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Translation as Metonymy: Bijan Elahi's Persian Variation on *Cyrano de Bergerac*

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Abstract:

In this article, I develop a model for world literature as a patchwork comprised of translations that cross boundaries of language, genre, style and culture. Through a close reading of the modernist Iranian poet Bijan Elahi's (d. 2010) translations of a poem by the Sufi martyr and poet al-Ḥallāj (d. 922) and the play *Cyrano de Bergerac* by the French playwright Edmond Rostand (1868-1918), I demonstrate how translation can be used as a comparative method to conjoin, constellate and patch texts and ideas together regardless of their similarities or differences.

Keywords: Metonymy, comparison, translation, Bijan Elahi, al-Ḥallāj (Hallaj), Edmond Rostand

If read in the light of the contrast Roman Jakobson famously drew between the metaphoric and metonymic poles of language,¹ the title of this essay resonates with irony. 'Translation as metonymy' represents the incompatibility between grammar and meaning. Whereas the grammatical structure of the phrase 'translation as ...' promises yet another metaphor for 'translation', the title metaphorizes translation 'as metonymy'. Metonymies, for Jakobson, constitute an opposite function in speech development to that of metaphors: while metaphors work by selecting and substituting, metonymies combine and conjoin ideas.

Since translation has been metaphorized extensively throughout translation studies and professional descriptions of the art,² I do not intend to add yet another metaphor to the already brimful hoard of metaphors for translation, this time by the tricky way of metonymy. Given Paul de Man's description of the figural dimension of language as 'the divergence between grammar and referential meaning',³ this title already emphasizes the figurality of all translation. This article illustrates a literally metonymic aspect of translation, which manifests itself through stitching literary texts together and bringing them into creative relations across languages, genres, times and spaces.

Metaphorization of translation knows no bounds. Almost any phenomenon in our world is capable of being allegorized through relationships that involve translation. As I write these words, the first ten results of a Google Search in the UK for 'translation as' complete the phrase with the words 'product', 'process', 'research', 'citation', 'practice of acceptance', 'intervention', 'metaphor', 'profession', 'rewriting' and 'activism', to give just an example of the diversity of the metaphors for translation.

But where does this extreme flexibility of the phenomenon of translation, its inclination towards metaphor, come from? Guldin locates the etymological roots of this tendency in Quintilian's definition of metaphor in *Institutio Oratoria*, in the wake of Aristotle's classical definition of metaphor as transference and displacement: *Translatio* is the literal rendering, part by part, of the Greek word *metaphorein*, meaning 'to transfer'.⁴ According

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to this paradigm that has pervaded European thought for centuries, metaphor simply substitutes one word with another, transferring a word from its familiar meaning to a foreign meaning for which it was not originally used. Hence the underlying principle of the classical notion of translation as substituting a copy for an original. As Jakobson suggests, '[a] selection between alternatives implies the possibility of substituting one for the other, equivalent in one respect and different in another. Actually, selection and substitution are two faces of the same operation'.⁵ The selective principle of either/or underlying the classical notion of translation, which we refer to as 'metaphorical' in this article, was questioned by Walter Benjamin at the outset of his seminal essay, 'The Task of the Translator' (1923). 'Is a translation meant for readers who do not understand the original?'⁶ Benjamin asks.

The answer to Benjamin's question is definitely 'no', especially when we consider the different functions of translation in worlding literature. To treat translation as a generator of relations of original and copy should not distract us from the other relationships that the act of translation is able to forge between two or more literary texts. As Lawrence Venuti remarks, 'the production, circulation, and reception of translations do not simply involve crossing national boundaries, but inserting texts into global networks'.⁷

In this article, I argue for an aspect of translation that contrasts with – but does not replace – the metaphorical understanding of translation as producing copies that are to substitute originals in a different language and that are expected to be evaluated on their similarity to the originals. By drawing an example from modernist Persian literature, I demonstrate an understudied function of literary translation that is characterized by conjoining diverse literary texts from different languages and literary traditions without regard for their similarity. This model diverges from an ideal of equivalence, or fidelity, between the conjoined texts. Through a close reading of the variations of the modernist Iranian poet and translator Bijan Elahi (d. 2010) on a poem by the Sufi poet Hallaj (d. 922) and the play *Cyrano de Bergerac* by the French playwright Edmond Rostand (1868-1918), I demonstrate how translation can be used as a comparative method to conjoin, constellate and stitch texts and ideas together regardless of their similarities or dissimilarities.

TRANSLATION AS A METHOD OF LITERARY COMPARISON

Welcome or unwelcome, translation has always been part of comparative literature. With ever increasing numbers of languages and cultures being brought in comparison, translation is being redefined. No longer is translation restricted to catalyzing the global reception of literary texts and redressing the unequal expertise in European and non-European languages and literatures in European and Anglo-American comparativism. Gayatri Chakravorty Spivak has tied this institutionalized discrimination to capitalism's injustice toward languages that could not compete with the global power of capital. In lieu of competition, Spivak calls for a rethinking of translation 'as an active rather than a prosthetic practice'.⁸ Beyond broadening the temporal and spatial range of literary comparisons by providing more non-European material for comparison, translations contribute to the development of critical methods and analytical tools in comparative literary studies, leading Emily Apter among others to propose 'global translation' as another name for comparative literature.⁹ Echoing André Lefevere's classic critique of comparativism's long-standing hostility to translation as rooted in a Western conservatism that demanded a strict fidelity to the unchanging *logos*,¹⁰ recent theorizations of the role of translation in

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comparative literature go beyond simple comparisons between texts to determine the degree of a translated text's similarity or difference to an original. From this perspective, translations are not regarded as inferior replicas in the mimetic regime that dominates the relation between texts in terms of originals and copies, and copies that cannot replace the originals.

Apter has proposed untranslatability as a useful critical tool against the oversimplifications entailed in the application of European theories and taxonomies to texts and concepts generated by radically different, and marginalized, literary traditions.¹¹ Apter's thesis of untranslatability defends the singularity of works of world literature against limited and reductionist perspectives toward comparability as measured by convergence or divergence of copies and originals. This has given way to major developments in rethinking translations and mistranslations and their role in forging new creative relations between texts of world literature.¹² Moreover, Theo D'haen has shown that asymmetrical power relations between so-called 'minor' and 'major' literatures rely significantly on the assumption of indivisibility and irreplaceability of the original.¹³

To understand the role translations can play in world literary comparisons, we need first to pay attention to the act of comparison *per se* in the field of comparative literary studies, and reimagine what we mean by comparison in comparative literature. Sheldon Pollock complains that 'the discipline with the most pronounced methodological commitment to comparison seems to have done the least to conceptualize what it is'.¹⁴ For any analysis of the nature of comparison, it is important to distinguish between analogy and relation. Not all similarities and differences guarantee a relation between two things, and not all relations are suitable for comparison. Moreover, any critical methodology which is proposed in the field should be able to delineate the act of comparison. Any attempt to determine the extreme borders of analogy becomes paradoxical when our understanding of analogy is restricted to finding common ground between things. In theory, absolutely anything can be compared to any other thing even if this comparison does not generate valid or useful results. That absolutely anything can be compared to anything else can make the task of comparison pointless in practice.

