

THE IMPACT OF DOMINANT IDEOLOGY OF TARGET SOCIETY ON LEXICAL CHOICES OF TRANSLATION: THE CASE STUDY OF *THE ESSENTIAL RUMI*

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Article History: Received on 20th October 2019, Revised on 29th November 2019, Published on 10th January 2020

Abstract

Purpose: The current research investigates the translator's lexical choices in terms of ideological concepts of *The Essential Rumi*. Moreover, by providing an overview of the social context of the target society, the study supports the logic behind the lexical choices.

Methodology: Based on the association of ideology and critical discourse analysis as well as considering manipulation as one of the central concepts of it, the study employs CDA as its theoretical and analytical framework.

Main Findings: The finding reveals that the Islamic ideology of Rumi's poetry is extremely manipulated based on the dominant ideological trends of the target social context.

Applications: The current study will contribute to the discipline of translation studies in general and the field of literary translation in particular.

Novelty/Originality: Although the extraordinary fascination of North American poetry readers toward Rumi attracted numerous scholars of different fields, the lack of a textual study is strongly felt in this area. Therefore, to fill this void, the present study is going to investigate the congruency of the ideological load of Rumi's original poetry and Barks' translations of it at the lexical level.

Keywords: Lexical Choices, Ideology, Manipulation, Target Society, Rumi's Poetry, De-Islamization.

INTRODUCTION

It seems that the beginning of the twenty-first century in North America was associated with a fast-spreading wave of fascination towards Rumi's poetry and his spiritual teachings. This "Rumi-mania" (Safavi & Weightman, 2009) goes to that extreme that Christian Science Monitor in 1997 announced Rumi as the bestselling poet in North America (Lewis, 2014). Although during the time, different translators tried their best to convey Rumi's mystical poetry into English, among them, Coleman Barks is the one "who more than any other single individual, is responsible for Rumi's current fame" (ibid, p. 1). The encouraging global response to Barks' translations was in the way that his English renderings of Rumi had been translated into twenty-three languages, and by 2014 more than two million copies of his translations of Rumi had been sold worldwide (Azadibougar and Patton 2015). In the same vein, Mojadedi (2017) highlighted that Coleman Barks' translations of Rumi's poetry "have been the best-selling poetry (of any kind) in North America" (ibid, p.56). However, the popularity of poetry and teachings of a Muslim Sufi Sheikh of eight hundred years ago is considered controversial, particularly when this wave of interest prolonged to the post 9/11 Islamophobic North America, that for the majority of its people, Islam is synonymous with terrorism.

The Rumi-Mania, as a social phenomenon, has attracted the attention of many researchers in the fields of translation studies, literature, and ideological studies. There are recurrent claims that to gain readership, Coleman Barks recontextualized Rumi's poetry based on the North American social context. Amira El-Zein (2000), in a theology study, specified that Barks, by de-Islamizing Rumi's poetry, created a new image of Rumi in North America whom she called it an "Americanized Rumi" (ibid). Aviv (2007), highlighted the de-Islamizing process of Rumi's poetry and specified that Barks injected the New Age ideology into these verses. In the same vein, Lewis (2014), in his seminal work, specified that not only Barks simplified Rumi's poetry, but also de-Islamized it. Azadibougar and Patton (2015) are other scholars who studied Barks' translations of Rumi's poetry and specified that Barks created different versions of Rumi, which "are characterized by the features of inter-cultural translation" (ibid, p. 186). However, they highlighted that "Despite general criticism, very few comparisons of the source text with Barks' translations ever seem to have been conducted, formally at least" (Azadibougar et al., 2015). Therefore, to fill this void, the present study is going to investigate the congruency of the ideological load of Rumi's original poetry and Barks' translations of it at the lexical level. The current research chooses *The Essential Rumi* (Barks, 1995, 1997, 2004) as its case study.

The priority of this book over the other Rumi's poetry collections, which were translated by Barks, will be discussed in the methodology section. Moreover, based on the association of ideology and critical discourse analysis as well as the correspondence of CDA with the concept of manipulation, the study employs CDA as its theoretical and analytical

framework. In this regard, to pursue its objectives, the present research identifies the controversial ideological lexical choices of both source and target texts and analyzes them through the lens of CDA.

