

FitzGerald's Translation of the *Mantiq-Ut-Tayr*: A Colonial Approach towards Metrics, Textual Rhythm, and Rhyme Translation

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Attar and the *Mantiq-Ut-Tayr*

Abū Hamīd bin Abū Bakribrahīmīmor Farīdrid-uddīn Attar Neishabouri or the Attar of Nishapur, the Persian poet and theoretician of mysticism was born in 1145-46 in Kadkan¹ at Nīšāpūr and died in a massacre perpetrated by the Mongols in 1221. According to *Encyclopaedia Iranica*, Attār was interested in “the Sufis and their sayings and way of life, and regarded their saints as his spiritual guides” (“Attār, Farīd-Al-Dīn” 2022). After his death, he became known for his mystic books and poems. Attar mostly wrote his material in the form of anecdotes. In fact, most of his poems aim to convey an underlying message, i.e. the soul of a human being could be also reunited with the sublime source in this world via certain mystic methods. In addition, the underlying significance of Attar’s poem demonstrates the different steps of the evolution of a Sufi in his “experiential, speculative, practical, and educational initiatory ramifications” (“Attār, Farīd-Al-Dīn” 2022). One collection of poems written by him in 1177 is entitled the *Mantiq-Ut-Tayr*. Through the passage of time, this collection of poems became well known as a literary Persian masterpiece. It is relevant to add that the title of the book is taken from the *Qur’an*. It actually alludes to the story of Solomon and David while trying to learn the language of the birds. In Arabic, *Mantiq* means *language or speech*, and *Al-tayr* means *bird*. This collection of poems describes the journey of the birds towards the legendry *Simorgh*². According to the Association for Iranian Studies, Simorgh is a mythical bird that is largely mentioned in Iranian mythology, folktale, and above all mystic literature:

In the pre-Islamic period we see the bird as a Senmurv or dog-bird prominent in Sassanian art. In the post-Islamic period it becomes a large bird with majestic plumage, brightly coloured red, orange and yellow, like a bonfire which is true to its nature. In some legends it plunges itself into flames to be consumed and reborn from its own ashes, a feature shared with the Phoenix of western cultures as well as with the Egyptian Benou, a mysterious bird which appears once

¹A village close to Neishapour.

² According to the Ahmad Karimi-Hakkak, the word *Simorgh* refers to two words found in the *Avesta* (The *Avesta* is the scripture of Zoroastrians). One of these words refers to a bird called *Saena* and the other one refers to a tree called the same. Scholars of the Persian language have also argued that the origin of this word could refer to the Sanskrit word *Syena*. *Syena* in Sanskrit means *eagle and/or falcon*. Today, scholars believe that the Persian word *Simorgh* refers to the same ancient word *Saena* meaning a huge bird with supernatural competences. *Simorgh* is not only used in the *Mantiq-U-Tayr* but also in *Shahnameh*.

every 500 years on the occasion of its death and rebirth. Simorgh's tears and plumage have healing powers and it is the only creature who can look directly at the sun ("Simorgh").

The story begins when the birds of the world get together to choose a ruler. The hoopoe, known as the wisest, says that in order to reach *Simorgh*, the birds must cross *seven*³ valleys: 1) the valley of *the Quest* where all sorts of disbeliefs are put aside; 2) the valley of *Love* where love overcomes the reasoning power of the human being; 3) the valley of *Knowledge* where the knowledge of the human being seems insufficient, and inappreciable; 4) the valley of *Detachment* where all types of attachments of the human to this world are given up; 5) the valley of *Unity* where it is understood that everything is related to God; 6) the valley of *Wonderment* where the man stands in awe in front of the greatness of God; 7) the valley of *Poverty*, and *Annihilation* where time loses its meaning in the universe. During this journey, all the birds die except *thirty*. When the *thirty* birds reach the place of *Simorgh*, they understand that *Simorgh* is themselves.

In Persian, *Si* refers to the number *thirty* and *morgh* means *bird*. In fact, through this epic story Attar attempts to provide the reader with the message that since God has breathed of Itself⁴ into man, human beings can reflect *the majesty of the Beloved*. If truth be told, each of these birds symbolizes a human flaw. The type of flaw, which prevents him to reach Enlightenment and each valley, alludes to the *seven mystic steps* of rapprochement to the Almighty.