As a significant constituent of human cognitive development, comparisons are boundless. Any two things offered at the same time to the brain induce a perception of resemblance. At times, illusions of sameness or difference between things are generated by their very comparison. One does not need to be a comparatist to connect two or more things through analogy. However, it is detrimental to comparativism to reduce all the relational possibilities between things to relations of similarity and difference. 'The conflation of analogy and relationship is an utter perversion', Benjamin warns in a cryptic fragment written in 1919 which remained unpublished during his lifetime.¹⁵ To be related, two or more things need not be similar or different. A relationship is not a principle of analogy and an analogy need not determine a relation. Relations can also be causal, positional, combinational, potential, transcendental – and many others. Comparisons are produced through the mimetic mechanisms of cognition. Catherine Brown sees the other side of this moebius strip on which imitation and comparison meet when she suggests that literary works can only be '*comparatively* mimetic'.¹⁶ This is the same mimetic ground on which the comparatist evaluates translations as inferior because of their divergence from the original. It is pointless to compare the *rubā'iyāt* of the Persian poet Omar Khayyam according to Edward Fitzgerald's recreations, or 'transmogrifications', as he called them.

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Among the most significant recent developments in comparative literary studies are the discussions pertaining to a relational mode of comparativism that goes beyond discovering similar patterns between genres, languages and periods.¹⁷ In her 2009 American Comparative Literature Association presidential address, Sandra Bermann emphasized that it is essential for comparatists to strengthen the zones of conjunction through the comparisons they bring to the field. She envisioned the discipline as an expanding ‘space of the *and*’ that ‘becomes the site for articulating an interpretation, or a theoretical meditation on the qualities or limitations of the text, or a critical reflection on literature more generally’.¹⁸

Similarly, Haun Saussy seeks comparative literature’s answer to the hierarchical tree-like literary structures in the conjunction ‘and’.¹⁹ Although he does not detail the principles of the rhizomatic comparativism he has in mind, a radical version of comparative relations can be derived from Gilles Deleuze and Félix Guattari’s principles of rhizomatic thinking.²⁰ Contrary to the well-known tree-shaped model of comparative and critical enquiry that ‘has tended either to point to similar social conditions generating similar literary phenomena (such as the rise of the novel in industrializing countries), or to posit direct influence between phenomena (such as naturalism as a development or offshoot of realism)’,²¹ the rhizomatic relation can connect any text to any other text. It stitches diverse regimes of signs and even non-signs together while resisting any over-determined signification or interpretation of the relations between the texts in question, and develops conjunctive multiplicities of tangential and momentary relations, associations and combinations. The juxtaposition of texts in this model does not establish a hierarchical order between an original and its copy or copies; rather, it creates a wider horizontal multilingual circulation between texts, genres, forms, periods and anything else that belongs to the literary. In this way, comparative literature becomes a site for dialogue across languages and cultures, without restricting the aim of dialogue to the discovery of affinities.

Benjamin elucidates the conjunctive roles of translation through his reflections on non-communicative aspects of translation in ‘The Task of the Translator’. In Benjamin’s famous metaphor of a ‘broken vessel’, the original and the translation co-exist as fragments of a larger vessel, which he identifies as non-mimetic ‘pure language’. ‘Fragments of a vessel that are to be glued together’, Benjamin notes, ‘must match one another although they need not to be like one another’.²² The juxtaposition of the original and the translation as ‘fragments of a vessel’ suggests a concept of translation that extends beyond merely creating similarity between two texts across languages. Instead, it fosters the notion of translation broadly as the act of establishing a relationship between two texts, regardless of the nature of that relationship.

Perhaps the comparative method is bound to the analysis of similarities and differences only by the etymological root of the word ‘comparison’. In other words, the designation of comparison as the search for ‘sameness’ is embedded within language and shared by all languages that derive the name of this discipline from the Latin root *comparare*, formed of *com* (with, together) and *par* (equal). As long as we treat translation as relation between an original-copy pair, our evaluations of translation will not move beyond a simple act of document comparison, the ultimate goal of which is barely anything other than identifying the changes between two versions of *the same* document. But the differential space between two texts is not only a matter of divergence between a copy and an original. We can also regard the translational situation as syntagmatic, rather than paradigmatic, as the co-

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existence of the text A and the text B, as happens, for example, with bilingual editions of books, when we disregard the matter of fidelity and focus instead on the comparative interspace that opens between the two texts placed in juxtaposition to each other.

On this account, the Arabic word *taṭbīqī*, which has been used as an equivalent for the adjective ‘comparative’ in Persian, can etymologically connote different potential relations from those implied by the word ‘comparison’. The word is derived from the Arabic root *ṭabaqa*, which implies a sense of sedimentation and layering. In classical Arabic and Persian poetics, the trope *ṭibāq* involves bringing opposites into contact. The word *muṭābaqa* means ‘to superimpose’, as in wearing clothes over other clothes. Iranian lexicographer ‘Ali Akbar Dehkhoda also suggests the archaic word *chafsānidan*, meaning ‘to sew’, ‘to stick’, or ‘to attach’, as an equivalent for *muṭābaqa*.²³ The Arabic word for ‘comparative’, *muqāran*, also evokes senses of conjunction and coincidence.

Translations can be studied for something other than their representational (mimetic) value. We can expand our scope of the role translations can play in world literature by studying them for the comparative interspace they create out of bringing a diverse range of texts, forms, genres, ideas, histories, styles and disciplines together into patched constellations. In this article I argue for a concept of the literary that is shaped in the interspace between texts rather than being contained in any one literary text individually. Conceptualising this space is necessary for adequately capturing world literature’s intrinsic multilingualism.²⁴ Having presented my conception of the potential of comparison for literary translation, in the next section, I explore the metonymic functions of literary translation in Bijan Elahi’s Persian version of the play *Cyrano de Bergerac* by the French playwright Edmond Rostand, a controversially abridged ‘translation’, strangely prefaced with his translation of what is taken to be the last poem the Sufi poet Hallaj wrote before his tragic execution in Baghdad in 922. I show how literary translation forges relations of intertextuality and generates comparative spaces in which world literary texts are redeemed from old relations, and are re-aligned in contingent constellations.

