



## A Postcolonial Analysis of Arthur J. Arberry's Selected Translations of Poetry from Persian into English

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Received: April 15, 2021

Accepted: April 8, 2022

### Abstract

Over the past few centuries, the function of translation has become wider and in addition to linguistic aspects, ideological, economic, cultural, and political factors have dominated the process of translation. Since translation is not merely a linguistic and neutral task and for too long, it assisted superpowers in colonizing weaker nations, the relationship between the original text and the translation requires considerable investigation under the postcolonial approach. It is proven that there is a special relationship between 'postcolonialism' and 'translation' and many postcolonial translators and authors transmitted their own cultures in their works; therefore, this paper is focused on the postcolonial analysis of the English translations of five Persian poems translated by the postcolonial orientalist, Arthur John Arberry to see whether he has made any attempts to replace Western concepts with Eastern ones or not. Accordingly, the intended English translations have been selected from Persian Poetry: An Anthology of Verse Translations (2008) edited by A. J. Arberry and corresponding Persian poems have been collected from various books. The results of the analysis of the data obtained from the corpus revealed that in transferring some specific concepts in the Persian poems, the translator ignored Persian-Eastern identity, thus making the poems westernized for the readers.

**Keywords:** Eastern identity; Postcolonialism; Western ideology

### INTRODUCTION

The twenty-first century is considered the important era for translation. At that age, some too many people moved around the planet more than at any time in history: some people passed away in wars, by famine or oppression, some were looking for better work opportunities, and some of them were only seeking to take the advantage of cheaper travel opportunities to explore new places (Bassnett, 1999).

She believed that when people move around, they would take their languages with

them, they become familiar with other languages and other cultures and beliefs, therefore, they are consciously or unconsciously forced to be involved in some sort of translation.

In this respect, Anushiravani and Atashi (2013) stated that the role of translation is to spread knowledge and free people from misunderstanding and create a wider communication space as well. Moreover, they argued, "the translator cannot stay detached from the society in which s/he is dwelling, and is chained in the web of discourses that decide the marketability, reception, objectives and the audience of his translation" (p. 43).

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As a result of the cultural turn in the 1980s, translation studies have encountered new issues beyond linguistic elements and the relationship between the original text and the translation has become more crucial in terms of postcolonial perspective. Shamma (2009) believed, "while the postcolonial correlation of language and culture coincides with the 'cultural turn' in translation studies, the major contribution of postcolonialism has been its inquiry into the effects of power." (p. 186).

The importance of the cultural influence of translation has been revealed when colonizers made considerable efforts to remove the traces of original-text concepts in the translations for their benefit. Bassnett in her outstanding book, *Postcolonial Translation: Theory and Practice* (1999) referred to two prominent Western scholars, Edward Lane and Edward Fitzgerald whose English translations of *The Thousand and One Nights* and *The Rubaiyat of Omar Khayyam* respectively, have claimed their cultural supremacy over the East. Also, under British dominance over the East, an English philologist, Sir William Jones, who has noticeably made attempts to introduce the East to the West through his translations of Persian works, has expressed his desire to dominate the West's power over the East by westernizing original concepts to present a different picture of Persians.

In an article on the postcolonial perspective, Liu (2007) has mentioned that by the end of the twentieth century, translation studies took steps toward the issues like imperialism, races, ethnics, etc., which had a great impact on theorists and translators in the field of postcolonial translation. Under political and ideological constraints, "the power relation conflicts and resistance between 'strong' and 'weak' cultures" (pp. 134-135) have been explored in translation studies. As a result, in the early years of the twenty-first century, "postcolonial perspectives have established a 'power turn' in translation studies" (p. 135). McClintock (as cited in St-Pierre & Simon, 2001) suggested that the term 'postcolonialism' is still functional in expressing two main concepts in the field of translation studies. The first is the universal aspect of

research in translation studies and the second is the importance of the context in which power relations and diverse relations are understood.

One of the argumentative concerns involved with postcolonialism and translation is that "the long-established notion of the translation as inferior to the original" (Bassnett, 1999, p. 2) had been challenged in recent studies on translation. In this respect, research on translation studies has pursued the same way as other radical motions within literary and cultural studies. Undoubtedly, some texts are much more valuable than others, but evaluation systems vary from time to time and from culture to culture and are not persistent (Bassnett, 1999).

