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A STUDY OF PERSIAN-ENGLISH LITERARY TRANSLATION FLOWS: TEXTS AND PARATEXTS IN THREE HISTORICAL CONTEXTS (261 PP.)

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This dissertation addresses the need to expand translation scholarship through the inclusion of research into different translation traditions and histories (D'hulst 2001: 5; Bandia 2006; Tymoczko 2006: 15; Baker 2009: 1); the importance of compiling bibliographies of translations in a variety of translation traditions (Pym 1998: 42; D'hulst 2010: 400); and the need for empirical studies on the functional aspects of (translation) paratexts (Genette 1997: 12–15). It provides a digital bibliography that documents *what* works of Persian literature were translated into English, *by whom*, *where*, and *when*, and explores *how* these translations were presented to Anglophone readers across three historical periods—1925–1941, 1942–1979, and 1980–2015— marked by important socio-political events in the contemporary history of Iran and the country's shifting relations with the Anglophone West. Through a methodical search in the library of congress catalogued in OCLC WorldCat, a bibliographical database including 863 editions of Persian-English literary translations along with their relevant metadata—titles in Persian, authors, translators, publishers, and dates and places of publication—was compiled and, through a quantitative analysis of this bibliographical data over time, patterns of translation publication across the given periods were identified. A corpus of 223 paratexts (introductions, prefaces, translator's notes, forewords, and afterwords) accompanying 157 Persian-English literary translations were closely read and thematically coded using the qualitative data analysis

software, NVivo. The diachronic analysis of the themes by the NVivo Matrix Coding Query revealed significant changes in the paratextual content from a period to another whereby the discourse on the ongoing social and political contexts of Iran significantly increased over time while the topic of translation saw a drastic decrease. The bibliographical analysis revealed an increase in the number of Persian-English translations over time, which does not fit with the generalized trend of translations into English remaining almost the same (2–4 percent of the total book production) since 1950s. However, the paratextual analysis suggested an increasing interest in the ethnographic content about Iran, which confirms Lawrence Venuti's argument about the promotion of readability and invisibility of translations in the Anglophone book market. In other words, according to the findings of this dissertation, an increase in the number of works translated does not necessarily correspond to a greater attention to literary works as literature or translated works as translations.

A STUDY OF PERSIAN-ENGLISH LITERARY TRANSLATION FLOWS:

TEXTS AND PARATEXTS IN THREE HISTORICAL CONTEXTS

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To my dear family for their never-ending love and devotion.

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CHAPTER 1

INTRODUCTION

1.1 Introduction: Why a Study of Persian-English Translation Flows?

Recent scholarship in Translation Studies has repeatedly emphasized the importance of including a variety of translation traditions in extending translation research. According to Paul F. Bandia (2006), translation history has extended its theoretical and methodological scope beyond Western traditions in an attempt to foster a comprehensive field by including other histories and historical perspectives. He argues that translation history has been keeping up with the conceptual and methodological advancements in different fields such as postcolonial studies, cultural studies, and postmodern studies. In turn, considering the hegemony of Western conceptualizations of translation, which are mostly "of Eurocentric nature," Maria Tymoczko (2006) also calls for the need for more research into different translation traditions and histories and argues that the non-Western or even the marginal Western views of translation that are outside the domain of dominant Western theories, are essential and need to be reconsidered and rethought in order to broaden Translation Studies and explore more general theories of translation (15). In her introduction to *Critical Readings in Translation Studies*, Mona Baker (2009) also advocates for a similar approach when describing her work as a contribution to "open up the filed to innovative concepts and theoretical approaches, as well as to voices and perspectives from a wide range of traditions, beyond the dominant Anglo-Saxon world" (1).

Along the same lines, Lieven D'hulst (2001) emphasizes the importance of taking into consideration the intercultural nature of translation in the studies of translation history. As he suggests, it is crucial that all the national traditions "get a place within a global framework for historical description" (5). Such intercultural cooperation among translation historians studying ideas or concepts within a variety of cultures and traditions should be further accompanied by a cross-cultural translation history agenda beyond national and traditional divisions and boundaries. Whereas intercultural translation history implies interactions among translation historians from different languages and traditions, cross-cultural translation history encompasses the comparative historical studies of the same translational phenomena among different translation cultures and traditions. Laying the foundation for such a development is the very mission of the discipline at present—i.e., inquiring into different translation traditions and bringing about innovative ideas, concepts, and methodologies in order to pave the way for the future cross-cultural achievements. Studies on translational objects within traditions that are yet to be introduced to the field of translation history have particularly rich potential for building up the conceptual and methodological paradigms required for such cross-cultural historiography. The present study is primarily aimed to be a contribution in this regard.

Historical research on translation may initially address the question—what translations exist? —and provide a factual narrative related to translations and translators (who translated what, when, and where), but also examines problems and causes (how, why, and to what effect) as well (see D'hulst 2001 and 2010, Delabastita 2005, Lambert 1993, and Pym 1992 and 1998). Compiling bibliographies of translations in any given translation tradition is essential to unveil what has been translated and what has not (D'hulst 2010), which would in turn contribute to generating research hypotheses and consequent arguments on important issues associated with

translation. This would ultimately pave the way for the analysis of historical translation data or what Anthony Pym (1998: 5) calls a "translation archeology" (see D'hulst 2010: 399). In *Method in Translation History*, Pym (1998) considers translation archeology as one of the major areas of research within translation history that seeks answer to "all or part of the complex question 'who translated what, how, where, when, for whom and with what effect?'".

This dissertation first addresses the call for more bibliographical work, which is particularly needed in the field of English-language translation (Pym 1998: 42). Focusing on Persian-English literary translation flows, it compiles a database of such translations published between 1925 and 2015, the period in which the majority of Persian literary works were translated and published around the world. In addition to providing an understanding of the statistics and bibliographical information related to the publications of such translations, the study sheds light on a history of translation paratexts' mediation of Persian literary works—and that of the Persian culture and tradition—for the Anglophone readership.

Through a diachronic historical analysis of translation paratexts across three periods of time marked by changing relations between Iran and the Anglophone West, this dissertation provides empirical evidence regarding what *is* communicated as opposed to what *could* be communicated via translation paratexts. Instead of focusing on aspects of paratexts that could be determined a priori (e.g., the location, time, mode, and agents involved in their production), it focuses on their functional aspect (what purposes they serve), which constitutes "a highly empirical and highly diversified object" (Genette 1997: 12), and hence fills the gap regarding more diachronic and empirical studies of paratexts as addressed by Gerard Genette (1997) in his seminal work, *Paratexts: Thresholds of Interpretation*.

As often neglected written historical sources, translation paratexts play a mediating role

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between two literary traditions and two cultures, and consequently, have the potential to contribute to our understanding of the dynamic interactions between the traditions and cultures involved. As argued by Urpo Kovala (1996), when studying paratexts to translations, one should examine their mediating function between the text and the reader and "their potential influence on the reader's reading" (120). As one of the rare sources where the discourse on translation and translators may reach the reading public, just as Brian Baer (2017) argues about translation reviews in newspapers, translation paratexts could provide insights into the way translations and translators are perceived in a given society at a specific time. Therefore, the analysis of translation paratexts, as a part of studying Persian-English translation flows, contributes to an understanding of how translations from Persian, and thus, images of Persian literature and culture are presented to and perceived by the Anglophone readers.

1.2 Statement of the Research Problem

When it comes to the study of translation patterns from a language into another within Translation Studies, a range of studies deals not with the patterns of textual translation behavior but with the patterns of translation publication, authorship, genre, and the languages and translators involved. These studies have attempted to "map"[1] translation flows from one language into another. The questions asked in such studies include: what works were translated, what percentage of publications were translations, what genres were the most translated, who were the most translated authors, etc. Such a mapping of translation flows could be considered as a bibliographical study in which the researcher conducts a quantitative analysis of works based on statistics to describe patterns of translation publication. While such bibliographical studies are

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[1] The phrase "mapping of translations" has been used by the Next Page Foundation series of studies on translation flows in partnership with "Translating in the Mediterranean" project of Transeuropéennes and the Anna Lindh Foundation.

quantitative in nature, they could also be qualitatively examined in order to isolate the reasons behind the significant trends that are revealed by the quantitative data. In this case, the qualitative analysis of data requires the researcher to contextualize the works of translation in their social, cultural, ideological, and historical contexts.

One of the best models for carrying out a study of translation flows is the extensive project of mapping translation flows, which encompasses both quantitative and qualitative analyses, by *Transeuropéennes*[2] and the Anna Lindh Foundation.[3] These studies are parts of the project "Translating in the Mediterranean" and focus on translations into and out of Arabic, Turkish, and Hebrew. As the name of the project suggests, the other languages involved in this project are the languages spoken in other Mediterranean countries.[4] This vast mapping of translation in the Mediterranean Area was launched and coordinated in 2010, in partnership with Literature Across Frontiers, as well as the King Abdul Aziz Foundation, the Escuela de Traductores in Toledo, the Next Page Foundation, the Orientale University, the Bilgi University, the American University in Cairo, the University Saint-Joseph, the IFPO, the Orient Institut, the IREMAM, the International Poetry Centre in Marseille, the European Council of Literary Translators' Associations, the Arab Translation Organization, the Maison du Livre (Beirut), and the CTLS. Through a quantitative as well as a critical qualitative approach, the project aims to shed light on the entire chain of translation process in the region and the actors involved: authors, translators, publishers, booksellers, librarians, literary critics, and funding programs. In order to

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[2] *Transeuropéennes* is an international journal of critical thought founded in 1993, and since 2009, it has taken the form of an online multimedia and multilingual journal published in French, English, Arabic and Turkish.
[3] An inter-governmental institution, the Anna Lindh Foundation, seeks to promote an intercultural understanding in the Mediterranean region through organizing and supporting educational and cultural projects in different fields as well as developing a range of civil society organizations in the Mediterranean region.
[4] These languages include Italian, Spanish, French, Bulgarian, Croatian, Czech, Lithuanian, Macedonian, Polish, Romanian, Serbian, Bosnian, Slovak, Slovene, English, Dutch, Finnish, German, and Portuguese.

provide an understanding of the way these studies have been conducted, some key studies are briefly described in the following paragraph.

In an attempt to study translations from Arabic into Lithuanian, Oleg Volkov (2010) provides statistics on the yearly number of books published in Lithuania and indicates that one third of the total number of books published were translations. In this study, the data on the publishing market reveals a rapid fall in press runs in recent years (1535 copies) compared to the Soviet era (100000 copies). This considerable difference can lead interested researchers to inquire into the reasons behind it. The statistics also show that the number of books written originally in Lithuanian was two times lower than that of translations in 2009, which means translations became more popular. The other statistical data that the study provides categorize the number of translations according to their source languages and indicates that the dominant language of translation has changed from Russian in the Soviet era to English following the country's independence. German, Russian, and French are the next popular languages of translation, respectively. Another example, a study on French into Arabic translation flows in Egypt by Emmanuel Varlet (2010), traces the evolution of the average number of translations published yearly in Egypt and shows that the number of translations was at its peak during the Nasserian regime from the late 1950s to 1967. After a drastic fall, this number started to increase again at the end of the 1980s, as a result of foreign support programs and national institutional projects.

The quantitative results of the Translating in the Mediterranean project have also been qualitatively analyzed. In this case, contextualization of the translations involved in the study becomes an important factor to take into account. For example, Varlet (2010) provides historical reasons for the rises and falls that his quantitative data reveals. He compares the statistically

restricted significance of the French-Arabic flow (8%) with the more significant share of the English-Arabic flow (77%) and presents two different reasons for this huge difference: first, Egypt is a former British protectorate and is currently economically and politically dependent on American aid, and second, the limited number of French-Arabic translators.

Another range of works that provide an insight into translation flows by collecting and listing the translated works from a language into another can be referred to as bibliographical studies of translations. While such collections often focus on a specific genre of texts or consider a specific time period, they all attempt to either provide an organized listing of the translated works, their authorship, printing, publications, editions, etc., or a more in-depth systematic description of such works and their particular attributes in the form of an annotated or critical bibliography. Some examples of such bibliographies include *A Critical Bibliography of German Literature in English Translation* (1481–1927), *Index to Anthologies of Latin American Literature in English Translations*, *Bibliography of Russian Literature in English Translation to 1945*, *Bibliography of Modern Hebrew Literature in English Translation*, *Bibliography of Czech and Slovak Literature in English,* and *an Annotated Bibliography of Twentieth-Century Italian Literature in English Translation* (1929–1997).

Nonetheless, these projects of mapping translation flows and bibliographical collections do not include a comprehensive study of translations from Persian. While there is a fairly comprehensive study of literary translations into Persian, *Literary Translation in Modern Iran: A Sociological Study*, recently published by Dr. Esmaeil Haddadian-Moghaddam (2015), Persian translated works into English, however, have mostly been unevenly listed as a section of anthologies or bibliographies of religious, Islamic, Arabic, Middle Eastern, or Near Eastern translated works. In addition, the data collected by such bibliographical works are mostly

fragmented, selective, out of date, or limited to a short period of time.[5] The only two individual

bibliographies of modern Persian literature in English translation were published, one in 1976 by

Michael C. Hillmann and the other in 1986 by Jerome W. Clinton, and only offer a mere list of

the translated works with no annotation or qualitative analysis. This incomplete and uneven

representation has led to uncertainty about the impact of Persian works in the English-speaking

world; thus, it is important to provide a more accurate picture of the Persian translation flows

into English and see what works have actually been selected, translated, and, subsequently, how

they have been received and perceived by the target audience. The initial step towards this

accomplishment is to provide a systematic bibliography of Persian literary works in English

translation, which this dissertation proposes to do.

Persian is a long-established language. The version of the language spoken today is the

latest form of the historical Old Persian language that was later transformed into Middle,

Classical, and finally, Modern Persian. Despite its extended tradition and historical traces of its

documentation and translation in the ancient era (Browne 1929, Karimi-Hakkak 1998), there is a

lack of historical research in English on Persian in general and on Persian translation in

particular. According to Azadibougar (2010), although Persian "has always been in a network of

translational give and take," we rarely see studies on Persian translations that attempt to remedy

our lack of knowledge on "the cultural impacts of translation" and the limited number of

available works "rarely move beyond a chronological narration or, alternatively, a

comparative/contrastive analysis of source and target texts" (300–2).

This study focuses on a history of translation flows from Persian into English since 1925.

Despite the fact that the major works of Persian literature that are available today and that

occupy a significant position in Persian socio-literary culture were created as early as the seventh

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[5] A list of such bibliographies that contain Persian translated works are provided in the methodology section.

to twelfth centuries, Persian literary works began to appear in other languages only in the late nineteenth and early twentieth centuries, with the exception of a few works by Sa'di, Omar Khayyam, and Hafez, which were formerly translated into different languages. At this time, interestingly enough, when these works started to be translated into other languages (mostly English), they went through several reprints, and were even retranslated by different translators. Therefore, it is crucial to provide statistics and trace the patterns of such translations in terms of publication, authorship, genre, and the languages and translators involved, so that important questions such as the possible reasons behind such issues as their delay in being translated and their later reprints or retranslations could further be addressed in future studies. This dissertation provides a digital bibliography and a quantitative account of the patterns regarding the Persian-English literary translation publications and further looks into the presentation of such translations, and hence the presentation of Persian literature and culture, to the Anglophone readers as the paratexts accompanying these translations suggest.

