, which both having been divided into subcategories. In terms of the form, it is classified as prose and poetry; and in terms of genre includes comedy, drama, epic, erotic, nonsense, lyric, mythopoeia, romance, satire, tragedy, tragicomedy. Literature, then, exists to communicate significant experience because it is concentrated and organized.

Perrine and Arp (1988) explains that the function of literature is not to tell us about experience but to allow us imaginatively to participate in it. It is a means of allowing us, through the imagination, to live more fully, more deeply, more richly, and with greater awareness.

Longman (2017) defines poetry as poems in general; the art of writing poems and subsequently the poem as a piece of writing that expresses emotions, experiences, and ideas, especially in short lines using words that rhyme (i.e. end with the same sound). Putting words together to form a verse in a poetic manner is considered as the art of a poet. In

Robert Frost words, Poetry provides the one permissible way of saying one thing and meaning another (Perrine, 1992).

Poetry has been written in forms varied in different languages. Some forms are common and could be compared through languages and some have no counterpart in target language. Padgett (1987) introduces more than one hundred English basic poetic forms such as Abstract Poem, Acrostic, Alliteration, Alphabet Poem, Assonance, Ballade, up to Sonnet, and Word Play.

Persian basic poetic forms according to Homaee (1974) are: Ghazal (Sonnet), Qasideh (Ode), Quatrain, Couplet, Ghat'e, Mathnawi, Mosammat, Tarkibband, Tarji'band, Mostazad, and so on (including main and subsidiary forms).

Since poetry has been mainly tangled with source culture and language, thus its translation might be faced some obstacles in target languages among which the concept of untranslatability considers the main. Catford (1965) proposes the linguistic and cultural untranslatability and states that "failure to find [that] a target language equivalent is due to differences between the source language and target language". Cultural untranslatability is due to the absence, in the target language culture, a relevant situational feature for the source language text (Bassnett, 2013).

Pedro (1999), who disagrees with untranslatability, elaborates that each linguistic community interprets reality in its own particular way, and this jeopardizes translatability. It revealed the fact that he agrees with Nida and Taber (2003) who claim that anything that can be said in one language, can be said in another, unless the form is an essential element of the message. Dryden (as cited in Miremadi, 1991) also emphasizes that, poetry is translatable. He believes that "to render a poem, the translator should be a poet him/herself. Dryden pays much attention to the style, or formal features of the original poetry.

Perrine (1992) defines Imagery as the representation through language of sense experience. The word image perhaps often suggests a mental picture, something seen in the mind's eye –and visual imagery is the kind of imagery that occurs most frequently in poetry. Perrine believes that an image may also represent a sound (auditory imagery); a smell (olfactory imagery); a taste (gustatory imagery); touch, such as hardness, softness wetness, or heat and cold (tactile imagery); an internal sensation, such as hunger, thirst, fatigue, or nausea (organic imagery); or movement or tension in the muscles or joints (kinesthetic imagery). If we wished to be scientific, we could extend this list further, for psychologists no longer confined themselves to five or even six senses, but for purposes of discussing poetry the preceding classification should ordinarily be sufficient.

Seyed-Gohrab (2011), in his literary criticism states that Nizami Arudi, in showing the power of poetic imagery, defines poetry as an art whereby the poet arranges imaginary propositions and blends fruitful analogies in such wise that he can make a little thing appear great and a great thing small, or cause good to appear in the garb of evil and evil in the form of good.

Dastjerdi et al.'s (2008) model consists of two levels for poetry analysis: Textual (Linguistic) and Extra-Textual (Cultural) Levels. At the textual level, he examines form, sounds, words, images, tones and content of a piece of poetry. At the extra-textual level, coherence and implicature are the elements to be discussed, here the main focus is the knowledge presented in the source text as well as the TT reader's knowledge of the world; that is to say the cultural aspects of the text.

The German theologian Friedrich Schleiermacher (as cited in Makaryk, 1993) was the first scholar to seek a general theory of interpretation, one applicable not only to religious texts. Schleiermacher formulated what is known as the 'hermeneutics circle' i.e. a part of some-

thing is always understood in terms of the whole and vice versa. The meaning of a word, for example, is determined by the sentence of which it is part and yet the sentence can only be understood through the words comprising it.

METHODS

To meet the objectives of present study, Nizami Ganjavi's Leili and Majnun (Ganjavi, 530-614 A.H.), edited by Vahid Dastgerdi, published in 2002 has been chosen as source text (ST), along with its English translation by James Atkinson as target text (TT). This translation is the only English version of Nizami Ganjavi's Leili and Majnun, translated into poetry not prose. Nizami's masterpiece of Leili and Majnun includes 46 parts, some of which have subdivisions, too. Atkinson (1834) has selected the main parts, which narrate the main story. Atkinson started by these words: "The story of The Loves of Leili and Majnun is one of the most popular in the East. There are several poems on the same subject by different authors, but that by Nizami is considered the best; and I believe this is the first time it has appeared in any European language" (Atkinson, 1834, p. XI).