LITERATURE REVIEW

Manipulation in Translation

Although the concept of ideological manipulation is considered a contemporary topic in recent translation studies, translational manipulation, in general, is not a new topic to the field. [Didaoui\(1995\)](#) addressed the translational manipulation as an adaptation for the target readers and explained that a translation “should read as an original and should be fully adapted for the target reader (end-user focus)” (*ibid.*, p. 524). This adaptation is in the same vein with the concept of the cultural filtering that Julian [House \(1997\)](#) proposed to tackle the problem of the cultural gap. Some other scholars, like [Catford \(1965\)](#) and [Toury\(1995\)](#), discussed translational shifts to help the translator to reproduce the source text in the target context. Rewriting is another term that, although it has a broader meaning, considerably overlaps with the concept of manipulation in translation. This concept, which was first introduced by [Lefevere \(1992\)](#), considers translation as the most significant example of it and specifies that translation is somehow controlled with the ideological, socio-cultural as well as literary constraints of the target language.

Generally, we can see that the above-noted concepts by some means discuss the changes that translators need to do in terms of making the translation appropriate for the target readers, based on the norms and constraints of the target society. To be specific, all of them signify the same translational phenomenon, which also is known as manipulation ([Dukate, 2009](#)). However, translational manipulation is a broader concept comparing with each of the aforementioned ones. According to the manipulation school, “all translations imply a degree of manipulation of the source text for a certain purpose” ([Hermans, 1995, as cited in Shuttleworth and Cowie, 2014, p. 101](#)). By employing specific strategies, translators attempt to “bring the target text into line with a particular model and hence a particular correctness notion, and so doing secure social acceptance, even acclaim” (*ibid.*). As it can be perceived from this description, imposing a particular model or employing an appropriate correction to it, emphasizes a kind of power exercise over the text. To [Van Dijk \(2006\)](#), “manipulation not only involves power but specifically abuse of power, that is domination” (p. 360). He believes that manipulation is a form of illegitimate control through discourse which recipients are not or barely aware of, or of which they cannot easily control the consequences. In this process, the manipulator, here the translator, “make others believe or do things that are in the interest of the manipulator, and against the best interests of the manipulated” ([Van Dijk, 2006, p. 360](#)). To [Van Dijk \(2000\)](#), producing ideological texts and translation of ideological concepts is generally associated with manipulation in different forms and levels. In the same vein, [Kramina\(2004\)](#) highlighted the importance of recreating the specific ideology in the process of translation and specified that in discourse manipulation, words are the equipment of manipulation, which instead of clarity are used for confusion and promoting a particular agenda or ideology.

Therefore, the recipients of the manipulation usually accredited to have a passive role, which can be considered as the negative result of the manipulation of discourse. Such discursive manipulation puts the audience in the position of “victim of manipulation [who] are unable to understand the real intentions or to see the full consequences of the beliefs or actions advocated by the manipulator.” ([Kramina, 2004, p. 361](#)). Considering lexical items as the primary vehicles which carry the concepts, they can easily be employed as practical tools of manipulation in the process of translation. Accordingly, the next section will discuss the earlier studies on ideological manipulation in terms of lexical choices in particular.

Lexical choices

As [Van Dijk \(2000\)](#) specified, the most widely conducted studies in terms of ideological expressions of discourse are based on exploring the lexical choices for transferring the right concept. Although significant number of studies on lexical choices conducted in terms of ideological manipulation of discourse, the majority of them were associated with the translation of political discourse and news that we can find researches by [Manfredi \(2018\)](#), [Aslani and Salmani\(2015\)](#), [Keshavarz and Alimadadi\(2011\)](#), and [Salman \(2017\)](#) to name but a few. However, as the current study is dealing with the ideologically loaded poetry, it tried to limit itself to the earlier studies which are more focused on ideological manipulations of literary translations.

Some of the current studies like [Barnes \(2015\)](#) and [Klimovich\(2017\)](#) investigated the ideological manipulation of literary translations in general and did not restrict themselves into lexical choices. [Sertkanand Gülperi\(2007\)](#) performed one of the seminal works on ideology and lexical choices in literary translation. The study explored how some of the Turkish Muslim publishers, through the established lexical choices, imposed Islamic ideology to different translations of *Oliver Twist*. The main similarity of [Sertkan and Gülperi's\(2007\)](#) research with the current study is the impact of ideology on the lexical choices, though her research studied the effect of patron's ideology on such lexical choices. In contrast, the present study focuses on the dominant ideology of the target context. Another remarkable study was conducted by [Yazdanimogaddam and Fakher \(2011\)](#), on the impact of translators' ideology and idiosyncrasy on lexical choices of some selected novels. The result of the study revealed that translators' ideology and idiosyncrasy had a significant impact on the lexical choices of the translation. In the same vein, [Mansourabadi and Karimnia\(2012\)](#) explored the impact of translators' ideology on their lexical choices. They compared different translations of an English novel into Persian and investigated the translators'

choices in terms of some specific selected terms. Surprisingly, the finding of their study indicated no particular difference between the source and its two translations.