When it comes to the historical study of translations, periodization, or "chronological ordering" (Dhulst 2001: 9), is an important factor that needs to be clarified according to the characteristics of the languages and cultures involved. However arbitrary, categorizing the past into periods provides a framework to help study the translation object in its specific context. In this dissertation, three historical periods—1925–1941, 1942–1979, and 1980–2015—are proposed as significant temporal categories in order to structure the study and help plot the possible patterns in translation publications and the packaging and presentation of translations in the target language over time. As Clara Foz (2006) puts it, periodization allows us to "focus on the actual facts of translation or on the reflections surrounding them and become able to define and analyze them within their own context, as well as in relation to other tendencies rather than

in isolation" (138). The particular periodization in this study is mainly based on the changing relations between Iran and the Anglophone West over the course of the twentieth century.

The first period is significant as it starts with two important events: the initiation of modernization and the beginning of the Pahlavi dynasty in Iran, and ends with the forced abdication of Reza Shah by British and Soviet forces in favor of his son Mohammad Reza Pahlavi (the last Shah of Iran). The outset of this period was the beginning of major political and ideological transformations in the country. In the course of modernization, which was inspired by "a yearning for radical political change and the installment of a European model of governance: democracy" (Azadibougar 305), translation played a significant role in introducing the modern principles of prose writing from different European languages, and the rise of Western prose genres, in turn, facilitated the translation of Persian works into Western European languages. Azadibougar (2010) points out the inevitable "combination of traditional style with new genres," and by the same token, the resistance of "the firmly established, aristocratic conceptual institutions" of Persian literary traditions to change (306). This revitalization was more likely to happen in Persian prose than poetry because traditionally speaking, Persian has a strong verse tradition and prose has a peripheral position in the Persian literary system (306). The second period is of high importance in contemporary Iranian history as it starts with the beginning of Mohammad Reza Pahlavi's reign and ends with the Iranian Islamic revolution of the late 1970s. Both the beginning and the end of this period have had major effects on the relationship of the country with the Anglophone West. Accordingly, the third time period in the present study was chosen in order to encompass the crucial period after the Islamic Revolution and its conservative and largely anti-Western policies, as opposed to the more positive relations that the country had with the West in the pre-revolutionary era. In general, the Islamic

Revolution of the late 1970s caused a historically significant shift in different social, cultural, religious, and political levels of the country and its relation to the rest of the world.

As all these significant events in contemporary Iran have had direct influence on the political, cultural, and scholarly exchanges between the country and the world, the study of Persian literary works in English translation following a combination of quantitative and qualitative approaches to translation history ought to be crucial in uncovering the particularities of such exchange in terms of literary translation. In Chapter 2, a more detailed overview of the societal changes in contemporary Iran along with that of the classical and contemporary Persian language and literary traditions will be provided in order to facilitate the understanding of the data analysis and discussion provided in Chapters 4, 5, and 6 of this dissertation.

1.3 Significance of the Study

The present study is significant for two main reasons. First, within Translation Studies, such macro-level translation projects based on a combination of quantitative and qualitative approaches to translation research can contribute to prompting further research questions and also provide invaluable information about the works of translation and the significant trends (if any) in the practice of translation between the given languages. As Burke (2005) indicates, the data on the works selected for translation is an important indication of what some groups or individuals in a given culture find of interest in another. Statistics on the publication rate generally give an idea about what percentage of the publications are translations. This information in turn, to some extent, shows the status and popularity of translation within the culture in question. Statistics on the number of translated works in different periods of time could also indicate increases or decreases that may have occurred in the number of translations at specific time periods. The researcher could then seek the reasons behind such changes. Providing

statistics on the number of translated texts by genre or language is another possibility through which the researcher can compare the share of different genres and languages with those of what she has opted for in her study. All in all, this statistical information opens up a number of research avenues on the specificities of translation in different languages.

As for the second part of this dissertation, the diachronic study of paratexts to English translations of Persian literature is significant in shedding light on the implication of the often-neglected scholarship that exists in paratexts to translated literature as one of the sites to study the perception a society has on translation in general and on the literatures and cultures that are introduced via translations in particular. Furthermore, with its holistic purpose to provide an overall understanding of the themes discussed in English translation paratexts to Persian literary works over time, this part of the study is significant in contributing to research into Persian literature and culture as they relate to the Anglophone West and in prompting further questions and formulation of hypotheses about the nature of translation paratexts and their functions in different translation traditions.

Second, a bibliography of translated literature from Persian into English can serve as a valuable resource for students and scholars in the field of translation and provide access to the publications of Persian translated literature in English for instructional or research purposes. As mentioned earlier, no systematic studies have been conducted regarding Persian translated works, and the bibliographies that exist are merely quantitative and/or incomplete and selective. When it comes to Persian, the significant contemporary socio-political events that have occurred within the country have always been investigated socially and historically, but never in terms of translation flows and their publications that contribute to the presentation of Persian literature

and culture to the world. Such significant events have inevitable consequences that could impact different aspects of the culture, translation and translated works being no exception.

1.4 Statement of the Research Questions

This study seeks answers to the following main two questions:

1. How did the English-Persian literary translation flows change across the three historical periods—1925–1941, 1942–1979, and 1980–2015—marked by the shifting relationship of Iran with the Anglophone West?

In order to find the answer to the above question, the study needs to quantitatively map the Persian literary works in English translation in the given time periods and answer the following sub-questions first:

- What Persian works were translated into English and published?

- Who were the translated authors?

- Who were the translators of Persian literary works?

- Where and when were the translations published?

2. How were the English translations of Persian literature presented to their Anglophone readers across three historical periods marked by the shifting relationship of Iran with the Anglophone West?

In order to find the answer to the above question, the study will focus on the paratextual materials that present such translations in order to find out:

- What topics were communicated to the Anglophone readers of Persian literature via the translation paratexts?

- How did the communicated topics to the Anglophone readers via translation paratexts change across the three given periods?

1.5 A Note on Transliteration

The transliteration of Persian words, titles, and names is based on the transliteration system suggested by the Library of Congress, with some exceptions. Different consonants that are pronounced alike in Persian (e.g. س and ص) are all presented with the same English letter (e.g. s) and no diacritical marks are used to distinguish them. The same rule is applied to short and long vowels, as they are not differentiated by the use of diacritical marks. As another exception, for the letter *eyn* (ع) and the sign *hamzeh* (ء), the apostrophe (') is used in between their preceding and/or following letters, depending on their medial or final position. When occurred in the initial position, they are both represented by (a) with no apostrophe.

While proper nouns also follow the above rules, the basis for their transliteration is the closest approximation of their Persian pronunciation. The names of the Persian poets and writers have been spelled differently in various English texts; for instance, the name of the classical Persian poet, Ferdowsi (as it appears in this dissertation), has been spelled in a variety of ways such as "Firdausi," Firdowsi," and "Ferdosi". For the purposes of consistency, all the names that have appeared in their respective publications in a different way have been modified to the approximate pronunciation suggested in this study.

1.6 Organization of Dissertation

This dissertation is organized into seven chapters. Chapter 1 introduces the project and explains the research problem, the significance of the study, and the questions that are addressed. Chapter 2 presents a literature review on topics within translation studies, translation history, literary studies, digital humanities, and the studies of Persian literature as they relate to the subject of this

dissertation. Chapter 3 describes the methodological approaches used to analyze the two sets of data in this study: bibliographical and paratextual. Since this study has two parts, the results of the descriptive analysis of the bibliographical data along with the graphic representations of data will be provided in Chapter 4 and the results of the thematic analysis of the paratextual corpus will be presented in Chapter 5. Chapter 6 will be designated to a reflective discussion of the results of the paratextual analysis in light of the multi-disciplinary scholarship provided in the literature review of the study. Finally, Chapter 7 will discuss the overall conclusions drawn from the findings of this dissertation and draw on the implications, limitations, and possible future directions of the study.

CHAPTER 2

REVIEW OF THE RELATED LITERATURE

2.1 Introduction

This chapter provides a literature review on topics such as translation studies, literary studies, digital humanities, and the studies of Persian literature as they relate to the subject of this dissertation. It starts out by discussing the historical studies of translation in light of the recent scholarship in the field and a discussion of possible approaches and of questions that can be addressed when dealing with historical data in translation research. In addition, this review discusses issues in compiling translation lists, provides an overview of the concepts of world literature and the global system of translations, and highlights the importance of compiling a bibliography of Persian literary works in English translation.

The implication of quantitative approaches to literary and translation studies are further made clear and the importance of combining quantitative and qualitative approaches to historical research is emphasized. This is followed by a discussion of the intersection of digital humanities and literary studies, and specifies the approach adopted in the second part of this dissertation that is the analysis of the Persian-English translations' paratextual materials. Next, an extensive literature review on paratexts, and their relevance and significance in translation research is provided. The chapter concludes with an overview of classical Persian literature and a brief history of the twentieth- and twenty-first-century Persian literature in light of the three historical

periods that mark not only the major socio-political changes in Iran, but also the country's shifting relationship with the West.

While it is impossible for this one-chapter review to be inclusive of all aspects of the existing literature on all the areas included, it aims to provide an interdisciplinary context for this dissertation and provide an understanding of how it both employs and contributes to different branches of knowledge.

2.2 History and Translation

As indicated by Lieven D'hulst (2010: 397), the relationship between the concepts of history and translation can be approached in two different ways; translation(s) can be examined in order to understand history, or history can be examined to understand "the multifarious forms of translation (a process, a product, a trope, an institution, a theory, etc.)." Julio-Cesar Santoyo (2006: 35) tackles the former when he points out to translation not only as "the object of historical study," but a phenomenon that "played a leading role in History." The latter approach, which is referred to as "history of translation," is the focus in the majority of historical works within translation studies, and deals with different aspects of translation such as "its processes and products and their relationship with the sociocultural context, the lives and work of translators, translation theories, translator training, workplace structures, the impact of institutions and technology" (Wakabayashi 2012: 1).

As noted by Anthony Pym, translation history research is a relatively recent development, and it consists of general research into a fairly small number of texts on translation theories of the past carried out during the 1960s, and more systematically, some survey research and editing of translation theories during the 1970s, 1980s, and 1990s (see Pym 1998: 9–10, for a list of the major historical studies of the time). While the research agenda within the history of

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translation(s) could either focus on theory of translation or practice of translation, or both, (Judith Woodsworth 1998), the initial research and discourse on the history of translation, as is evident in the studies mentioned by Pym (1998), is mostly centered on the theoretical aspects of translation. As D'hulst (2010: 400) indicates, the reason for the continuous dominance of "theory-oriented approaches" over the past few decades to be an urge to highlight the establishment of translation studies as a discipline and its theoretical progress. Pym (1998: 10), however, argues that translation history research cannot be limited to theoretical explanations or "what has been said about translation," and therefore, needs to expand into translation practice or "what translators have actually done." As will be discussed in the following sections, over the last two decades, the focus of translation history has shifted from the history of translation theory to that of translation practice due to a number of developments in the field since the 1980s (Tahir-Gürçağlar 2012).

D'hulst (2010: 397–398) defines history, historiography,[6] and metahistoriography as the three levels of the historical study of translation. While history refers to the narrative recounting of past events in oral or written form, historiography involves the scholarly analysis of the historical data (writing of history) (see D'hulst 2001, D'hulst 2010, Lambert 1993, and Woodsworth 1998). As D'hulst (2010: 398) defines it, metahistoriography, on the other hand, denotes reflecting on the concepts, methods, and challenges involved in the writing of history; issues of inquiry include presuppositions (the criteria and objectives of the historical research), temporal concepts (periodization), spatial divisions (national, regional, international, etc.), format of data presentation, and metalinguistic factors (the particular terminology and discourse used to describe the data). Though not always all integrated into one historical endeavor, inquiring into and clarifying such aspects of any historical research in hand leads to the

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[6] As noted by Pym (1998: 5), translation historiography is an interchangeable term for translation history.

researcher's ability to address—and provide answers to—"more concrete questions". Some of such questions suggested by different scholars are discussed in the following section.

2.3 Recent Scholarship in Translation History

One of the most important contributions in the development of the interdiscipline of translation studies in the last decades has been the emergence and vigorous expansion of the subfield of translation history. Translation history, as translation studies itself, has also gone beyond general descriptive approaches and attempted to examine translation in its context, with an additional emphasis on the researcher's unique interpretation of data (Bastin and Bandia 2006: 2). It is important to note that, just as in general history, the translation historical narrative is merely one possible representation of the past, unique to the interpretations of the present-day historian. Maria Tymoczko (1998) also notes the shift from prescriptive to descriptive approaches, arguing that descriptive studies of translation not only address "questions of language and linguistics but also questions of culture, ideology, and literary criticism" (653).

Different scholars have highlighted the questions that can be addressed when dealing with historical data (e.g., D'hulst 2010, Delabastita 2005, Lambert 1993, and Pym 1992). Presenting a brief excerpt from *Hamlet* together with one of its French translations, Dirk Delabastita (2005) proposes a list of 55 potential questions to be asked—ranging from who the translator is, what his/her intention would have been, or who the intended readership would have been to questions on how the translator has dealt with the historical difference between the source and target culture or to what extent the translation has been a political act— with the purpose of demonstrating how applicable such questions could be to any other set of translation data while their significance could considerably differ "depending on our background, on the research tradition that we come from, and the school of thought that we adhere to" (38).

Following the classical rhetorical model proposed for orators to prepare their discourse—quis?, quid?, ubi?, quibus auxiliis?, cur?, quomodo?, quando?, and cui bono?—D'hulst (2001 and 2010) suggests an overview of the potential questions to be addressed by historiographical studies such as who the translators are (habitus, mediating role, textual representation), what works has been translated and what not, where the translations have been published and by whom, what patronage and/or power relations have been involved, why the translations have occurred and why the way they have, how the translations are made, how the translations have been received and changed throughout time, and what effect/function the translations have had. As in many other fields, asking such questions helps generate research hypotheses within translation studies, and consequent arguments on important issues associated with translation, which ultimately lay the ground for the analysis of historical translation data or what Pym (1998: 5) calls a "translation archeology" (see D'hulst 2010: 399).

As it can be inferred from the questions suggested above, historical research on translation is not limited to a factual narrative related to translations and translators in particular periods of time (who, when, where, what), but further deals with the examination of problems and causes (how, why, to what effect) as well. In the same way, this dissertation seeks answers to what, who, when, and where questions and further delves into the questions of how, why, and to what effect. It provides a history of Persian-English literary translations, which includes a bibliographic report on what has been translated, by whom, where, and when, and a qualitative analysis of the paratexts that accompany such translations to reveal how they have been presented to their Anglophone readership.

