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Nina Zandjani

The Social and Literary Context of German Translations of Sa'di's *Golestān*

Sa'di's Golestān has been translated into German numerous times since the seventeenth century. The purpose of this article is to examine the social and literary context of three German translations and translators: Karl Heinrich Graf, a theologian and researcher of the Old Testament, published his translation of the Golestān in 1846 during German Romanticism; Dieter Bellmann, a professor of Oriental studies, published a revision of Graf's Rosengarten in 1982 in the German Democratic Republic, where literature was strictly regulated; Kathleen Göpel published her indirect translation from English, prepared by the Afghan translator Omar Ali-Shah, in 1997, at a time of intercultural literature, also called "bridge literature." Through examples the article shows how the context may have influenced their translations and how the text has changed when traveling across linguistic and cultural borders.

Keywords: Sa'di's *Golestān*; German Translations; Social and Literary Context; Sociology in Translation; Habitus

Introduction

The purpose of this article is to examine the social and literary context of three selected German translations of the *Golestān* (The Rose Garden) written by the Persian poet Sa'di (1258), in order to investigate how translational habitus differ, and how historical, cultural and social environments may have influenced the translations.¹ Bourdieu defined habitus as "both the generative principle of objectively classifiable judgements and the system of classification (*principium divisionis*) of these practices."² Habitus is thus seen as a set of "durable, transposable dispositions" that is both structured and structuring, and, as principle, habitus generates and organizes practices, and representations, geared towards practical decision-making.³

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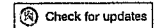
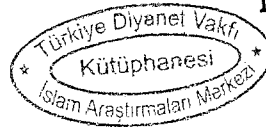
¹See Assis Rosa, "Negotiation of Literary Dialogue."

²Bourdieu, *Distinction. A Social Critique*, 170.

³Hermans, *Translation in Systems*, 163.

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Mateusz M. Kłagisz and Renata Rusek-Kowalska

The Dragoman and the Scholar: Two Polish Translations of Sa'di's *Golestān*

This article discusses two Polish translations of Sa'di's *Golestān*, prepared by Samuel Otwinowski and Wojciech Biberstein-Kazimirski (alias Albert Kazimirski de Biberstein) and published in 1879 and 1876 respectively. Though edited at the end of the nineteenth century, Otwinowski's translation had been originally completed in the first half of the seventeenth century and is assumed to be the first one or one of the very first renderings of Sa'di's work into a European language. The question that remains unresolved is whether or not Otwinowski's translation, despite being unpublished, was known to seventeenth- and eighteenth-century Polish poets. One can find some stories and motifs "picked" from Sa'di's *Golestān* in their poetry, but they seem more likely to have been influenced by non-Polish renderings. This article describes the different translation strategies adopted by the two translators, the literarily gifted dragoman Otwinowski and the nineteenth-century philologist Biberstein Kazimirski.

Keywords: Sa'di; *Golestān*; Otwinowski; Kazimirski; Polish Translation; Cultural Mobility; Wisdom Literature

Introduction

Our article discusses two Polish translations of Sa'di's *Golestān*, one by Samuel Otwinowski and the other by Wojciech Biberstein-Kazimirski (hereafter Kazimirski) published in 1879 and 1876 respectively. We are interested in the cultural mobility and oral transmission of wisdom literature between the Muslim and Christian worlds as well as the different *skopoi* (purposes of the translation) and the translation strategies adopted by both translators: the literarily gifted dragoman Otwinowski and the precise scholar Kazimirski.

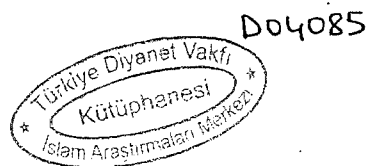
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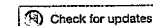
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Pegah Shabbaz

Persian *Monshi*, Persian Jones: English Translations of Sa'di's *Golestān* from the Late Eighteenth to the Mid-Nineteenth Centuries

From the seventeenth century, Mosleh al-Din Sa'di Shirazi (d. 1291), a key figure in Persian classical literature, became the center of Europeans' attention: his name appeared in travelogues and periodicals, and selections of his tales were published in miscellaneous Latin, German, French, and English works. To follow Sa'di's impact on English literature, one needs to search for the beginning of the "Sa'di trend" and the reasons that led to the acceleration of the translation process of his works into the English language in the nineteenth century. This article examines the role of the British educational institutions in colonial India in the introduction of Sa'di and his *Golestān* to the English readership, and, in parallel, it uncovers the role of the Indo-Persian native scholars (*monshis*) who were involved in the preparation of translations. The article discusses how the perception of the British towards Sa'di's literature developed in the first half of the nineteenth century and how their approach towards the translation of the "text" and its "style" evolved in the complete renderings of the *Golestān*.

Keywords: Sa'di; *Golestān*; Persian *Monshi*; Fort William College; Asiatic Society; William Jones; Francis Gladwin; James Dumoulin; Edward Eastwick; James Ross

The Persian Poet

Mosleh al-Din Ibn Abdollāh Sa'di (d. 1291, Shiraz), known as the Master of Eloquence (*ostād-e sokhan*), is the most widely celebrated poet and moralist scholar of Persian erudite culture, and his *Golestān* remains the most influential classical Persian work over the European literatures of the Victorian and Romantic eras, when mysterious tales of the Orient were finding their way to the West, and Persia was fantasized about through images of heavenly rose gardens, fairy-like beloveds, and romantic poems. Sa'di's harmonious prose style and his lyrical and mystical poetry were, and still are, considered the perfect model of ease in using elegant language. He compared his own words to sugar in sweetness and pleasantness¹ and

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¹Sa'di, *Golestān*, 15.