Another recent work that is in line with the current study is conducted by [Riyono et al. \(2018\)](#), which focused on the impact of translations' decision making on the final product of literary translation. The authors tried to illustrate the way that lexical choices determine the ideology of translator and the effect of such choices on the translation as a product. Despite the similarities, the core objective of the noted study was to illustrate the linguistically rooted manipulation, while the current research focuses on the ideological manipulations which are employed based on the dominant ideology of the target society. To sum up, although each of the noted previous studies somehow overlaps the objectives of the current study, they also have considerable deviations from what the present research is going to accomplish. It seems that few studies conducted on ideological lexical choices of poetry as a text type. Moreover, as indicated above, the majority of the studies focused on the translator's ideology. To the best of our knowledge, little effort has been made to the effect of the dominant ideology of target context on lexical choices of ideological concepts. In terms of Rumi's poetry in particular, despite the recurrent claims of ideological deviations of Barks' translations, a distinct lack of literature can be felt in textual analysis and the translator's lexical choices of these translations in particular. Hence, analyzing the translator's lexical choices for such ideologically loaded text can be a remarkable contribution to the body of knowledge of the field. Therefore, the current study aims to fill this gap following the methodology, which is explained in the next section.

METHODOLOGY

The ideological concepts have a significant role in locating a text in a particular context. Accordingly, to analyze the ideological manipulation that occurred in Barks' translations of Rumi, the study limited itself to his translations of Rumi's *Masnavi*. The reason behind this choice is that Rumi's *Masnavi* is deeply established on Qur'anic stories as well as Islamic teachings, in a way that this book is popularly known as "the Quran in the Persian language" ([Naghmeh-Abbaspour & Tengku, 2017](#)). Therefore, regarding the ideological concerns of the current study, the present research limited itself to investigating Barks' translations of *Masnavi*, at the lexical level. Although Coleman Barks created more than twenty translation collections of Rumi's poetry, the present study limited itself to investigating ideological manipulation exerted in pieces of poetry from Rumi's *Masnavi*, which are presented in *The Essential Rumi* ([Barks, 1995, 1997, 2004](#)). The priority of this book over the rest of Barks' translations is twofold, from one hand *The Essential Rumi* ([Barks, 1995, 1997, 2004](#)) is known as one of the most successful Rumi's poetry collections translated by Barks, which is recurrently and enthusiastically recommended to North American readers ([Lewis, 2014](#)). On the other hand, the uniqueness of this collection, among other Barks' translations of Rumi, is that the original verse numbers (line number) of each piece of poetry is provided in the note section. This is a valuable privilege for *The Essential Rumi* ([Barks, 1995, 1997, 2004](#)), since Barks' did not translate Rumi's poetry books entirely, and merely rendered some selected poetry segments. Therefore, as the verses are not presented in their initial order, finding the original poetry to compare with its translation is difficult and imprecise. Fortunately, *The Essential Rumi* ([Barks, 1995, 1997, 2004](#)) provided the line numbers in the notes section of the book, which helps to identify the original verses.

Accordingly, to pursue its objectives, the present study first identified all translations of Rumi's *Masnavi* in *The Essential Rumi* ([Barks, 1995, 1997, 2004](#)), as well as their original poetry segments in the Persian language. After that, the study pointed out all the ideological concepts of the original text that followed by mapping their translations in their parallel English poetry segments, looking for the probable ideological deviations. Then the current research presented the controversial lexical choices in separate tables. Making it more convenient for the non-Persian readers to follow the comparisons, apart from the original Persian poetry and Barks' English translation, each table presented another English translation of the same poetry segments, translated by Reynold [Nicholson \(1934\)](#). Since Nicholson's rendering of Rumi is commonly recognized as the most precise translation in terms of its loyalty to the whole content, the study made use of it merely as a literal equivalent for each Persian poetry segment. However, it is necessary to highlight that the current study is not considering Nicholson's translation as an ideal one.