The translation is viewed as both condition and effect of disproportionate relations of power, enveloping in nonlinguistic practices of domination (Baer, 2014). Moreover, translation aids in "facilitating colonization" (Bassnett, 1999) by domesticating and allocating the languages and cultures of the colonized (Baer, 2014). Tymoczko (1999) confirmed that there are some problems in translations that are associated with notable characteristics of postcolonial writing. There are, for instance, confusions in the lexis of a translation that is strange for the readers, for example, "elements of the material culture (such as foods, tools, garments), social structures (including customs and law), features of the natural world (weather conditions, plants, animals), and the like" (p. 24); these characteristics of the source texts are often transferred in the target language in particular lexicons for which there are no equivalents in the target language or there are only infrequent equivalents.

The Discovery of the symbiotic connection between language and culture in colonial writings has been regarded as the most influential achievement of postcolonial studies. Such researches reveal how Western translation practices were acclaimed, assisted, and eternalized in the expansion of colonialism. For this reason, big translation movements were often has led to conducting colonialist business to change the local culture for the new governors (Shamma, 2009).

Accordingly, given the mentioned issues and since the effect of the postcolonial perspective on English translations of Persian works has been considered in a few pieces of research, the current study was conducted based on the postcolonial perspective and due to the nature of the research, the qualitative method has been selected. The main intent of this research was to discover the trace of postcolonialism in English translations of five Persian poems selected from Persian Poetry: An Anthology of Verse Translations (2008) edited by Arthur John Arberry. In other words, wherein the English translations of the selected poems, the Persian, Eastern, Sufi, and mystical concepts are ignored and replaced or westernized in the hand of the translator.

Among eminent British scholars and translators of oriental works as Edward Granville Browne (1862-1926), Reynold A. Nicholson (1868-1945), and Arthur John Arberry (1905-1969), to name a few, Arthur John Arberry has been lived in twentieth-century which provides more availability to his published works. Thus, it has been decided to select some of Arberry's Persian translations from the mentioned book as the basis of this study. Another important reason for studying Arberry's works was that he is known as a prolific scholar of Arabic, Persian, and Islamic studies, and his translation of the *Qur'an* into English, *The Koran Interpreted*, is one of the most prominent written by a non-Muslim scholar. Arberry is also notable for introducing Rumi's works to the West through his selective translations and for translating the important anthology of medieval Andalusian Arabic poetry (Mohammad, 2008). Moreover, as a twentieth-century orientalist and translator, Arberry was more involved in the postcolonial practices of authors, translators, and scholars of that period; the criterion which made his works appropriate options for being reviewed in terms of postcolonial perspective.

Overall, this study aims to answer the following question:

*Is postcolonial trace discovered in English translations of the selected Persian poems translated by Arthur John Arberry?*

## REVIEW OF LITERATURE

### Postcolonialism

Postcolonialism which was rooted in colonial power and fanaticism developed a history of four thousand years in which cultural relations between colonies in Africa, Asia, and the West were strained. The West has become colonized during this history and the people of Africa and Asia were considered colonized. Great Britain became the largest colonizer during the nineteenth century and the terms like "colonial interest" and "British Empire" were emerged and used in the middle of the nineteenth century. Similarly, the assumption that deemed British people and Western Europeans superior to other races remained certain. Furthermore, the way how the colonizers behaved toward the colonized nations was directly affected by such beliefs. Soon, the colonized were exploited as forced laborers and slaves who became inferior to Europeans (Bressler, 2007).

Bressler (2007) considered the beginning of theoretical and social concerns of postcolonialism together with the independence of India in the 1950s. During the 1950s-2000s, writing about postcolonialism has begun with Frantz Fanon's *Black Skin, White Masks* (1952) and received attention in the West by "the publication of Edward Said's *Orientalism* (1978) and Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's monumental text *The Empire Writes Back: Theory and Practice in Post-Colonial Literature* (1999)" (p. 201). For Bressler (2007), in the mid-1980s, the terms postcolonial and postcolonialism primarily emerged in scholarly journals, and by the mid-1990s, they were widely used in academic discourse.

For Bressler (2007), what postcolonial critics and theorists seek is to find when two cultures encounter that one ideologically considers itself superior to the other, what will happen.