Literature Review

One of the most important aspects of the present study is that researchers and translators who share the same interest about this subject have not investigated the subject of metrics, textual rhythm, and rhyme in Edward FitzGerald's translation of the *Mantiq-Ut-Tayr*. Thus, the present research could suggest certain translational procedures in order to fill the gap between the linguistic differences existing in Persian and English concerning the subject of metrics, textual rhythm, and rhyme.

As far as the relevant literature is concerned, until today there is no accurate research about the subject of FitzGerald's translation of the *Mantiq-Ut-Tayr*, especially via a colonial approach towards metrics, textual rhythm, and rhyme translation. However, there exists certain studies conducted on FitzGerald's colonial attitudes, and the way he has represented Attar's image in the west. One of the articles examining this subject is written by Sajadeh Hossein Nijah and was published in 2012. The article is entitled "Domestication and Foreignization in FitzGerald's Works from Persian to English". In addition to the mentioned study, in 2013, Ailar Moghaddam Jahangiri, and Amin Karimnia examined the role of FitzGerald's translation in the west in an article entitled "Attar and the West: The Role of Translation". In July 2018, Mohammad Reza Saebipour, Marzieh Zare, Kazem Ghaemi,

³ The number *seven* in this context is regarded as a divine number.

⁴ In Islamic theology, God is considered as the ultimate source of energy which conducts and unites every single form of energy to one another, and then to Itself. That is why, in this article, God is referred to by the subject pronoun of *It*.

Mohammad Taghi Joghataie published an article related to the subject, entitled “The Conference of the Birds: An Old Artistic Concept Making Sense in Modern Sciences.” Their article used cognitive and complex approaches in order to investigate the figurative and existential aspects of the language of the *Mantiq-Ut-Tayr*.

Data Analysis

The focus of the present study is on FitzGerald’s translation of the *Mantiq-Ut-Tayr* in relation to metrics, textual rhythm, and rhyme. FitzGerald, a British poet, and translator, worked on his rendition of Attar’s collection of poems through 1857, but he never published it. This translation was published and distributed posthumously, thus, it remained unknown until its publication in 1889. The British translator entitled his translation as *Bird Parliament*, and rendered a number of 1435 Persian *Masnawi*, i.e. rhyming couplets into English. Being a poet himself, FitzGerald was one of the rarest translators who attempted to insert the Persian metric patterns into the metric system of English literature during the 19th century. Yet, due to colonial attitudes towards Persians, he did not respect the meaning, and the significance of messages, which were supposed to be transferred to readers. For this, there are proofs of claim in his letters to his Professor of Persian, Edward Byles Cowell. In 1857, in a letter to Cowell, FitzGerald asserted “it is an amusement for me to take what Liberties I like with these Persians, who (as I think) are not Poets enough to frighten one from such excursions, and who really do want a little Art to shape them” (Lefevere 80). In fact, the “little Art” used here by FitzGerald could demonstrate “a liberal dose of Western poetics (the accepted concept of what a poem should be) [...]” (Lefevere 6). Moreover, he reduced the number of Persian couplets of the *Mantiq-ut-Tayr* from 10, 000 lines to 1, 5000.

When the first translation of the *Mantiq-ut-Tayr* was published in France by Joseph Héliodore Garcin de Tassy in 1857, the same day, on March 1857, he wrote to Professor Cowell:

Meanwhile also I keep putting into shape some of that Mantic which however would never do to publish. For this reason, that anything like a literal Translation would be, I think, unreadable; and what I have done for amusement is not only so unliteral, but I doubt unoriental, in its form and expression, as would destroy the value of the Original without replacing it with anything worth reading of my own. It has amused me however to reduce the Mass into something of an Artistic shape. (Mckinley Terhune & Burdick Terhune 260)

Later on, in another letter to Cowell, on December 8, in 1857, he explained that his translation could not be considered as a *translation* but a mere *paraphrase* of the Persian couplets. He also confessed that he has modulated the style of Attar’s poem:

I have left with Borrow the Copy of the Mantic De Tassy gave me, so some days ago I bought another Copy of Norgate. For you must know I had again taken up my rough Sketch of a

Translation, which, such as it is, might easily be finished. But it is in truth no Translation: but only the Paraphrase of a Syllabus of the Poem: quite unlike the original in Style too: but it would give, I think, a fair proportionate Account of the Scheme of the Poem (Lewishohn & Shackle 172).