Theoretical Framework

Poetry, art, and music are the twin languages of the same soul (Lefevere, 1975). Therefore, symbolism and metaphorical imagery are the languages of the spirit above the base level of consciousness. Lefevere (1975) believes that translating a poetic text is perhaps more difficult than translating other types of text because poetic works have imaginative powers of expression and specific values called aesthetic and expressive values. It was very difficult for the researchers to choose a simple theoretical framework to find out whether the English translator of Nizami "Leili and Majnun" could preserve the poetic imagery of his poems in another language. This is based on Schleiermacher hermeneutics circle that a part of something is always understood in terms of the whole and vice versa (as cited in Lefevere, 1975).

Since Nizami poetry is known for applying poetical imagery in Persian language from literary, conceptual and mystical aspects (Vaughan-Lee, 2011) the researchers probed the translation of Nizami's Leili and Majnun imagery from descriptive, figurative and symbolic aspects in the following way. The present research was carried out based on a taxonomy, in which the poetic imagery was investigated through the following scholars' models.

Lefevere's (1975) seven strategies for poetry translation includes:

- Phonemic Translation: Reproducing the source language sound in the target language
- Literal Translation: Word for word translation
- Metrical Translation: Reproducing the source language meter
- Verse to Prose Translation: Distorting the sense, communicative values and syntax of source text
- Rhymed Translation: Transferring the rhyme of the original poem into target language
- Blank/Free Verse Translation: Finding just the proper equivalents in the target language with a proper semantic result
- Interpretation: Version and imitation. Version occurs when the absence of source language text is retained and the form is changed

Dastjerdi et al.'s (2008) tentative model consists of two levels for poetry analysis: Textual (Linguistic) and Extra-Textual (Cultural) levels. At the textual level, he examines forms, sound, words, images, tone and content of a piece of poetry. At the extra-textual level, coherence and implicature are the elements to be discussed, here the main focus is the knowledge presented in the source text as well as the TT reader's knowledge of the world; that is to say the cultural aspects of the text.

In his model, Perrine's (1963) claims that the average word has three component parts: Sound, Denotation, and Connotation. It begins as a combination of tones and noises, uttered by the lips, tongue and throat, for which the written word is a notation. However, it differs from a musical tone or a noise in that it has meaning attached to it. An overview to Semiotic and Hermeneutic approaches considering mystical views and symbols, which has deeply rooted in Iranian culture.

In general, the researchers applied an innovative three-dimensional model as their theoretical frameworks to evaluate the English translation of the corpus and answer the research question.

The first dimension of the theoretical framework for recognizing descriptive aspect of poetic imagery

Poets use imagery to draw readers into a sensory experience. Images will often provide us with mental snapshots that appeal to our senses of sight, sound, taste, touch, and smell. Following Avicenna, Khaje Nasir considers imagination irreducible to illusion or deliberative reason. Nasir al-Din Tusi even attributes to poetry a power on conviction superior to that of the naked truth. However, insofar as it meets the standards of rational speech, poetry lends itself to a systematic analysis in terms of means and effects, as is evident from Nasir al-Din's discussion of the "Poetic Syllogism". His philosophic account of poetry further implies a formal interpretation of tropes and figures of speech which we shall aim to elucidate (Landau, 2011).

Lewis (1947), for instance, contends that there are no categories, which an image conforms to beyond metaphor, simile, classical epithet or personification. As Perrine (1992) defines Imagery as the representation through language of sense experience. The word image perhaps often suggests a mental picture, something seen in the mind's Eye –and Visual Imagery is the kind of imagery that occurs most frequently in poetry. But an image may also

represent a Sound (Auditory Imagery); a Smell (Olfactory Imagery); a Taste (Gustatory Imagery); Touch, such as hardness, softness wetness, or heat and cold (Tactile Imagery); an internal sensation, such as hunger, thirst, fatigue, or nausea (Organic Imagery); or movement or tension in the muscles or joints (Kinesthetic Imagery). If we wished to be scientific, we could extend this list further, for psychologists no longer confined themselves to five or even six senses, but for purposes of discussing poetry the preceding classification should ordinarily be sufficient (Perrine and Arp, 1992).

