

## Contribution of Literary Journals of *Bahār* and *Dāneshkadeh* to Persian Poetry Translation (1328–1341AH/1910–1923)<sup>1</sup>

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### Abstract

Poetry translation appears to be an under-investigated area in the translation history of Iran. Although no definite time period can be determined for practicing poetry translation in Iran, the present study attempts to show that such a marginal practice was seriously considered during the late Qajar era (1328–1341AH/1910–1923). By exploring first-hand and second-hand sources, archival documents and manuscripts related to poetry on the one hand, and translation practices on the other hand, the present study identified that the two literary journals of *Bahār* and *Dāneshkadeh* started the practice of poetry translation during the specified period. The data analysis showed that they contributed to the practice and theory of poetry translation in different forms of poetic translation, prose translation, *eqterāh adabi* or literary adaptation and rewritings, including introductory essays about foreign poetry and poets. In conclusion, these novel forms together with some theoretical reflections on poetry translation could pave the way for the formation of the tent of poetry translation in the translation poetics of the late Qajar era.

**Keywords:** *Bahār*, *Dāneshkadeh*, history, literary journals, poetry translation, practice, theory

### 1. Introduction

Translated poetry appears to be an under-investigated area in the history of translation in Iran because poetry had its dominant position as a canonized form in the 'poetics proper' of Persian literary system for decades. As Balaÿ (1998, p. 557) stated, "Persian literary system felt no need to encounter 'the experience of the

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foreign<sup>1</sup> and to look for new features somewhere other than its own system". However, Karimi-Hakkak (1995, pp. 6–7) contended:

A generation of Iranian intellectuals and poets, from Akhundzadeh to Nima, began to describe the Persian classical poetry to make its change an imperative, and to achieve that, they constructed an idea of a 'European poetry' which, they argued, had played a significant part in the Renaissance, the Reformation, the Enlightenment, etc.

Yet, that paradigm, as he further explained, "had little to do with any poetic trend in Europe and was rather a part of the poets' cultural imaginary to change the old Persian poetry and the society" (1995, pp. 6–7, p. 56). Noteworthy, the poets did not recount how the European poets may have contributed to their cultures (see Karimi-Hakkak, 1995, p. 44).

Hence, although no exact time period can be determined for practicing poetry translation in the history of Iran, the post-Constitution Qajar as the period of practicing poetry translation has been considered in three major studies: *Recasting Persian Poetry* (Karimi-Hakkak, 1995), *Sarcheshmeha-ye Mazamin-e Sh'er-e Emrooz-e Iran* (Doroudian, 2006), and *Ba Cherāq va Āyeneh* (Shafi'ei Kadkani, 2010).

In *Recasting Persian Poetry*, Karimi-Hakkak (1995) focuses on the literary reform during a period of one hundred years, from the mid-19th century to the 1960s. The book comprises six chapters, among them, chapter four, *From Translation to Appropriation*, deals with the role of translation in modern Persian literature. By closely reading Bahār's *Ranj o ganj*, Iraj Mirza's *Qalb-e-madar*, and Parvin's *Jula-ye Khoda*, Karimi-Hakkak shows that poetic improvisation, adaptation, and appropriation, as three translation-based literary activities, could enter the foreign themes into the Persian literature and maintained them in the existing system of signification (See Simidchieva & Simidchieva, 1999, p. 171). This can be related to the fact that writers and poets of the Constitution period, as Doroudian (2006, p. 9) explains, felt that "Persian poetry and literature should be changed in terms of the structure, form, and content to become prepared for the expression of new

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1. *L'Épreuve de l'étranger*, as Antoine Berman (1985/2000) used the term.

concepts". In this regard, the prominent poets of the time attended to the translation of Western literature and poetry to innovate and discard the idea of the imitation and repetition of the Qajar poetry (Doroudian, 2006, p. 10). As the title of his book indicates, Doroudian searched for the origins of the themes in the modern Persian poetry and focused on the works of poets like Dehkhoda, Parvin, Bahar, etc. Similarly, Shafi'ei Kadkani (2010), in two chapters of his book *Ba Cherāq va Āyeneh*, introduced the sources of inspiration of the contemporary poets and explained the influence of Western poetry on the emergence of contemporary Persian literature. He (2010, p. 25) proposed that "all the developments and innovations in modern Persian poetry are the result and function of translation in Persian language". Amankhani (2013) criticizes this hypothesis of the book and believes that "before and more than translation, it was the discredit of the traditional discourse that paved the way for the formation of contemporary poetry, in the meantime, translation had only a stabilizing (and not an innovative) role".