2.4 Compiling Lists of Translations

It is important to note that, no matter what question(s) any particular study would focus on, there is always an initial point of inquiry or a prerequisite question to be addressed, i.e., what translations exist? Researchers tend to work either on translations of the widely-known literary works—e.g. canonical literature—or on specific translations that they came to know about at some points either in their scholarly career, or simply, in their personal life, which in Franco Moretti's (2005: 3–4) words, consist only of "a minimal fraction of the literary field we all work on." However, there are always potential research avenues and essential issues to be addressed by inquiring into the many translations that are out there, but just not known as such. There are always questions that "must be answered on the basis of more than we already know" (Pym 1998: 38). To unveil what has been translated and what has not—and consequently, to take into account a broader number of translations than one could imagine exist—compiling bibliographies of translations is essential (D'hulst 2010). What we need is more bibliographical work, "particularly in the field of English-language translation" (Pym 1998: 42).

Bibliographies of translations between a particular language pair provide answers as to what has been translated, where, and by whom—and lead to questions on why/how certain works have been translated and why/how they have been translated the way they have. In *Method in Translation History*, Pym (1998) considers translation archeology as one of the three areas of research within translation history that seeks answer to "all or part of the complex question 'who translated what, how, where, when, for whom and with what effect?'" While the second category of research suggested by Pym (1998: 5–6) is "historical criticism"[7] of translations, the third one,

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[7] Pym (1998: 5) distinguishes historical criticism from non-historical criticism explaining that, rather than focusing on "whether a translation is progressive for us here and now," "historical criticism must determine the value of a past translator's work in relation to the effects achieved in the past."

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which is called "explanation," is concerned with explaining "why archeological artefacts occurred when and where they did, and how they were related to change."

Pym (1998) further differentiates between bibliographies known as "catalogues" and bibliographies known as "corpora." While catalogues aim at providing lists of all the translations as completely as possible, corpora are meant to include lists of translations based on a set of strict criteria to test certain hypotheses (42). He argues that even though the majority of bibliographies compiled in different studies within the field are thought to be mere catalogues to provide lists that aim at completeness, they follow certain criteria and are far from "pure catalogues" (Pym 1998: 42). Pym (1998) indicates that catalogues are best developed if they are accessible in form of searchable databases regardless of period and genre divisions; are as complete as possible; and the information on the database compilation process, the sources used, and the possible gaps are clearly provided. The bibliographical database compiled in this dissertation can be considered a catalogue aiming at completeness in that it includes as many Persian-English literary translations published between 1925 and 2015, the period in which the majority of Persian literary works were translated into English and published around the world. The compilation process, organization of data, and sources used to complete this database are explained in Chapter 3 where the methodological approaches employed in this dissertation as a whole are discussed.

D'hulst (2010: 400) takes Pym's proposal further and argues for "comparable bibliographies of 'original' production in target languages," which would create "networks of relationships between languages, authors, genres, and translators" within a language or culture, and "bidirectional" or "multidirectional" bibliographies or "translation flows" encompassing two or more languages and cultures, which would give insight on identifying possible

interconnectedness or "modeling impacts" across cultures (D'hulst 2010: 400). In order to further illustrate this interconnectedness and inter-influential relationships among different cultural, linguistic, and literary traditions, the following section will present an overview of the international systems of literary and translation productions, and the unequal distribution of literary, and hence, cultural capital among the members of these systems. This in turn highlights the importance of (and need for) recording bibliographies of literary works and their translations in any literary tradition in providing access to an accurate account of its literary and translation productions, and consequently, a better understanding of the position of such a literary tradition in relation to other members of the global system of literature and translation.

2.4.1 From World Literature to the Global System of Translations

In *Distant Reading*, looking for a "genuine theory" that the concept of "world literature" can refer to, Moretti (2013: 123) outlines the two theories deemed by him as "excellent models" for literary history—revolutionary theory and world-system theory.[8] Moretti (2013: 127) compares world-system analysis to polysystem theory and argues that Itamar Even-Zohar's polysystem theory is successful in indicating the "inequality" of the "international literary system," which is the result of the constant "interfere" of the central literary works from the core with the "trajectory" of the literary works in the periphery of the system. Moretti's similar conclusion after studying eighteenth- and nineteenth-century British novels and their international market regarded "diffusion"[9] as the operational mechanism of the market through which "books from

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[8] As D'Haen (2012: 109) puts it, "developed by the economic historian Immanuel Wallerstein," world system theory "posits the unity of the world's economic system … with a core (Western Europe), semi-periphery (the rest of Europe), and a periphery (the rest of the world) in a relationship of exchange." The application of world system theory to literature can be seen "in the form of actual material goods, such as the trade in books, or in translations, and in that of the ideas and forms embodied in those books."

[9] Moretti (2013: 128–9) draws on A. L. Kroeber's statement, which considers diffusion as "the great conservative force in human history," and argues that this conservative nature of diffusion is responsible for the lack of diversity (and innovation) in literary forms by imposing one, and consequently, reducing the number of others.

the core were incessantly exported into the semi-periphery and periphery, where they were read, admired, imitated, turned into models," and in fact, interfered with the development of the peripheral literary works (Moretti 2013: 127).

The foundations of polysystem theory, suggested by Even-Zohar in 1969 and 1970, emerged in the diverse theoretical works of Russian Formalism in the 1920s that were dealing with the problems of literature but were never limited or "confined to the field of literature"[10] (Even-Zohar 1990a: 2). Polysystem theory, too, conceives literature as "an integral factor" among other human activities in society rather than an isolated one separated from the rest. Polysystem accounts for translated literature and considers it "a most active system" within any literary polysystem (Even-Zohar 1990b: 46). Polysystem theory emphasizes the inequality and diversification of literary forms within the international literary systems, which are the results of the literature of the canon interfering with the trajectory of the (translated) literature in the periphery (Moretti 2013: 127). From a sociological, and more practical, point of view, Heilbron (1999) also touches upon the central, peripheral, and semi-peripheral positions of the translated text at a global level, and emphasizes that studying this core-periphery structure seen in the international system of translation is useful not only to report on "the number or the variety of translations," but also to understand other aspects of translation such as the status of translations and translators, and the norms and strategies of translations (Heilbron 2010: 6). As Heilbron (1999: 440) puts it, the literatures that have a central position play a leading role in the global system of translation business; for instance, a work translated into a central language and

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[10] Even-Zohar (1990a: 1) explains why, as a theory, Russian Formalism was not confined to the field of literature: "since on the one hand the very conception of "literature" had undergone a series of modifications (most importantly in conceiving of it within the larger framework of culture), and since on the other hand linguists and cultural anthropologists in Russia never really separated their respective fields from that of "literature" (a separation which is still current in the West)."

published by an authoritative publisher immediately catches the attention of publishers in other parts of the world.

As noted by Heilbron (2010: 1–2), in order to examine and understand the structure and dynamics of the world system of translation, one needs to trace the international flows of translated books. Referring to the statistical data on translation exchange between different language pairs provided by the UNESCO *Index Translationum[11]*, he considers the international translation system to consist of four levels in terms of the proportion of translated books from different languages. In this report, English is considered to be dominating the market (55–60% of all book translations), French and German (with a share of about 10%) are considered to have a central position too, some languages including Spanish, Italian, and Russian are neither very central nor very peripheral (with a share of 1–3%), and finally, languages such as Chinese, Japanese, and Arabic are at a peripheral position with less than 1% share in the global book translation market. This "very hierarchical structure" of the worldwide translation market, according to Heilbron (2010: 3), is very dynamic and has considerably changed since the eighties. It seems that the level of a language in this market compared to other languages has an inverse correlation with the level of translations within that language; for instance, the US and the UK have a very low translation rate (2–4% of all published books) (Heilbron 2010). In other words, the dynamics of translations within a language "depends primarily on the position of the language within the international system" (Heilbron 1999: 432).

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[11] "The Institute for Intellectual Collaboration, which formed a part of the League of Nations, started during the inter-war years with annual publications about translated books, the *Index translationum* (1932–1940). The activity was part of the post-First World War initiatives to promote international collaboration and the mutual understanding between nations. After the Second World War, the UNESCO resumed publication of the translation statistics; they are published in the UNESCO series of Statistical Yearbooks ever since" (Heilbron 1999: 432–433).

While giving an overview of such statistics and highlighting the significance of such statistical data on translations as a potential source of information to study translations from a broader point of view, Heilbron (1999) also warns that the statistics on the international translation flows provided by platforms such as *Index Translationum* are limited and not very reliable (433); therefore, there is a need for more accurate and updated reports on the translation flows between different language pairs. Such reports, which would be the most accurate when carried out by individual researchers specialized in the given language pair, could provide some legitimate measure of guidance for dealing with translations into or from languages and cultures yet to be included in the global dialogue of translation. Attempts in this regard will also contribute to "the incorporation of minority and/or minorized languages into translation history research," outlined by Santoyo (2006: 38) as one of the blank spaces of the field of translation history. The quantitative data obtained by works on mapping translation flows from a language to another could be made accessible in digital format for further research by other researchers (Pym 1998: 47; Moretti 2013: 212). The series of projects of mapping translation flows with a focus on Arabic, Turkish, Hebrew, and other Mediterranean languages discussed in Chapter 1 can be considered an example of such reports with the advantage of not only reporting on the statistics of translations, but also providing a qualitative analysis of the translational patterns in their relevant context. The database compiled in this dissertation is aimed to be a contribution in this regard by providing a bibliographic account of Persian literary works in English translation.

In turn, the following section discusses the introduction and implication of quantitative approaches and methodologies to the fields of literary studies and translation studies to broaden the scale of studies on literature to national and global literary systems.

2.5 Quantitative Approaches to Historical Research

2.5.1 Introduction to and Implications for Translation Research

Quantitative approaches are applied to historical research within the field of history in general and the fields of literary history and translation history in particular. What is shared in all such historical endeavors is the fact that quantification of data is "a tool," rather than "an end in itself," which facilitates "historical understanding" (Jarausch and Hardy 1991: 26). Despite "certain shortcomings" and "often justified criticism,"[12] quantitative methods bring at least three advantages to historical research such as the possibility of handling and sorting large quantities of evidence, analytically testing hypotheses and interpretations through statistical sampling, and finally, systematically testing and explaining the relationship among masses of causative factors (Jarausch and Hardy 1991: 2–3). Within the fields of literary history and translation history, mapping literary works and quantitative approaches have also been proven important for sketching critical ideas or historical theses, and ultimately, for formulating research hypotheses (see Pym 1998: 71–85; Moretti 1998: 8; Sturge 2010; Merkle 2010).

The leading scholar who has theorized the use of quantification of data within the humanities is Franco Moretti, who has advocated for "the broad explanatory power of quantitative literary analysis" (Ross 2014) and suggested macro-level analysis of textual data to examine broad patterns rather than close reading of individual works. Moretti's ongoing projects at the Literary Lab, which was established at Stanford University in 2010, [13] are characterized by quantitative research. According to Moretti (2013: 212), literary studies, which have already

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[12] For a discussion of the controversy of quantitative methods in historical research and writing, see Jarausch and Hardy 1991, Chapter 1.

[13] The Stanford Literary Lab is a research collective conducting a variety of research projects on the study of literature through the application of computational criticism, in all its forms. The reports of all the research done in this lab is published independently as freely accessible documents of the Literary Lab

experienced "the rise of quantitative evidence," can now benefit from today's "digital databases and automatic data retrieval".

In his volume, *Distant Reading,* Moretti (2013) provides a series of essays that portray a chronological account of the development of his approach to literary analysis. In his approach, "distant reading,"[14] distance is defined as "a specific form of knowledge" that provides a sharp sense of the overall interconnection of a large canon of literary elements (Moretti 2005: 1). His initial attempts to demonstrate the application of quantitative approaches to the study of literature was based on a study of mapping the European novels of the nineteenth century in order to explore the role of geography in the rise and fall of literary forms within the texts and the spread and dissemination of the actual books (Moretti 1998). In the same volume, *Atlas of the European Novel 1800-1900,* Moretti (1998) also provides a quantitative account of the translations flows in Europe and shows how the majority of translations came from England and France, contributing to a widespread dissemination of the literary forms pioneered by British and French writers. In another study, Moretti (2009) analyzed 7,000 titles of nineteenth-century British fiction where he revealed a decrease in the length of the titles with the expansion of the market throughout time and how that related to the readership of the books and the forces of the market.

Moretti (2013: 240) touches on the importance of sharing raw materials and evidence among researchers that could lead to an enormous amount of empirical data, and therefore, achieving more definitive results. Within translation studies, as noted by Carol O'Sullivan (2012), furthering such quantitative approaches will give way to "the building of datasets and corpora," and applying "crowdsourcing models" rather than the traditional manual analysis by an individual researcher could bring about "exciting prospects for identifying, building and disseminating large datasets for the study of translation history" (135–6). Not only should

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[14] The phrase first appeared in Moretti's essay, *Conjectures on World Literature*, 2000.

translation historians be involved in translation-specific projects and databases, but also they should participate in broader projects in other disciplines "in order to ensure that corpora and datasets under construction include translation in their architecture and allow truly cross-disciplinary work" (O'Sullivan 2012: 136). Such masses of data can always be reused and replicated as they are "ideally independent" from individual researchers and "since we are all eager to find what we are looking for, using the evidence gathered by other scholars, with completely different research programmes, is always a good corrective to one's desires" (Moretti 2005: 18).

As discussed in the previous section, the need to explore what works have been translated calls for quantifying the translated works and further presenting them in the form of bibliographic data and frequency curves (D'hulst 2010; Pym 1998). The bibliographic data or lists of translations are best controlled over and presented when converted into frequency curves and graphs so that they can further serve as a means to test the historical hypotheses (Pym 1998). According to Pat Hudson (2000), the clear display of quantitative evidence, which involves the arrangements and rearrangements of data in the form of comprehensible and accessible illustrations, helps facilitate its accuracy and representativeness. The standardized display formats such as numbers and graphs act as a global discourse that makes the understanding of research findings feasible beyond the linguistic and cultural boundaries (Hudson 2000).

2.5.2 Limitations

While regarded as an asset of quantitative approaches to historical research, this globalized "language of quantification" brings about limitations of "rigid categories, unquestioned assumptions, loss of rich detail and insufficient attention to vagaries in the quality and reliability of the 'raw' data" that the historians need to be aware of (Hudson 2000: 12). Hudson (2000)

discusses issues such as reliability of the data and the source of data, the choice of categorization of data and comparability of the categories (in comparative studies), and the choice of data display and analysis in detail. He points out that careful examination of such issues and precise acknowledgement of any uncontrollable variable is the prerequisite for relying on the potential benefits of applying statistics and quantitative approaches to historical research.

"Statistical significance and historical significance are entirely separate phenomena," Hudson (2000: 19); therefore, it is crucial for the historical researcher not to allow the "excitement of innovation" and the "logic of data processing" involved in quantitative research to overshadow the "intellectual agenda" and "actual analysis" (Jarausch and Hardy 1991: 26). Statistical data may reveal the probable answer to historical questions, but the relevance of the presented data to our understanding of the past, and consequently the confirmation or rejection of historical hypotheses, is what needs to be examined and pointed out by the researcher (Hudson 2000). A "stringent interpretation" of the quantitative results in the form of "descriptive statements" is required in order to confirm, reject, or "more likely" modify the original hypotheses (Jarausch and Hardy 1991: 31). Pym (1998) highlights the importance of statistics and quantitative data and argues that while quantitative data, numbers, and graphs might not offer sufficient evidence to rely on when carrying out historical research and interpreting historical data, they are certainly valuable in providing hints regarding probable significant patterns that lead us to deeper investigations of the translations themselves or their surrounding contexts (Pym 1998: 76–9).