The second dimension of the theoretical framework for recognizing figurative aspect of poetic imagery

The researchers selected Dastjerdi et al.'s (2008) model tentative model, which introduces the imaginative aspects of the poems through verifying the Connotations, Metaphors, Similes and Tropes. The most challenging words, phrases and sentences in a literary work are tropes or figurative features. Translating a piece of poetry, literary translator should keep in mind various techniques and devices to translate the poet's message with simple and fluent diction. Sometimes in translating the poems, there are not any tropes for example: Simile, Personification, Oxymoron, Synesthesia, Proverb, Mythological Allusion, etc. Though the words seem clear and simple on the surface, they have some connotative meanings to recognize the figurative aspect of image.

The third dimension of the theoretical framework for recognizing symbolic aspect of poetic imagery

Saussure (as cited in Makaryk, 1993) defines the linguistic sign as a double entity divided into an acoustic image, or signifier, and the concept, of signified, which is correlated to the signifier. Neither the signifier nor the signified is a sign in and of itself; they become a sign only through their structural relationship to each other. The connection between a given

signifier and its corresponding signified is radically arbitrary in Saussure's view; no natural motivation unites them.

Symbolic imagery is the allusion to an object in which the effect of the imagery is not so much the visual meaning implied but rather a symbolic meaning imparted by the image. An example could be describing a deep canyon to relate depression or describing a golden sunrise to imply joy.

Symbolic imagery invites a participatory and co-creative stance (Ferrer, 2002), which entails an integration of all human dimensions: the body and senses; feelings and intuition; rational cognition; and spiritual connection to a larger dimension—a working relationship between the seen and unseen, known and unknown, the embodied and the mystical. Mystical poetic imagery is not literal or logical, but rather symbolic and analogical in nature. "We can amplify an image from within itself, simply by attending to it more sensitively [sensing rather than analyzing]" (Netzer, 2008, p. 130).

Attaining an acceptable result, the researchers took the following procedures:

- The researchers carefully studied the original poems and their corresponding translation to identify the imageries, considering the above-mentioned taxonomy in the theoretical framework of the study.
- Total number of 60 verses was randomly chosen from English translation in comparison with their Persian originals as the corpus of research.
- The selected verses in English were compared to the original.
- The ST's imageries were compared to the TT's and common ones were tabulated.
- The frequency and percentage of each aspects of poetic imagery of the source text was detected in the corpus of study.
- The strategies for translating imageries applied by the English translator were determined based on the presented taxonomy.
- Two experienced university lecturers were asked to validate the researchers' da-

ta analysis, all their estimations were considered in the content analysis and evaluation of the ST and TT.

• Finally, the researchers transferred the 'Checked Data' into the Statistical Analysis Software (SPSS) for the analysis and analyzed the qualitative and quantitative data of the research.

DESIGN AND ANALYSES

The aim of this research was to find out how James Atkinson as the translator of Nizami's Persian poem of "Leili and Majnun" could preserve the imagery of this poem qualitatively. In this regard, 60 from 4700 verses were selected as the corpus of the study. They were studied thoroughly and analyzed based on a three dimensional theoretical framework (considering Descriptive, Figurative and proposed Symbolic aspects) in this study. However, to carry out a meaningful comparative analysis of the source and target texts, a description and analysis of the source texts is first of all made in the source

system and then the same analysis performed for their translation counterparts. Then to facilitate the analysis, the translation of applied poetic imageries were classified to four groups (A = Translated as well or in other words Qualitatively, B = Translated Somehow or acceptable, C = Translated Poorly, D = Translated Not at All). Finally, the researchers tabulated all findings. In this part, findings of the analysis of the corpus in both qualitative and quantitative manner are presented. In this paper the researchers presented one of the tables among others. In each table, one stanza of Leili and Majnun is analyzed thoroughly. The list of the tables include:

1- "In Memory of Predecessors"
2- "The Beginning of Story"
3- "Description of Majnun's Love-1"
4- "Description of Majnun's Love-2"
5- "Majnun's Father Giving Advice"
6- "Leili's Circumstances"
7- "Noufel's Second Battle"
8- "Father Goes to Visit Majnun"
9- "Leili Invokes Majnun"
10- "Autumn Arrival and Leili's Death"