METONYMIC TRANSLATION: A PERSIAN MODEL

Five years before his death in northern Tehran on 1 December 2010, the modernist Iranian poet and translator Bijan Elahi published a work titled ‘Yeki naql dārad, yeki na’ (One Has a Story to Tell, the Other Doesn’t) in the appendix to the periodical review of literature and art, *In shomāreh bā ta’khir* (This delayed issue) (See Figure 1).²⁵ Elahi had rarely published anything for over three decades by then, and the sarcastic title of the periodical promised a good match between Elahi’s work and the venue.

[FIGURE 1 HERE]

That issue, edited by critic and translator Mohsen Taher Nokandeh, contained other exceptional works too, which made it even more special for Iranian readers: unpublished marginalia by the pioneering novelist Sadeq Hedayat (d. 1951) on his study of Persian folklore, *Neyrangestān* (1933), and unpublished excerpts of an unfinished translation from French into Persian of Louis-Ferdinand Céline’s *Voyage au bout de la nuit* (1932) (*Journey to the End of the Night*) by the leading modernist poet Ahmad Shamlu in collaboration with Iranian journalist Shahrashub Amirshahi.

On the first page, a note typeset in an unusual triangular shape indicates that the typesetting and pagination of ‘One Has a Story to Tell, the Other Doesn’t’ has been executed, at Elahi’s request, according to his special taste and choice and under his own

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supervision, with a different publisher. The note emphasizes that scrupulous formal experimentation is typical of Elahi, and promises a new opportunity for Elahi’s readers to revisit this aspect of his ‘distinguished taste and talent’ (*zowq va saliqeh-ye motafāvetash*). On the title page, the work is dedicated to the memory of his ex-wife, Zhaleh Kazemi, the Iranian TV host and voice actress who died one year before, in 2004. The words ‘In Memoriam’ are typed in Latin letters above her name as if in an attempt to identify with a tradition of epitaphs that is unprecedented in classical Persian literature and which entered Persian through European influence.

What is special about Elahi’s work, however, is not only the Karnameh Publishing House’s exemplary professional typesetting and page layout under Mohammad Zahra’i, the publishing house’s director at the time, whose generous help with the production of the text is acknowledged by Elahi in an upside-down triangular-shaped note on the last page. What makes this meticulous textual production special is, as we will see, the intricate tangle of diverse texts, styles, forms, times and places that Elahi creates in this work.

[FIGURES 2A AND 2B SIDE-BY-SIDE HERE, CAPTIONED AS “FIGURE 2”]

‘One has a Story’ comprises two works stitched together, which are historically and geographically distant from each other: first, ‘Manā’i’ (Death News), what Elahi called a ‘variation’ (*gardāneh*) on the tenth century Sufi martyr Hallaj’s allegedly last poem, a testament indeed, which he recited to a servant and a visitor in prison; and second, a verse ‘translation’ of extracts from Rostand’s verse play, *Cyrano de Bergerac* (1897). The play tells the story of Cyrano de Bergerac, a brave soldier and an eloquent poet, who falls in love with the beautiful Roxane but is ashamed to declare his love because he thinks he has an enormous nose, making it impossible for him to be loved by any woman. Elahi’s ‘translation’ is framed within a short summary of the play’s story in prose retitled in Persian as ‘Sirānow do Berjerāk: Lama’āt-e namayesh-e Rostān bā naql-e qesseh-ash tā pāyān’ (Cyrano de Bergerac: Highlights from Rostand’s Play with the Narration of its Story to the End). Neither text can be called a translation in the conventional sense with respect to their relation to their Arabic and French originals. Their juxtaposition establishes a network of connections across a diverse range of languages, forms, themes and genres, all mediated in Persian.

Elahi’s variation on Hallaj’s poem expands each of the eight rhyming lines in the original – a classical Arabic fragment or *qit’a* – into a four-lined stanza. The stanzas rhyme with each other only in their last lines (see table 1).

Table 1. A comparative view of Elahi’s ‘variation’ with the original and an English translation of Hallaj’s poem				
	Carl W. Ernst’s translation of Hallaj’s poem	My back translation of Elahi’s ‘variation’²⁶	Bijan Elahi’s ‘variation’ on Hallaj’s poem	Hallaj’s poem
1	Song of Death I cry to you the death of souls whose witness went astray; in what is beyond ‘how’, one	<i>Manā’i</i> What’s new? – A sole world dies; his desire is dead, his witness/beloved is gone.	مناعی چه خبر؟ مرگ عالمی تنها، خاطرش خفته، شاهدش سفری.	انعی الیک نفوسا طاح شاهدها فیمورا الحیث بل فی شاهد القدم

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	meets eternity's witness.	'Where do you go, sweetheart?' 'Beyond', Thus she alluded to the morning star.	جان جانان، کجا؟ ورای کجا. گوشه زد با ستاره‌ی سحری.	
2	I cry to you the death of hearts, as long as clouds of revelation pour down seas of wisdom upon them	What's new? The heart is dead. No flower blooms unless the fresh air and the cloud's tears let it taste the secret of the sky: Thus fresh tulips refresh their grief.	چه خبر؟ مرگ دل. گلی ندمید تا به لطف هوا، به گریهی ابر از زمین راز آسمان نچشید. تازه شد داغ لاله‌های طری.	انعی الیک قلوبا طالما هطلت سحائب الوحی فیها ابحر الحکم
3	I cry to you the death of truth's language, for long ago it died, and its imagined memory is like nothing.	What's new? Words of 'Truth' and 'God' are dead. The bird is silenced, the song is forgotten; now it's time for false dumb hypocrites to show off and rejoice.	چه خبر؟ مرگ حق حق و هو هو. لال شد مرغ و نغمه رفت از یاد، تا که گنگان دم‌زبان دورو نازمستی کنند و جلوه‌گری.	انعی الیک لسان الحق مذ زمن اودی و تذکاره فی الوهم کالعدم
4	I cry to you the death of rhetoric, and the surrender of every orator's words, in speech of understanding.	What's new? The decisive Word is dead. Orators have all surrendered. A flame is sparked, yet – alas – nothing follows; not a tree dares even to whisper.	چه خبر؟ مرگ قول و فصل خطاب. سپر افکند هر زبان‌آور: قبسی زنده کرد، نک چه جواب چون نفس برمی‌آورد شجری؟	انعی الیک بیانا تستکین له اقوال کل فصیح مقول فهم
5	I cry to you the death of all thinkers' allusions;	What's new? When he drew the bow of his eyebrows	چه خبر؟ تا کمان غمزه کشید،	انعی الیک اشارات العقول معا