Based on the association of ideology and critical discourse analysis, as well as considering this fact that "manipulation is one of the crucial notions of critical discourse analysis" ([Van Dijk, 2006, p. 359](#)), the study employs CDA as its theoretical and analytical framework. Moreover, as [Van Dijk \(2000\)](#) specified, lexical analysis is "the most obvious (and still fruitful) component in ideological discourse analysis" ([ibid, p. 205](#)). Thus, the study considers CDA as one of the most appropriate tools for pursuing the current research. Besides, according to [Fairclough \(2003\)](#), a comprehensive perception of ideology cannot be provided through the mere textual analysis. In a similar vein, [Van Dijk \(2006\)](#) specified that "to understand and analyze manipulative discourse, it is crucial to first examine its social environment" ([p. 361](#)). Therefore, to clarify the social background of Barks' translations of Rumi in terms of the dominant ideology of the target society, the next section provides an overview of the social context of North America.

SOCIAL CONTEXT OF NORTH AMERICA

Based on the remarkable role of the social context in the ideological studies of discourse, the present research provides a brief overview of the New Age movement and the Islamophobia as a related ideological wave in North American social context. This overview of the target social context can support the analyses of the translator's lexical choices in terms of ideological concepts.

New Age Movement in North America

The growing of universal identity of the contemporary groups and organizations that tend to deviate from their initial ideological beliefs and even their nationality caused flourishing of a new religion (New Age), which prioritizes the spirituality and inner self over the traditional religions. The New Age as an ideological movement can be considered as one of the most critical perspectives that initially emerged in the modern west in the late 1960s to criticize the inflexibility of Christianity. By the 1990s, the voice of the New Age movement became louder along with the flourishing of Buddhism ideology and a large group of people attracted to either one of these religions. The relatively remarkable success of the New Age movement in western countries is due to the capability of inserting its practices in a considerable number of constitutions of more prominent societies, like churches. One of the reasons for the widespread attraction of such religions is that they do not compel the tradition to have a radical shift. To be more precise, these religions have strict rules for not imposing any heavy duties on their new followers. Instead, these traditions try to help their new followers to drop and be free from the excessive amounts of spiritual and even cultural stuff. [Ferguson \(1980\)](#) believed that the New Age ideology, for the first time, allowed the people to think about the notable problems of old traditions. To her, this is the era that people can have the privilege of using some psycho-technologies such as yoga and meditation to help them comprehend the reality of innate human capacity in terms of experiencing the spiritual facts. According to [Clarke\(2006\)](#), this idea can be considered as the significant reason that gave such psycho-technologies a central role in the New Age practices.

The New Age movement is considered as a spiritual movement that tries to obtain the transformation for all human beings and society in general through a mystical union with the universe. “Initially, the New Age orientation concentrated on the so-called ‘higher realms’ of etheric reality conforming to transcendental assumptions of religiosity and adopted a *soma sema* (‘body is a tomb’) attitude in which earth is understood as the ‘lowest’ and ‘least advanced’ frequency energy state” ([Clarke, 2006](#)). The followers of this ideology believe in creating a utopian era – a ‘New Age’ of growth and harmony – that some of them are firmly convinced it has already started. They also believed that “in each of our lives occur mysterious coincidences—sudden, synchronistic events that once interpreted, lead us into our true destiny” ([Pike, 2004](#)). Moreover, The New Agers established a crucial impact on publishing and online databases. In the same vein [Pike \(2004\)](#) highlighted that although due to the lack of founding texts or leaders, exploring the New Age is considered a difficult task, the New Age is fast spreading in North America, in a way that not only the New age titles can be found in megastores, but also the online sources like Amazon add their key terms on their motor search. In order to specify the elements which created the body of the New Age belief, we need to mention elements of older spiritual and religious traditions (like yoga and meditation), also in some cases, the inspiration from significant religions of the world like Buddhism, Hinduism, Taoism, and Christianity are evidently traceable in its practices and philosophies ([Newport, 1998](#)). However, as [El-Zein \(2000\)](#) specified, “almost none of the books that explore the New Age phenomenon mention Islam. Some of them occasionally refer to Sufism without mentioning a specific order or master” (*ibid.*, p.73). Therefore, based on the brief discussion above, and considering the New Age movement as one of the dominant ideologies of North America of the time, we can perceive the impact of such ideological wave on translator’s lexical choices in terms of the controversial ideological concepts.