In the context of what had been investigated by these studies and some others, the present study selected and delimited to investigate the contribution of the literary journals of *Bahār* and *Dāneshkadeh* to the practice and theory of poetry translation during the period of late Qajar for two reasons. Firstly, Iranian journals of the early twentieth century, including the two journals mentioned, usually dedicated a separate section to verse or prose pieces translated or composed based on European texts. Secondly, it seems that *Bahār* and *Dāneshkadeh* played their own part in Persian modern poetry by introducing new forms of poetry translation.

## 2. Method

Taking a historical approach to translation, this study aims at investigating the contribution of *Bahār* and *Dāneshkadeh* to the practice and theory of poetry translation during the late Qajar era. To do so, the tentative model for the analysis of 'translation poetics'<sup>1</sup> (Manafi Anari & Saeidi, 2018; Saeidi, 2020), which links three areas of 'history', 'practice' and 'theory' of translation, was applied as the methodological framework. In this respect, first, the most important Persian literary

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1. The model was developed based on Reformulating Views proposed by Popovic (1968/1971), Lefevere (1992), Barnstone (1993) on the concept of 'poetics'.

histories were investigated to explain the 'history' or historical context of translation during the late Qajar period with respect to the *practice* of poetry translation. Then, the documentary and content analysis were conducted on a corpus composed of the two volumes of *Bahār*, each consists of twelve issues, and the only one volume of *Dāneshkadeh* with its twelve issues, in an attempt to identify the existence of practices and theoretical reflections regarding poetry translation. In the meantime, the first-hand resources and translation-related documents, including bibliographical lists of manuscripts, book and journal form translations of the specified period were also investigated. The analysis of the data regarding the practice and theory of poetry translation in its historical context is presented, and the results of the analysis are discussed and presented in what follows.

### 3. Data Analysis, Results, and Discussion

In the following sections, the 'history' or historical context of poetry translation during the late Qajar period is explained. Then, the identified 'practices' of poetry translation and 'theoretical reflections' on the practice in the two literary journals of *Bahār* and *Dāneshkadeh* are introduced and explained.

#### 3.1. Historical Context of Poetry Translation during the Late Qajar Period

The environment of the Persian literary system of Qajar period transformed under the influence of changes occurred in the society and culture; thereby, as Mirabedini (2008, p. 9) stated:

The established values of the old Persian literary system destabilized, gradually lost their aesthetic functions, and were substituted with a new aesthetic system. The literature produced in this new literary system contrasted with the one in old classical system, as they represented the social and political issues of its time.

Later, the literary and social critics as well as the intellectuals of the Constitution period found two directions for their literary criticism program:

On the one hand, they reviewed and criticized the language and content of the old classic literature and tradition and adapted a new form-content approach which emphasized on the application of new literary forms for the expression of new themes. On the other hand, they suggested

principles for the creation of new literary works with a different function (Mirabedini, 2008, pp. 9–10).

In the meantime, Persian poetry, which had been canonized throughout centuries, kept its dominant position in the ‘poetics proper’ of Persian literary system. As it felt no need to fill any void with respect to the poetry of other countries, rewritings and new editions of Persian classic poetry were made and published (See Table 1).

