An Investigation of Mystic term on "Conference of the Birds" of Attar on the Basis of Van Doorslaer's Map

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Abstract: *Translation of mystic terms or metaphors is a very important portion of rendering a text from a source language to a target language, because some of mystic terms do not exist in the target language and this point makes the translation harder. Considering the mystic terms as one of the main issues in translation of poems, this research pursues the following objectives: Firstly, it is an attempt to find out what strategies have been used to find equivalents for source text mystic. Second, it is hoped that this study of the translations of the mystic terms in Attar's poems will further address and explore the problems in translating mystic texts, proposed by other Persian poets and suggest instructional points from Davis work for translation education. In order to deal with such a breadth of work, a new conceptual tool was developed, as explained by Van Doorslaer (2007). This study shows that according to Van Doorslaer map, the mystic terms can be transferred to the TL with their exact content of the SL, if the translator has a good choice for any term.*

Keywords: *Mystic, Mysticism, Strategy*

1. INTRODUCTION

Since some of a source language (SL) mystic terms may not exist in a target language (TL), translation of mystic terms or metaphors is a very important portion of rendering a source text (ST) into a target text (TT). Metaphor, a figurative trope, etymologically originating from the Greek μεταφορά (metaphorá), means "transference of a word to a new sense" (Grady & Hawkes, 2006). What metaphor does is to add a new sense or meaning to a singular word or concept.

A poet uses metaphor more often than the writers with the intention of introducing a new concept, offering more clear-cut meaning or presenting a more poetic effect in his/her poems. Therefore, translation of poetry needs something more than translating other genres of literature because of its special features. It should be noted that the main concern in translating Attar's poems, in general, and metaphor, in particular, is how best the translators been able to convey the messages and beauties of the poems. Most of the translators face challenges in translating poetry. Jakobson (2004) believes that this kind of translation is rather not possible. An important feature in poetry translation is its formal characteristics and aesthetic aspects that are hard to transfer to other languages and cultures.

A mystic term is usually classed as a metaphor that changes the sense or meaning of a word, because a metaphor is the main device in any kind of poetry as a universal system of meaning within language. The main problem, on the way of the translator of mystic terms exist is that Persian mystic terms are highly culture-bound and their translation into other languages may be difficult and sometimes even impossible (Munday, 2013).

To clarify the point, it is necessary that the images be selected according to their underlying meaning and mystical significance. The translator should comprehend the differences between various cultural and social structures in which a poem has been shaped. Therefore, this research did an attempt to find out how these problems have been solved by Darbandi and Davis (1984) as the translators of Attar's *The Conference of the Birds*. In this paper, the researchers intended to compare mystical terms or metaphors in Attar's poem in *The Conference of the Birds* and its English translation by Darbandi, and Davis (1984) based on Van Doorslaer's (2007) map.

Many of the studies done on mystic terms focused on translation strategies used in these processes and the frequency and adequacy of each strategy. These studies tried to classify different translation strategies and find linguistic dimensions affecting the quality of mystical translation. They also tried

to suggest possible solutions to enhance the quality of mystical translation. These studies have rarely worked on translating of mystical items directly.

Translation of mystical items is one of the most difficult areas facing a translator particularly while translating poems. If translators want their target language text to be accepted and understood by their audience, they should behave in accordance with what is expected and meaningful in the target culture. The problem of replacing or translating words can be interpreted not only as a purely linguistic matter but also as psychological, literary, and cognitive and so on (Bassnett, 2013).

Replacing words with more familiar ones shows a lack of respect toward other cultures. This also deprives readers of the chance to realize the wealth of cultural diversity that surrounds them. Translators should be aware of realm of readers adapting words to the target culture. Audience's lack of background knowledge gets often problematic. As a result, close attention must be paid to poems, which are to be translated for people. Accordingly, translators usually use different strategies to deal with mystical items and these strategies can engender different communicative effects on the respective audience (E. Nida, 2000)

The gap is further extended to the realm of poem. Considering the above mentioned issues, the present research decided to fill the gap and address the following question:

- What strategies according to Van Doorslaer's map have been used in translation of mystical terms "Conference of the Birds"?

- Do translator can translate mystical terms in a good way?