Post 9/11 Islamophobia wave in North America

The dissemination of Islamophobia as another contemporaneous dominant ideology in North America was in contradiction with the continuity of the wave of interest towards Rumi and his poetry. Although the first and second editions of *The Essential Rumi* ([Barks, 1995, 1997](#)) were published before 9/11 attacks, surprisingly based on the market demand, the third edition of the book was published three years after that tragedy, when the post 9/11 Islamophobia was spread out in the entire nation.

Recalling the tragedy of 9/11 brings about the image of shock, fear, and grief in mind. These attacks, which had a significant impact on the lives of numerous American citizens, created a turning point in the mindset of the majority of the nation. To be specific, the grief and anger caused by the 9/11 attacks established an ideological wave throughout the country in which Islam and Muslim people are considered equivalent to terrorism and terrorists. However, the debates on compatibility between Islamic practices and the American Cultural values have become progressively public. As Akbar [Ahmad \(2013\)](#) specified, “a survey conducted ten years after 9/11 found that about 50 percent of young American adults between the ages of eighteen and twenty-four believed that Islamic and American values were incompatible” (*ibid.*, p. 308). In some cases, the Islamophobia was presented in a fanatic form. For instance, according to [Majid \(2011\)](#) in the summer of 2010, when the proposal of building an Islamic Community center in Manhattan turned to the significant dispute of the year, Terry Jones, the minister of a non-denominational church in Florida, issued a statement about hosting an “International Burn the Quran Day” on the forthcoming anniversary of 9/11. Moreover, in an interview with CNN, he affirmed: “We believe that Islam is of the devil, that it is causing billions of people to go to hell, it is a deceptive religion, it is a violent religion, and that is proven many, many times” ([Majid 2011, p. 24](#)). According to Hammer, such radical Islamophobic actions merely direct “Muslims as dangerous outsiders who need to be watched rather than being assumed to be participating members of American society” ([Hammer, 2018, p. 218](#)).

Indeed, Islamophobia is a complex phenomenon that different scholars attempted to explore various aspects of it. To [Gottschalk and Greenberg \(2018\)](#) the Islamophobia, on the whole, is the unjustifiable social anxiety of North Americans

about Islam and Muslim people. Whereas, [Ghaneabassiri\(2010\)](#) considered Islamophobia as a form of discrimination against Muslim people. In the same vein, [Hammer \(2018\)](#) stated that “in the post 9/11 united states, there is a particular way in which race and religion have become overlapping categories” ([Hammer, 2018, p. 218](#)) then she specified that scholars consider this process as the “racialization of Muslims” (*ibid*). According to [Ernst \(2013\)](#), some scholars like Andrew Shryock consider Islamophobia as an ideology that is deeply rooted in nationalism and the issue of minority identity. When such hatred starts to spread, nobody knew where is its limit, yet it seems that this ideology spread fast in different poly systems of the society, that for sure, the literary poly system is not an exception. To be specific, among different literary genera in the North American literary system, translation and particularly translation of Islamic text, was expected to be affected most. However, as stated above, surprisingly, the wave of fascination toward Rumi which was started a couple of years before the 9/11 attacks not only did not affected by the spread of Islamophobia but also according to [Lewis \(2014\)](#) due to Barks’ translations “Rumi has entered American popular culture” (*ibid*, p. 1).

To sum up, it is essential to mention that the association of Barks’ translations of Rumi with the New Age movement and the post 9/11 Islamophobia wave is twofold. On the one hand, the spread of New Age ideology followed by the Islamophobia wave in the North American society, like any other dominant ideology, could affect the market demand for an Islamic text from the Middle East. On the other hand, the recurrent claims of different scholars ([Azadibougar et al. 2015](#); [Lewis 2014](#); [Aviv 2007](#)) in terms of contextual change of Barks’ translations of Rumi, created the necessity of exploring the trace of any ideological manipulation based on the above noted dominant ideologies of the target context. Therefore, the current study is going to investigate the congruency of the Islamic ideology of the original poetry with Barks’ translation at the lexical level.

FINDINGS

As indicated in the method section, the controversial lexical choices for the ideological concepts are presented in ten separate tables. It is necessary to mention that, in the process of data collection, more than sixty poetry segments with the controversial ideological lexical choices were detected. However, due to the limitation of the current paper, merely ten segments are presented here in separate tables. As noted earlier, to facilitate the comparison, apart from original Persian poetry and Barks’ English translation of that segment, each table presents Nicholson’s English translation of Rumi, merely as the literal translation of those specific lines. Moreover, each table is allocated with the verse number of the original poetry segment. A brief analytical discussion is provided after each table.