Table 1. Rewritings of Persian Classic Poetry

Date of Publication	Canonic Persian Poetry	Editor, Reviewer	Patron & Publishers
1316/1898	<i>Khamseh-ye Nezāmi</i>	-	Āqā Mirza Habibullāh
1318/1900	<i>Masnavi Ma’navi</i>	Seyed Mohammad Ta’er Shirazi	Matba’eh-ye Nāseri
1319/1901	<i>Manteq ot-Teyr Attar</i>	M. H. Forouqi	Najm al-Dowleh Mirza Abdul-Qafār
1322/1904	<i>Divān-e Hāfez</i>	Abu-Ali Mohammad Hosseini Shirazi, Sheikh Mofid Shirazi	Matba’eh-ye Khorshid

However, Persian poetry, an important tenet of the poetics proper of the literary system, gradually accepted new forms and functions as changes occurred in the sociocultural context of the literary system. The documentary and content analysis of the first-hand resources, Persian literary histories, the manuscript, book and journal-form translations of the specified period showed that poetry translation was seriously practiced by the editors and translators of *Bahār* and *Dāneshkadeh*. Considering the point, the identified ‘practices’ and ‘theoretical statements’ regarding poetry translation are introduced in what follows.

### 3.2. Practice of Poetry Translation

Based on the analysis of the 244 identified translation practices in the period of 1313–1344 AH/1896–1925<sup>1</sup>, no poetry translation was identified to be published as a ‘book proper’; instead, they were published in newspapers and literary journals. Among them, *Bahār* and *Dāneshkadeh* contributed more than others to poetry translation. The identified practices can be categorized as 1) ‘translated poems’ in forms of poetic and prose translation, 2) ‘eqterāh adabi’ or literary adaptation. They are introduced in detail in what follows.

#### 3.2.1. Practices of Translated Poems in *Bahār* and *Dāneshkadeh*

E’tesam al-Molk published the literary journal of *Bahār* in two volumes, each consisted of twelve issues, during 1328–1341AH/1910–1923. It contained various sections and he himself translated most of the pieces published in the ‘Literary Section’. Among the total 64 literary pieces of the two volumes, it was identified that eight translated fragments were poems which were translated as prose translation. They are introduced in more detail in Table 2.

Table 2. Practices of Translated Poems in *Bahār*

Volume/Issue/Page	Translated Poem	Original Poem/Author	Language
2/2/75	<i>Be yek momiyay-ye mesr</i>	<i>Address to a Mummy/ Horace Smith</i>	English
2/3/137	<i>Naqme-ye pirahan</i>	<i>The Song of the Shirt/ Thomas Hood</i>	”
2/6/333–337	<i>Colisée az Manzumeh-ye Child Harold</i>	<i>Coliseum, from Childe Harold, Canto IV/ Lord Byron</i>	”
2/8&9/486–491, 602–606	<i>Bāzgasht</i>	<i>Die Heimkehr/ Heinrich Heine</i>	German

1. Translated texts identified in Saeidi’s unpublished dissertation (2020) as the manuscript, book and journal form translations during the late Qajar era were used for the investigation of any case of poetry translation.

2/8&9	<i>Bichāreh Tefl: Az Manzumāt-e Viktor Hogo</i>	<i>Pauvre Paul/ Victor Hugo</i>	French
2/11/648–649	<i>Shahr-e Bozorg</i>	<i>The Great City/ Walt Whitman</i>	English
2/11/672–674	<i>Naqmeḥ-ye Shabāneh</i>	<i>Night Song of a Wandering Shepherd in Asia/ Giacomo Leopardi</i>	Italian
2/12/719	<i>Ferdos-e Mafqud</i> <i>Ketāb-e Chāhārom: Khatābeh-ye Sheytān</i> <i>Ketāb-e Chāhārom: Mozākereh-ye Ādam va Havā</i> <i>Ketāb-e Panjom: Hamd va Shokr-e Adam va Havā</i> <i>Ketāb-e Sheshom: Nedāmat-e Ādam</i> <i>Ketāb-e Haftom: Keyfiyat-e Khelqat-e Ālam</i>	Book 4, 5, 7 of <i>Paradise Lost/ John Milton</i>	English

Among the translated poems, a point is worth mentioning regarding the translation of *Die Heimkehr*<sup>1</sup>, a poem by the German poet Heinrich Heine, under the title of *Bāzgasht*. After the publication of the translation in the eighth issue of *Bahār*, the remaining parts of the translated poem were published with the request of readers in the ninth issue. It can be considered as an example of the role the readers can play in the process of the reception of poetry translation.