One of the important issues in postcolonialism, Bressler (2007) explained, is the conflict which causes as a result of dominating one culture by the other. As postcolonial critics point out, according to Bressler (2007), to be colonized is 'to be removed from history' (p. 202). The colonized culture would

be destroyed in its communication with the dominant culture. After colonization, people have come to think and write about their lost identity and sufferings, resulting in the development of postcolonial theory.

As cited in Bressler (2007), Edward Said in *Orientalism* (1978) expressed that European conquerors were failed to realize that “the human knowledge can be viewed only through one’s political, cultural and ideological framework. No theory, either political or literal can be objective” (p. 204). Said (1978) continued, that the colonizers were not revealing the essence of the colonized, but their senseless ambition to gain power, money, properties, and lands.

Similarly, the relationships between postcolonialism, translation, culture, and powers cannot be ignored. Bassnett (1999) suggested that one of the fundamental concerns of theorists of postcolonial translation is the inequality between ideological and cultural effects. They believed in inequality as one of the important characteristics of the relationships between Western and Eastern languages and cultures, which is the result of colonial and postcolonial history, affecting the translation practice. They also emphasized:

The translation was for centuries a one-way process, with texts being translated into European languages for European consumption, rather than as part of a reciprocal process of exchange. European norms have dominated literary production, and those norms have ensured that only certain kinds of text, those that will not prove alien to the receiving culture, come to be translated. (p. 5)

Spivak, however, expressed her opinions on the relationship between translation and colonialism. In *Textual Travels: Theory and Practice of Translation in India* (2015), Chandran and Mathur (2015) referred to Spivak’s perspective and quoted that translation is a “powerful political weapon” and “is a means of appropriating oneself” (p. 3). According to Spivak (as cited in Chandran & Mathur, 2015, p. 3) “however, translation as a political weapon is not always necessarily employed towards reducing the gap between the

divine and the profane, the high and the low. In Europe, its political purpose changed with the advent of colonialism” (p. 3). She also suggested that the colonial power has employed translation into English to construct a reproduced image of the East (as cited in Chandran & Mathur, 2015).

### **Postcolonial Theory**

There are numerous debates and studies on the Postcolonial theory and how it is formed. “The theorists and processes of decolonization in the 1950s and 1960s” (p. 96), according to Quayson (2000) treated as the inspirations of Postcolonial theory. He further suggested, “the centrality of thinkers like Frantz Fanon, Aimé Césaire, Albert Memmi, and C. L. R. James ensures that this link is kept alive, even though there is as yet no steady coherence in how these thinkers have been appropriated” (p. 96).

Ashcroft et al. (1989) argued that since the European theory is unable to rise to the challenges and varied original culture of postcolonial writing, ‘Postcolonial theory’ appears (as cited in Rukundwa & Van Aarde, 2007). Gayatri Spivak, one of the outstanding theorists and scholars of postcolonialism, confirmed that Europe formed the “Other” to strengthen its subject position. Similarly, native critics are dubious that Postcolonial theory was developed as a “destructive method” to dominate in a new form since the old forms of overt colonial power have failed (as cited in Weaver, 2000). Besides, to Bressler (2007), Postcolonial theory examines “social, political and economic concerns of the colonized and the colonizer, not only traditional literary studies” (p. 207).

Accordingly, it is essential to mention some of the issues discussed in Postcolonial theory. There are in Sawant’s viewpoint (2011) as follows:

1) Cultural differences in literary texts, e.g., gender (feminist criticism), class (Marxist criticism), and sexual orientation (lesbian-gay criticism).

2) Double identity and identity crisis in different cultures and their texts.

3) Rejection of Western literature and its norms, and establishment of native literature creating their norms.

4) Western literature has not the ability to speak over the matters like colonialism and imperialism.

5) Support the notion that Western literature is not universal literature.

6) Representation of prominence of 'Other' cultures in literature.

7) Strong belief in hybridity, multiculturalism, multi-ethnicity, and cultural polyvalence.

8) Use of 'otherness' and 'marginality' as the power, source of energy, and potential change for the natives.

9) Foregrounding marginality is the chief task of native literature. (p. 5).