In order to better understand the correlation between the *Mantiq-Ut-Tayr* metric, rhythmic, and rhyming system, and the way the underlying meanings of its sub-text are transferred; it might be necessary, in the first place, to explain some essential notions about the metric units, rhythmic arrangements, and rhyming patterns in Persian and in English. To begin with the language of the source text, i.e. Persian, it is useful to consider that Persian verse, like Greek, Sanskrit, and Latin, is purely *quantitative* (Dessons & Meschonnic 145). In quantitative verse, the pattern is built according to “a sequence of long and short syllables⁵ counted in groups known as feet” (Baldick 154-155). In other terms, in Persian, the act of pronouncing a word in a short or long way will change the meaning of that word (Vahidiyan Kamyar 6). In addition, the Persian rhythm is studied in relation to the metrics (Buban 101). In his book entitled *Avashenasi (phonetics)*⁶, Haghshenas considers the *vazn*⁷ as the equivalent of the word *rhythm* (Haghshenas 129). In other terms, the *measure* is considered as the Persian equivalent of *rhythm*. In Persian literature, the *vazn* is defined as the description of the succession of short and long syllables in the two hemistiches—i.e. *mesra*⁸ in Persian—of a verse—i.e. *beit*¹⁰ in Persian. In addition, in Persian poetry, the rhythm is measured in relation to the metric pattern of each hemistich. The foot or *roken* is also defined as “a recurring section of a rhythmical pattern” (Thiesen 12). Moreover, the length of each hemistich corresponds to a breath. This means that each hemistich could be read in one single breath. That is why the length of each verse, in Persian poetry, does not exceed sixteen syllables (Vahidiyan Kamyar 122-121). The following figure clarifies this discussion:

⁵ Shapiro and Beum define the syllable as “a unit of speech sound that may be uttered with a single impulse of the breath (by impulse is meant an expulsion of breath) (Shapiro and Beum 1965, 8). It consists of one or more distinctive sounds, called PHONES, one of which has relatively great sonority (deep, resonant sound)”.

⁶ آواشناسی /AVAFƏNASI/.

⁷ وزن /væzn/.

⁸ مصراع /mæsræ/.

⁹ According to Blochmann (Blochmann 23), the word *mesra* stands for: *a door of two folds*; and the resemblance between a verse and a folding door lies in this, that in the same manner as with a folding door you may open or shut which you please without the other; and when you shut both together, it is still but one door: so also of a verse you may read either of the hemistiches without the other, and when you read both together, they will form *one* verse.

¹⁰ The *beit* “is the basic unit in Persian verse and it always consists of two rhythmically identical (or near identical) halves known as *مصراع* *mesrāʿ* [...]. These again are divided up into a number of feet *رکن* *roken* (plural *ارکان* *arkān*)” (Thiesen 11). *بيت* /beit/.

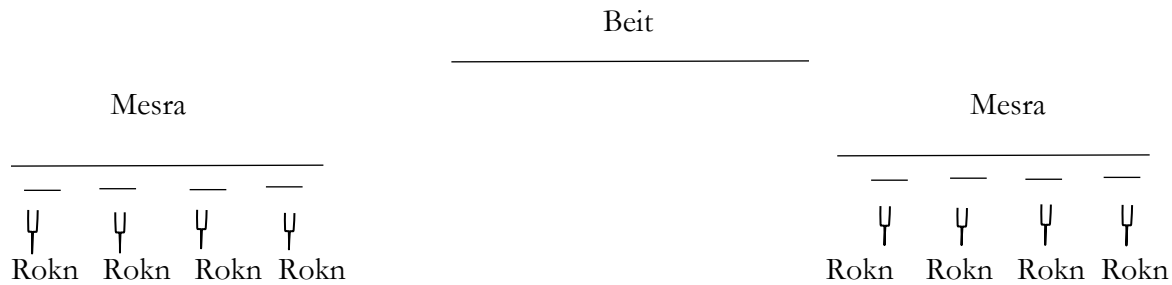


Fig. I.