Table 1: *Masnavi, Book II: 1950*

Barks’ Translation	Nicholson’s Translation
“Give your weakness To one who helps. ”	“And if thou art unable (to do that), fly to the Ka’ba of (Divine) grace : lay thy helplessness before the Helper. ”
	“ورنمی تابى به كعبهء لطف پر عرضه كن بيجا رگى بر چاره گر”

The above table illustrates another example of omission in Barks’ translation. The translator omitted the metaphor of ‘the Ka’ba of (Divine) grace’, which referred to God. Whereas mentioning ‘Ka’ba’, located this poetry segment in an Islamic context, definitely removing it has the reverse effect. Moreover, the expression of ‘the Helper’ should be understood as a metonymy for God, but Barks’ ideological supplementing strategy for removing the religious elements of the poetry, was strong enough that no essence of Islamic concept or even God in general form can be felt here.

Table 2: *Masnavi, Book V: 672*

Barks’ Translation	Nicholson’s Translation
“A candle is made to become entirely flame. In that annihilating moment it has no shadow.”	“When, through (spiritual) poverty, fana’ (self-naughting) graces him (such a one), he becomes shadowless like Mohammed. ”
	“چون فناش از فقر پیرایه شود او محمد وار بی سایه شود”

In the above translation, the translator removed Mohammed (محمد), the Islamic concept of ‘fana’ (فنا), as well as spiritual poverty (فقر). Omitting all Islamic terms of this poetry segment provides another clear example of de-Islamizing the text.

Table 3: *Masnavi*, Book VI: 3633

Barks' Translation	Nicholson's Translation
<p>"Go where you are drawn to go," said the king, "and dance on your way." <u>You are protected.</u></p> <p>"هر کجاستان دل کشد عازم شویدی آمان الله دست افشان روید"</p>	<p>"Direct your course whithersoever your heart (inclination) may lead you, go (your way) <u>under the protection of God</u>, waving your hands (dancing joyously)".</p>

In the above example, the expression of 'under the protection of God' (فی آمان الله), is de-emphasized and merely translated as 'you are protected'. The translator, by omitting the concept of God, ideologically manipulated the message of the original author.

Table 4: *Masnavi*, Book I: 3499

Barks' Translation	Nicholson's Translation
<p>"Underground it moves, without sound, and without Repetition. Show us where that source of speech is That has no alphabet. That spaciousness."</p> <p>"می رود بی بانگ و بی تکرار ها <u>تحتها الانهار</u> تا گلزارها" "ای خدا جان را تو بنما آن مقام کاندرا او بی حرف می روید کلام"</p>	<p>"It is moving without noise and without repetitions (of sound) to <u>the rose-gardens beneath which are the rivers</u>. O God, do Thou reveal to the soul that place where speech is growing without letters."</p>

The first line of this poetry segment referred to a significant Quran expression: "Gardens beneath which Rivers flow" (جَنَّاتٌ تَجْرِي مِنْ تَحْتِهَا الْأَنْهَارُ), which defined the gardens of heaven and repeated 41 times in 30 different Suras of Quran. However, there is no trace of this expression in Barks' translation, as another sign of de-Islamizing the text and misrepresenting the original ideology of it. Moreover, following the same agenda, the concept of God (خدا) in the last line is omitted as well.

Table 5: *Masnavi*, Book II: 574-6

Barks' Translation	Nicholson's Translation
<p>"Came from the man's desire to be honored. It deafened him to what was being so constantly said. Remember there's only one reason To do anything: a meeting with the Friend Is the only real payment."</p> <p>من نخواهم مزدپیغام از شما "هر نیبی گفتبا قوم از صفا "داد حق دلایم هر دو سری" من دلیل حق شما را مشتری "گرچه خود پیو بگر بخشد چل هزار "چیستمزدکار من؟ دیدار یار"</p>	<p>"Every prophet has said in sincerity to his people, "I ask not from you the wages for my message. I am (only) a guide; God is your purchaser; God has appointed me to act as a broker on both sides. What are the wages for my work? The sight of the Friend (God), even though Abu Bakr give me forty thousand (dirhams)."</p>

In the first line, 'Prophet' (نبی), as a religious concept, is omitted. This theological concept not only is deeply rooted in the Abrahamic religions but was existed in some of the ancient regions like Zoroastrian and Manichaeism. Apart from that, the concept of God (حق) in the second line and Abu Bakr's name (the first Muslim's caliph) in the last line were also omitted. It seems that through these omissions, Barks tried to alter the Islamic context, and by de-Islamizing, the text, recontextualize it in a different ideological framework.