2.5.3 Combining Quantitative and Qualitative Approaches

Human behavior is an essential part of history, and as Pym (1998: 54) indicates, from a "humanist" point of view, there is always a "lived experience" behind the quantitative findings

that needs to be unpacked and explained in relation to its surrounding context. Within the fields

of translation studies and translation history—as well as general history—quantitative

approaches to research have always been deemed most applicable and reliable when combined

with qualitative ones (see Hudson 2000; Pym 1998). The qualitative investigations can be

accomplished through the contextualization of the quantitative findings. As several translation

scholars have emphasized, this combination of qualitative and quantitative analyses facilitates

the study of translations in their cultural, ideological, and historical context. Discussing the

concept of Corpus Translation Studies (CTS), for instance, Baker (2004) argues that the

interesting part in corpus-based research is the way in which the researcher creates the object of

the study based on his/her own perspective and contextualizes the findings.

As discussed above, turning texts into data and quantitatively analyzing them is a way to

broaden the scope of literary research from the study of individual texts to the study of larger

units that could encompass national literatures or the global dimension of literary systems.

Providing an in-depth discussion of new and digital approaches to literary studies in a recent

issue of *Modern Language Quarterly: A Journal of Literary History*, English and Underwood

(2016) argue that while the idea of *big data* has been welcomed in literary studies, the "high

value" continues to be placed on "particularized case studies and close readings" (286). As they

further note, "Quantitative methods stand to contribute most to literary studies when they

complement these older practices, filling in scales of description or kinds of interpretive insight

that a selection of case studies can miss" (287). Moretti (2009) also considers formal analysis as

"the great accomplishment of literary study," which any quantitative literary study should

include (152).

In the same way, the present study follows a macro-level approach bringing together the

quantitative and qualitative dimensions of literary research. In the first part, it provides a digital bibliography of Persian-English literary translations and a quantitative account of translation publications across three historical periods, which is accompanied by a contextualized description of any pattern perceived in the quantitative analysis (Chapter 4). In contrast, the second part begins with a close reading and qualitative analysis of a corpus of Persian-English translation paratexts, which is followed by a quantitative diachronic analysis of the themes identified in the paratextual data across the given periods (Chapters 5 and 6).

2.6 Paratexts and their Implications to Translation Research

2.6.1 Background

Gerard Genette first introduced the conceptual and theoretical implications of the paratext as an object of study in the field of literary studies in 1987. Genette's seminal work in French, and its translation into English in 1997, paved the way for an array of studies on the paratexts to literary works in different disciplines including translation studies. The interest in and relevance of the analysis of translation paratexts have been evident in the increasing number of studies within the field over the last two decades including the studies by Urpo Kovala (1996), Richard Watts (2000), Şehnaz Tahir Gürçağlar (2002), Keith Harvey (2003), Guyda Armstrong (2007), Rodica Dimitriu (2009), José Yuste Frías (2012), Leah Gerber (2012), Ellen McRae (2012), Valerie Pellatt (2013), Joanna Dybiec-Gaje (2013), and Kathryn Batchelor (2016).

Genette identifies his work as a synchronic—rather than diachronic or historical—study that aims to classify and define paratextual materials and provide "a general picture" as a basis for further exploration of the paratext and its evolution through "a broader and more comprehensive investigation" (Genette 1997: 13–14). As Watts (2000: 31) argues, Genette's intentional adoption of a synchronic approach to the function of the paratexts relies on two

assumptions, i.e., a consideration of the reader as a "cultural universal," and also, assuming "a common cultural code" between the text and its reader. The paratext to translated literature and its culturally deviant readership do not account for these assumptions, and as Kovala (1996: 120) puts it, a different level of mediation is in place since the text that the paratext is presenting is historically and culturally farther from its recipients compared to an original work of literature. It is important to note that Genette's work serves a different purpose, and while he does not situate the paratext and its readership in their particular historical context and associated cultures, he acknowledges the very historical and context-bound nature of the paratext as "the most socialized side of the practice of literature" and hopes for his work to act as a threshold for more diachronic and empirical studies of the paratext (Genette 1997: 14–15). As discussed in Chapter 1, the present study is an attempt to fill the gap in this regard by conducting a diachronic historical analysis of translation paratexts across three periods of time.

2.6.2 The Functionality of Translation Paratexts

As suggested by Genette, in contrast to some other characteristics of the paratext, such as spatial (where it is located), temporal (when it appears), substantial (what mode it appears in), and pragmatic (the nature of the sender and addressee), which all have to do with the paratext's status and could be determined *a priori*, it is its functional aspect (what purposes it has) that constitutes "a highly empirical and highly diversified object" and needs to be studied and explained "inductively" rather than "theoretically" (Genette 1997: 12–13). Along the same lines, the growing number of empirical studies centered around the notion of translation paratext suggests that translation scholars are usually interested in the functionality of paratextual materials, and to a greater extent, in the type of mediating role(s) that are assigned to them by their individual and/or institutional agent(s) for the purposes of presenting any given translation to its recipients

in a specific way. In studying translation paratexts, what is interesting is to examine "their special role as mediators between the text and the reader and their potential influence on the reader's reading" Kovala (1996: 120).

While the paratexts surrounding a text as a whole serve to provide "a better reception for the text and a more pertinent reading of it" (Genette 1997: 2), or as Kovala (1996: 135) puts it, "to inform and influence the reader," closer examination of different paratextual elements—from briefer statements (or illustrations) on the book cover such as titles and authorial information to often lengthier pieces such as prefaces and introductions—and identifying the content they communicate and the way they communicate it would suggest a more nuanced variety of functions or what Kovala (1996: 134) calls "micro-functions" of translation paratexts (some of the functions of translation paratexts suggested by different empirical studies are presented in the following paragraph). As different scholars emphasize (e.g., Genette 1997: 13; Kovala 1996: 134), it is important to note that the functions of the paratext could vary depending on the text's genre, the paratext's author, the historical context in which the text is published, and the corresponding literary and cultural traditions, among others. That being said, while what the present study will suggest in terms of the role and functions of translation paratexts may have theoretical implications for the functionality of translation paratexts in general, it is important to remember that this paratextual functionality could vary to a certain extent when applied to other translations in different linguistic and cultural contexts.

As one of the first scholars to tackle the notion of paratext in translation research, Urpo Kovala (1996) drew on the institutional mediation of Anglo-American literature in Finnish culture in 1890–1939 and showed how paratexts to published translations were used to serve towards the religious-conservative ideology reinforced by the cultural institutions of the time in

Finland. He identifies nine functions of the paratextual materials such as identifying, placing, illustrating, giving background information, referring to the reader, metatextuality, advertising, and artistic and bibliographic presentation. Moreover, Richard Watts's (2000) comparative study of the paratexts to different French and English editions of Aimé Césaire's *Cahier d'un retour au pays natal* revealed how paratexts served as means of cultural translation contributing to changes in the status of Césaire's text over a period of 50 years. A few more studies of this sort include Dimitris Asimakoulas (2006) who has focused on a corpus of the Greek translations of Brecht's works and examined the role of paratexts in fulfilling political defiance and resistance purposes during the Junta era; Leah Gerber (2012), who has examined the mediating role of the paratextual materials to German translations of Australian children's literature in shaping the source culture's perceptions in the target culture; and Ellen McRae (2012), who has studied a set of English translators' prefaces and identified their main functions to be providing an understanding of the source culture by the target audience and highlighting the translator's role in mediating the source text.

The above-mentioned studies could be divided into two categories based on their corpus scopes. The case studies focusing on a few translations and their paratexts usually include all or a greater variety of the paratextual materials that accompany the given translation and study the whole package that is presented by the title, book cover, illustrations, blurb, introduction, preface, and so on (examples include Kovala 1996, Watts 2000, Asimakoulas 2006). Another group of studies, which are usually of a broader scope in terms of the corpus size, i.e. the number of translations included, focus on a definite set of paratexts such as translator's prefaces (examples include Dimitriu 2009 and McRae 2012). Because of the difference in the paratextual element on which such studies focus, their suggested paratextual functions could vary as well.

The advertising or illustrating functions, for instance, are usually listed by the studies that take the book cover materials and blurbs into consideration while functions such as providing source culture contextual information or adopted translation strategies constitute the functions of prefaces or introductions.

The present study aims to establish a broad perspective on the way the textual paratexts (such as introductions, prefaces, translator's notes, afterwords, and forewords) surrounding the English translations of Persian literature packaged and presented such translations to their Anglophone readers over three historical periods. While the study relies on a qualitative microanalysis of the paratexts, which involves a close reading and coding of the entire paratextual corpus, it follows a macro-level approach in terms of its corpus scope and the quantification of the textual analysis results in light of its wide-ranging periodization. The corpus size and materials, as well as the analysis process, will be detailed in Chapter 3.

2.7 Persian Language and Literature

As noted by different scholars such as Arberry (1958) and Rypka (1968), an understanding of Persian language and literature, as with any other linguistic and literary traditions, requires some knowledge of the political history of the country they belong to. In this overview of classical and contemporary Persian language and literary traditions, which merely aims to provide the background knowledge of the literary tradition under study to the readers of this dissertation, the political dimension of Iranian history has been kept to a minimum. The goal of this overview of the literary history of Iran is to facilitate the understanding of the data analysis and discussion provided in Chapters 4, 5, and 6 of this dissertation.

With over two thousand years of written history, the widespread cultural and literary legacies of Persia, or the present day Iran, have for long influenced the cultures and literatures of

different Muslim and non-Muslim nations (De Bruijn 2009b: 1; Milani 2004: 9–14). In *A Literary History of Persia,* Edward Granville Browne (1909: 7–9) notes that Persian inscriptions have existed from the time of the oldest version of the language, and further provides a historical sketch of Persian language in light of three periods: the Achaemenian period (b.c. 550–330), when Old Persian was represented by the Persian cuneiform inscriptions; the Sasanian period (a.d. 226–652), when Middle Persian was represented by "inscriptions on monuments, medals, gems, seals, and coins," and was "little more than a very archaic form of the present speech of Persia devoid of the Arabic element;" and finally, the Muhammadan Period (from about a.d. 900 until the present day), when Modern Persian emerged with Arabic script after the Arab conquest of Persia.

Because of the long tradition of oral communication in pre-Sasanian Persia, much of the Iranian culture and state of mind was handed from generation to generation by word of mouth, and therefore, "underwent many transformations in the course of oral transmission" (Klima 1968: 3). In the same way, the dominant oral type of literature (whether in verse or in prose) and its many products "have thus not survived to the present day or were committed to writing only many centuries after their original composition" (Huyse 2006: 410). From Old Persian, as noted by Karimi-Hakkak (2009: 493), the book of Zoroastrianism,[15] the Avesta, has remained, which is in Avestan, a language closely related to Old Persian.[16]

During the Sasanian period in the seventh century, the oldest official form of Persian written language was used mostly as the language of the court and official correspondence (Rypka 1986: 71). This written form of Persian was primarily based on Middle Persian, or

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[15] As viewed by Mary Boyce (1979: 1), "the state religion of three great Iranian empires, … Zoroastrianism is the oldest of the revealed world-religions, and it has probably had more influence on mankind, directly and indirectly, than any other single faith".

[16] For a detailed account of the pre-Islamic Iranian religions, see Davaran (2010: 64–98).

Pahlavi (Pahlawi),[17] from which not many literary works have survived. As noted by Ruben

Levy (1923: 11–12), the "considerable production of *Pahlawi* literature, particularly on subjects

related to Zoroastrianism," mostly disappeared due to "the destructiveness of the Muslim

conquest… while the imposition of the Arabic alphabet on the newly converted Muslims of the

invaded land, confined the use and knowledge of the complicated *Pahlawi* character almost

exclusively to the Zoroastrian priesthood." In his article in *Encyclopædia Iranica*, Philip Huyse

(2006) also argues that "as can be deduced from the numerous Arabic translations and Persian

adaptations of lost Middle Persian works," Middle Persian had a rich literary tradition;[18] the loss

of these works can be attributed to "the religious fanaticism of Mazdean priests who may have

destroyed all nonconformist literature, by the obliteration of Middle Persian literature, first after

the conquest of Iran by the Arabs (though admittedly many works were not written down before

the 9th or 10th centuries) and later after the invasions of the Mongols, as well as by the gradual

falling into oblivion of the difficult *Pahlavi* script caused by the generalized use of Arabic script"

(413).

2.7.1 Classical Persian Literature

The Arabs' invasion of Persia in Sasanian period, "swept out of existence, though not out of

memory, almost all vestiges of a literature which had behind it a thousand years of varied and

changeful history" (Arberry 1958: 7). The language and literary conventions that were imposed

together with the religion, Islam, were quickly learned by the Persians, and that is one reason

why "many of the most eminent Arabic scholars and authors during the first centuries of Islam

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[17] Pahlavi or Pahlawi is "a phonetic modification of 'Parthawi,' i.e., 'Parthian'. Pahlawi was not the language of Parthians, but just as Persis in earlier days became representative of the whole of Iran, so during the centuries when Parthian dominated Iran, Iranian and Parthian became particularly synonymous terms" (Levy 1923: 11).

[18] Davarn (2010: 99–135) provides a chapter-long discussion of Middle Persian literature and its characteristics and genres.

were men of Persian blood and birth" (Arberry 1958: 8). As noted by Davaran (2010: 160–7), despite their conversion to Islam, many Iranians not only attempted to revive their pre-Islamic heritage, but also played an important role in shaping all aspects of Islamic civilization over the course of its Golden Age, beginning in the ninth century during the Abbasid period (see also Rypka 1968: 136–7). In the areas of science and philosophy, for instance, some of the significant Muslim Iranian intellectuals include Zakariya Razi, Abu Rayhan Biruni, Ibn Sina (Avicenna), Omar Khayyam, Abu Nasr Farabi, Khwarazmi, and Suhravardi (Davaran 2010: 161–2). As for the Iranian writers who wrote in Arabic, Rypka (1968: 224) names the theologians Mohammad Tusi, Mohammad Ghazali, Zamakhshari, and Fakhruddin Razi.

Similarly, it was in the ninth century that the Persian literary productions were resumed[19] "simultaneously with the renaissance of the Persian language as a literary medium," and formed the classical Persian literature that is commonly referred to today (De Bruijn 2009b: 1). Providing a political history of Persia to better explore the characteristics of Persian literature, Arthur Arberry (1958) refers to E. Berthels' statements and notes that the revival of Persian language was the result of the political opposition of Persia to the Arabs that led to the exhaustion of the caliphate and also Persians' efforts to terminate the Arabic language domination in literature. In this situation, the domination of Arabic for a century and a half (since the seventh century), made it impossible to return to the poetics of the Sasanian period, and therefore, Persian "re-emerged with a modified morphology and vocabulary," and a borrowed and adapted script from Arabic (Arberry 1958: 8). This version of the language was derived from Old Persian and later developed to modern-day Persian (see "Persian Literature (2)" in *Encyclopædia Iranica* 2006).