In Persian, the meter is determined in relation to the length of the syllables. There are basically two different types of syllables used in Persian classical poetry: long (بلند /bülænd/) and short (کوتاه /koʊtāh/) syllables (Vahidiyan Kamyar 6). In this respect, Finn Thiesen asserts: “in order to perceive the rhythm and appreciate the different meters one must therefore be able to distinguish between long and short syllables” (Thiesen 3). Moreover, in Persian poetry, there are several metric arrangements. It must be asserted that “tan tananaa” has been the original rhythmic measure, what continued to be used to measure in music rhythm till recently; one that has been replaced by the “فعل” or “faʿala”. That is to say, “when the Persians want to describe the rhythm of a particular *rokn*, they do so by quoting a derivative of the Arabic root فعل *faʿala* which rhythmically corresponds to that *rokn*” (Thiesen 13). Persian poets usually select one of these schemes¹¹ in relation to the style, and the tonality of their work.

In fact, there is a significant distinction between Persian and English prosody. That is to say, in English the rhythm is accentual; however, in Persian the rhythm is quantitative. In other terms, the rhythm of English is measured in relation to “a roughly equal lapse of time between one stressed syllable and another” (Leech 106). In this regard, Geoffrey N. Leech explains:

The kind of meter which has dominated English prosody for the past six centuries is strictly known as “accentual syllabic”; that is, it is a pattern of regularity both in the number of syllables and in the number of stresses. It is to be distinguished from the purely “accentual meter”¹² of Anglo-Saxon poetry, in which the number of syllables, but not the number of accents per line, is variable; and also from the purely “syllabic meter” of (say) French verse, in which the number of syllables per line is constant, but not the number of accents. (111)

¹¹ See pages 376-399 of Hossein Modarressi. *An Applied Dictionary of Persian Poetical Metrics* (Astan-e ghods-e Razavi Mashhad, 2006).

¹² *Accentual meter* is also known as *strong stress* meter. It is the kind of meter which is based on “an equal number of stresses per line, without respect to the exact number of syllables per stress” (Leech 111). In accentual meter, the act of measuring is in terms of the number of stresses per line. Concerning this type of division, Leech (ibid.: 114) asserts: “this second layer of analysis is acknowledged in the designations MONOMETER, DIMETER, TRIMETER, TETRAMETER, PENTAMETER, and HEXAMETER for lines containing one to six stresses respectively”.

Moreover, accentuated-syllabic meter is defined, with reference to Chris Baldick, as a type of meter in which:

[...] the pattern consists of a regular number of stressed syllables appropriately arranged within a fixed total number of syllables in the line (with permissible variations including feminine endings¹³), both stressed and unstressed syllables being counted. Therefore, in English prosody stress is intimately bound up with the syllable (Baldick 154-155).

In English prosody, the principal unit of metric parallelism is known as *foot*. As Leech explains in the following assertion, the foot could begin either as *a stressed syllable* or as *an unstressed syllable*: “the ‘foot’ is actually the unit or span of stressed and unstressed syllables which is repeated to form a metrical pattern” (Leech 112). In English prosody, there are four types of foot: 1) iambic, 2) anapestic, 3) trochaic, and 4) dactylic. Shapiro and Beum believe that “[...] of these four, iambic meter is by far the most common, dactylic the rarest” (Shapiro & Beum 32). Chiefly, in English prosody, the *rising rhythm* is built of *iamb*s and *anapaests*, and the *falling rhythm* is made up of *trochees* and *dactyls* (Leech 112). The falling rhythm happens “when the stress pattern is thrown backwards in a line of verse so that it falls on the first syllables of the feet” (Cuddon 303).

Regarding the comparison between the rhythmic systems of English with Persian, it is worth adding that in English prosody, the foot consists of two or three syllables, though in Persian the foot could have one syllable or even more than three.

Method

By referring to the earlier discussion about the differences between the metric systems of Persian and English languages, it could be asserted that the transfer of the *Mantiq-Ut-Tayr* metrics, rhythm, and rhyme to English could create many problems for the translator. In this regard, André Lefevere believes that “meters are not easily transposed from one language to another” (Lefevere 70). In other terms, considering the differences, which exist between the linguistic systems of Persian and English, the transfer of Persian metrics to English may seem impossible. Likewise, rhythm and rhyme are difficult to translate “into a language with a different vowel and consonant distribution” (Lefevere 70). Furthermore, for translators who prioritize rhyme and meter—e.g. FitzGerald—the syntax of their translations may “suffer most as it is stretched on the procrustean bed of sound similarity and metrical beat, and the information content is supplemented or altered in none too subtle ways by ‘padding’: words not in the original added to balance a line on the metric level or to supply the all-important rhyme word” (Lefevere 70). Significant examples of such a case could be found mostly in FitzGerald’s translation where the translator has paid ultimate attention to the transfer of the form of the Persian couplet¹⁴ rather than the transfer of the original meaning.