	آن دل که نیابیش بجوئی وان قصه که دانیش بگوئی
Say to that woe-worn wanderer, —"All is o'er;	من داشته‌ام عزیزوارش تو نیز چو من عزیز دارش
Leili, thy own sad friend, is now no more;	گو لیلی ازین سرای دلگیر آن لحظه که می‌برید زنجیر
	در مهر تو تن به خاک می‌داد بر یاد تو جان پاک می‌داد
From this world's heavy chains forever free,	در عاشقی تو صادقی کرد جان در سر کار عاشقی کرد
To thee her heart was given—she died for thee!	احوال چه پرسیم که چون رفت با عشق تو از جهان برون رفت
With love so blended was her life, so true	تا داشت در این جهان شماری جز با غم تو نداشت کاری
That glowing love, no other joy she knew.	وان لحظه که در غم تو می‌مرد غمهای تو راه توشه می‌برد
No worldly cares her thoughts had e'er oppressed;	وامروز که در نقاب خاکست هم در هوس تو دردناکست
The love of thee alone disturbed her rest;	چون منتظران درین گذرگاه هست از قبل تو چشم بر راه می‌پاید تا تو
	در پی آیی سرباز پس است تا کی آیی
And in that love her gentle spirit passed,	یک ره برهان از انتظارش در خز به خزینه کنارش
Breathing on thee her blessing to the last	این گفت و به گریه دیده تر کرد وآهنگ ولایت دگر کرد
The mournful mother gazed upon her child,	چون راز نهفته بر زبان داد جانان طلبید و زود جان داد
Now voiceless—though her lips imploring smiled	مادر که عروس را چنان دید آیا که قیامت آن زمان دید
	معجز ز سر سپید بگشاد موی چو سمن به باد برداد
	در حسرت روی و موی فرزند برمیزد و موی و روی می‌کند

Analysis of "Autumn Arrival and Leili's Death"

In Table 1, the researchers demonstrated three dimensions of Persian poetic imagery tabulated each line (Verse) of the source text in the second column of the table and clarified the related explicit or implicit image of the line by allocating a reference number to them and then clarified its type of applied poetic imagery based on the theoretical framework of the study proposed earlier in the methodology of the research. Then, the translated counterpart was tabulated and it was decided whether the translation was qualitatively done the same as the source text by giving the proper rates of A, B, C or D as it was clarified earlier.

Table 1

Qualitative Analysis of "Autumn Arrival and Leili's Death"

No.	Source text	Poetic imagery					Symbolic	Translated text	Analysis based on theoretical framework		
		Descriptive		Figurative					Descriptive	Figurative	Symbolic
		Ref.	Type	Device	Interpretation						
1	آن دل که نیابیش بجوئی[1]/ وان قصه[2] که دانیش بگوئی//[3] (من داشته‌ام عزیزوارش/ تو نیز چو من عزیز دارش//)	1	Organic	Allusion	To Pacify	Demonstration of Leili's love	Say to that woe-worn wanderer,— "All is o'er/ Leili, thy own sad friend, is now no more//	C	B	B
		2	Organic	Metaphor	Secret					
		3	Auditory	Allusion	To reveal the secret					
	ST Interpretation: Descriptive imagery is implied metaphor and allusion with a symbolic connotation.							***TT Interpretation:*** The form is preserved as well expressing the symbolic aspect. One verse is omitted totally.			

	Persian	#	Imagery	Figure	Connotation	Theme	Translation			
2	گو⁴ لیلی ازین سرای دلگیر⁵/ آن لحظه که می‌بريد زنجیر⁶//	4	Auditory	-	-	Demonstra-tion of Leili's love	From this world's heavy chains forever free/	A	A	A
		5	Organic	Metaphor	Unfaithful World					
		6	Visual/ Kinesthetic	Allusion	Passing away					
	ST Interpretation: Descriptive imagery is implied metaphor and allusion with a symbolic connotation.						*TT Interpretation:* The form is pre-served as well. Two hemistiches are merged in one expressing the symbol-ic aspect.			
3	در مهر⁷ تو تن به خاک می‌داد⁸/ بر یاد⁹ تو جان پاک می‌داد¹⁰//	7	Organic	Allusion	Love	Demonstra-tion of Leili's love	To thee her heart was given—she died for thee//	A	A	A
		8	Kinesthetic	Allusion	Passing away					
		9	Organic	Allusion	Love					
		10	Organic	Allusion	Passing away					
	ST Interpretation: Descriptive imagery is implied allusion with a symbolic connotation.						*TT Interpretation:* The form is pre-served as well. Two hemistiches are merged in one expressing the symbol-ic aspect			
4	در عاشقی تو صادقی کرد¹¹/ جان در سر کار عاشقی کرد¹²//	11	Organic	Allusion	Being honest	Being con-sistent in love	With love so blended was her life, so true/ That glowing love, no other joy she knew//	A	B	A
		12	Organic	Allusion	Faithfulness in love					
	ST Interpretation: Descriptive imagery is implied allusion with a symbolic connotation.						*TT Interpretation:* The form is pre-served as well expressing the symbol-ic aspect.			
5	احوال چه پرسیم¹³ که چون رفت¹⁴/ با عشق تو از جهان برون رفت¹⁵//	13	Organic	-	-	Demonstrat-ing the inten-sity of lov-er's enthusi-asm	No worldly cares her thoughts had e'er oppressed/ The love of thee alone disturbed her rest//	A	A	A
		14	Kinesthetic	Allusion	How to die					
		15	Kinesthetic/ Organic	Allusion	Passing away					
	ST Interpretation: Descriptive imagery is implied allusion with a symbolic connotation.						*TT Interpretation:* The form is pre-served as well expressing the symbol-ic aspect.			