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[19] Rypka (1968: 128–133) discusses the continuous existence of the ancient Persian literary productions during the Arabs' dominance in Persia for at least a hundred and fifty years, and argues, "the view that the old literature had died out before the new came into existence … is a serious error" (130).

Accordingly, the classical Persian literature, which dominated the literary tradition in Iran for centuries,[20] began with the rise of the Iranian Samanid dynasty at the end of the ninth century. Major literary productions in Persian emerged during the ninth and tenth centuries by poets such as Rudaki, Daqiqi, and Ferdowsi, and continued to the following centuries by other notable poets such as Nizami, Abu Sa'id Abulkheyr, Baba Tahir Uryan, Sana'i, Attar, Mowlavi (Jalaleddin Rumi), Sa'di, Hafez, and Jami. Classical Persian literature, therefore, was mostly written in verse and followed some strict forms of versification such as *Qasideh*, *Ghazal*, *Masnavi*, and *Rubai* (Ross 1900: 833–834 and Levy 1969: 27–43).

At the turn of the nineteenth century, the West had mostly been introduced to a limited number of classical Persian poets—Sa'di, Hafez, and Omar Khayyam (Ross 1900). As Kaufman (1965) indicates, translations of Sa'di's poems into European languages in the seventeenth century mark the initial appearance of Persian literature in the West. Incomplete versions of Sa'di's poems were first translated into French by Andre Du Ryer in 1634, and then, into Latin by Levin Warner of Leyden in 1644. It was in 1654 that Adam Olearius, the first modern scholar who introduced the Persian language and literature to the West, published a translation of Sa'di's *Gulestan* into German (Kaufman 1965, 220). The first Persian poets whose works were translated into English were Sa'di (translated by Stephen Sulivan in 1774), Hafez, and Ferdowsi (translated by Joseph Champion in 1785). As it will be shown in the bibliographic database of this study (Chapter 4), a large number of classical literary works were translated and reprinted during the twentieth and twenty-first centuries.

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[20] For a detailed account on the development of the classical Persian poetry and the major Persian poets in different periods, see Rypka (1968: 126–348) and Yarshater (1988: Chapters 1–3).

2.7.2 Twentieth- and Twenty-First-Century Persian Literature[21]

While poetry is generally considered to have "pride of place" in Persian literature, prose has also been an important part of the Persian literary tradition for centuries in various forms such as "historical annals" and "moral and didactic tales" often blended with "verse quotations" (Kamshad 1966: xii). Centuries after the glory of the classical literary works, and after a long period of deterioration,[22] Persian prose experienced a "literary revival" towards the end of the nineteenth century as a result of a number of changes in the country such as the growing interest among Iranians in culture and learning during the long reign of Nasereddin Shah (1848–1896),[23] the advent of printing in the early nineteenth century, and an increasing wave of modernization in Iran (Kamshad 1966: 10–13). The increasing contacts of the people and rulers of the country with the European countries and their literature[24] also influenced the transformations of Persian literature at the time. Together with other possible causes, these changes in the country eventually led to one of the major turning points of the twentieth century—the Constitutional Revolution,[25] which marked a historically major change leading to the "regeneration of prose" in Persian literature (Kamshad 1966: 13). This revival of Persian prose, as Jazayeri (1970: 257) puts it, "gained momentum in the twentieth century".

While classical Persian literary works are generally centered on "such themes as mystical

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[21] Although twentieth century literature has been referred to as "modern literature" in the majority of works on Persian literature, this study emphasizes Persian literature of the classical era and the twentieth and twenty-first centuries only (since the works from these two periods have mostly appeared in English translation). For a history of Persian literature and a list of the poets and prose writers in the modern era prior to the twentieth century (from sixteenth to nineteenth century), see Browne (1959).

[22] For a discussion of the transformation of Persian prose in different historical periods, see Kamshad (1996: Chapters 1 and 2).

[23] Kamshad argues that after "the disturbed period following the Safavid decline," the country experienced a relatively peaceful and secure period during Nasereddin Shah's reign up until the reign of "the despotic yet weak and inept ruler, Mozaffareddin Shah" (Kamshad 1966: 10 and 32).

[24] Abrahamian (1982: 50–80) elaborates on the impact of the West on different aspects of Iranian society prior to the Constitutional Revolution.

[25] For further information on nineteenth century Iran and the possible causes of the Constitutional Revolution, see Kamshad (1966: Chapters 2 and 4), Browne (1966), Abrahamian (1982: Chapter 2), and Katouzian (1998).

love," the major theme of modern Persian literature is "contemporary society and social and human issues," and this change of focus is one of the causes of the shift in the dominant genre of Persian literature from verse to prose fiction (Ghanoonparvar 1993: 2). As Albrecht (1954) argues, the socially reflective nature of literature dates back at least to "Plato's concept of imitation" (425), and, literary products may also influence, contribute to, and shape societies. While this association of literature with social and political matters could be held true for any literary tradition, literature in Iran has been considered one of the literary traditions most closely linked to the ongoing socio-political phenomena in the country (e.g., Kamshad 1966: 31, Hillmann 1988, Ghanoonparvar 1984). Ghanoonparvar (1984) describes the reactive socio-political nature of Persian literature and illustrates how it has been both an outcome and a reflection of the eventful history of Iranian society. He argues that, in order to understand a society, one would consider "what the literary artists of that society have to say concerning not only social events, but the individual and collective lives and aspirations of the members of that society," and adds, "this is particularly true of the literary artists of Iran," who have acted as "visionaries and social prophets" in modern Iran (ix). In *Prophets of Doom,* Ghanoonparvar (1984) considers the most significant subjects of modernist Persian literature to be "socio-political in nature" and provides an overview of the socio-political role of literary works produced between 1921 and 1979—the period in which "a fascinating body of literary works" was produced that possessed both an "intrinsic aesthetic value" and an "extrinsic, even extraliterary significance" and acted as "an artistic record of Iranian society in the course of several decisive decades of enormous change" (x). Thus, the study of Persian-English translation flows over the course of the twentieth and twenty-first centuries in this dissertation aspires to provide a window onto those societal changes.

2.7.2.1 Literary Scene prior to 1925

The literature of the years during the Constitutional Revolution (1905–1911) up until the coup of

1921,[26] which was referred to as a "literature of revolt" by the *Times Literary Supplement of 5*

August 1955 (qtd. in Kamshad 1966: 35), centered on the press—mostly in the form of

journalistic essays—with its main focus on awakening people of "the evils of the former

autocratic government and the advantages of a constitutional democracy" (Kamshad 1966: 35–

40). The year, 1921, which socio-politically speaking "marks the accession of power of Reza

Khan, later Reza Shah, who established the Pahlavi dynasty and engaged in a series of rather

extreme measures to modernize, that is to westernize, Iran,"[27] denotes the beginning of a

"literary revolution" facilitated by the introduction of Persian short story by Mohammad Ali

Jamalzadeh and Persian new poetry—*She'r-e No*—by Nima Yushij[28] (Ghanoonparvar 1984: x).

Despite the dominance of fiction writing in modern Persian literature, poetry has also

been a significant and inseparable part of the Persian literary scene, contributing to a "literary

revolution," which ended "the old poetic regime" in Iran (Karimi-Hakkak 1995: 3). By

introducing *She'r-e No*, Nima not only changed the poetic forms and genres, but also thematized

Persian poetry in a way to reflect the socio-political context of the Iranian society. While the two

generally argued opposing factors that distinguish the modern and classical poetry in Iran have to

do with theme and form,[29] as Karimi-Hakkak (1995) indicates, it is important to note that the

poets who preceded the father of modern Persian poetry, Nima Yushij, did produce poems,

which were not distinguishable from classical poems in form.

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[26] The coup happened on February 21, 1921 under the command of Reza Khan—a military figure who was eventually crowned as the first ruler of the Pahlavi dynasty in 1925.

[27] On the modernization attempts by Reza Shah, see also Daniel (2001: 135–141) and Banani (1961).

[28] Nima Yushij is the pen name of Ali Esfandiari. His works have always been appeared with his pen name.

[29] For more information on the transition of Persian poetry from classical to modern, see Karimi-Hakkak (1995: Chapter 3), Browne (1914: The Translator's Preface), Ghanoonparvar (1984: Chapters 1 and 4).

2.7.2.2 Literary Scene during the Pahlavi Reign (1925–1979)

During the reign of Reza Shah, prose literature saw a decline and there was almost no freedom of choice in terms of literary themes. The literature of the time mostly reflected the two major desires of the autocratic ruler of the country—strengthening his territory and emancipating women. The focus of literature on such restricted themes—instead of critically reflecting the socio-political atmosphere of the country—could either be due to the literary figures being "mesmerized" by the regime's patriotism or "frightened" of Reza Shah's strict measures (Kamshad 1966: 63). The rebellious literary figures of the time such as Jamalzadeh and Sadegh Hedayat, however, either "left off writing until the collapse of the regime" or printed their works either elsewhere out of Iran or in limited editions within the country (Kamshad 1966: 63). Bozorg Alavi, who was also one of the important literary figures of this period, spent four years of his life in prison because of his Marxist views (Ghanoonparvar 1984: 9). Unlike the lack of creative imagination in the mainstream literature of the twenties, as Kamshad (1966) indicates, the following decade witnessed literary productions of relatively more subtle nature. Nonetheless, the focus of the literary themes remained almost unchanged up until the abdication of Reza Shah in 1941.

The period following the fall of the autocracy of Reza Shah up until the dawn of Mohammad Reza Shah's autocracy (1941–1953) brought forth a freer atmosphere that allowed for the formation of a series of political movements and internal conflicts on the one hand,[30] and an "accelerated development" of the so-called literary revolution in Iran (Ghanoonparvar 1984: 8), on the other hand. As Ghanoonparvar (1984: 8–9) indicates, three groups of writers were actively participating in this revolutionary phase of Persian literature. The first group included

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[30] For a detailed discussion of the socio-political atmosphere of the country in this period, see Abrahamian (1982: 169–415).

the writers who were suppressed during the preceding regime—Jamalzadeh published several works after twenty years of silence; Sadegh Hedayat, whose *Buf-e Kur* was previously published in India in 1937, published the work in Iran for the first time in 1941; and Nima Yushij's innovation in distancing Persian poetry from its classical conventions was finally appreciated and started to influence many poets. Bozorg Alavi, who is considered to be the representative of the second group of writers who were politically active in Reza Shah's period, published several works after the fall of the regime; among them *Panjah-o Se Nafar* (1942) describes his experience during his four years of imprisonment and *Chashmhayash* (1952) is about a social movement against Reza Shah during his reign. Finally, the third group consisted of a new generation of influential literary figures such as Jalal Al-e Ahmad and Sadegh Chubak in fiction writing and poets such as Fereydun Tavallali, Manuchehr Sheybani, Hushang Ebtehaj, Nosrat Rahmani, and Siyavosh Kasra'i who followed Nima's new poetic expressions.

Various social and political parties and events that emerged in this period—such as the communist *Tudeh Party*, the *National Front*, the *Tripartite Treaty* with Britain and Russia, and the *Oil Nationalization Movement*—[31] created an eventful socio-political scene in the country that eventually led to the end of the relatively free political atmosphere present during the reign of Mohammad Reza Shah in 1953. The period between 1953 and 1979 marked another important era of Persian literature, which mostly reflected the writers' reactions to the social and political atmosphere of the country. During the 1960s, when the country underwent the state's reforms[32] that gave rise to oppositions by different parties such as the religious conservatives or the leftists mainly for their superficial and Westernized nature, the regime relied more on its authoritarian

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[31] See Gheissari (1998: 61–69) and Kamshad (1966: 86–87).
[32] The total of six reform measures, which were submitted to a referendum in 1963, are referred to as the White Revolution by the Shah, and included "a watered-down version of land reform, nationalization of forests, privatization of state industries, a profit-sharing plan for workers, creation of a "literacy corps" to combat rural illiteracy, and the extension of the franchise to women" (Daniel 2000: 157).

measures to deal with the opposing groups. It was during the same decade that the role of literature as "a medium for addressing more worldly and social issues, such as freedom, patriotism, social ills, and political oppression," was prevalent to the extent that "commitment to socio-political issues" became a key factor in evaluating literary works and their authors (Ghanoonparvar 1984: 73–75). The major literary figures of this active period include Samad Behrangi, Gholamhoseyn Saedi, Nader Ebrahimi, Hushang Golshiri, Beh-Azin, and Taqi Modaressi.[33] The themes of the works produced by major poets of the time such as Ahmad Shamlou also continued to be reflective of the social and political concerns of their countrymen.[34]

All in all, the literary works produced during the Pahlavi reign were reactive, whether in a positive or negative way, to the social, political, and humanitarian situation of the country at the time (Ghanoonparvar 1984). As noted by Ghanoonparvar (1993), contemporary Iranian writers have been mostly concerned with the dominance of the social, political, and cultural consequences of modernity on the Iranian society resulting in its increasing exposure to the West and the Westerners, which in turn has created uncertainties among Iranian people to adjust to such extrinsic forces while preserving their traditional values. As such, contradictory views on the West and the Westerners have been widespread among Iranians in general, and Iranian literary figures in particular, depending on how and to what measures they have been exposed to the modernization or Westernizing forces.[35] While the Western values, practices, and apparent social and political advancements seemed appealing to some, others viewed a "blind emulation"

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[33] The life and works of some of the literary figures in this period are described in Milani (2008: 823–905).
[34] Ghanoonparvar (1984: 129–147) dedicates a chapter to the study of one of the most successful literary works of the time, a poem called *Pariya* [The Furies], by Shamlou.
[35] Ghanoonparvar (1993: 9) argues that the attitudes of Iranians towards the West could differ depending on the region and the period of time they lived in as well as their own background and experience. For instance, in 1953, at the time of the fall of the nationalist government of Dr. Mohammad Mosaddeq, the United States in particular was considered to have an intervening role in the internal affairs of the country.

of such models would be threatening to the country's "political independence" and "cultural identity" (Ghanoonparvar 1993: 8).

As noted by Mozaffari (2005: xvii), the "committed" literature prior to the 1979 revolution centered on "the gray area… between questioning the wholesale adoption of westernization on the one hand and questioning modernity in the form of idealizing and romanticizing ideology, tradition, or religion on the other," and coupled with the rise of leftist, nationalist, and religious opposition to the regime, led to much stricter censorship measurements on both literary and political dimensions.

2.7.2.3 Literary Scene in the Post-Revolution Period (1979–present)

Different scholars have noted the diverse and innovative literary productivity in the last nearly four decades after the 1979 revolution (e.g. Talattof 1997 and 2009; Ghanoonparvar 2009 and 2016; and Karim 2009). In the introduction to her volume, *Strange Times, My Dear: The PEN Anthology of Contemporary Iranian Literature*, Nahid Mozaffari (2005) speaks of a "cultural revival" occurring in post-revolutionary Iran in different domains such as literature despite a long-time series of "traumatic events—a revolution, a long bloody war, political purges, economic hardship, religious repression, and censorship". Ironically, the reason for this literary revival is by no means a freer atmosphere brought in by the revolution; on the contrary, the cultural revolution launched by the regime following the political revolution brought forth highly restrictive measurements that caused continuous oppositions by literary figures.