### Postcolonial Studies

As stated by Bressler (2007), in the 1960s, the book *The Pleasure of Exile* was published by the Caribbean writer, George Lamming who criticized William Shakespeare's play *The Tempest* from the postcolonial viewpoint. Other writers and philosophers such as Albert Memmi produced such texts as *The Colonizer and the Colonized* (1965, English verse), becoming the foundation of Postcolonial theory and writings. Bressler (2007) continued that among the advocates of postcolonialism, two points of view are common. The first group believes that postcolonialism compasses various methods with no single quality. However, the second Homi K. Babha and Arun P. Mukherjee Harlow, and Gayatri Chakravorty Spivak contemplate postcolonialism as "a set of cultural strategies 'centered in history'" (p. 202).

During the past two decades, our knowledge of translation and its relation to power, ideology, and empire building have been redefined by postcolonial studies of translation. Although the history of translation shows the shameful history of exploiting translation to justify colonial dominance, postcolonial studies of translation have been useful in exploring different ways of applying translation for anti-colonial and decolonizing agendas (Baker & Saldanha, 2009).

The consideration of "the cultural effects of colonialism within postcolonial studies becomes apparent by the late 1970s when 'post' begins to signify more than simply the historical passing of time" (Sethi, 2011, p. 3). She suggested that the publication of Said's *Orientalism* (1978), representing colonial issues and cultural stereotyping, concurred with this event. Sethi (2011) also pointed out that:

The institutionalization of postcolonial cultural studies began with assertions of freedom and justice, as in Sartre's preface to Fanon's *The Wretched of the Earth* (1967), or in the anthropological enterprise of writers like Chinua Achebe, who set out to rewrite and revise European accounts of the Maghreb and Africa. (p. 3).

She further emphasized that postcolonial studies have been institutionalized in universities all over the world as a result of the growing pressures from the West.

For Schwarz and Ray (2008), postcolonial studies are conducted to make the unequal power more evident, having the goal of ending it. In this case, postcolonial studies are deemed as a basic philosophy that investigates the history and ongoing inheritance of European colonialism to remove them. The European techniques of economic and military organization that dominated the early trade practices of trade, best described "postcolonial studies as the analysis of the historical, technological, socioeconomic, and cultural links between Europe, Asia, and the Americas since 1492, that is, as the emergence of European dominance following the first contact by water" (Schwarz, 2000, p. 2).

### METHOD

#### Corpus

To conduct the research, *Persian Poetry: An Anthology of Verse Translations* (2008) edited by Arthur John Arberry (1905-1969) and *Bustan-e Sa'di* (1980), *Divan-e Hakim Sanai-ye Ghaznavi* (1996), *Kulliyat-e-Iraqi-Sheikh Fakhruddin Ibrahim Hamadani Mutakhallis Ba Iraqi* (1983), *Koliyat-e Shams-e Tabrizi* (1999), and *Maah dar Mordab* (2013) in the Persian language are selected as the sources. English translations of five Persian poems are

adopted as the basis of the study. These five poems include, "Descent" by Rumi, "The Devil's Complaint" by Sanai, "Love the Foe" by Saadi, "Gamble" by Iraqi, and "The Eagle" by Khansari.

### Procedure

To begin with, English translations of the first twelve poems from Arberry's edited book and corresponding Persian poems from different books have been collected, reviewed, and compared based on the model of the study to see whether the translator has made any attempts to exclude the Persian-Eastern identity or westernize the poems. After making comparisons, only the poems which revealed any signs of Western identity, have been mentioned here. Although there were around nine cases manifesting signs of postcolonial trace in English translations of the Persian poems, the study has been limited to discussing only the five best samples. When finalizing comparisons, the portions of the poems, including words, phrases, or stanzas containing one of these elements were identified. Eventually, the obtained qualitative results were presented and discussed.

## RESULTS AND DISCUSSION

### Traces of Postcolonialism in English Translations of Five Persian Poems

#### Sample 1

با او دلم به مهر و مودت یگانه بود  
سیمرغ عشق را دل من آشیانه بود  
(سنایی، ۱۳۷۵، ص ۱۶۱)

He was my only passion,  
All other loves apart;  
The phoenix of devotion  
Nested within my heart (Arberry, 2008, p. 42).