	nothing remains of them but the erasing of their bones.	the good news reached all the flowers and grass. Honey decays and no one sees any trace but dust on the leaves in the garden.	از سمن تا چمن بشارت رفت؛ نحل پوسید و جز غبار ندید کس بر اوراق بوستان اثری.	لم یبق منهن الا دارس الرمم
6	I cry the death, by your love! of the ethics of a people whose steeds were just the sorrow of repression.	As soon as the dew sighs its broken heart, the bud disappears, and its memory too. From the beauty of Iram – thank God – a legend has remained, and a moonlit night.	دود دل تا برآورد شبیم، از نظر رفت و یاد غنچه نماند. شکر الله که از صفای ارم سمری ماند و لیله القمری.	انعی و حبک اخلاقاً لطائفه کانت مطایهم من مکمد الکظم
7	All of them are gone; neither essence nor trace remains, like the passing of 'Ad and the destruction of Iram.	The story is renewed yet it does not please my mind. In vain, the belles (witnesses) of grass all perish, and, when love climbs the tree of vision in grace like an ivy,	قصه نو کرد و تر نکردم مغز. چه ثمر؟ هیچ، شاهدان چمن همه رفتند و چون برآمد نغز عشق پیچان به دار دیدهوری،	مضى الجميع فلا عين و لا اثر مضى عاد و فقدان الاولی ارم
8	They follow the crowd, imitating their fashion, dumber than cattle, and dumber than a beast of burden.	behold the world: it's an endless void; all come and go, saying 'happy new home!' A myriad of flies and a herd of asses	دنیا تیه بود و بی سر و ته، «خانه آباد» گفت و دید و شنید شاهدی می کنند و به به به مگس بی مری و خیل خری.	و خلفوا معشراً يحدون لبسهم اعمى من الیهم بل اعمى من النعم

	are being loved, are being adored.		
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Although the poetic form Elahi gives to his variation is rare in Persian poetry, some prominent modernist Persian poems have been created by similar alterations of classical forms. Nima Yushij in ‘Afsāneh’ (Legend) (1922) and Mirzadeh ‘Eshqi in ‘Ideāl-e ‘Eshqi yā seh tāblo-ye Maryam’ (Eshqi’s Ideal, or Three Frames of Maryam) (1923), two pioneering works of Persian poetic modernism, have adapted the classical stanzaic form of *mosammat* to an extended dramatic dialogue in verse. The extracts of dramatic verse in Elahi’s ‘translation’ of *Cyrano* add to these previous experiments a delicate balance between modern colloquial words and syntax and classical Persian meters.

While Elahi’s Persian version of Hallaj’s fragment expands the original, his version of *Cyrano de Bergerac* considerably contracts the French play, and reconfigures it into a combination of prose narration and verse dialogue, in line with the Iranian tradition of performative story-telling known as *naqqāli*. A popular art form extending from public spaces such as roadside inns and coffee houses to courts, *naqqāli* was a mode of dramatic story-telling in which one performer acted simultaneously as a narrator, an actor, a ventriloquist and a poem reciter. Occasionally, as a curtain reader (*pardeh-khān*), the performer reported the incidents depicted on a large canvas that the audience could see (Figure 3). The curtains showed a diverse range of scenes from the epic stories of Ferdowsi’s *Shāhnāmeḥ* (The Book of Kings) or the story of the martyrdom of the third venerated Shi‘ite Imam, Husayn. The word *naqqāli* is derived from the root *naql* which means ‘story’, but is also used in the sense of ‘transfer’ and ‘transposition’ in translation-related contexts, as in the phrases *naql-e ma‘nā* (transfer or translation of meaning) and *naql-e qowl* (citation).

[FIGURE 3 HERE]

Curtains are especially apt for our discussion of patchwork configurations: the artist chooses diverse key scenes from a certain story, scatters them all over the canvas in such a way that not a single unpainted spot remains on the curtain. Most importantly, the artist positions the incidents and moments, now displaced from their chronological narrative order, *alongside* each other. Unlike Pieter Bruegel the Elder’s panoramic landscapes, as in *The Triumph of Death* (c. 1562) (Figure 4) in which the multiplicity of lives depicted in the scene represents a single exploded moment in the process of its detonation, the miniaturist all-time all-place scenography of the single life recounted on the *pardeh* defies any temporal-spatial unity. Whereas the perspective adopted in *The Triumph of Death* creates unity through the victorious gaze of death cast upon its soldiers taking all visible and invisible lives in the scene, *naqqāli* performers have innumerable means, particularly through their body language, to diversify the same old story of the same life which is now broken down into its key moments, and flattened all at once on the curtain for the beholder.

[FIGURE 4 HERE]

Juxtaposing two texts, one Arabic and the other French, in a third language – Persian – activates an interpretative interflow across these texts. Conjoined texts diverge in directions that were never originally imagined for those texts. The interspace thus created across at least three languages is a field of translation and comparison at the same time, and as is common with any act of translation, texts are exposed to modes of reading or respond to

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exegetic exigencies for which the original text was not predisposed. I use the term ‘comparative translation’, to refer to intertextual relations which are generated through translation, across texts, languages, cultures, times, places, forms, genres and topics. These intertextual relations are not discovered in each text *per se*, but are later implanted in them through the readers’ or translators’ interpretative or imaginative interventions.

Elahi’s conjunction of these two texts establishes an intricate network of tangential connections between the texts. However, on closer examination of the form of the juxtaposition in Elahi’s work, it becomes clear that it is not accurate to represent the connection between Hallaj’s and Rostand’s texts in Elahi’s work with a simple conjunctive ‘and’. The two texts are not positioned alongside each other as, for example, in the sequence of ‘Manā‘i’ AND ‘Cyrano de Bergerac’. Instead, the ‘Manā‘i’ part is enclosed within the ‘Cyrano’ part. After the preliminary note, a title page indicates the beginning of ‘Cyrano de Bergerac: Highlights from Rostand’s Play with the Narration of its Story to the End’, but is followed by Hallaj’s ‘Manā‘i’ (Elahi’s given title). The ‘Cyrano’ part actually begins four pages later than expected after Hallaj’s poem ends. It is as though, in Elahi’s comparative translation, a tenth century Sufi martyr in Baghdad wrote the preface to a French playwright’s play around the *fin de siècle*, as might happen in a Borges’ story.