The following section discusses some of the related literature on translation of poems. According to Baker and Saldanha (2009) "some scholars consider poetic translation successful only if style has been conveyed together with content" (p. 173). Popovic (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 there-fore many possible translations. Netzer (2008) 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, there-fore, strive for accuracy and this makes the translator's fluency of expression indispensably difficult (Dastjerdi, Hakimshafaaii, & Jannesaari, 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 (1971) 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).

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 philosophical and scientific learning makes his work difficult for the average reader (Sharif & Torabi, 2017).

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. For instance, contends that there are no categories, which an image conforms to be-yond 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 mystic terms and preserving the meaning, style and unity in Attar's Conference of the Birds, translated into English by non-native Dick Davis. So, in this research we tried to find, "To what extent the Attar's Conference of the Birds, could preserve the mystic terms in its English translation?" to find the answer of this question we reviewed the related literature.

According to Perrine (1971), 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.

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 (Sharif & Torabi, 2017).

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 (Nesbitt, 2009).

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 un-translatability considers the main. Catford (1965) proposes the linguistic and cultural un-translatability 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 com-munity 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.

Myers (1997) defines mystic as the representation through language of sense experience. The mystic term 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. Myers believes that an mystic 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 mystic terms, 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 something 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.

2. METHODS

2.1. Materials

The present study aims to find the differences between mystic terms and their meaning in TL. To achieving this purpose, a Persian book – Conference of Birds – by Attar was chosen. This book was

translated by Dick Davis and Darbandi (1984) into English. The translator strategies, in terms of choosing the mystical items, were investigating and comparing between two languages (English – Persian). Hence, it can be said that this study falls under a comparative category of research method. The researcher worked on some parts of the book which included more mystical items, and its translation in TL (English language). She liked for mystical differences in the book and its translation to find how much good the translator had transferred the mystical terms into TL. She liked for differences not only at the level of the word but at the level of the collocations and sentences.

2.2. Procedure

As mentioned before, the purpose of the study is to explore the differences between mystical items and their translation in the TL. In order to do the research, the researcher followed a systematic procedure. After preparing the book and its translation, the researcher prepared a transcription of the mystical terms and its translation in front of that. As this is a comparative study in the target language (English), mystical terms were studied in two forms. In the first form, the researcher found the meaning of each mystic term in the Moein encyclopedia and another Persian mystic encyclopedia, separately and wrote the exact meaning of the Persian mystic terms in front of them. Again, he found the translation of each mystic term (those which are translated by translator) and found their exact meaning in the American Heritage Dictionary, and wrote their meaning in front of them. Then he compares two meaning to see if they are close to each other or not. After that, the researcher investigated why some differences exist at all. The researcher investigated the strategies of translation based on Van Doorslaer's map, to understand under what condition such strategies used. Another point which investigated during this research was consideration of the both source language and target language cultures. Some differences in translation are because of cultural differences in countries. It is possible some words or sentences be eliminated or changed completely. Then the whole process from collecting data, grouping them, to their analysis was done manually. The unit of the analysis was word. The main source for the applied classification of this method was Van Doorslaer's map. It needs to be mentioned this study has been limited to evaluating accuracy and naturalness.

3. DESIGN AND ANALYSIS

As mentioned in the previous section, the data for this study were collected through comparing the mystic terms of the original poem in Persian with its translation in English. This helps to find the meaning differences and similarities between main, and translated mystic terms.

The researcher aimed to find if there was any incoherence between original poem's mystic terms and its translation. To achieve this, Van Doorslaer's map was applied.

At first, the researcher found the mystic terms in the book of Conference of the Birds by Attar and found their meaning in the Moein encyclopedia and another Persian mystic encyclopedia and wrote in front of each word. Again he found the translation of the mystic words in the book translated by Dick Davis & Darbandi and found the meaning of these translated words in the American Heritage Dictionary and wrote in front of each word. Finally, he investigate how much these two meaning are similar or different.

4. RESULTS

As previously mentioned, the researcher has adopted Van Doorslaer's map of translation strategies and procedures (2007), then he analyzed the terms according to them.

Van Doorslaer's translation strategies (2007) consist of 11 elements and Van Doorslaer's translation procedures (2007) consist of 24 elements.

From 29 examples, derived from the book "Conference of the Birds" in the part "the Seven Valleys", according to Van Doorslaer's strategies, there are 20 examples of literal translation, 6 examples of naturalization, 1 example for foreignizing, free translation, and expansion. Moreover, according to Van Doorslaer's procedures, there are 21 examples of direct transfer and 7 examples foe adaption, and finally one example for borrowing. Table 1 shows the complete results of these classifications according to Van Doorslaer's strategies.