						ST Interpretation: Descriptive imagery is implied allusion with a symbolic connotation.		***TT Interpretation:*** The form is preserved as well expressing the symbolic aspect.	

6	تا داشت در این جهان شماری/ جز با غم تو نداشت کاری// وان لحظه که در غم تو می‌مرد/ غمهای تو راه توشه می‌برد// وامروز که در نقاب خاکست/ هم در هوس تو دردناکست[16]// (چون منتظران درین گذرگاه/ هست از قبل تو چشم بر راه// می‌پاید تا تو در پی آیی/ سرباز پس است تا کی آیی// یک ره برهان از انتظارش/ در خز به خزینه کنارش//)	16	Organic	Allusion	Passing away	Demonstrating the intensity of lover's enthusiasm	And in that love her gentle spirit passed/ Breathing on thee her blessing to the last//	B	B	B

ST Interpretation: Descriptive imagery is implied allusion with a symbolic connotation.				***TT Interpretation:*** The form is preserved as well. Three verses are merged in one expressing the symbolic aspect. Three verses are omitted totally.

	این گفت و به گریه دیده‌تر کرد/ وآهنگ ولایت دگر کرد// چون راز نهفته بر زبان داد/ جانان طلبید و زود جان داد[17]//	17	Organic	Allusion	Passing away				
7	(مادر که عروس را چنان دید/ آیا که قیامت آن زمان دید// معجز ز سر سپید بگشاد/ موی چو سمن به باد برداد)// در حسرت روی و موی فرزند/ برمیزد و موی و روی می‌کند[18]//	18	Kinesthetic	Allusion	Mourning	In religious belief, god blows of his spirit into the hu-man body which makes human a part of God with an hon-ored position. After death the human's spirit rebounds to its originality which is God (Sajadi, 1983). (انا لله و انا الیه راجعون) (این جان عاریت که به حافظ سپرد دوست، روزی رخش ببینم و تسلیم وی کنم حافظ)	The mournful mother gazed upon her child/ Now voiceless— though her lips im-ploring smiled//	C C B

ST Interpretation: Descriptive imagery is implied allusion with a symbolic connotation.

TT Interpretation: The form is preserved as well. Two verses are merged in one expressing the symbolic aspect. Two verses are omitted totally.

RESULT

Imagery is a means to evoke the human senses through narration. Nizami is one the Iranian poets using imagination powerfully. He takes his audiences in a boat of story, sails them through waves of joy and sorrow, safety and fear, love and hate, hope and frustration, and shows them many of divine's truth, which he might himself have realized or he was eager to achieve. Traveling a journey with Nizami, the readers would take precious advices and benefit experiences by which a life could be survived or handled, as well.

Many artists, painters, miniaturists and calligraphers have been influenced by Nizami's imaginative and precise descriptions, which resulted in creation of valuable, unique and ever-lasting masterpieces portraying Leili, Majnun, their love and many of connotative and symbolic concepts behind his words. Among them two Persian miniaturists Kamaleddin Behzad, from Timurid Dynasty Period and Mahmoud Farshchian, from contemporary period, are highlighted for their masterpieces.

Regarding the glory of Nizami's Leili and Majnun, its translation into other languages, especially English as International Language, is a valuable work performed by James Atkinson in 1834. Preserving the Masnavi form is the first feature of his translation, which demonstrates his talents both, as a translator and as a poet. However, in some parts, he has changed the form to Sonnet but it is not diminishing its value as whole. He shows off his literal skills through translating idioms and selecting touchable similes and metaphors for English audiences without a serious harm endangering the form or meaning.

Most of Classical Persian poets have commenced their poetry by worshiping God, expressing their religious beliefs and mystical thoughts and praising the kings of their period, which in Atkinson's translation has been ignored totally. He also has neglected some details in descriptive verses, which could be resulted from small realization of those parts. It seems that he has decided to translate Nizami's Leili and Majnun just literally and therefore passed some detailed verses.

Regarding all above strengths and weaknesses, James Atkinson could have preserved the poetic imagery of Nizami's Leili and Majnun successfully.

Quantitative Data Analysis

Descriptive statistics are used to describe the basic features of the data in a study. They provide simple summaries about the sample and the measures. Together with simple graphics analysis, they form the basis of virtually every quantitative analysis of data. In this study, descriptive statistic results are presented in different tables and showed graphically in related figures. In this part of study, the frequency and percentage of the analysis of the whole corpus would be presented based on the Three-Dimensioned Theoretical Framework.