While Elahi leaves his readers free to generate their own interpretations of the relation of enclosure he establishes between his variations on Hallaj’s and Rostand’s texts, he complicates the already dense tangle of ties in the short preliminary note to his rewriting of *Cyrano de Bergerac*. Further diversifying this dialogic relation of world literary texts, characters and genres, Elahi postulates that the French play is focalized around ‘*eshq-e ‘odhri* (unconsummated love), an originally Arabic tradition of love stories that was further developed in medieval Persian romances: ‘*Cyrano de Bergerac* – a verse discourse in glorification of discourse – is the best commentary on the prophetic *hadith*: The one who is in love, keeps chastity, conceals his love, and dies, dies as a martyr’ (p. 3). In the same note, Elahi shortly introduces the real Cyrano de Bergerac (1619-1655), the French novelist, playwright and duelist, who is fictionalized in Rostand’s play. The real Cyrano’s relation to the early seventeenth century libertinism in France makes his association with an Arabic tradition of asexual love ever more contradictory.

Elahi adds further Arabic undertones to this tangle by introducing the real Cyrano to the Persian reader through the Arabic expression ‘*rabb al-sayf-i wal-qalam*’ (Lord of the sword and the pen). The phrase denotes a double mastery as a warrior and as a writer. In the Arab world, it is the epithet used for Mahmoud Sami el-Baroudi (1838-1904), the prominent Egyptian poet. El-Baroudi served as the Prime Minister of Egypt for a short time, and was famous for his exile poems composed in Colombo, Sri Lanka. The confrontation between the sword (*sayf*) and the pen (*qalam*) constitutes the core of a dialogic genre in Arabic and Persian poetry. The genre responds to the political debates and struggles between the soft and hard powers of sovereignty. For a poet, like Mo‘ezzi, the great panegyrist of Seljuq rulers a dialogue (*monāzereh*) between the sword (*tigh*) and the pen (*qalam*), composed in 1126 provided an opportunity to partake in an oscillating balance of power in favour of ideological propaganda.

The pen has not always been mightier than the sword in Islamic political sovereignty. For example, ‘Abbasid poet al-Mutanabbi prioritizes the sword over the pen: ‘*al-majd lil-sayf lays al-majd lil-qalam*’ (‘Honour belongs to the sword. Honour does not belong to pen’).²⁷ Far from this phallogocentric cultural battle, however, Elahi uses ‘Lord of the Sword

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and the Pen' to refer to the French protagonist who was an eloquent poet, a brave cadet and a remarkable duelist. In this note, Elahi also clarifies a similar domesticating strategy that he adopts with respect to the heroine's name, Roxane, which he renders as the Persian female name Roshanak, 'the name of Alexander the Great's Soghdian wife who was supposedly Dara's daughter' (3). By transliterating the name in Persian variations, *Roksāneh* or *Rokhsāneh* as well as the Avestan *Raoxšna*, Elahi emphasizes the remote familial relations of the French Roxane.

Domesticating strategies abound in Elahi's 'One has a Story'. Elahi elaborates on some of these domestications in the sixty-eight endnotes in the margins (*havāshī*) section appended to the work. The bibliography (*marāje*) that follows the marginal notes contains seventy-two entries. These endnotes and bibliographic entries mark the knots where Elahi ties the French play to the works of classical Persian poetry, fiction, history, Sufism, philosophy, glossary, poetics, translations and exegeses of the Quran, the science of gems and travelogue. For example, in endnote 51, Elahi suggests that he has used a Quranic verse to translate Cyrano's last dialogue in the play as 'dādvar chun "fadkhuli" farmāyadam' ('When the Lord orders me to "enter"') (p. 58). The above line translates 'et ce soir, quand j'entrerai chez Dieu' ('and this evening when I enter the kingdom of God') in the original.²⁸ The Quranic verse alluded to (89: 29-30), 'Enter among My bondmen! Enter my Garden', recounts God's welcome call to His faithful servants after death.²⁹

Elahi shows the same extreme domesticating mannerism in his translation of an excerpt (lines 1-138) of T. S. Eliot's 'The Waste Land' (1922), which, significantly, he describes with the tailoring metaphor of stitching and patching (*darz o duz*) (p. 21). Elahi versifies Eliot's poem into a Persian poetic form of *bahr-e tavil* (long meter) which is formed by stitching together a very long alliterative and rhythmic sentence in a breathtaking manner. Elahi also replaces Eliot's English and German proper names with Persian names. April becomes *Farvardin*, Starnbergersee becomes the Turkman Sahra (a region in north-eastern Iran), Hofgarten becomes Dasht Gorgan (a village in north-eastern Iran), London Bridge becomes Isfahan's famous Khaju Bridge, and King William Street becomes Charbagh Boulevard in Isfahan, built during the Safavid era. The difference is that while in Elahi's translation of Eliot's poem, one can easily identify a trans-located original, it is extremely challenging to do so when it comes to Elahi's version of Rostand's play. In the case of the latter, the original is rather invented through the exposure of several texts to each other. From this perspective, translation potentially happens between any two juxtaposed texts.

The anachronism and anastrophe involved in Elahi's domestication of proper names creates peculiar amalgams of world literature ranging across times and places. In Elahi's version, the narrator (Act II, Scenes 7 and 8) describes Cyrano as reading *Don Quixote* – a scene non-existent in the original – then abruptly cites a letter written by Nima Yushij (known as the father of modernist Persian poetry) to a certain A. T., dated 13 June 1943, in which Nima explains why, in order to preserve his integrity, he chose solitude over the company of the living (p. 21). The fabricated allusion involves a comparison between two artistic lifestyles, an idealistically struggling with mediocrity or disappointedly withdrawing from it, as reflected in the opposing experiences of Don Quixote with windmills, on the one hand, and on the other, of Nima Yushij's isolation – even, by a self-referential extension, to Elahi's own isolated life.

The narrator's complaint of mediocrity echoes the main theme of Elahi's variation on Hallaj. Elahi prefers to call his Persian version of Hallaj a 'work' (*kār*) rather than a

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‘translation’ or ‘adaptation’ (p. 2), which is plausible given its creative relation to Hallaj’s poem. Through intentional mistranslations and deviations from the original, Hallaj’s poem, originally a mystical reflection on the topic of all-conquering death, an Islamic version of *danse macabre* with familiar motifs of *atlāl (ubi sunt)* in Arabic and Persian poetry, is represented by Elahi as a poem of complaint (*bathth ash-shakwā*), a similarly long-standing poetic tradition in Arabic and Persian. Elahi’s Hallaj complains about a corrupt world in which truthful and eloquent souls are deserted and forgotten so that capricious hypocrites can brag and rejoice in vanity. Myriads of flies and herds of asses populate the scene. In Persian poetry, complaints of the impasse between the poet and the ignorant masses are an important motif, memorably expressed by Naser Khosrow (d. 1088) and Khaqani Shervani (d. 1190).