The 1979 Islamic Revolution, which was a transition in the country from monarchy to theocracy, marked "the end of an era in Persian literary history, due to the dramatic social changes occurring in post-Pahlavi Iran" (Ghanoonparvar 1984: x). As a result of the revolution, a royal autocracy with Western influence was replaced by a "homegrown system of repression

based on a politicized religious nativism" (Mozaffari 2005). Leftist writers who were committed to contributing to the revolutionary movement enjoyed only a short-lived freedom that was immediately followed by the Islamic regime's strict censorship. The living of many writers at the time, as noted by Mozaffari (2005), was made through teaching or writing for journals, but a large number of them were either discharged from their teaching jobs, or the journals they were writing for were closed down by the authorities. Talattof (2009: 148–9) provides a list of these journals and argues that, in their brief life, these journals "played a significant role in keeping alive literary and creative activities inspired by modern topics and thought in the 1980s, when almost all secular and progressive thinkers came under attack." These journals published on "issues such as democracy, freedom of expression, civil society, peace, and justice… and promoted translation activities that kept Iranians informed about world literature" (Talattof 2009: 149).

Political themes underlined the majority of post-revolutionary literary works up until late 1980 when they faced the new regime's established means of control and censorship (Ghanoonparvar 2009: 157). In *Literary Subterfuge and Contemporary Persian Fiction*, Mohammad Mehdi Khorrami (2015) argues that literature has been one of the major arenas for the Islamic regime "to impose its narratives onto the various theoretical and practical spaces of Iranian society" as a part of "a continuous war with the enemies of the revolution" through a process of "censoring/eradicating the Other while promoting the Self" (3). He extensively discusses the policies of the Islamic regime regarding literary and cultural production and distribution, and also, points out to the introduction of new genres such as "literature of blasphemy," "literature of the Sacred Defense (referring to the Iran-Iraq war)," and "literature of the Ahl-e Beyt (referring to works praising the life and works of Mohammad, the prophet of

Islam and its family members)" (Khorrami 2015: 7). As a result of such efforts by the regime, writers started to adopt "the art of literary subterfuge and allegory"[36] (Ghanoonparvar 2009: 157), and "devised clever ways to document, criticize, and account for the shifts in Iranian society and life after 1979" (Karim 2009: 152).

Perhaps one of the areas that the allegorical type of fiction is revealed to a great extent is women's literature. One of the major themes of Persian literary works that mostly manifested itself in the post-revolution era was related to gender and women's identity issues, commonly expressed by the works authored by women writers. This "feminist literary movement," as noted by Talattof (1997: 531), contrasted with the "male-dominated committed literature" of the pre-revolution period in two ways. First, instead of generally reflecting on social and political concerns of the people, it particularly addressed more specific gender issues such as sexual oppression and gender inequality. Moreover, this time, there was no male domination in place and the body of this literature was written by women who either resided in Iran or worked in the diaspora. The women writers of this period include both the writers that were active prior to the revolution as a part of the same committed literature wave together with men writers to address general social issues such as Simin Daneshvar, Forough Farrokhzad, and Simin Behbahani, and the ones that became active after the revolution such as Shahrnush Parsipour and Moniru Ravanipur (Talattof 1997). Other major trends of post-revolutionary literary production include escapist literature, autobiographical fiction and personal memoirs,[37] the literature of war,

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[36] Ghanoonparvar (2009) regards magic realism in fiction, mostly seen in the works of Moniru Ravanipur, Shahrnush Parsipur, and Ja'far Modarres-Sadeqi, as an indicative of literary subterfuge in post-revolutionary literature.

[37] For a discussion of the emergence of this genre in Iran and in the diaspora after the Islamic revolution, see Karim (2009).

diaspora literature, [38] and children's literature (Ghanoonparvar 2009).

2.8 Conclusion

Persian literature is one of the oldest and most influential literary traditions in the world. For over a century since the Constitutional Revolution in Iran at the turn of the twentieth century, literature has been a means for challenging the state ideology. Thus, as an integral part of contemporary Iranian political history, Persian literature is a significant site that can provide insights into different aspects of the country in contemporary times. The study of Persian literature in translation can further enrich and broaden the scope of the examination of this literature as it relates to a global system of translation. As demonstrated in this chapter, the interdisciplinary nature of translation studies, especially its intersection with literary studies and digital humanities, provides the means for historical studies of translations, which helps not only document, store, and analyze the works of translations in a given language pair and reveal its position in the global system of translations, but also analyze them in their particular linguistic and socio-cultural contexts in order to provide insights into the interconnections of translation with both literary and non-literary contexts. In the same way, this dissertation conducts a historical study to provide a detailed account of English translations of Persian literature throughout time and discover how these translations have been presented to their Anglophone readers. While the former exploration sheds light on Persian-English translation flows in almost a century-long period, the latter provides insights into the role and importance of matters such as packaging, readership, and reception in translation publication industry in general and in translation publications from Persian into English in particular.

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[38] For an extensive discussion on the literature of the Iranian diaspora after the Islamic revolution, see Fotouhi (2014).

CHAPTER 3

METHODOLOGY

3.1 Introduction

As discussed in Chapter 1, this dissertation is a comprehensive historical study of the classical

and modern Persian literature in English translation. This chapter discusses the methodology

employed in this study, which is a combination of quantitative and qualitative methods aimed to

document the Persian into English literary translation flows in three historical periods—1925–

1941, 1942–1979, and 1980–2015—and to determine how such translations were presented to

their readers over the given periods. The chapter is organized in two parts, each focusing on one

of the two methodological approaches that are employed in this study to analyze two separate

sets of data, i.e. bibliographical and paratextual.

The first part of the chapter discusses the compilation of the primary bibliographical data

in the form of a database of Persian literary works in English translation, published during the

given periods, in order to provide answers to the first set of questions discussed in Chapter 1

(i.e., what works were translated and when, who the translators were, where the translations were

published, and who the publishers were). The data collection process, the scope of the data, the

sources used to collect the data, the way the data is arranged and analyzed, and the limitations of

the collected data are discussed in this part. The descriptive analysis of this bibliographical

database including the statistics and graphical illustrations, which will be presented in Chapter 4,

will reveal any existing pattern(s) in translation flows from Persian into English across the three

periods. This quantitative analysis of the data is further complemented by the compilation of the translations' paratextual materials such as introductions, forewords, translator notes, prefaces, etc., in order to provide answers to the second question of the study discussed in Chapter 1, which aims to determine how the English translations of Persian literature were presented to their Anglophone readers across three historical periods marked by the shifting relationship of Iran with the Anglophone West.

3.2 Bibliographical Data

This section of the study presents the literary translation flows from Persian into English in the given periods. The bibliographical data compiled in this section is aimed to be as inclusive as possible with no attempt to select particular works of literary merit and exclude others. Moreover, for the purposes of the first part of the study, the primary data is merely bibliographic and there is no inclusion of the actual translated texts to be analyzed or evaluated. The collected titles are compiled in an Excel Spreadsheet, [39] which is categorized in terms of the following metadata: book titles in Persian and English, genres, authors, translators, publishers, and dates and places of publication. While the majority of the translations found are either poetry or fiction, the search has been carried out for literary translations regardless of their genres. In other words, the study attempts to include any Persian into English literary translation that is found in the process of searching a variety of resources that are listed later in this chapter. While the full list of the works along with their related bibliographic features is provided in Appendices A-1, A-2, A-3, and B, the following table illustrates the way the database is organized:

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[39] As shown by Hudson (2000: 223), spreadsheets are useful "to show and examine change in data over time, and for comparative study of different sets of data."

Table 1: The Organization of Data According to the Proposed Metadata

Title	Persian Title	Genre	Author	Translator	Publisher	POP	DOP
Savushun: A Novel about Modern Iran	Suvashun	Fiction	Simin Daneshvar	M.R. Ghanoonparvar	Mage Publishers	Washington DC, USA	1990
Savushun: A Novel about Modern Iran	Suvashun	Fiction	Simin Daneshvar	M.R. Ghanoonparvar	Mage Publishers	Washington DC, USA	1991
Savushun: A Novel about Modern Iran	Suvashun	Fiction	Simin Daneshvar	M.R. Ghanoonparvar	Mage Publishers	Washington DC, USA	2001
Savushun: A Novel about Modern Iran	Suvashun	Fiction	Simin Daneshvar	M.R. Ghanoonparvar	Mage Publishers	Washington DC, USA	2011
Daneshvar's Playhouse: A Collection of Stories	N/A	Fiction	Simin Daneshvar	Maryam Mafi	Mage Publishers	Washington DC, USA	1989
Daneshvar's Playhouse: A Collection of Stories	N/A	Fiction	Simin Daneshvar	Maryam Mafi	Mage Publishers	Washington DC, USA	2008
Sutra & Other Stories	N/A	Fiction	Simin Daneshvar	Hasan Javadi and Am	Mage Publishers	Washington DC, USA	1994
Sutra & Other Stories	N/A	Fiction	Simin Daneshvar	Hasan Javadi and Am	Mage Publishers	Washington DC, USA	2008
A Persian Requiem: A Novel	Suvashun	Fiction	Simin Daneshvar	Roxane Zand	Peter Halban	London, UK	1991
A Persian Requiem: A Novel	Suvashun	Fiction	Simin Daneshvar	Roxane Zand	G. Braziller	New York, NY, USA	1992
A Persian Requiem: A Novel	Suvashun	Fiction	Simin Daneshvar	Roxane Zand	Peter Halban	London, UK	2002
A Persian Requiem: A Novel	Suvashun	Fiction	Simin Daneshvar	Roxane Zand	Halban	New York, NY, USA	2012
Women Without Men: A Novel of Modern Iran	Zanan Bedun-	Fiction	Shahrnush Parsip	Kamran Talattof and .	Syracuse Univer:	New York, NY, USA	1998
Women Without Men: A Novel of Modern Iran	Zanan Bedun-	Fiction	Shahrnush Parsip	Kamran Talattof and .	Feminist Press	New York, NY, USA	2004
Women Without Men: A Novel of Modern Iran	Zanan Bedun-	Fiction	Shahrnush Parsip	Kamran Talattof and .	Feminist Press	New York, NY, USA	2007

The bibliographical data is further analyzed quantitatively in order to reveal the general trends and detect any significant patterns at given times. Furthermore, the results of this quantitative analysis and also the descriptive analysis of such patterns are graphically displayed in different sections in the next chapter.

3.2.1 Scope

As shown in the table above, the database includes the whole set of bibliographical data for each translation: title in Persian, title in English, genre, author(s), translator(s), publisher(s), date of publication, and place of publication. This bibliography is intended to provide access to a complete list of literary translations from Persian into English in book form[40] in the given periods. As the database was intended to be comprehensive, all known editions of a translation were included; in addition, the database remained open and any new work that was encountered

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[40] As shown by Heilborn (1999: 431), "book translations represent an identifiable and broad category: they are published and distributed in a similar manner; they are registered, counted and classified as a particular category of cultural goods; and they are destined to a wide variety of audiences."

in the course of the present research was included as the work proceeded. In other words, since the beginning of the study two years ago, the database has extensively grown as new works have been added. The quantitative report on the total number of translations, authors, and translators involved in this bibliography will be given in Chapter 4.

Despite the attempt to make this bibliography as complete as possible, there are a number of limitations in terms of its scope and coverage. The data included is mostly within the major literary genres of fiction (novels and short stories) and poetry. It is, of course, limited to the publications from 1925 onwards, which means it misses out a number of translated editions of the works by classical poets such as Sa'di, Omar Khayyam, Hafez, and Ferdowsi that were published before that date. In addition, most of the English translations that were published in Iran were most likely overlooked in this study, as there is no access to any source providing an accurate list of publications in Iran. Iran does not have a centralized library catalog keeping track of publications in the given periods and thus data from Iranian sources is unavailable. The few translations into English and published in Iran were found in the OCLC WorldCat catalogue. As stated earlier, the primary source to look for translations was the Library of Congress catalogued in OCLC WorldCat and the translations from Persian might not all be included in the library's database since Iran has not been listed as one of the OCLC member countries. The places of publication for most of the works are the USA and UK.

It is also important to note that a number of English translations of Persian literary works have appeared in collections of short stories or in journals rather than in book form. With regard to the collections, since the list of the short stories is not separately provided in the database, the name of the author has been indicated as "various authors" if the compiler is the translator of the collection. In cases where the compiler of the collection is not the same as the translator of the

short stories, the compiler's name appears as the author's name, and the translator's name is indicated as "various translators". In the former type of collections, the short stories have been compiled and translated by a single translator while, in the latter, the stories have been translated by various translators and compiled by a third party.[41] Furthermore, as the main focus in compiling the present study's database has been on book forms, the translations that have been published as journal articles have not been included in the database. These translations have mostly appeared in journals such as *Iranian Studies*, *Edebiyat*, *Kayhan International*, *New Orient*, and *New World Writing*, among others.

3.2.2 Method of Compilation and Sources

The primary source for the detailed bibliographical data collection in this study is OCLC WorldCat. Conducting a methodical research by means of such a comprehensive global database, which encompasses resources from a great number of libraries worldwide, is a challenging task in itself, especially since there is no narrowing parameter to identify translated works. Thus, using the suggested subjects for each entry in WorldCat was an efficient way to help identify relevant subjects for the search by repeating the search using new subjects. In other words, the search was continued using as many subjects as revealed in the entries found (e.g. Persian poetry—Translations into English, Persian fiction—20th century—Translations into English, and English poetry—Translations from Persian) in order to include as many literary works translated from Persian into English as possible.

This comprehensive search in the most comprehensive global database was followed by cross-referencing the existing bibliographic sources, i.e., a systematic examination of the national and individual bibliographical collections that contain more selective lists of translations

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[41] Such collections will be presented in a separate appendix (B) and the short stories included in each together with the name of their authors and translators will also be provided.

from Persian into English. These collections include *BITRA - Bibliography of Interpreting and Translation, Encyclopedia of Literary Translation Into English, The Oxford History of Literary Translation in English: Volume 4: 1790-1900, The Oxford Guide to Literature in English Translation, The Encyclopaedia of Islam, Index Translationum - World Bibliography of Translation, Index Islamicus, Cumulative index to English translations, Twentieth century Persian literature in translation: a bibliography (1900-1975), Literature in Translation - Iranian into English, Persian Poetry in England and America, The Islamic Near East and North Africa, Books on Asia from the Near East to Far East*, *A World Bibliography of Oriental Bibliographies,* and *Three Percent*, the university of Rochester's translation database.

The first reason for examining such collections was to observe the existing bibliographies that contain translated Persian literature in order to have an understanding of what existed and what was yet to be included in an inclusive database. The second reason was to include any work that could possibly be overlooked in the process of searching through WorldCat. The arrangements, forms of entry, and limitations in the present bibliography are specified in the following paragraphs.