Following the strategy and pattern adopted in *Bahār*, Malak-osh-Sho'ara Bahar published twelve issues of *Dāneshkadeh* in 1336 AH/1918 and included different sections, mainly *Adabiyat*, *Tarikh-e Adabi*, *Enqelab-e Adabi*, and *Bozorgan*. The present study identified nine translated poems in the *Adabiyat*

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1. *The Homecoming*

section which were translated in prose. Moreover, translators introduced the poets in explanatory notes. The identified translated poems are introduced in Table 3.

Table 3. Practices of Translated Poems in *Dāneshkadeh*

Issue/Page	Translated Poem	Original Poem/Author	Language/Translator
2/90-94	<i>San'at-e She'ri-ye Horac</i>	<i>Art poetics</i> /Horace	English/ Saeid Nafisi
2/99-100	<i>Sarbaz-e Maghtul</i>	*1/Ana Seidel	German/ Reza Honari
3/140-148	<i>Ahangaran</i>	<i>La greve des forgerons</i> / Françoise Cope	French/ Sardar Mo'azam Khorasani
3/149-150	<i>Kabous</i>	<i>Erlkönig</i> /Goethe	German/ Reza Honari
4/203-204	<i>Dastkesh</i>	<i>Der Handschuh</i> /Schiller	"
7/385-386	<i>Se Hendi</i>	<i>Die drei Zigeuner</i> / Nikolaus Lenau	"
8/441-443 & 483-485	<i>Qavas</i>	<i>Der Taucher</i> / Schiller	"
9/486-487	<i>Madkhal-e Jahanam az ketab-e komedi elahi dante aligiri</i>	<i>Inferno III</i> /Dante	Italian/ Saeid Nafisi
10/548-551	<i>Angoshtari-ye polkerat</i>	<i>Der Ring des Polykrates</i> / Schiller	German/ Reza Honari

### 3.2.2. Practices of Eqterāh-e Adabi in *Bahār* and *Dāneshkadeh*

The second new form of poetry translation which was practiced in *Bahār* and *Dāneshkadeh* was eqterāh-e adabi. Eqterāh, presumably derived from the Persian word *Qariheh*<sup>2</sup>, can be defined as a process of creating a prose translation out of a literary piece and it becomes a source of inspiration or improvisation of the poet for

1. The quest for finding the originals of two poems was not successful. These poems are preceded by an asterisk [\*].

2. Talent



poetry adaptation. Examples of eqterāhs published in *Bahār* and *Dāneshkadeh* are introduced in the following.

- 1) A translated literary prose was published in *Bahār* (Vol.1, No. 5&6, p. 365) as *Qatarāt-e Segāneh*, *Tirillo*<sup>1</sup> *Shā'er-e Itāliyāyi*. The researcher could not find the original poem. In the first issue of the second volume, E'tesam al-Molk mentions that Mr. Kamāli<sup>2</sup> versified the translated piece and published it as a poem in *Barq* newspaper. In another note (p. 42), he stated that since the original piece belonged to *Bahār* and journals kept and compiled literary works better than newspapers, he republished it as *Se Qatreh* in the section *Az Nazm be Nasr*<sup>3</sup>. Interestingly, there is a literary piece in the sixth issue of the second volume (p. 354) bearing the title of *Mokalemeh-ye Se Qatreh* which seems to be another version of these adaptations.
- 2) Some literary proeses which were translated by E'tesam al-Molk and published in *Bahār* became the source of poetry adaptation, especially for her daughter Parvin. In the second volume, he published Parvin's early experiences of composing poetry. Among them, *Anduh-e Faqr*<sup>4</sup>, which was published in the twelfth issue, seems to be composed based on the theme of a translated poem entitled *Naqmeḥ-ye Pirāhan*, which had been published earlier in the third issue (p. 137). Its source poem, as introduced in Table 2, is *The Song of the Shirt* by Thomas Hood. Doroudian (2006, p. 68), however, believes that the theme of Hood's poem was adapted by Parvin in another poem entitled *Naghmeḥ-ye Rofogar*<sup>5</sup>.
- 3) E'tesam al-Molk dedicated a separate section in *Bahār* to the translation of essays of the American journalist Arthur Brisbane. One of Brisbane's articles which had been translated and published by E'tesam al-Molk under the title of *Azm va Neshat-e 'Ankabut* (Vol.2, No.7, p. 435) became the source of Parvin's

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1. Trilussa is the pen name of the Italian poet Carlo Alberto Salustri.