These cross-generic movements in Elahi’s work extend in further unexpected directions. In note 52, Elahi suggests a further potential cinematic afterlife for his rewriting of Rostand’s play. He suggests his translation can be included in a film script about a rehearsal for a performance of *Cyrano de Bergerac* on the Iranian stage – a love affair proceeding along with the story of the play. Elahi’s suggestion in fact activates a complicated generic *mise-en-abyme* in which potential theatrical and cinematic representations of *Cyrano de Bergerac* reflect each other, and benefit from each other’s expressive and performative tools.

To this expanding complicated network of parallels, Elahi adds a biographical undercurrent. Elahi inserts his own personal and professional life into the inter-affective field he has created in ‘One Has a Story’. For his imagined film script, Elahi suggests that the love affair could have potentially happened in the life of the pioneering playwright, theatre director, and translator of Russian literature, ‘Abdolhosayn Nushin (1907-1971). Nushin introduced Iranian audiences to European theatre with his wife Loreta Hairapedian Tabrizi (1911-1998), the Iranian-Armenian stage and film actress. Elahi extends his potential biography by framing it within historical incidents: the imaginary Nushin’s rehearsal of *Cyrano de Bergerac* never reaches a performance due to the real Nushin’s imprisonment in 1949 because of his affiliation with the main leftist party, Tudeh, which was outlawed after a failed attempt to assassinate the second Pahlavi king. In 1952, Nushin escaped to Dushanbe and Moscow, and died in exile in Moscow after he was denied re-entry to Iran by the Iranian intelligence service.

The contingency that enters literary relations with biographical influxes is the key Elahi offers to a new world literature of prismatic comparisons.³⁰ In a postscript (note 53), Elahi recalls how in November 1998, in Iranian avantgarde fiction writer Kazem Reza’s storeroom, he came across a rare copy of an earlier Persian translation of *Cyrano de Bergerac* by Sayyed Mostafa Tabataba’i, published in Tehran in 1954. Significantly, this Persian translation was a translation of an Arabic prose translation of the French play by the prominent Egyptian poet Mustafa Lutfi el-Manfaluti (1876-1924).

The juxtaposition of Hallaj’s death song and *Cyrano de Bergerac* is interwoven with elements from the translator/writers’ autobiography. The memory of Zhaleh Kazemi, Iranian voice actress and Elahi’s ex-wife, is contingently evoked by the love story recounted in the French play: *Cyrano de Bergerac* falls in love with Roxane but lacks the confidence to reveal his love to her because of his extraordinarily big nose. Roxanne has fallen in love with Christian, a handsome cadet. Unaware of *Cyrano*’s love for her, she asks *Cyrano* to protect Christian for her. Christian hesitates to woo Roxane because he lacks the

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eloquence necessary to win her love. Cyrano lends his talent for eloquent speech and writing abilities to the handsome lover. In Act III, Cyrano improvises eloquently for Christian in the dark and in Roxane's presence in such a way that she does not realize it was indeed Cyrano.

Cyrano's impressive speech inspires Roxane to kiss Christian. Their subsequent marriage is interrupted by Christian's and Cyrano's departure to the frontlines of war with Spain. Christian is fatally shot in the battlefield while Cyrano spends all his time during the war writing love letters in Christian's name to Roxane. Christian discloses to Cyrano before his death that Roxane had told him that she would love him, even if he were ugly, for his beautiful soul expressed through his letters. Christian tries to persuade Cyrano to tell the truth of the letters to Roxane. Cyrano does not believe Christian and keeps the secret until his death. At the end of the play, listening to the fatally injured Cyrano's voice in the dark reading what he claimed was Christian's farewell letter to her, Roxane recognizes the true author of the love letters. Cyrano denies his authorship to the end and dies.

Although the appearance of Kazemi as Elahi's beloved and a voice actress perfectly matches the themes of speaking for the other, dubbing and ventriloquism in the French play, the propriety of the relation should not distract us from its contingency. 'Speaking for the other' becomes prominent in the Persian version of *Cyrano de Bergerac* only in light of Elahi's personal relationship with Kazemi, a memorable voice in the history of modern Iranian cinema, radio and television who spoke in leading roles in many Hollywood films.

Along with the convergence of the translator's and the voice actress' task in 'speaking for the other', mediated by the variation on *Cyrano de Bergerac*, the Hallaj piece is silently traversed by a similar ventriloquism. Whereas the original is a monologue addressed to unrecognized interlocutor(s) – tradition holds that Hallaj uttered the poem to two people, a servant in the prison and a visitor – Elahi's variation is a dialogue between unnamed interlocutors (see table 1). The affirmative *an 'ā ilayka* (I cry to you the death of), which recurs in five lines of Hallaj's poem, changes to the interrogative *che khabar* (what news), in Elahi's version. In the original, on the way to his death, Hallaj informs his addressees of the death of the dying world and of the dying witnesses of the dying world. In Elahi's version, the news of death is tinged by a lover's mourning for a lost beloved. This variation has been made possible by the ambiguous word *shāhed*, meaning both 'witness/observer' and 'beautiful beloved'. Although the same word in Arabic only means 'witness', the ambiguity of the word in Persian pushes the text in unexpected directions.

The word is repeated in the penultimate stanza in the phrase *shāhedān-e chaman* (the witnesses/the belles of grass), borrowed from Hafez (d. circa 1390), the most venerated Persian poet. Hafez used the phrase as a metaphor for the short-lived beautiful flowers that appear and disappear imperceptibly amid the grass.³¹ The motif of grass has classically been an objective correlative of the impermanence of worldly pleasures in Persian poetry. In Elahi's work, the Persian metaphor translates the worldly transience suggested in the penultimate line of the Arabic poem: 'All of them are gone; neither essence nor trace remains, like the passing of 'Ād and the destruction of Iram.' Hallaj's allusion to 'Ād and Iram of the pillars (*iram dhāt al- 'imād*), taken from the Quran (89: 6-8),³² conforms with their use as an Islamic mytheme of lost worldly prosperity and power.