¹³ A monosyllabic word in which the last vowel is stressed—such as *love* or *above*—is known as a feminine rhyme.

¹⁴ In English is iambic pentameter. One syllable is unstressed, and the second is stressed. Each line consists of five feet.

In the following table, FitzGerald's translation of the very beginning couplet of the *Mantiq-Ut-Tayr* is compared with a literal translation, from the perspectives of form and sense compatibility.

Table I: FitzGerald's Translation of the Opening Couplet of the *Mantiq-Ut-Tayr*

Persian couplet	Literal Translation	FitzGerald's Translation
آفرین جان آفرین پاک را /ʌfæri:n jʌn ʌfæri:nə pʌk rʌ/(a)	Praise to the Creator of the pure soul	Once on a time from all the Circles seven, (a)
آن که جان بخشید و ایمان خاک را /ʌn kə jʌn bækhʃid v imʌn khʌk rʌ/(a)	The one who gave life and faith to the dust	Between the steadfast Earth and rolling Heaven , (a)
عرش را بر آب بنیاد اونها /ærf rʌ bæ r ʌb bʊnyʌd v næhʌd/(b)	The Heaven was created upon the water	The BIRDS, of all Note, Plumage, and Degree, (b)
خاکیان را عمر بر باد اونها /khʌkiʌn rʌ ʊmr bæ r bʌd v næhʌd/(b)	Humans' life was created upon the wind	That float in Air, and roost upon the Tree, (b)
آسمان را در زبر دستی بداشت /ʌsəməʌn rʌ dær zə bæ r dæsti bədʌʃt/(c)	It created the Heaven upon dominion	And they that from the Waters snatch their Meat, (c)
خاک را در غایت پستی بداشت /khʌk rʌ dær ghʌyætə pæsti bədʌʃt/(c)	It created the dust upon inferiority	And they that scour the Desert with long Feet, (c)
آن یکی را جنبش مادام داد /ʌn yəkɪ rʌ jʊnbəʃə mʌdʌm dʌd/(d)	It gave to one the permanent movement	Birds of all Natures, known or not to Man, (d)
وان دگر را دایماً آرام داد /vʌn də gær rʌ dʌəmʌn ʌrʌm dʌd/(d) (Shafi Kadkani 233)	It gave to another the constant peace (Translated by the author of the speech)	Flock'd from all Quarters into full Divan, (d) (FitzGerald 3)

On the one hand, one can observe that FitzGerald has completely changed the significance of the Persian couplet. The only words which could be found in common between the literal translation, and FitzGerald's rendition are *Steadfast* for *Permanent*, *Earth* for *Dust*, *rolling* for *movement*, *Heaven* for *Heaven*, and at the end, *Waters* for *water*. It might be noticed that even the order of the words is also changed in comparison to the original text. That is to say, these five common words are scattered in different stanzas of FitzGerald's translation. As an example of the difference in the choice of lexis used by FitzGerald, attention could be drawn to the following Figure. In fact, Figure II will demonstrate better the extent of deletion of words existing in the original text throughout the eight stanzas of FitzGerald's translation.