2. Heydar Ali Kamāli

3. From Poetry to Prose

4. Greif of Poverty

5. The Song of Darner

*Jolaye Khoda*<sup>1</sup>. Karimi-Hakkak (1995, p. 174) believes that “the manner in which Parvin incorporates Persian essay’s arguments, structure, and style in the texture of her poem provides us with an illuminating example of poetic appropriation”.

The theme of the translated poem *Be yek momiyay-ye mesr* (see Table 2) “was adapted by Parvin in her poem *Yad-e-Yaran*”, as Doroudian mentioned (2006, p. 69). Both the translated poem and Parvin’s adapted one might have been published at the same time, but Parvin’s adapted poem was not published in *Bahār*.

The present study identified that the eqterāhs which were published in the section entitled *Eqterah/Eqterah-e Adabi* in four issues of *Dāneshkadeh* were produced as a result of a form of poetry contest held among poets. They were asked to produce a poem out of a prose translation of a French literary piece or fable. These eqterāhs are presented in Table 4.

Table 4 *Eqterāh-e Adabi in Dāneshkadeh*

Issue/Page	Translated Poem	Original Poem/Author	Translator(s)
2/104–108	<i>Dar Qatā’-t-e Adabi-ye Faranseh, Pyrrhus</i>	<i>Pyrrhus/ Nicholas Boileau Despréaux</i>	Moshir od-Dowleh’s prose translation
	<i>Pirous Tarjomeh-ye nazmiyeh qet’eh-ye bu’alo</i>		Bahar’s poetry adaptation
7/387–388	<i>Cheshmeh va Takhteh-e Sang</i>	*/La Fontaine	Anonymous prose translation
	<i>Cheshmeh va Takhteh-e Sang/koshesh va omid</i>		Bahar’s poetry adaptation
9/505–506	<i>Zare’ va Pesaran-e vey</i>	<i>The Husbandman and his sons/ La Fontaine</i>	Anonymous prose translation
	<i>Ranj va Ganj</i>		Bahar’s poetry adaptation
11–12/	<i>Koh va Sarāb</i>	Rousseau’s Quote	Anonymous prose

1. *God’s Weaver*. Doroudian (2006, p. 88) stated that Heshmat Moayed was the first scholar who mentioned that Parvin adapted the theme of *Jolaye Khoda* from Brisbane’s article.

599–601			translation
	<i>Koh va Sarāb</i>		Bahar's poetry adaptation
	<i>Mashou farifteyeh zāher az negāh-e nokhost...</i>		Yasami's poetry adaptation
	<i>Shenidam ke Shahi khradparvari...</i>		Ebrahim Olfat's poetry adaptation

These translations, which “later appeared in Persian school textbooks, are remembered today primarily as original compositions in Persian language” (Karimi-Hakkak, 1995, p. 143). A translated piece entitled *Hekāyāt va Amthal* with the analysis of *Kalāq va Robāh* in the section of Ta’lim va Tarbiat in *Bahār* (Vol. 2, No. 11, pp. 684–690), for instance, could function as a children educational poem which was entered in the primary school textbooks. E’tesam al-Molk translated Rousseau’s excerpt of *Émile ou De l’éducation* (livre II, 1762) and his analysis of La Fontaine’s fable *Le Corbeau et le Renard*<sup>1</sup> to show Rousseau’s emphasis that “children should memorize fables because they are simple and moral” (Shell, 1974, p. 112). In his translation, he expressed his own concern of the pedagogical value of fables in *Emile*’s education and fictional literature. It can be assumed that the translation of Rousseau’s analysis of *Le Corbeau et le Renard* could pave the way for its poetry translation as *Kalaq va Robāh* by other poets, mainly Iraj Mirzā, and find its place in Persian textbooks.

Moreover, these adaptations could contribute to the emergence of children’s educational and fictional literature, which was “an aspect of the Western influence on Persian literature”, as Shafi’ei Kadkani (2010, p. 102) considers. He explains that “Persian literature has never been devoid of didactic poetry, but a new form of children literature with focus on the themes of social values, education and schooling was also accepted” (2010, pp. 99–100). It is to be noted that there may be further translated poems and Eqterāhs in both journals, but the present study suffices to those for which it could find their original poems and source texts.