3.2.3 Descriptive Analysis of the Bibliographical Data

The database in this study was initially arranged not in a specific order, but simply based on lists of all the editions of the same title in sequence. After I compiled all the data related to each translation, however, different arrangements and manual calculations were followed to facilitate the process of bibliographical analysis and providing answers to the primary set of questions. The data was arranged in separate spreadsheets and was manually counted, outlined, and displayed graphically. The arrangements and calculations for each spreadsheet were performed based on different sets of data in each period related to the number of editions and translations

per title, number of editions and translations per author, number of editions and translations per genre, number of translations per translator, number of editions of each translation per translator, titles with multiple translations, and number of editions per translation. While the results of the complete manual analysis along with their related graphics are presented in the next chapter, the following tables illustrate this step of the methodology and data analysis by displaying a sample of data that falls into each of these categories. In other words, the tables illustrate the way the relevant separate spreadsheets with all the processed data were organized by the number of editions and translations per title, per author, and per translator.

Table 2: Number of Editions per Title

Title	No. of Editions
Savushun	8
Daneshvar's Playhouse	2
Sutra & Other Stories	2
Women without men	6
My Uncle Napoleon: a novel	4
Three Drops of Blood	4
The Blind Owl	15
The Myth of Creation	2
The School Principal	2
Occidentosis	8

Table 3: Number of Translations per Title

Title	No. of Translations
Savushun	2
Women Without Men	2
The Blind Owl	2
Occidentosis	3
The Gulistan	7
The Bustan of Saadi	6
Vis and Ramin	2
The Mesnevī	8
Mystical Poems of Rumi	11
The Shahnameh of Ferdowsi	20

Table 2: Number of Editions per Translator   *Table 3: Number of Editions per Author*

Author	No. of Editions
Omar Khayyám	277
Jalaluddin Rumi	76
Hafiz	52
Abolqasem Ferdowsi	47
Farid ud-Din Attar	35
Saadi	35
Sadegh Hedayat	23
Jalal Al-E Ahmad	13
Simin Daneshvar	12
Shahrnush Parsipur	9

Translator	No. of Editions
M.R. Ghanoonparvar	18
Maryam Mafi	2
Hasan Javadi	4
Roxane Zand	4
Kamran Talattof	7
Faridoun Farrokh	7
Dick Davis	36
Deborah Miller Mostaghel	4
D P Costello	14
Minoo S. Southgate	2

This categorization made the process of analyzing the large amount of data in the present study more manageable and effective. The calculations (such as the ones shown in Tables 2 to 5) provided the quantities in each period in order to provide the possibility of comparing the results from a period to another. The details of this quantitative analysis are discussed in the following chapter.

3.3 Paratextual Data

The second part of this dissertation involves a thematic analysis of a corpus of the translations' paratextual materials in order to examine the topics that have been communicated to the English readers of Persian literature via the translation paratexts that present such translations to the target readership. This part of the study thus focuses on translation paratexts as "extratextual"

(Toury 2012: 87) sources of translation data[42] and its general framework is inspired by the intersection of Descriptive Translation Studies (DTS) and Corpus Linguistics, which allows for a systematic empirical analysis of the patterns of language use in a large collection of translations or translation-related texts. The sections that follow provide an overview of the use of paratexts as important research materials within translation studies in general, and translation history in particular. The applicability of corpus linguistics to translation research and to the present study, as well as the details on the data collection process, the corpus compilation, the scope and type of the corpus, and the process of corpus analysis will also be discussed in the following sections.

3.3.1 Paratexts within Translation Studies

Paratexts increasingly constitute one of the exemplary objects of study within the field of translation studies. As discussed in Chapter 2, despite the fact that Gérard Genette's seminal work, *Paratexts* (1997) (as the title appears in English translation) is not associated with translated literature, it has been the point of departure for much of the research on paratextual elements carried out by translation scholars (see, for example, Watts, 2000; Tahir Gürçağlar, 2002; Harvey, 2003; and Jansen, 2013). This is mainly because, when translated from French into English in 1997, Genette's work was the most systematic study on paratexts, which provided a comprehensive understanding of what constituted paratextual materials, and how they were formed, by whom, and for what purpose(s). The very function of paratext, which is to mediate between the reader and the text, could be regarded as one of the reasons why it has become the point of focus in translation studies where the entire body of research centers on the most complex sense of mediating, i.e., mediating between languages and cultures.

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[42] Gideon Toury (2012: 87-88) distinguishes between textual sources (translated texts) and extratextual sources (any semi-theoretical or critical formulations and statements about individual translations, the practice of translation, or translators made by any given agent) of data for translation research. Translation paratexts are accordingly considered extratextual sources of translation data.

Just as for the readers of the original literature, the paratext used in translated literature acts as a mediator between the translated literature and its recipients. This mediating function of paratext gains even more significance, and as Kovala (1996) points out, becomes much more urgent, in the case of translated literature because the text, in this case, is historically and culturally more distant from its recipient. When it comes to translated works, paratextual materials serve not only as "liminal devices and conventions" (Genette 1997: xviii) to introduce and characterize the work of the translator in terms of the particularities of the linguistic and extra-linguistic translational decisions and choices, but also as "thresholds of interpretation" (Genette 1997) to help readers understand the translated text that the paratexts accompany and to situate the translation in hand within the particular context of its source text, which is unknown for most target text readers, if not for all.

Genette (1997) divides paratextual materials into *peritexts*, which surround the text and turn it into book form, and *epitexts*, which are affiliated with the text but not jointly included in the same edition, such as interviews. While the present dissertation focuses on the *peritexts* of Persian into English translations, the general term "paratext" or "paratextual material" is used throughout the dissertation in order to avoid any possible ambiguity. Furthermore, Pellatt (2013a: 2) indicates that paratextual materials contain both verbal and non-verbal components. The non-verbal components of paratexts could appear in different forms such as illustrations (photos, tables, charts, and diagrams), dust jacket design, and visual presentation (fonts, paragraphing, and layout). Verbal paratexts, on the other hand, could include titles, chapter headings, footnotes/endnotes, prefatorial materials, and postscripts/epilogues (see Pellat 2013b). This study focuses on what Pellatt (2013b) calls "the verbal internal paratexts," and among them, the prefatorial texts such as prefaces, introductions, forewords, translator notes, and the postscripts

such as translator's afterwords. In other words, among the verbal paratexts, the external ones such as titles as well as other types of internal paratexts such as footnotes are not included in the corpus of this study. From a different perspective, the paratexts included in this study could be regarded as "informative" paratexts in Kovala's (1996) proposed typology.[43]

Furthermore, the present study examines all such paratexts, regardless of their creator (author, publisher, a third party, or translator) and/or any intended purpose behind their creation. Genette (1997) further categorizes paratexts according to the party that takes the responsibility for their creation, such as the author (authorial paratext), the publisher (publisher's paratext), and a third party approved by the author (allographic paratext). In the case of translation, the translator is another possible creator of the paratext in addition to his/her role as being the mediator of the paratext appeared in the source text. As explained in Chapter 2, paratextual materials can be produced by different parties while carrying different major functions such as promoting the book for marketing purposes, "providing information and guidance for reading"[44] (Genette 1997: 209), and/or manifesting an "ideological closure" (Kovala 1996: 119).

As discussed in Chapter 2, most of the existing studies on translation paratexts are small-scale case studies, focusing on a few translations. Following a macro-level approach, the present study however provides an overview of what topics are read in the paratexts to English translations of Persian literature and how these topics change over time in order to provide an empirically-based understanding of the possible functions carried out by Persian-English translation paratexts across the three given periods. Therefore, the analysis process mainly involves reading through such paratexts and understanding what the readers are exposed to even

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[43] Kovala (1996: 127) suggests four types of paratext such as the modest (placing and identifying the work, e.g., titles), the commercial (advertising other books by the same publisher, e.g., on the back cover), the informative (describing and contextualizing the work, e.g., preface), and the illustrative (illustrating the work, e.g., book cover design).

[44] This is referred to as a form of "cultural translation" in the case of translated text by Watts (2000).

before they start reading the translations. The details and different steps involved in this thematic analysis are explained later in this chapter and also in Chapter 5 when the results of the analysis are presented.

3.3.2 Corpus Linguistics within Translation Studies

The application of corpus linguistics in translation research and its usefulness thereof has been discussed by a number of scholars in the field (see Baker 1995, Olohan 2004, Tymoczko 1998). Although it is generally accepted as a method, many scholars are cautious and have warned about the mere quantitative analysis of corpus data and making generalizations on the basis of purely contrastive linguistic analysis (see Baker 2004, Hermans 1999, Mason 2001, and Tymoczko 1998). These scholars emphasize the importance of contextualization of data through the addition of a qualitative analysis to the corpus-based quantitative one in order to place the linguistic features in their cultural, ideological, and historical context. According to Baker (2004), the interesting part in corpus-based research is the way in which the researcher creates the object of the study based on his/her own perspective and contextualizes the findings. Tymoczko (1998) considers corpus-based translation studies (CTS) as a turning point in the field of translation studies from prescriptive to descriptive approaches and states that CTS not only addresses "questions of language and linguistics but also questions of culture, ideology, and literary criticism" (653). She argues that the flexibility, adaptability, and open-endedness of the construction of corpora enable the researcher to move from text-based to context-based concerns.

Corpus-based research, accordingly, is best practiced when it is based on a combination of quantitative and qualitative data analysis. To this end, the analysis of the paratextual corpus in this dissertation is carried out qualitatively through the use of the qualitative data analysis software, NVivo, and subsequently, quantified in light of the three historical periods that reflect

the important socio-political events in contemporary Iran and the shifting relationship of the country with the Anglophone West. In other words, the corpus consists of three parts, each comprising the paratexts produced in one of the particular time periods selected in this study in order to reveal patterns in the paratextual discourse presented to the Anglophone readers. One of the reasons why a corpus-based approach is useful in translation history is that the studies devoted to translation history are mostly concerned with the differences and changes that occur throughout time (see Tymoczko 1998 and Baker 2004). Corpus-based approaches to translation research provide the venue for comparative studies of not only linguistic, but also social, cultural, and even ideological aspects of, to use Toury's (2012: 87) words, textual and extratextual sources of translation data from a period of time to another.

3.3.3 Corpus Design and Scope

The corpus in this dissertation is a monolingual corpus (English) of the paratextual materials accompanying the English translations of literary work originally written in Persian. It is important to note that not all translations contain paratexts such as prefaces, introductions, forewords, translator notes, afterwords, etc. Among the works listed in the database of the present study, some translations are not surrounded by any paratexts, but an attempt has been made to collect as many of the existing paratextual materials available. Furthermore, as the database includes all the editions of a particular translation, the duplicate paratexts were excluded from the corpus. In other words, the editions of a translation published in different years or by different publishers with the same paratexts as the preceding editions, were not added to the corpus. Therefore, the number of paratextual excerpts included in the corpus is not equal to the number of entries in the database.

      In order to examine the main thematic focus of the paratexts for each period, I divided the

main corpus consisting of all the paratexts extracted from 157 translations published from 1925 to 2015 into three sub-corpora corresponding to the three time periods under study (Table 6 below). While the text selection for the purposes of corpus compilation followed the same periodization proposed in the first part of the dissertation, the majority of the paratexts (118)[45] belonged to the most recent period, i.e., 1980–2015. Out of the total 157 paratexts, 10 belonged to the first period (1925–1941) and 29 were found from the translations that appeared in the second period (1941–1979).[46] There are several reasons for the uneven distribution of the number of paratexts belonging to different periods. First and foremost, the number of translations in general is significantly higher in the third period compared to the first and second periods. Second, in the first period, all, and in the second period, most of the publications are translations of classical works of Persian literature, and mostly consist of re-editions of the same translations.[47] As mentioned earlier, some of these editions have the same paratextual materials as the previous editions, and as a result, are excluded from the corpus as duplicates.

3.3.4 Method of Compilation of the Corpus

Even though some of the paratextual materials accompanying the translations were available online through Google books or Amazon sample book previews, all the books were ordered through the Kent State University Library or the Interlibrary Loan service and physically examined for the purposes of thorough and consistent data compilation. The list of the translations appears in the database, which was compiled in the first part of the study, and was

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[45] The numbers presented here are based on the number of translations from which the paratexts were extracted. In other words, if a single translation has both an introduction and a preface, these two paratexts are counted as one. This is because the corpus has been compiled in a way that each document contains the paratext(s) from a single translation and it is identified by the title of the book that the paratext(s) belong to.

[46] The lists of the titles of the works from which the paratexts were extracted are provided in Appendices C-1, C-2, and C-3.

[47] Chapter 4 will give a detailed report on the number of translations in each period that fall into either the classical works or the contemporary works of Persian literature.

the reference point for identifying and ordering the books. Each book was examined to see if they contained any paratext. The collected paratexts were then scanned and converted to a machine-readable format by means of the Optical Character Recognition (OCR) software called *ABBYY FineReader* in order to be manageably stored, arranged, and examined for the analysis that followed. The machine-readable plain text files were then additionally processed, cleaned, and emptied of stray marks, tables, images, running heads, page numbers, etc., in order to be prepared for the thematic analysis process. Converting the corpus to machine-readable format facilitated the process of reading and analysis for the purposes of identifying the dominant thematic concentration of paratexts published in the given periods.

3.3.5 Qualitative Analysis of the Corpus

Various tools and software are available to conduct textual analysis. While the two commonly used monolingual corpus tools in the field of translation studies are *WordSmith*[48] and *AntConc*[49], the tool used in this dissertation is a qualitative textual analysis tool called NVivo, mainly because it is very user-friendly, can be used in different computer systems such as Mac, provides different options for the display of the results such as the Word Cloud, offers the possibility of extracting sets of organized data in different file formats such as Microsoft Excel and Microsoft Word, and most importantly, supports a holistic management of large sets of data. Developed by *QSR International*, NVivo is a qualitative data analysis software package that enables the researcher to "import and code textual data, edit the text; retrieve, review and recode coded data; search for combinations of words in the text or patterns in the coding; and import from or export data to other quantitative analysis software" (Bandara 2006: 7). It also facilitates organizing and

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[48] A commercial software package for corpus-based analysis and searching patterns in a language, which was developed by the British linguist, Mike Scott, at the University of Liverpool in 1996.
[49] A freeware corpus analysis toolkit for text analysis and concordance developed by Laurence Anthony at Waseda University, Japan in 2014.

sorting information and further finding relationships and insights into the processed data. Even though NVivo supports a variety of data formats such as Word, PDF, spreadsheets, rich text, plain text, web and social media data, audio files, videos, and digital photos, in this project, the PDF files containing the paratexts were converted to machine-readable plain text format. The paratextual materials, which were received in PDF formats through the Kent State Interlibrary Loan Department, contained two extra pages at the beginning of the files that were added to include the details of library order and copyright information. Therefore, for the purposes of accuracy of the software analysis, the files were converted to machine-readable format so that the texts included in the first two pages could be omitted in the manual document cleaning process.

It is important to note that while I initially used the NVivo Word Frequency Query, which operates in a similar way as the above-mentioned corpus tools, after generating the results, I repeated the analysis of the corpus using other textual analysis queries offered by NVivo such as Coding and Matrix Coding Queries. The reason for this change of methodological approach is explained in the following paragraphs.