Descriptive Types of Poetic Imagery

Table 2 below demonstrates the frequency and percentage of applied descriptive poetic imageries.

Table 2
Applied Descriptive Poetic Imagery

Descriptive types	Frequency	Percentage
Organic	59	31.55
Auditory	12	6.42
Visual	93	49.73
Kinesthetic	20	10.70
Tactile	3	1.60
Total	187	100.00

Table 2 demonstrates the scope of the application of the descriptive strategies of the poetic imagery of Leili and Majnun. The above table and figure provide more authenticity to Perrine's (2014) view, which is used as the main part of the theoretical framework for considering descriptive aspects of poetry in this research.
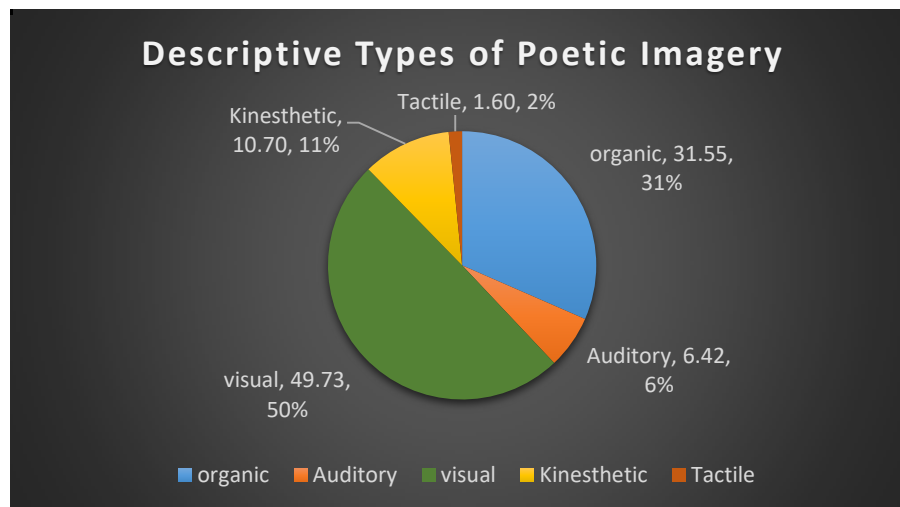

Figure 1. **Applied descriptive poetic imagery**

As it is clear, using visual and imagery with 49.7% had the most frequency and applying tactile had the least frequency with 1.6 % of occurrence. Organic, kinesthetic and auditory aspects of imagery were also used in Nezami poems.

Figurative Types of Poetic Imagery

Theoretical framework for recognizing figurative aspect of poetic imagery in this research was adopted from Vahid Dastjerdi (2008) tentative model, which introduced the imaginative aspects of the poems through verifying the connotations, metaphors, similes and different tropes such as allusion. The following Table 3 shows the frequency and percentage of applied figurative poetic imageries.

Table 3
Applied Figurative Poetic Imagery

Figurative device	Frequency	Percentage
Metaphor	64	42.67
Personification	4	2.67
Allusion	62	41.33
Simile	20	13.33
Total	150	100.00

Metaphor with 43% and allusion with 41% of occurrences indicate the great aspect of figurative poetic imagery in Nizami poems and its translation by Atkinson.

Symbolic Types of Poetic Imagery

Symbolic imagery as Ferrer (2002) stated, entails an integration of all human dimensions: the body and senses; feelings and intuition; rational cognition; and spiritual connection to a larger dimension - a working relationship between the seen and unseen, known and unknown, the embodied and the mystical. Mystical poetic imagery is not literal or logical, but rather symbolic

and analogical in nature. The following Table 4 shows the frequency and percentage of applied

Symbolic poetic imageries (Ferrer, 2002).