Table1. *Analysis of the book according to Van Doorslaer's strategies*

Van Doorslaer's classification		Frequency	Total number	Percentage
Strategies	Free translation	1	29	3.44 %
	Idiomatic translation	0	29	0.00 %
	Functional translation	0	29	0.00%
	Literal translation	21	29	72.41 %
	Source-oriented translation	0	29	0.00 %
	Target-oriented translation	0	29	0.00 %
	Foreignizing	1	29	3.44 %
	Domestication	0	29	0.00 %
	Exoticizing	0	29	0.00 %
	Naturalization	6	29	20.68 %
	Localization	0	29	0.00 %
	Total number	29	29	100 %

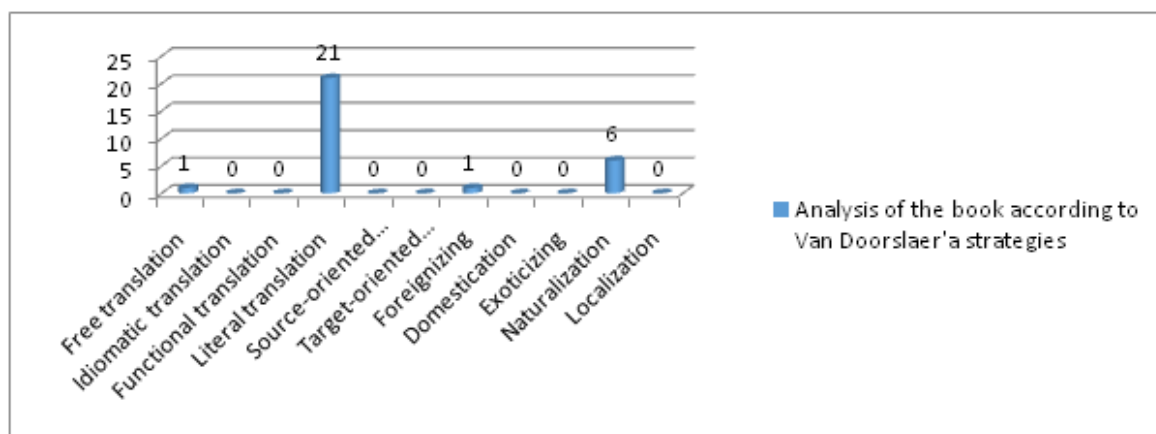In the figure 1 we can see analysis of the book according to Van Doorslaer's strategies

Figure1. *Analysis of the book according to Van Doorslaer's strategies*

From 29 examples, derived from the book "Conference of the Birds" in the part "the Seven Valleys", according to Van Doorslaer's procedures, there are 20 examples for direct transfer, 7 examples for adaption, and one example for borrowing and expansion. It is clear that other procedures are nothing in this classification.

Table 2 shows the complete results of these classifications according to Van Doorslaer's procedures.

Table2. *Analysis of the book according to Van Doorslaer's procedures*

Van Doorslaer's classification		Frequency	Total number	Percentage
Procedure	Acculturation	0	29	0.00 %
	Adaption	7	29	24.13 %
	Amplification	0	29	0.00 %
	Borrowing	1	29	3.44 %
	Claque	0	29	0.00 %
	Coinage	0	29	0.00 %
	Compensation	0	29	0.00 %
	Concision	0	29	0.00 %
	Condensation	0	29	0.00 %
	Denominalization	0	29	0.00 %
	Direct transfer	20	29	68.96 %
	Dilution	0	29	0.00 %
	Expansion	1	29	3.44 %
	Implication	0	29	0.00 %
	Interchange	0	29	0.00 %
	Interpretation	0	29	0.00 %
	Modulation	0	29	0.00 %