Sanai is known as a mystical Sufi poet whose works express his beliefs on God, love, philosophy, and reason. In this poem, 'The Devil's Complaint', Sanai made a conversation between God and Satan. It is a twelve-line Ghazal of which nine lines are dedicated to Satan's speech and the last three lines to God's. In Arberry's translation, however, the

last three lines<sup>1</sup>, have been omitted, and therefore, the most significant concepts of the poem, that is, the conclusion remarks ignored and excluded in the translation. As the poem begins with Satan's speech and then there is a shift in point of view and God finishes the conversation, by omitting the conclusions of the poem, Sanai, a mystical Sufi has become a Satanist. When reading the Persian poem, Western or foreign readers would think that Satan is the only speaker. It may be assumed that Arberry has probably not accessed the original version of Sanai's Divan or even only this poem, however, he was educated at Cambridge University where most of the original classic Persian works were available for oriental scholars and translators, this assumption is somehow rejected.

Since the poem alludes to the story of Adam and Eve in which Satan complains to God about being cast from Heaven, some contradictions are observed in the translation of the poem, mainly in the first and second lines. As Satan was the only servant of God, and God was his only love, the first line of this Ghazal, that is (با او دلم به مهر و مودت یگانه بود) emphasizes on and confirms this concept, yet it is translated as 'All other loves apart', indicating that despite God, Satan had many beloveds, but differentiated between God and the others. Thus, foreign readers who lack knowledge about the story behind this poem would deduce the meaning of the poem in the way presented by the translator which is the opposite of the original Persian poet.

Moreover, the Persian word (سیمرغ/Simorgh) which is "Simurgh also spelled Simurgh, smog, smug, simoorg, more or Asimov, is a benevolent, mythical bird in Iranian mythology and literature", (Cirlot, 2006) is translated as 'phoenix', "a long-lived bird that cyclically regenerates or is born again and obtains new life by arising from the ashes of its predecessor" (Van den Broek, 1972). As their names are present, Simurgh and phoenix are two dissimilar birds. Simurgh is a kind of bird that is seen in

Persian literature, chiefly in Ferdowsi's works, however, the phoenix is a kind of bird

۱ جانایا و تکیه به طاعات خود مکن / کاین بیت بهر بینش اهل زمانه بود  
دانستم عاقبت که به ما از قضا رسید / صد چشمه آن زمان زد و چشمم روانه بو  
ای عاقلان عشق مرا هم گناه نیست / ره یافتن به جانبشان بی‌رضا نبود

seen in Greek Western mythology, so it is not rooted in Persian history. Anushiravani and Atashi (2013) in their ‘critical analysis of William Jones’s translation of Hafez asserted, “Westerners render their literary taste as the standard based on which they could score Eastern poetry” (p. 56). Consequently, by substituting ‘phoenix’, a Greek word for ‘Simurgh’, a Persian-rooted word, the Eastern notion of the poem is removed and replaced by that of Western and the translation of this part disregards the oriental philosophy and literature.

As a result, in both cases, making Sufi Sanai a Satanist by deleting the last three lines of his poem and replacing the Western term, ‘phoenix’ for the Eastern and Persian word, ‘Simurgh’, destroying the Eastern identity and nature is manifested.

### Sample 2

میان جان‌ها جان مجرد  
چو دل بی‌پر و بی‌پایا می‌پریم  
(مولانا، ۱۳۷۸، ص ۲۱۴)

That world a lone spirit  
Inhabiting,  
Like a snake I crept  
Without foot or wing (Arberry, 2008, p. 49).

This sample is taken from a poem written by Rumi. Rumi was the greatest Persian Sufi mystic and poet, whose lyrics and *Masnavi-Yi Ma'navi's* book are extremely popular in the world. Rumi's poems mainly contain theological concepts. This sample is selected from a poem in which Rumi made a conversation between ‘self’ (Sprit) and ‘God.’ In the whole poem, he used the word ‘Love’ as a metaphor for God; a metaphor which is quite known for Persian readers and hidden for Westerners.

In this stanza, the metaphorical term (دل/Del) refers to ‘spirit’ which is similar to a ‘bird’, flying with no wing or foot. The concept of flying the spirit, that is abandoning the material world and traveling to the other world (to die) is mostly seen in mystical poems, especially Rumi's poetry in which the spirit desires to abandon the material world due to the sincere love to God and trying to reach Him. The translator,

however, substituted the word ‘bird’ (spirit) with the word ‘snake’. In the original Persian poem, the bird flies because flying the spirit is a common metaphor in Persian poetry, but in the translation, the snake creeps which points out the ‘snake’ in Heaven, deceiving Adam and Eve and making them descend from Heaven, so, by being cast from Heaven, Adam and Eve were not approaching God anymore. Rumi means that if he were in Heaven, he would fly cheerfully, but by being descended to earth, he often feels sorrow.