Table 4
Applied Symbolic Poetic Imagery

Symbolic Types	Frequency	Percentage
Divinity and mysticism	23	19.01
God	12	9.92
Sufism	6	4.96
Annihilation in Allah	2	1.65
Wisdom	10	8.26
Love	38	31.40
Truth	30	24.79
Total	121	100.00
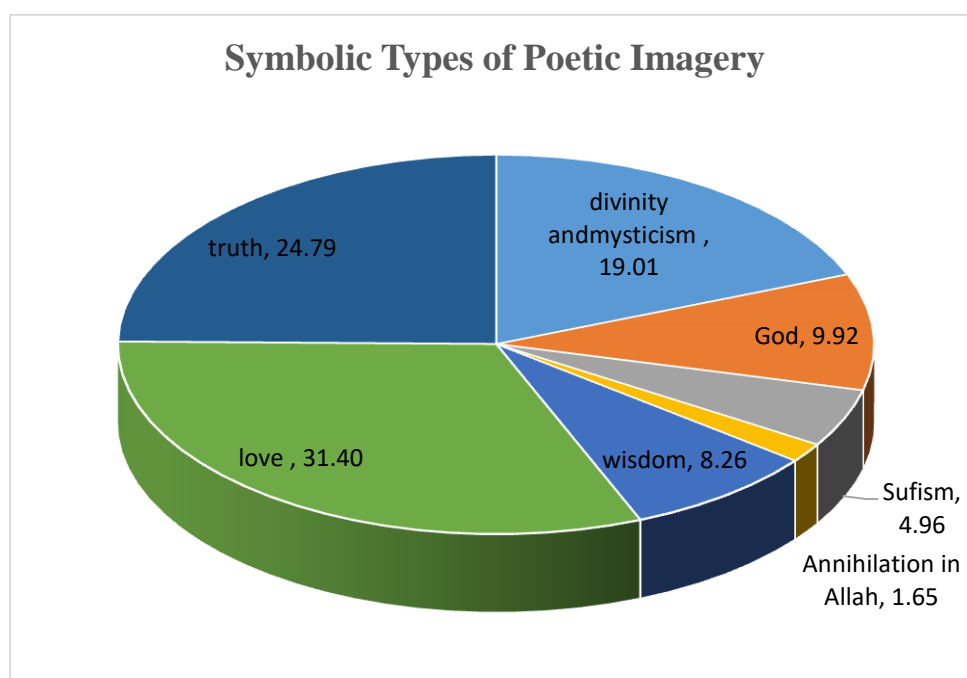
Figure 3. **Applied symbolic poetic imagery**

In this dramatic poem, "Leili and Majnun", we can observe the integration of all human dimensions: Roles of Love (31.40%), Truth (25%), Divinity and Mysticism (19%), Wisdom, God, Sufism and Annihilation in Allah. However, this is the only part, which Atkinson could not translate

properly in his endeavor.

The Quality of Translation from the Obtained Data
The following Table 5 displays the frequency and percentage of quality of translation:

Table 5
The Quality of Translation

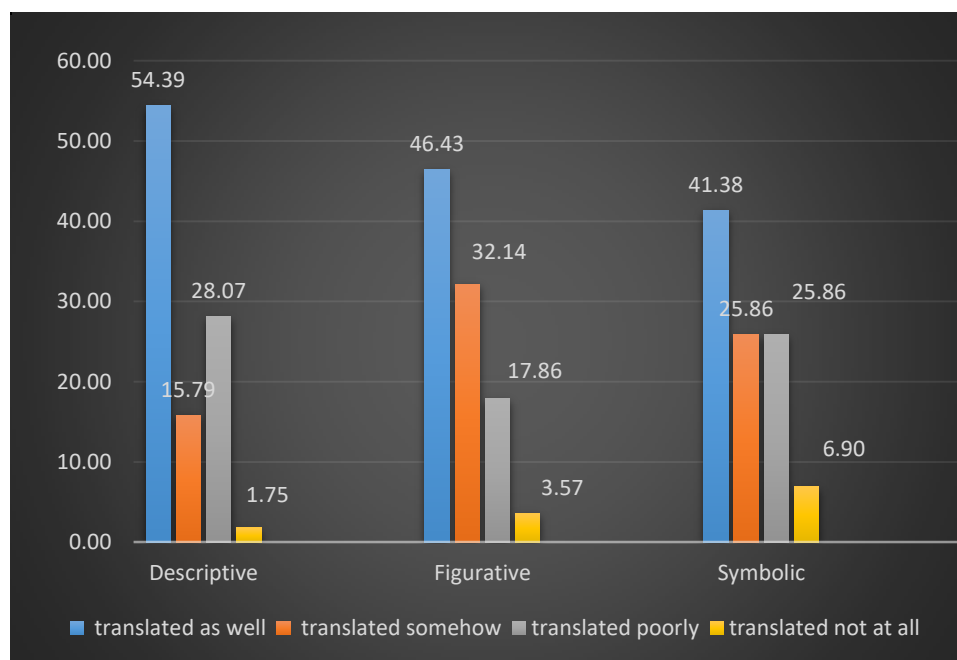| Quality of translation	Descriptive		Figurative		Symbolic		Total	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
As Well	31	54.39	26	46.43	24	41.38	81	47.37
Somehow	9	15.79	18	32.14	15	25.86	42	24.56
Poorly	16	28.07	10	17.86	15	25.86	41	23.98
Not At All	1	1.75	2	3.57	4	6.90	7	4.09
Total	57	100.00	56	100.00	58	100.00	171	100.00

Figure 3. **Quality of translation**

Figure 4 clarifies that only more than 50% of the Descriptive aspect of Nizami "Leili and Majnun", 46% of Figurative and 41% of the Symbolic parts were translated qualitatively and about 32% of figurative aspects, 25.86% of symbolic and 16% of poetic imagery were translated acceptably and about 29% were translated poorly and less than 2% of the descriptive aspects were not translated at all.