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1. *The Crow and the Fox*

### 3.3. Theory of Poetry Translation

For the existence of any kind of 'theory' or 'theoretical reflection' regarding poetry translation, the present study conducted a content analysis of the two volumes of *Bahār* and a volume of *Dāneshkadeh*. The traces of poet-translators' theoretical reflections on poetry translation were identified in two forms of 1) biographical essays about foreign poets and 2) (non-)translated essays about foreign poetry.

#### 3.3.1. Biographical Essays about Foreign Poets

In its biographical essays, *Dāneshkadeh* tried to introduce European poets. In a short note in a section entitled *Bozorgan-e Ma'* (No.2, p. 89), editors defended their policy of introducing great European literary figures and expressed:

Perhaps readers of this journals would say why *Dāneshkadeh* prioritizes the introduction of great Western literary figures and does not introduce the Eastern—our own great literary figures? Yes, our great literary figures are dearer to us in all aspects. But the identification of other countries' poets and literati would be dear for us too. We know our own great literary figures, let us know others—as the Europeans have become familiar with our literary figures.

Based on this policy, they tried to introduce European writers and poets with a sample of their poetry translated into Persian. Among them, great poets which were introduced are presented in Table 5.

Table 5 Biographical Essays about Foreign Poets in *Dāneshkadeh*

Issue/Page	Biographical Essays about Poets and their Works	Translator
2/85–89	Nicolas Boileau-Despréaux, 17 <sup>th</sup> century French poet	Saeid Nafisi
3/151–160	Demosthenes, Greek orator of ancient Athens	Ahmad Derakhshān
4/200–202	Goethe, German poet	S. Mahmoud
6/311–314	A. de Lamartine and his introduction as representative of French Romantic poetic movement	Rashid Yasami
11–12/580–	Victor Hugo, French poet	"

<sup>1</sup> Our Great Literary Figures

Essayists of *Dāneshkadeh* wrote and translated articles introducing pioneers of the Romanticism and Naturalism, but they focused more on 'Romantic poetry' and the introduction of its prominent poets, including Hugo, de Musset, T. Gautier, de Vigay, Pierre-Jean de Béranger' (No. 10, pp. 542–547). Karimi-Hakkak (1995, p. 157) asserted that during the first half of the twentieth century, French Romantic poets were translated into Persian more than other Western authors. Regarding the sociocultural roles assigned to such translations, Yasemi's essay entitled *Enqelab-e Adabi* highlights the point when he says: "Among all periods of French literary history, the sixteenth century is the most appropriate period for the present situation of our country" (No. 1, p. 23).

As it was mentioned, the second strategy which could pave the way for the emerging theory of poetry translation was (non-)translated essays about poetry. Examples of this strategy are introduced in what follows.

### 3.3.2. Translated and Non-translated Essays about Foreign Poetry

*Bahār* contributed to the emerging theoretical reflections on poetry translation with its translated and non-translated essays about foreign poetry. The identified essays are:

- 1) The non-translated article 'Bahār Mīgozarad' which was published in the beginning of the last issue of the second volume (No. 12, pp. 705–709) could function as *Bahār's* manifesto. E'tesam al-Molk published it as a response to the criticism provoked against him in some newspapers and magazines of the time for dedicating much of the contents of *Bahār* to European literature. Here, he answered them with his focus on translating world literature and poetry:

The importance of translating European literature can be understood in the fact that Persian poetry has been translated into foreign languages and thereby Europeans has become familiar with Persian literature... therefore, Iranians or Asians need to know European works, they should

study world literature and be familiar with European writers like Shakespeare<sup>1</sup>, Hugo, Schiller, Byron and many others.