Moreover, as both Sufi and mystical concepts observed in this poem are two common Islamic beliefs used in Persian poetry, consequently, removing any signs of such beliefs in any translations of Persian works as the mentioned line would be deemed as alterations in the actual sense of the original poem/text. It seems that the translator failed in cognition of the concept of this line; therefore, the use of ‘snake’ instead of ‘bird’ (which is a symbol of freedom from the material world and approaching God in Rumi's words) has led to exclude the Persian allegorical references of the poem and to taint Sufi and mystical nature of Rumi's poetry. “When a hegemonic culture (Westerns’) does translate works produced by the dominated culture (Oriental), those works will be perceived and presented as difficult, mysterious, inscrutable, esoteric and in need of a small cadre of intellectuals to interpret them” (p.31) as persisted by Robinson (2007) in Translation and Empire: Postcolonial Theories Explained.

### Sample 3

هیچ مصلح به کوی عشق نرفت  
که نه دنیا و آخرت درباخت  
(سعدی شیرازی، ۱۳۷۴، صص ۴۸-۴۹)

Never did reformer take  
Passion's way,  
But that both worlds he must stake  
In the play (Arberry, 2008, p. 53).

Saadi of Shiraz, titled ‘Master of Romantic Ghazal’, is known for writing about social and moral thoughts. His poems are mainly themed on mysticism, logic, ethics, and Sufism and

are characterized by simplicity, sensibility, and love, the features attributed to his poem by Milton (the great English poet (1608-1674)). Saadi depicted spiritual, but material love in his poems in such a perdurable and eloquent manner as in the case of the above line.

To discuss the above line, the word (مصلح/Mosleh) refers to a 'righteous' person and contains a religious or spiritual concept in Persian which is replaced by 'reformer' in English translation which means a person who improves a social or political situation'. In the West, the word 'reform' attributes to the political reforms which began in the sixteenth century in European countries, especially England to run the government by a parliament other than the court and kings. Moreover, for Western readers, it refers to Protestantism or the European Reformation of religion which was started by Martin Luther. Therefore, Arberry's translation of (مصلح/Mosleh) as 'reformer' is unrelated to the spiritual or religious concept intended by Saadi. Consequently, Western readers would encounter a Western connotation when reading this line of the poem.

Furthermore, the word (عشق/Eshgh) which bears a sacred connotation in the Persian poem, has been translated as 'passion', having the idea of sexual love for someone although it could be replaced by the word 'love' which is the exact equivalent for (عشق/Eshgh) and conveys the holy notion of love to the readers.

Therefore, given the sacred concepts of the Persian words (مصلح/Mosleh) and (عشق/Eshgh), Arberry downgraded these notions at the level of the material world. Thus, the poem lost its spiritual or extraterrestrial essence and became westernized. According to Said (1978), while downgrading one's notion in postcolonial writing, the allegorical and historical references to that work will be removed or replaced in the target language. He also believed that unbalanced power between the two cultures or languages leads to decontextualizing the text from the source language and putting it into the target language context. Or referring to Toury (1995), "those cultures which downgrade translated texts as marginal or peripheral tend to enforce strict standardization strategies

on translations: "the more peripheral this status, the more translation will accommodate to established models and repertoires" (as cited in VaičėnOnienė, 2012, p. 13).

#### Sample 4

در غم عشق اگر رود سر ما  
ای عراقی برو که بهروزیم  
(عراقی، ۱۳۶۲، ص ۱۱۲).

Along your path to death I move,  
And I am glad; I will not turn  
(Arberry, 2008, p. 59).

This stanza is selected from a poem by Fakhr al-Dīn Ibrāhīm Iraqī who was an Iranian Sufi poet. The first point to be considered about this poem is that the original Persian poem has no title, however, having titled 'Gamble' in English translation which is completely unrelated to the concept of the poem. The theme of the poem centers around romantic concepts. All the lines are structurally translated similar to the original, except the above line in which a two-line stanza is translated as a four-line one. Hence, the translator added two lines and consequently, additional concepts to the poem, resulting in the change of the form of the original poem. Referring to Tymoczko (1999), "transposing the literary genres, forms, proverbs, and metaphors of the source culture will be equally problematic to translators and postcolonial writers alike. Each will struggle with the question of naturalizing material to the standards of the receiving audience" (p. 30).