Table 6: *Masnavi*, Book III: 3677

Barks' Translation	Nicholson's Translation
<p>"These are rough metaphors for <u>what happens to the lover.</u>"</p> <p>"این قیاس ناقصان بر کار رب جوشش عشقست نه از ترک ادب"</p>	<p>"These analogies drawn by imperfect men concerning the action of <u>the Lord</u> are (like) the emotion of love, (they are) not from irreverence."</p>

The strong distortion of discourse is apparent here; the original poetry was talking about the Lord's (رب) action and its resemblance to human love. However, Barks omitted God's notion and merely translated the idea into: 'what happens to the lover'. By removing the ideological agent of the verse, the central message of the original poetry is altered into a romantic poem.

Table 7: *Masnavi*, Book VI: 2078

Barks' Translation	Nicholson's Translation
"Puff on this candle and your face will get burned!"	"O old woman, (if) you puff (try to put out) God's candle , you will be burnt, you and your head at the same time, O foulmouthed one."
	"هر که بر شمع خدا آرد پُفُو شمع کی میرد، بسوزد پوز او"

Similar to the previous examples here, the translator omitted the concept of God (خدا) and replaced 'God's candle' with 'this candle'. His deliberate and intense focus on de-emphasizing of a highly religious text is visible through his persistent omissions as a translation strategy.

Table 8: *Masnavi*, Book VI: 2122

Barks' Translation	Nicholson's Translation
"Who am I to judge? But the question remained."	"Who am I, in view of God's exercising (absolute) control (over everything he does), that my carnal soul should raise difficulties and objections?"
	"من که باشم باتصرفهای حق که بر آرد نفس من اشکال و دق"

The above-noted example is a complete distortion through an extreme omission. The phrase "in view of God" (تصرفهای حق) was entirely omitted along with the rest of expression. Therefore, this example reveals another dialogical deviation from the original text through translation.

Table 9: *Masnavi*, Book VI: 507-508

Barks' Translation	Nicholson's Translation
" The way is full of genuine sacrifice. The thickets blocking the path are anything that keeps you from that, any fear that you may be broken to bits like a glass bottle. This road demands courage and stamina, yet it's full of footprints!"	" The road of religion is full of trouble and bale for the reason that it is not the road for anyone whose nature is effeminate."
"آفتی در دفع هر جان شیشه ای" "که نه راه هر مخنث گوه است"	"راه جان باز است و در هر بیشه ای" " راه دین ز آن رو پر از شور و شر است"

Through the generalization strategy, the translator replaced the expression of 'the road of religion' (راه دین) with 'the way'. This way, he removed the ideological concept and created a text, based on his intention, not the original author.

Table 10: *Masnavi*, Book V: 2048-2049

Barks' Translation	Nicholson's Translation
"Keep knocking, and the joy inside will eventually open a window and look out to see who's there."	" The Prophet hath said that acts of genuflection and prostration (in the ritual prayer) are (equivalent to) knocking the door-ring of (mystical) attainment on Divine Portal ¹ . When anyone continues to knock that door-ring, felicity peeps out ² for his sake." "1. i.e. prayer is the means of attaining to union with God. 2. Literally, "puts forth ahead,"
"گفت پیغمبر رکوع است و سجود بر حق کوفتن حلقه وجود" "حلقه آن در هر آن کاو می زند بهر او دولت سَری بیرون کند"	

In the above poetry segment, the four ideological concepts of Prophet (پیغمبر), genuflexion (رکوع), prostration (سجود), and God (حق) are omitted from the translation. It seems the translator does not have any concern regarding the ethics of translation and fidelity; he repeatedly ignored the original author's message and manipulated it based on the target context.