Based on this manifesto and as Table 2 shows, he could achieve his aim by translating fragments of the masterpieces of world literature. Moreover, he added a section entitled *Sh'er-e Manthoor*<sup>2</sup>, including *Hamisheh Kooshesh Konim*, *Farda*, *Dou Tavangar*, and *Tabi'at*. Among them, the researcher could only identify the original of *Dou Tavangar* which was a translation of Ivan Turgenev's prose poem *Два богача (Стихотворения в прозе)*. E'tesam al-Molk did not mention the reason for publishing prose poems, but it can be assumed that such a practice was the result of a context of seriously practicing poetry translation in new forms.

- 2) Similarly, Mohammad-Taqi Bahar announced *Dāneshkadeh*'s policy as *Maram-e Ma* in the first issue. In it, he emphasized on the translation of foreign literature and it seems he saw "the survival of Persian poetry by externally directed modeling activities", as Karimi-Hakkak (1995, p. 110) says.
- 3) Si Hezār Shā'er (1920) *Sonnat-e Zhapon*: This translated article (Vol. 2, No. 4, pp. 213–214) introduced the Japanese poetry tradition of Uta Gokai Hajime<sup>3</sup> which was an annual gathering, convened by the Emperor of Japan. E'tesam al-Molk published the news of the ceremony held with the theme of 'Flower, Three and Tomato' in 1920 along with seven fragments of translated poems. This translation practice can pinpoint the emphasis E'tesam al-Molk put on the importance of translating World poetry. Moreover, it can be assumed that such a ceremony in form of a contest was more or less similar to a poetry contest held by *Dāneshkadeh* and *Iranshahr*, though in a different format.
- 4) *Ādat-e Nevisandegān*: E'tesam al-Molk published an essay (Vol. 2, No. 4, pp.231–233) which explained the 'habits' of writers and poets. Among the poets mentioned,

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1. Although the researcher could not find examples of translation of Shakespeare's poetry, a phrase within a Hamlet's monologue (Act II, Scene 2) was translated and published in 4th issue of 2nd volume of *Bahār* under the title of "*Shahkar-e Khelghat*" (pp. 222). The original phrase in straight prose is:

*What a piece of work is a man! How noble in reason, how infinite in faculty! In form and moving how express and admirable! In action how like an angel, in apprehension how like a god! The beauty of the world. The paragon of animals. And yet, to me, what is this quintessence of dust?*

2. Prose Poem

3. New Year's Poetry Reading or First Poetry Reading in which participants read traditional Japanese poetry on a common theme before a wider audience.

names of French poets Sully Prudhomme, Voltaire, de L'Isle-Adam, de Musset, Françoise Cope and Théophile Gautier, and the female poet George Sand can be seen. A translation of Cope's poem was introduced in Table 3.

- 5) *Yek Varaq az Golestān*: This literary piece was earlier published in *Ershād* newspaper (1334/1955, No. 37) and E'tesam al-Molk republished it in the Literary Section of *Bahār* (Vol. 2, No. 9, pp. 469–472). The subtitle *Translation of Golestan into Persian: What would we do if Golestan was like this?* indicates that Mahmoud Dabir Hazrat presented an intralingual translation of a part of Sa'di's *Golestan*. The inclusion of this type of translation practice, like others, highlights E'tesam al-Molk's modernist viewpoint toward poetry.
- 6) *Rubā'iyāt-e Khayyām az 'Al-Nazarat'*: E'tesam al-Molk translated a literary excerpt from '*Al-Nazarat*', Mustafa Lutfi al-Manfaluti's most famous work, and published it under the title of *Rubā'iyāt-e Khayyām* (Vol. 2, No. 4, pp. 204–207). The author explained his familiarity with Khayyām and inserted his Arabic translation of some of the *Rubā'iyāts*. E'tesam al-Molk back-translated the Arabic versions into Persian and inserted their original Persian *Rubā'īs* in the footnote. An example is:

- E'tesam al-Molk's Persian back-translation of Arabic version of Khayyām's *Rubā'ī*:

... در بیابان عدم جز گروهی که نیامده‌اند و کسانی که رفته‌اند چیزی نمی‌دیدند

- Khayyām's original *Rubā'ī* he inserted in the footnote is:

بر مفرش خاک خفتگان می‌بینم      در زیرزمین نهفتگان می‌بینم

چندانکه به صحرای عدم مینگریم      ناآمدگان و رفتگان می‌بینم

The very strategy of intralingual translation applied in *Yek Varaq az Golestān* can also be seen in the translation of the excerpt from '*Al-Nazarat*'.