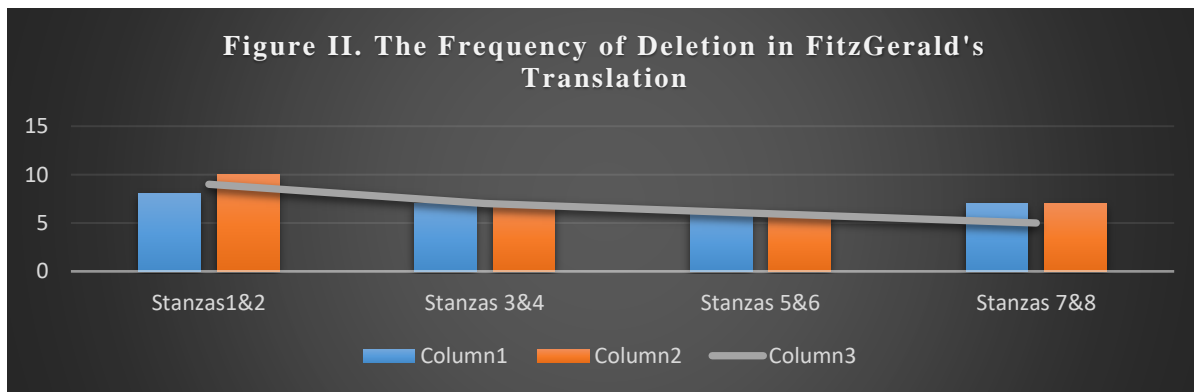


Fig. II.

As Figure II highlights the second stanza includes the highest extent of lexical deletion compared with Attar's couplet. In the same vein, the fifth and sixth stanzas maintain the lowest extent of lexical deletion. Column three in this Figure shows the fall of the average of lexical deletion in the seventh and eighth stanzas. The Figure in question could, in fact, be regarded as an example of power manipulation and qualitative impoverishment.

In addition to what has been discussed so far, it could be suggested that Attar created two related underlying networks of key signifiers throughout the couplet under study. The following figures demonstrate the two networks. Starting with Figure III, it consists of four simple key signifiers of *Creator*, *Life*, *Dust*, and *Heaven*. These four words could allude to the basic story of creation of man from the dust. It alludes to the moment God as the *creator* decided to give *life* to the *dust*, create man, and elevate him to some extent to its¹⁵ own divine level, i.e. *Heaven*.

¹⁵ As stated before, God in Islamic theology is regarded as the main source of light, and intelligence. That is why, in Arabic, and Persian languages, God is referred to via the third subject pronoun which is neutral. In other terms, God is not gender specific in Arabic and/or Persian.

by the sign *U* and the short syllable is shown by the sign -. In the scansion of FitzGerald's translation, the unstressed syllable is shown by the sign *U* and the stressed syllable is shown by the sign -.

Table II: Scansion of FitzGerald's Translation of the Beginning Couplet of the *Mantiq-Ut-Tayr*

Persian couplet	FitzGerald's Translation
اُف/رین/ج/ان آف/اری/ن/پاک/را / - / U / - / - / - / U / - / - / - / U / -	Once/ on/ a/ time/ from/ all/ the/ Cir/ cles/ se/ Ven/ - / U / - / U / - / U / - / - / U / U / - /
اُن/ که/ جا/ ن/ بخشی/ د و ای/مان/ خاک/را / - / U / - / - / - / U / - / - / - / U / -	Bet/ ween/ the/ stead/ fast/ Earth/ and/ roll/ U / - / - / U / - / U / - / U / ing / Hea/ ven/, - / - / U /
عر/ش/ را/ بر/ آب/ ب/نیاد/ اون/هاد / - / / - / - / - / U / - / - / - / U / -	The/ BIRDS, / of/ all/ Note/, Plu/ mage,/ and/ U / - / U / - / U / - / U / - / De/ gree/,U / - /
خاک/ایان/ را/ عم/ز/ بر/باد/ اون/هاد / - / U / - / - / - / U / - / - / - / / U / -	That/ float/ in/ Air/, and/ roost/ up/ on/ the U / - / U / - / U / - / U / - / U Tree/, -/
اُس/مان/ را/ در/ ز/بر/ دس/تی/ ب/داشت / - / U / - / - / - / U / - / - / - / / U / -	And/ they/ that/ from/ the/ Wa/ ters/ snatch/ U / - / U / - / U / - / U / - / their/ Meat/, U / - /
خاک/ را/ در/ غای/ت/ پس/تی/ ب/داشت / - / U / - / - / - / U / - / - / / - / U / -	And/ they / that / scour/ the/ Desert/ with/ U / - / U / - / U / U / - / - / long/ Feet/,

	U / - /
ان / ی / کی / را / جن / ب / ش / ما / دام / داد / - / U / - / - / - / U / - / - / - / U / -	Birds/ of/ all/ Na/ tures, / known/ or/ not/ to/ - / U/ -/ - / U / U / - / U / - / Man/ U /
وان / د / گز / را / دا / ی / ما / آ / رام / داد / - / U / - / - / - / U / - / - / - / U / - (Shafi Kadkani 2009, 233)	Flock'd/ from/ all/ Quar/ters/ into/ full/ Di/ - / U / - / U / - / U / - / U / - Van/ U / (FitzGerald 1889, 3)