Another point to be discussed is that within this stanza, the Persian poet used his name directly in the last line. Most Iranian classic poets used to bring their names commonly in the last line of the poem to avoid plagiarism or to convey a moral message to the readers by addressing themselves. Although in the above-said sample, the poet's name is seen in a Persian poem, however, it is excluded in the English translation. Anushiravani and Atashi (2013) referred to such an act, "deletion of the proper names seems to be a westernizing technique used systematically throughout the poem. The deletion of poet's name is the deletion of his autograph, his identity, his autonomy



and his authority” (p. 56). Consequently, by omitting the Iraqi’s name, the Persian-Eastern identity of the poem is ruined and the poem is appropriated by Western readers.

### Sample 5

می‌کنم شکر که درویش نیم  
خجل از ما حضر خویش نیم  
(خانلری، ۱۳۹۲، ص ۹۷).

I give thanks that no poor pauper am I,  
Nor need to be shamed by these that before  
we lie (Arberry, 2008, p. 145).

The above line is selected from Khanlari’s poem, titled “The Eagle”. Dr. Parviz Natel Khanlari, according to Hadi (2011), “is one of the Iranian poets who marked the words and the poems’ structure, coming from studying and evaluating Persian classic literature” (p. 50). He added that the story of writing this poem, that is, “The Eagle”, and the events that happened thereupon are undoubtedly considered the most effective events in Persian contemporary literature.

Some certain words are specific to a language and only make sense for the people who speak and know that language. The Persian word (درویش/Darwish) in the above line is one example of the mentioned specific words. In the Persian context, the word (درویش/Darwish) denotes a Muslim Sufi who has no material dependency and steps into the path of Tariqat; he may choose to live in poverty, but he is not necessarily a poor person; a concept which is seen in Arberry’s translation. The Persian word (درویش/Darwish) only makes sense in the Iranian culture and Persian context, that is, it has no equivalent in other languages. Hence, a foreign translator may experience some difficulties to find a proper equivalent for this word. In such cases as the word (درویش/Darwish) which is a specific Persian term in Sufism and has no exact or even close equivalent in the target language (here English), the translator can simply transliterate it as ‘Dervish’ or ‘Darwish’ to maintain the Eastern identity and notion of the poem and avoid altering the main theme.

In all, using the word ‘pauper’ for (درویش/Darwish) is not accepted as a suitable equivalent since it added a notion to the poem which is only intelligible to Western readers, resulting in ignorance of the Persian and Eastern nature of the original poem. In the *Wretched of the Earth* (2007), Fanon suggested, “postcolonial scholars, made to fit their ideas and interpretations.” (p. 244).

### CONCLUSION

The results of the study proved the trace of postcolonialism in English translations of five Persian poems “Descent” by Rumi, “The Devil’s Complaint” by Sanai, “Love the Foe” by Saadi, “Gamble” by Iraqi, and “The Eagle” by Khanlari.

By ignoring the Persian-Eastern identity and appropriating Persian poems for Western readers, Arberry, as a postcolonial translator, has failed in transferring some specific terms to Sufism and mysticism, spiritual and religious concepts, and has excluded or replaced these notions with Western beliefs and ideas. His translations reflected changing Persian culture and history into the Western ones, showing Sufi poets as being Satanists, omission or addition of some imageries, building up a lustrous and profligate picture of the Orient, entering Western traditions in translations, and omitting the Persian allegorical references. Above all, the imagery that lies behind the deep concepts of the poems has been ruined and thus Persian poetry has lost its identity. Undoubtedly, Western readers will miss the Eastern and local messages of the Persian poems and consequently, would receive the translator’s perceptions of the original poetry. Moreover, the Western-made stereotypes of Eastern encounter the West to the East and consider the West as superior to others.

As translators and scholars in the field of Translation Studies, we should make some efforts to be proficient enough to translate Persian prose and verse into English and make them available for foreigners to protect our Persian-Eastern identity and culture all over the world and to prevent the consequences of Western or foreign translation

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