Specific practices and statements in these articles could play their part in the emergence and formation of the 'theory' of poetry translation which in itself could contribute to the general theory of literature regarding new forms and contents of poetry. As Shafi'ei Kadkani stated the "developments and innovations in modern Persian poetry are the result and function of translation in the Persian language" (2010, p. 25).

#### 4. Conclusion

The present study tried to show the contribution of *Bahār* and *Dānshkadeh* to the poetry translation. The results showed that the poet-translators of the two literary journals tried to review and criticize old classic literature and tradition from

language and content viewpoints and adopted a new form-content approach which emphasized on the application of new literary forms and themes. They introduced new forms of practicing poetry translation, namely poetic translation, prose translation, poetry adaptations or *eqterāhs*, and translated literary essays. Moreover, the process and strategy involved in these practices entailed some elements of prose translation, improvisation, appropriation, domestication and poetry adaptation. The new themes and functions assigned for translated poetry were mainly allegorical, educational and sociocultural. The education of women and children was particularly considered as an important function that poetry translation could fulfill.

With respect to the direction of translation, the analysis of translated materials revealed that the poetry translation was made mainly from French language. However, E'tesam al-Molk circulated the idea of world literature and poetry by identifying and introducing world poets to Persian readers. He and translators of *Dāneshkadeh* took an unprecedented step in introducing English poetry tradition, its classic poets and their masterpieces. Moreover, they chose to translate poetry from other least translated languages like German, Italian, and Russian and in so doing played their part in the emergence and development of poetry translation.

In sum, these novel practices and processes played their part as sources of innovation and enrichment of Persian poetry and gradually moved poetry translation to the center of the literary system. As a result, they could contribute as parts of the emerging tenet of poetry translation in the poetics proper of the Persian literary system of the late Qajar era.

It is to be noted that apart from *Bahār* and *Dāneshkadeh*, examples of translated essays and poems were also identified in other literary journals of the time. However, since the focus of the present study was on the contribution of *Bahār* and *Dāneshkadeh*, related studies can investigate the practice of poetry translation in other magazines, newspapers, and journals, especially during the second wave of poetry translation in the first Pahlavi period.



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## تأثیر مجلات ادبی بهار و دانشکده در ترجمه شعر به فارسی

(۱۳۲۸-۱۳۴۱ق/۱۹۱۰-۱۹۲۳)<sup>۱</sup>

مریم سعیدی<sup>۲</sup>

### چکیده

به نظر می‌رسد حوزه ترجمه شعر در تاریخ ترجمه ایران کمتر مورد بررسی قرار گرفته است. اگرچه نمی‌توان دوره زمانی مشخصی را برای شروع ترجمه شعر در تاریخ ایران تعیین کرد، اما پژوهش حاضر سعی دارد نشان دهد که ترجمه شعر به مثابه عملی حاشیه‌ای، در اواخر دوره قاجار (۱۳۲۸-۱۳۴۱ق/ ۱۹۱۰-۱۹۲۳) به طور جدی آغاز شد. این پژوهش می‌کوشد با بررسی منابع دست اول و دوم، اسناد آرشیوی و نسخه‌های خطی مرتبط با شعر و آثار ترجمه شده در این دوره نشان دهد که مجلات ادبی بهار و دانشکده سهم مهمی در ترجمه شعر در اواخر دوره قاجار داشته‌اند. تجزیه و تحلیل داده‌ها نشان می‌دهد که این دو مجله با پرداختن به ترجمه شعر در قالب‌های مختلف و جدید از جمله ترجمه منظوم، ترجمه منثور، اقتراح یا اقتباس ادبی، بازنویسی به شکل مقالاتی در معرفی شاعران، و همچنین بازناندیشی‌های نظری در مورد ترجمه شعر نقش خود را در شکل‌گیری گزاره ترجمه شعر در بوطیقای ترجمه دوران اواخر قاجار ایفا کرده‌اند.

**واژه‌های رهنما:** بهار، تاریخ، ترجمه شعر، دانشکده، عمل، مجلات ادبی، نظریه

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