In his variation, Elahi Persianizes the motif of the impermanence of worldly power from 'Ād and Iram to *shāhedān-e chaman* (the witnesses/the belles of grass), myriad wild flowers that perish young and fresh. A Persian form of the Latin aphorism *carpe diem*, the

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motif of grass and flowers recurs in much of classical Persian poetry, notably in the *rubaʿi* of Khayyam. With this replacement, a lyrical aspect of the lament for the lost beloved is strengthened in Hallaj's poem, which is unrecognizable in the original. Elahi's variation on Hallaj's sixth verse shows the least fidelity to the original words. Now that the real Iram has perished forever, the good morals and submissive steeds in the original transform into an image of short-lived dew on petals, and a sense of enjoyment with the story of Iram: 'shokro le-llah ke az safā-ye Eram samari mānd o laylat al-qamari' ('Thank God from Iram's beauty, a legend remained and a moonlit night'). Elahi approaches Hafez again for this transposition. The collocation 'a legend and a moonlit night' is borrowed from Hafez's *ghazal* in which he playfully wishes, in *mollama* (a poetic intermixture of Arabic and Persian) form, 'to see himself telling stories to the beloved in a moonlit night again'.³³ Interpolated by quotes from Hafez and allusions to Elahi's personal life, Hallaj's reflective fragment (*qitʿa*) turns, in Persian translation, into an elegy for the lost beloved and a complaint about being lost in an ignorant crowd.

In addition to his translation of Hallaj's poems (*Ash ʿār-e Hallāj*, 1976) and edition of the Sufi traditions around Hallaj (*Hallāj al-asrār*, 2014), Elahi wrote extensively on the question of the sequential order of verses in Hafez's *ghazals* and its significance for any interpretation of the *ghazals*. The elements Elahi borrows for his reconstruction of Hallaj's poem and Rostand's play from the *ghazals* of a contemporary poetess of Hafez, Jahan Malek Khatun (fl. 1324-1382), offer a feminine counterbalance to Hafez's dominant male presence in Elahi's work. Jahan Malek Khatun was a princess at the Injuid court, which had its capital in Shiraz. She is the only known premodern Persian poet to locate her writing within a tradition of female poets in a prose preface to her collected poems.³⁴ Elahi confirms that he has composed his variation of Hallaj in an unconventional rhyming pattern borrowed from certain *ghazals* of Jahan Malek Khatun (p. 2). The female presence in Elahi's work gains a romantic surplus meaning when seen alongside popular conjectures such as Jahan Malek Khatun's unnamed presence as the beloved in Hafez's *ghazals*, or her named presence in Hafez's *ghazals* through the ambiguity involved in the word *jahān*, both her name and meaning 'the world' in Persian.³⁵ Saʿid Nafisi has confirmed a literary relation between the two poets in Shiraz through the six *ghazals* found in both poets' *divāns* in the same rhythm and rhyme pattern.³⁶

The patchwork that Elahi creates through his translation does not end here. However, for my purposes, enough examples have been given of how Elahi's translation expands world literary relations beyond imitation, similarity and difference. To borrow Jakobson's distinction between metaphor and metonymy for describing the functions of literary translation, Elahi's variation does not act on Rostand's play in a metaphoric way, it does not create a Persian surrogate for the French play. His translation is not meant to make Persian readers dispense with reading the play in its original language. A back translation of Elahi's work does not generate a text similar to *Cyrano* in French. By framing his translation/variation in the story of a film script about a rehearsal for a performance of *Cyrano de Bergerac* on the Iranian stage, Elahi patches his *naqqāli*-style narration onto Rostand's play. He further expands this metonymic concatenation by recombining it, across time and space, with a translation of Hallaj's poem. Through this recontextualization, the French play becomes associated with Arabic and Persian traditions of unconsummated love.

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World literature is the story of the endless displacement and re-contextualization of literary texts. It thrives on the undecidable border between the translational and the original, the authentic and the derivative, between imitation and creation. Uprooted from their original constellations, texts become connected to, traversed and tinged by unprecedented foreign elements. Contingency should be taken more seriously as a matter for literature, and one which is generative for literary comparison. World literature owes a great deal to chance encounters, clumsy associations, imperfect translations and transient touches, and should be cherished for that reason.

The relations activated through translation do not defy analogy-based comparison. From a certain perspective, they grow on the extreme borders of comparison where potentially anything can be compared to anything else. A significant proportion of world literary genres are formed through the entanglements of literary texts that reach out toward each other. They create multiple nodes beyond those of similarity or difference, breaking up, as Michel Foucault projected, ‘all the ordered surfaces and all the planes with which we are accustomed to tame the wild profusion of existing things, and continuing long afterwards to disturb and threaten with collapse our age-old distinction between the Same and the Other’.³⁷

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NOTES

¹ Roman Jakobson, ‘Two Aspects of Language and Two Types of Aphasic Disturbances’, in *Fundamentals of Language*, edited by Roman Jakobson and Morris Halle (The Hague: Mouton, 1971), pp. 55-82.

² Matthew Reynolds, ‘Part I: Translation and Metaphor’, in *The Poetry of Translation: From Chaucer & Petrarch to Homer & Logue* (Oxford and New York: Oxford University Press, 2011), pp. 3-58; James St. André, ‘An Annotated Bibliography of Works Concerned with Metaphors of Translation’, in *Thinking through Translation with Metaphors*, edited by James St. André (Oxon and New York: Routledge, 2014), pp. 295-302; Dorota Śliwa and Richard Trim, eds, *Metaphor and Translation* (Cambridge: Cambridge Scholars Publishing, 2019).

³ Paul de Man, *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust* (New Haven and London: Yale University Press, 1979), p. 270.

⁴ Rainer Guldin, *Translation as Metaphor* (London and New York: Routledge, 2018), pp. 6-7.

⁵ Jakobson, p. 98.

⁶ Walter Benjamin, ‘The Task of the Translator’, in *Selected Writings, Volume 1: 1913-1926*, edited by Marcus Bullock and Michael W. Jennings, 5 vols (Cambridge, Massachusetts and London: The Belknap Press of Harvard University Press, 2002), I, 253-263 (p. 253).

⁷ Lawrence Venuti, ‘World Literature and Translation Studies’, in *The Routledge Companion to World Literature*, edited by Theo D’haen, David Damrosch and Djelal Kadir (London and New York: Routledge, 2012), pp. 180-193 (p.191).

⁸ Gayatri Chakravorty Spivak, ‘Rethinking Comparativism’, *New Literary History*, 40.3 (2009), 609-626 (p. 613).

⁹ Emily Apter, *The Translation Zone* (Princeton: Princeton University Press, 2006), p. xi.

¹⁰ André Lefevere, ‘Comparative Literature and Translation’, *Comparative Literature*, 47.1 (1995), 1-10.