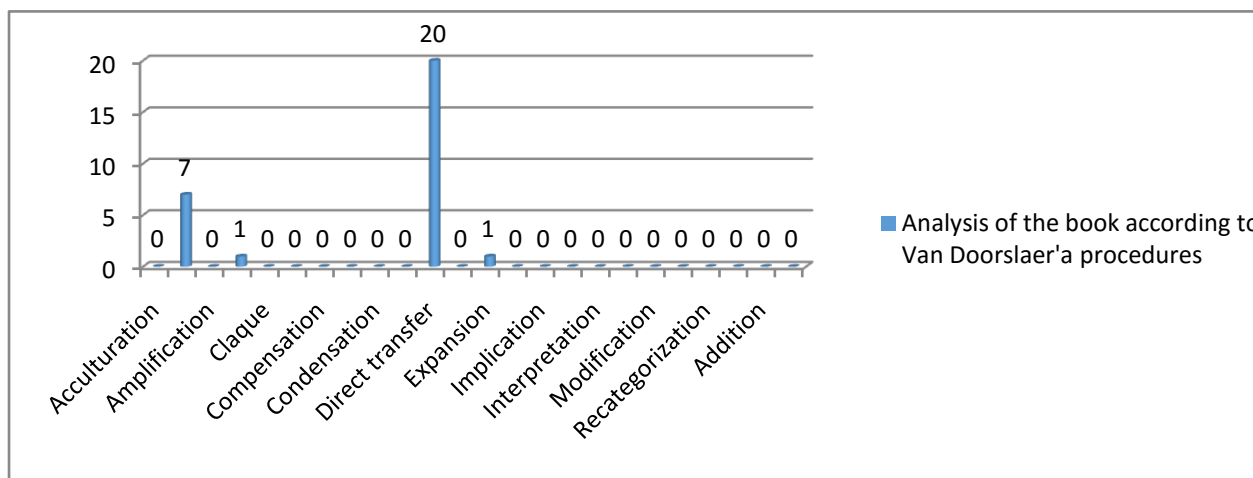|				
	Modification	0	29	0.00 %
	Paraphrase	0	29	0.00 %
	Recategorization	0	29	0.00 %
	Reformulation	0	29	0.00 %
	Addition	0	29	0.00 %
	Omission	0	29	0.00 %
	Total number	**29**	29	100 %

Figure2. Analysis of the book according to Van Doorslaer's procedures

4.1. RQ1: What Strategies According to Van Doorslaer's Map have been used in Translation of Mystical Terms "Conference of the Birds"?

Comparing above – mentioned percentages can conclude that according to strategies of translation, classified by Van Doorslaer, the dominant strategy used in translating this book is literal translation which has 72.41 % of whole percent. After that naturalization is located with 20.68 % of whole percent. And finally, free translation and foreignizing are located with 3.44 % of whole percent. It is interesting that the rest of strategies are nothing.

4.2. RQ2: Do Translators can Translate Mystical Terms in a Good Way?

Again, by comparing above – mentioned percentages can conclude that according to procedures of translation, classified by Van Doorslaer, the dominant procedure in translating this book is direct transfer which has 68.96 % of whole percent. After that, adaption is located with 24.13 % of whole percent. And finally, borrowing and expansion are located with 3.44 % of whole percent.

In here conclusion can be that, according to Van Doorslaer's map, the mystic terms can be transferred to the TL with their exact content of the SL, if the translator has a good choice for any term, and that is what the translators (Dick Davis & Darbandi) had done successfully by using of literal translation as a dominant strategy of translation and direct transfer as a main procedure of translation.

5. DISCUSSION AND LIMITATIONS

In the present study, the data was analyzed qualitatively. The qualitative analysis showed that generally, the translators (Davis & Darbandi) had a good knowledge of literature and were definitely familiar with the Persian literature. 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 (Sharif & Torabi, 2017).

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 mystic terms as well.

Comparison of the original Persian book with its English translation gave rise to interesting results and confirmed researcher's hypotheses. The results show that within the realm of Van Doorslaer's map, literal translation and direct transfer had been used most in translating the poem. As tables 1 & 2

and figures 1 & 2, according to Van Doorslaer's map, in strategies of translation, the total amount of literal translation enjoys the highest frequency (72.41 %). Moreover; in procedures of translation, the total amount of direct transfer enjoys the highest frequency (68.96 %).

As it is clear and worth to noting, according to Van Doorslaer's map, the dominant strategy used in translation of the book (by Dick Davis & Darbandi) is literal translation and the dominant procedure used in translation of the book is direct transfer.

6. CONCLUSION

The result from qualitative analysis of this research demonstrated that Davis and Darbandi as the translators could have preserved the mystical concept in English translation of Attar's Conference of the birds as well.

This study may shed lights on the significance of mystic terms 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.

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