By comparing the two dissimilar metric systems of scansion, it is observed that FitzGerald has done his best to recreate the Persian rhyming scheme of “aa, bb, cc, dd” in English. In the Persian couplet, each two stanzas have the rhyme of “را / rA/”, “اونهاد / ō næhAd/”, “بداشت / bædæʃt/”, and at the end “داد / dAd/”. In his translation, FitzGerald has recreated the same rhythmic pattern by generating the rhyme of “en” in *seven* and *heaven*, “ee” in *degree* and *tree*, “it” in *meat* and *feet*, and “æn” in *man* and *divan*. However, in general, in his translation of the *Mantiq-Ut-Tayr*, the British translator himself imitated Geoffrey Chaucer’s rhyming pattern of a couplet in *The Canterbury Tales*. In fact, since the theme of *The Canterbury Tales* refers to the story of *thirty travelers* in quest of self-knowledge, the British poet attempted to adapt the theme, and the rhyming pattern of the *Mantiq-Ut-Tayr* to a fourteenth-century canonic text in England.

In the late eighteenth century, the Persian poets were introduced to England via English translations. Gradually, English readers, thanks to Sir William Jones¹⁷ contributions, became familiar with the names of the Persian poets, and their style. Sir Jones’ aim was to introduce the literature that he had discovered to English poets and allow them to use a new set of poetic and metric styles, images, and similitudes. Though Sir Jones had a positive attitude towards Persians, according to Lefevere, FitzGerald considered “Persians inferior to their Victorian English counterparts, a frame of mind that allows him to rewrite them in a way in which he would have never dreamed of rewriting Homer, or Virgil” (Lefevere 6). Thus, as a colonizer, he granted himself permission to colonize the Persian text and make it *appropriate* for the Victorian reader. By using the term *appropriate*, the author of the present article tries to refer to the fact that the British poet has given a western touch to the original text, by

¹⁷ The scholar (1746-1794) specialized in Persian and ancient India. He was also a judge in Bengal. In 1784, he founded the Asiatic society in Bengal.

adding western images and ideology of his era. Nonetheless, according to the *Encyclopedia Iranica*, FitzGerald's translation created a revolutionary style of writing in Victorian Literature. In other terms, his rendition "laid the basis for a philosophical and sociological cult that was determined to liberate the bourgeois European mind from its neo-classical or Calvinist or Victorian restraints" ("ENGLISH" 2022).

Conclusion

Overall, it must be argued that FitzGerald did not completely succeed in conveying Attar's point of view as the author, and as a result, the significance of the *Mantiq-Ut-Tayr* is partly distorted or changed into a new Victorian literary creation. That is to say, throughout his rendition, he modified the selected images and words for Persian key signifiers. Thus, the underlying networks of signification of the Persian text are manipulated and deformed in his rendition. Since FitzGerald learned Persian via self-study, and held negative, and contemptuous ideas towards Persian poets, he somehow neglected the cultural and ideological context in which the Persian text was created. To put it another way, he maintained a higher position of power and authority towards Attar's text. Though FitzGerald's adaptation drew a lot of attention in the west, to some extent it is unsuccessful in terms of communicating the underlying networks of meanings, and the textual features of the *Mantiq-Ut-Tayr*, especially cultural, mystical, and historical key signifiers.

The great extent of deletion of words in FitzGerald's translation confirms the extreme range of freedom that he granted himself when domesticating Attar's couplets. As an imperialist translator, Edward FitzGerald felt superior to the Persian poet. Thus, it could be concluded that the English translator's point of view, and his colonialist set of western values are imposed on the rendition of the *Mantiq-Ut-Tayr*. Despite what has been said so far, one may wonder what could happen if the western reader could comprehend the underlying significance of Attar's couplets and his mystical ideology about a human being's life and his relationship with the Almighty. It might be suggested that the translation of Afkham Darbandi and Dick Davis (Darbandi & Davis, 1984), published in 1984, could bridge the gap for the western reader, and present a better image and underlying significance of Attar's masterpiece in the west.

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