DISCUSSION AND LIMITATIONS

In the present study, the data was analyzed qualitatively and quantitatively. The qualitative analysis showed that generally, the British translator had a good knowledge of literature and was definitely familiar with the Persian lit-

erature. According to Dryden, poetry is translatable. He believed that "to render a poem, the translator should be a poet him/herself". However, Atkinson has omitted some of descriptive verses, which could be useful for better realization of target text readers, but in translated verses, he has shown his talent in both translation and writing poetry.

Nida and Taber (2003) believe that anything that can be said in one language can be said in another unless it is the form, which is an essential element of the message. The finding of this research indicated that the translator could convey the lexical, figurative and connotative concepts as well and the only thing which has been neglected in Atkinson's version based on the se-

lected corpus of this study was the mystical meanings behind the story (Nida & Taber, 2003).

Considering the information adopted from the content analysis of the source text and detecting different aspects of Persian poetic imagery reflected in Nizami "Leili and Majnun" the non-native translator of these poems, based on the third theoretical framework of this study could translate 47.37% of the corpus as well (A= Qualitatively) and 24.56% acceptably (B = Translated Somehow). So in general, he could preserve the Persian poetic imagery 71.86 %, which is a very high percentage for a nonnative translator in introducing Persian poetry to other nations. However, based on the findings of this research the only weak point in his translation belongs to the mystical part, which has a deep root in the history and culture of Iran.

Quantitative analysis of this research demonstrated that visual imageries with 49.7% occurrences were mostly applied in descriptive category or dimension of the presented model. In figurative category, metaphor with 43% and then allusion with 41% were applied more and among the seven symbolic types of imagery dimension, love was the most applied concept with 31.4% of frequency of occurrence.

CONCLUSION

The result from qualitative and quantitative analysis of this research demonstrated that James Atkinson as a British translator could have preserved the poetic imagery in English translation of Nizami Ganjavi's Leili and Majnun as well. A significant feature of Atkinson's translation is preserving the Masnavi form in most parts of his translation. He also has applied Sonnet form in some parts. However, he has omitted some parts, merged, or expanded some others, which accounts for as his deficiencies, but in most cases he was successful to convey the descriptive, figurative and symbolic aspects of Nizami's masterpiece. Atkinson has translated Nizami's Leili and Majnun descriptively and ignored the mystical thoughts of Nizami, which in this research surveyed partially through a hermeneutical view to Sufism and Mysticism.

This study may shed lights on the significance of poetic imagery in great literary works and the importance of the translator's competency of writing poem in addition to translation for poetry translating. The researchers expect the translation to consider a theoretical framework before starting a translation job in poetry.
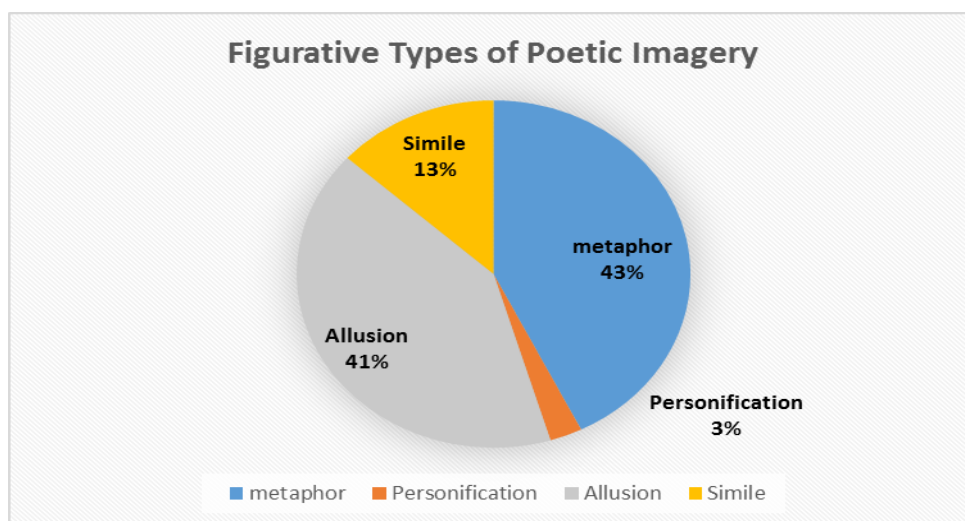

Figure2. **Applied figurative poetic imagery**

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