- ¹¹ Emily Apter, *Against World Literature: On the Politics of Untranslatability* (New York: Verso, 2013).
- ¹² For recent theoretical and methodological interventions in the fields of comparative literature and translation studies, see, for example, Rebecca C. Johnson, *Stranger Fictions: A History of the Novel in Arabic Translation* (Ithaca and London: Cornell University Press, 2020), which centralizes mistranslation in the history of the novel in Arabic and as a translational form; see also Kristin Dickinson, *DisOrientations: German-Turkish Cultural Contact in Translation, 1811-1946* (University Park, Pennsylvania: The Pennsylvania State University Press, 2021), which calls for a major recalibration of the relationship between translations and originals.
- ¹³ Theo D'haen, 'Major/Minor in World Literature', *Journal of World Literature*, 1.1 (2016), 29-38.
- ¹⁴ Sheldon Pollock, 'Comparison without Hegemony', in *The Benefit of Broad Horizons: Intellectual and Institutional Preconditions for a Global Social Science, Festschrift for Björn Wittrock on the Occasion of his 65th Birthday*, edited by Hans Joas and Barbro Klein (Leiden and Boston: Brill, 2010), pp. 185-204 (p. 192).
- ¹⁵ Walter Benjamin, 'Analogy and Relationship', in *Selected Writings*, I, 207-209 (p. 208).
- ¹⁶ Catherine Brown, 'What is "Comparative" Literature?', *Comparative Critical Studies*, 10.1 (2013), 67-78 (pp. 67-68).
- ¹⁷ See, for instance, Natalie Melas, *All the Difference in the World: Postcoloniality and the Ends of Comparison* (Stanford: Stanford University Press, 2007), for a new approach to the relativity of comparisons in a postcolonial world.
- ¹⁸ Sandra Bermann, 'Working in the And Zone: Comparative Literature and Translation', *Comparative Literature*, 61.4 (2009), 432-446 (p. 443).
- ¹⁹ Haun Saussy, 'Comparative Literature?', *PMLA*, 118.2 (2003), 336-341.
- ²⁰ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, translated by Brian Massumi (London and Minneapolis: University of Minnesota Press, 2005).
- ²¹ Brown, p. 77.
- ²² Benjamin, 'The Task of the Translator', p. 260.
- ²³ 'Muṭābaqa', in 'Ali Akbar Dehkoda, *Loghat-nāmeḥ*, edited by Mohammad Mo'in and Ja'far Shahidi, 16 vols (Tehran: Tehran University Publications, 1998), XIII, p. 21048. [DOUBLE CHECK: IS THE PAGE NUMBER CORRECT? The Page number is correct. *Loghat-nāmeḥ* is a voluminous Persian dictionary]
- ²⁴ See Katrin Maria Kohl et al., eds, *Creative Multilingualism: A Manifesto* (Cambridge: Open Book Publishers, 2021).
- ²⁵ Bijan Elahi, 'Yeki naql dārad, yeki na', in *In shomāreh bā ta'khir*, edited by M. Taher Nokandeh, 16 volumes [GIVE THE TOTAL NUMBER OF VOLUMES. KT: *In shomareh ba ta'khir* is an unconventional publication. It's easier to assume it a non-periodical publication. So I think it's better to remove the references to volume and simply refer to it as *In shomareh ba ta'khir 3*] (Tehran: Ketab Iran, 2005), III, pp. 195ff. [WHAT DOES ff. REFER TO? IT IS NOT USUALLY USED IN MHRA CITATIONS. KT: Same as above, the paging is unconventional. The first 195 pages of *In shomareh ba ta'khir 3* contain works by other authors in a magazine-like format. After page 195, Elahi's work starts at a new page 1 and goes on to page 77. In Chicago Manual of Style, pp. 195ff specifies indeterminate number of pages following page 195. I was unsure how to represent this confusing page numbering in MHRA], pp. 1-77. Subsequent references to this work will be given in the main body of the article. Unless otherwise stated, all translations are my own. For Elahi's practice and theory of poetry translation, see Bijan Elahi, 'Dancing in Chains', translated by Rebecca Ruth Gould and Kayvan Tahmasebian, *Wasafiri Magazine*, 34.3 (2019), pp. 64-68; Kayvan Tahmasebian and Rebecca Ruth Gould, 'Translation as Alienation: Sufi Hermeneutics and Literary Modernism in Bijan Elahi's Translations', *Modernism/modernity*, 5.4 (2021) <<https://doi.org/10.26597/mod.0175>> [accessed 5 October 2023]; Kayvan Tahmasebian and Rebecca Ruth Gould, 'The Temporality of Interlinear Translation: *Kairos* in the Persian Hölderlin', *Representations*, 155 (2021), pp. 1-21.
- ²⁶ Unless otherwise stated, all translations are my own.
- ²⁷ Abu al-Tayyib al-Mutanabbi, *Diwān* (Beirut: Dar Bayrut lil-tiba'a wa al-nashr, 1983), p. 497.
- ²⁸ Edmond Rostand, *Cyrano de Bergerac* (Paris: E. Fasquelle, 1926), p. 214.
- ²⁹ Translation is quoted from *The Qur'ān*, ed. Jane McAuliffe (New York and London: W. W. Norton & Company), p. 337. [GIVE THE FULL CITATION. KT: Done.]
- ³⁰ See Matthew Reynolds, *Prismatic Translation* (London: Legenda, 2019).
- ³¹ Hafez, 'Ghazal 389', in *Divān*, edited by Parviz Natel Khanlari (Tehran: Kharazmi, 1983), p. 794.

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³² ‘Do you not consider how your Lord dealt with (the tribe of) ‘Ād, with many-columned Iram, the like of which was not created in the lands?’ [GIVE CITATION. KT: *The Qur’ān*, ed. Jane McAuliffe, p. 336.]

³³ Hafez, ‘Ghazal 443’, p. 902.

³⁴ Jahan Malek Khatun, ‘Jahan Malek Khatun on Women’s Writing’, translated by Rebecca Ruth Gould and Kayvan Tahmasebian, *Lunch Ticket*, <<https://lunchticket.org/ghazals-of-jahan-malek-khatun/>> [accessed 5 October 2023].

³⁵ Parvin Dowlatnabadi, *Hāfez va Jahān Malek Khātun* (Tehran: Seda, 1999).

³⁶ Saïd Nafisi, *Tārikh-e nazm va nasr dar Iran va zaban-e Fārsi*, 2 vols (Tehran: Arastu, 1981), I, 119-120.

³⁷ Michel Foucault, *Order of Things: An Archaeology of the Human Sciences* (London and New York: Routledge, 2002), p. xvi.