DISCUSSION

The findings of the study revealed that the translator's lexical choices in terms of the ideological concepts actively interfered in the original ideology of the text and located it in a completely different context. Moreover, the finding indicated that Barks' ideological lexical items in the translation of *Masnavi's* verses had been deliberately chosen in line with the target social context. Observing the translator's strategies dealing with the ideological concepts illustrated that not only Barks' lexical choices were not accidental, but also, he followed a particular pattern for de-Islamizing the text. Considering the New Age movement as the dominant ideological wave of North America at that time, we can detect the trace of it in the translator's choices. Although Nord (2005), specified that 'the target-text purpose should be compatible with the original author's intentions' (ibid, p. 126), following the spiritual nature of New Age movement, the translator by removing the Islamic concepts of Rumi's poetry, transformed it into a spiritual text that does not belong to any particular ideological tradition. To do so, the translator employed the most brutal translation strategies such as a large number of omissions, distortion of the discourse, and generalization. The analysis indicated that in the process of re-contextualizing the text at the lexical level, the translator either replaced the ideological concepts with the more general ones or omit them from the text in numerous examples. It appears that the translator's lexical choices are generally in line with the dominant ideological trends of the target society. Employing the noted lexical choices distorted the ideological message of the source text and departed it from its original Islamic context, in such degree that, in some cases, the ST - TT counterparts were not recognizable. Such extreme power abuse over the ideological believes of a group of people through de-Islamizing the text is a form of discrimination. The analysis revealed that the translator, as a Western literary agent, accredited himself the extreme liberty to manipulate the ideology of a Middle Eastern text. To Lefevere (1992, 2016), such intense level of liberty, is the result of the unequal relationship between high and low languages, that the literary agents of the more powerful language, credited themselves to manipulate the weaker language's text "to make them fit in with the dominant, or one of the dominant ideological and poetical currents of their time" (Lefevere, 2016, p. 6). As the analysis of the study illustrated almost all of the lexical choices that Barks employed in terms of Islamic concepts, were instructed to manipulate the original message of the text and impose the translators intended ideology into it. Investigating Barks translations of Rumi's *Masnavi* reveals that the New Age movement as one of the dominant ideologies of the target context had a high impact on the translator's strategy in terms of lexical choices. Indeed, in this process, the translator deprived the original author of his voice and created a new image of Rumi in the North American context. From the ideological point of view, Barks' translations of Rumi suffer from such a high level of distortion that even in post 9/11 Islamophobic North America, the poetry readers did not recognize the Islamic nature of the text. To be more specific, analyzing Barks' translations of Rumi illustrated that for the translator, the motivation of absorbing more readership based on the target social context, was much stronger than following the translation ethics and respect the original author's intended message. This level of domination in translation is strongly condemned by scholars like Venuti (1998), who emphasized that the greatest scandal of translation is putting the translation in service of the target culture by applying any dominating strategy. Accordingly, by extending the body of knowledge in terms of ideological manipulation of translation as well as perceiving translators' power over the texts, the present research contributes to the discipline of translation studies in general and the field of literary translation in particular.

CONCLUSIONS

The main impetus behind the present study is the extraordinary attraction of American poetry readers toward Rumi as a Muslim Sufi Sheikh, who re-expressed the Islamic teachings through his poetry. Taking account of the continuity of dissemination of the Rumi-mania, even after the spread of the post 9/11 Islamophobia in North America, made it more controversial. Although different scholars have contradictory perspectives toward the noted wave, almost all of them agreed on this point that the wave of attraction toward Rumi was basically due to Coleman Barks' translation. Accordingly, by focusing on one of the most successful Barks' translations of Rumi, the current study tried to explore the translation of Islamic concepts in terms of any probable ideological manipulation through the lexical choices. The findings of the study revealed the significant distortion of meaning in terms of translation of ideological lexical items and illustrated how the translator by employing specific lexical choices completely altered the original context of Rumi's poetry, as well as his image in North America. Based on its findings, the study can be considered significant as it reveals systematic lexical choices that helped the translator in terms of de-Islamizing a deeply ideological Islamic text. The current research explored the issue of lexical choices in terms of ideological concepts in an American-English translation of Rumi poetry.

LIMITATIONS AND FUTURE STUDIES

Although the objectives of the current study have been successfully met, limitations that can be addressed for further study should be highlighted. First, taking into account that the poetry of Rumi's *Masnavi* has also been translated into twenty-two languages such as French, Spanish, Chinese, Greek, and many more, it would be interesting to study the lexical choices that translators of different languages and cultures have made in terms of ideologically loaded terms. Second, further investigations could also be carried out to explore the other levels of Coleman Barks' translations of Rumi, such as

paratextual material, to see whether the same manipulation pattern has been repeated or not. Such investigations could, for instance, illustrate a systematic ideological manipulation pattern in Barks' translations of Rumi.

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