I initially used NVivo Word Frequency Query only and generated wordlists including word frequencies in order to trace the major lexical patterns of the texts. In this case, the thematic analysis of the corpora consisted of a first step in which the data was sorted and extracted by the software and a second step where they were analyzed manually. The three main sub-corpora were separately processed in NVivo and the wordlists for each corpus, which represented the paratexts belonging to a period of time, were extracted in Microsoft Word format. The wordlist was sorted in descending order from the most to the least frequent word. The manual process included a cleaning of the extracted data where the function words were

deleted and a list of the content words only was created. I then reviewed the content word list of each corpus and categorized the words in different topic categories according to what topic they foregrounded. For instance, in the corpora of the second and third periods, a group of words was associated with socio-political matters in general—words such as *hostage*, *revolution*, *exile*, *parliament*, and *Islam*—or the socio-political matters in the context of Iranian society in particular—words such as *Pahlavi*, *SAVAK*, *Tehran*, or the names of the country's rulers such as *Reza Shah* and *Khomeini*. Since socio-political matters constitute a very broad theme, the most frequent words that were identified as related to this theme were later sorted in different categories such as religion and politics, each representing a more specific topic.

After this word frequency analysis was complete, I checked the reliability of the results by closely reading a random selection of the frequent content words suggested by the wordlist in their context at both sentence and paragraph level. The result of this examination was not satisfactory and that is why I employed a different approach to analyze the corpus. I explain this by bringing an example from the socio-political theme identified in the corpus. Examining the context of general words, such as *revolution,* helped ensure the specific event they referred to, which in this case the possible events were the internal revolutions such as 1979 Islamic Revolution, or revolutions elsewhere, such as the Russian October Revolution. However, when these words were examined at the sentence level, there were instances where an event such as 1979 Revolution was discussed in conjunction with another event only as an indicator of the time of the given event. For example, sometimes a text would discuss the events during the Pahlavi regime, but the sentence would say "prior to the Islamic revolution of 1979". Instances of this sort would lead to inaccuracy in the results of the study where the themes are categorized in order to reveal on what topics the paratexts focus. In other words, in the above example, the text

segment would be categorized under the theme "Islamic Revolution" according to the word frequency analysis, while it actually refers to the "Pahlavi regime". Moreover, when a broader context was included at paragraph and full-text level, there were instances where the text discussed a socio-political event, but only as a part of the books' plot summary. Such instances were not to be included in the socio-political topic category, but in the category assigned to the description of the source text. The paratextual content that was to be coded as socio-political included those text segments that directly described and/or commented on the source culture's social, political, and historical contexts. This word-level analysis by NVivo Word Frequency Query helped identify the possible topics included in the paratexts, and was supplemented with the close reading and manual coding of the texts as explained in the following section.

3.3.6 Thematic Coding Query in NVivo

As discussed above, word frequency analysis was not found completely reliable for the purposes of this study, which require analyzing broader segments of texts to include the context necessary for examining the content with more accuracy. The NVivo Thematic Coding Query was used to fulfill this requirement. This qualitative analysis method offered by NVivo involves several phases as follow.

3.3.6.1 Close Reading, Editing, and Annotating the Data

The first step of manual coding in the NVivo environment is a "purposeful" reading through the text in order to "get a sense of the whole," "identify specific points," and observe the data "in the context of the whole" (Bazeley and Jackson 2013: 34). As a preliminary step, this close reading was performed in order to gain some insight into the content of the given paratexts and their major thematic focus.

NVivo's organizing features allow for structured storage of data and sources. The texts

that are included in the project, or "internals," as they are called in NVivo, can be organized in separate folders in hierarchical order. After all the paratexts are entered into the software environment, each document can be opened separately for the review process. The documents' interface is very much like Microsoft Word and similarly allows for editing, adding annotations, and saving the changes. As indicated by Bazeley and Jackson (2013: 34), marking the texts with annotations helps record any "comments or reminders about a particular segment of text" to be referred to at a later time in the analysis process as needed. Since the corpus of the present study was intended to be further processed for thematic coding through this close reading process, the words and phrases that were found associated with some certain topics were highlighted and notes were taken regarding their possible coding in different topic categories. This preliminary phase of the process provided some insight on what to expect and helped generate some hypotheses. Furthermore, the organizing features offered by NVivo facilitated the organization of the three sub-corpora in the present study in accordance with the study's periodization, and therefore, the feasibility of carrying out a thorough and structured analysis of this large dataset.

3.3.6.2 Coding through Creating Nodes

As indicated by Strauss (1987: 27), "the excellence of coding" is a major indicator of the excellence of the qualitative research. Rather than a simple tagging of data with labels, coding is argued to be a validated method for structuring, conceptualizing, and identifying themes in a dataset (See Bazeley 2007: 66, Richards and Morse 2013: 151). NVivo allows for creating, storing, and organizing a variety of codes, or nodes. Nodes, which correspond to different themes depending on what the study focuses on, "provide the storage areas in NVivo for references to coded text" and help retrieve and query the data in order to provide answers to research questions (Bazeley and Jackson 2013: 14–17). The flexibility of NVivo's tools allows for reconsidering

and reconfiguring the coding process as the project develops; changes can be made in the conceptualization, organization, and naming of the nodes without worrying about losing what has already been done (Bazeley 2007: 59–60). All the paratexts included in the corpora of this dissertation were closely read and nodes were created for different text segments discussing certain topics, ranging from a focus on the characteristics and aspects of the source text and culture to those of the translation and target culture. In the initial phase of coding, I named the nodes as closely representative of the themes as possible. Then, in the process, as I reviewed more texts, I sometimes modified the naming and organization of the nodes. As the coding progressed, I coded the contents with the same theme at the previously created nodes and added new nodes whenever new themes were identified. In other words, the number of nodes increased as more paratexts were examined. In the end, all nodes, including their naming and their corresponding reference texts, were examined to ensure accuracy and also to reorder their organization to the most meaningful way according to the study's main questions. The manual coding was an important stage in the data analysis process; it helped organize the entire corpus in the form of coded data that was associated with a set of nodes representing various topics discussed in the paratexts.

3.3.6.3 Exploring Patterns in the Coded Data

Rather than being an end in itself, coding is a tool to explore what the data suggest in relation to the research questions and to identify patterns and thematic connections within the suggested ideas. In other words, the aim of coding in qualitative research is "revisiting data extracts until you see and understand patterns and explanations" (Richards 2009: 94). After coding the entire body of texts in the three sub-corpora, NVivo Matrix Coding Query was used to extract sets of organized data on the coverage of each topic category in the three corpora of the study and trace

any existing pattern in the topics discussed. NVivo matrices help identify "changes over time, comparative outcomes, rival hypotheses, impacts for different subgroups – and for communicating data" (Bazeley 2007: 204). The process and results of the study's data analysis using different NVivo queries such as the Matrix Coding are presented in Chapter 5.

CHAPTER 4

DESCRIPTIVE ANALYSIS OF BIBLIOGRAPHICAL DATA

4.1 Introduction

This chapter reports on the bibliographical database compiled in this dissertation encompassing

the English translations of Persian literary works published between 1925 and 2015. It presents

the findings of the descriptive analysis of the bibliographical data, which provides a quantitative

account of the English translations of Persian literature in book form including all their

bibliographical features. The results of this descriptive analysis address the first set of questions

in this dissertation concerning what Persian literary works were translated into English, who

were the most translated authors, who were the main translators, and where and when most of the

works were translated and published in three historical periods—1925–1941, 1942–1979, and

1980–2015—marking the major contemporary socio-political events in Iran and the country's

shifting relationship with the Anglophone West.

The chapter is divided into two sections. The first section presents the overall information

about the collected titles including the total number of the English editions, the total number of

Persian titles, and the trends seen in terms of the titles with the largest number of editions and the

largest number of translations in English. This general report on the status of translations of

Persian literary works into English is significant as there is no comprehensive study that provides

such bibliographical information on translations from Persian. The second section of the chapter

presents the data in light of the initial periodization. This diachronic analysis will be graphically

presented in light of this periodization in order to allow for tracing the possible patterns in the publication of Persian-English literary translations across the three given periods—1925–1941, 1942–1979, and 1980–2015.

4.2 General Report on the Trends Seen in the Database (1925–2015)

The complete list of Persian literary works found in English translation, from the beginning of the first period to the present time, is provided in Appendices A-1, A-2, A-3, and B in order to address the first question in this dissertation, i.e., what works of Persian literature were translated into English in the given periods—1925–1941, 1942–1979, and 1980–2015. The database includes a total of 863 editions of Persian literary works in English translation. Appendix A-1, A-2, and A-3 present 812 editions, which correspond to single titles that appeared in English, while Appendix B presents the remaining 51 editions that are collections of different Persian short stories or poems translated into English.

The total of 812 English editions included in the main database are translations of 130 titles in Persian. The relatively great difference between the two numbers indicates the high rate of editions of the same titles (with the same or multiple translations) at different times. As indicated in Figure 4.2 below, *The Rubaiyat of Omar Khayyam*, for instance, is by far the most edited title with 289 editions in the given periods (1925–1941, 1942–1979, and 1980–2015). While *The Rubaiyat* continued to constitute the highest number of editions in each period, its dominance gradually decreased during the last period when a large number of modern Persian works of prose and poetry started to appear in translation. The detailed information on such works and the number of editions and translations of classical as well as modern Persian literary works are discussed in the upcoming sections.

Out of 812 total editions, 639 are classical works of Persian literature (mostly in verse) while only 173 are translations of the twentieth and twenty-first centuries Persian literary works (mostly in prose). This comes as no surprise since, as discussed in Chapter 2, Persian literature has a strong verse tradition and best known worldwide for its classical works of poetry. When it comes to the total number of titles, however, the total number of classical works is 31 while twentieth and twenty-first century works total 99 titles. In other words, 639 English editions are translations of 31 classical works of Persian literature while the other 173 English editions correspond to 99 works of the twentieth-century Persian literature (see Figure 1 below).

	Classical Works	Non-Classical Works
■ Number of English Editions	639	173
■ Number of Persian Titles	31	99
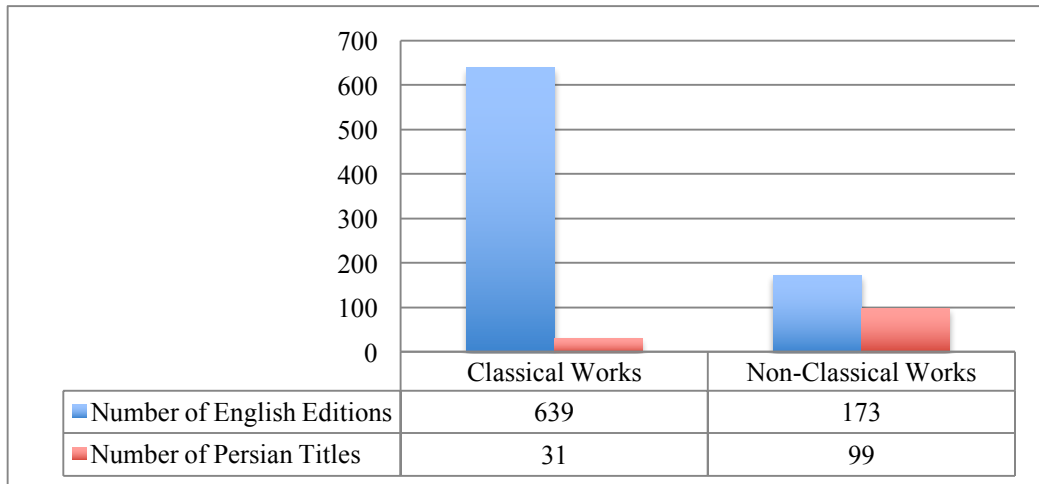
Figure 1: Number of Classical vs. Twentieth and Twenty-First Centuries Works

4.2.1 Number of Editions per Title

In order to illustrate that the works by the classical Persian poets (all the titles that appeared in Figure 2, except for *The Blind Owl*[50]) constitute the majority of translated editions in English,

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[50] The twentieth-century titles and authors of Persian literature are indicated by an asterisk mark in the charts in order to be distinguished from the classical titles.

Figure 2 below shows the titles of Persian works that have more than 10 editions in English.[51]

The data indicated in Figure 2 includes the number of editions for each title in the entire period of time from 1925 to 2015. While the English titles presented in the database are phrased exactly the same as they were found in the sources, the titles of the classical works have all been unified and appeared in one form in the charts included in this chapter (the closest to the way they are mostly referred to in Persian). This is mainly because these classical works are one or two major collection(s) belonging to each poet and the editions and translations in English have mostly appeared differently depending on the way the titles were phrased (for instance, with or without the poet's name) or depending on whether the translation is a complete translation of the original work or some excerpts from it.
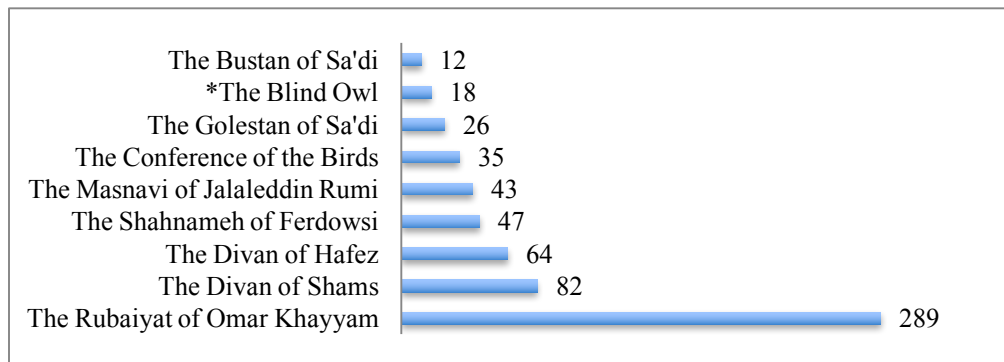
Figure 2: Number of English Editions Per Title

It is important to note that the classical works of Persian literature are often lengthy and usually only shortened versions or excerpts are translated into other languages including English. For example, the national epic of Iran, *The Shahnameh,* by Abolghasem Ferdowsi (940–1020 CE), a 30000-couplet epic, has appeared in English translation in different forms and various lengths. Other than the 11 translations of this work with the same title (though not necessarily

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[51] Since the total number of titles included in this study is rather high, the charts in this chapter include the titles with the majority of editions/translations to illustrate the significant trends since it is not possible to include all the titles in a single chart.

complete versions), 9 different translations of single or multiple tales (episodes) of *The Shahnameh* have appeared in English with different titles such as *Stories from the Shahnameh of Ferdowsi*, *The Lion and the Throne: Stories from the Shanameh of Ferdowsi*, *Gord Afarid: Based on an Epic Story from Shahnameh*, *The Tragedy of Sohrab and Rostam: From the Persian National Epic*, and *The Legend of Seyavash*. The title, *The Shahnameh of Ferdowsi*, in Figure 1 below, which includes 47 editions in English, encompasses all the editions including the ones that are translations of short episodes of the source text.

All those independent excerpted versions are counted in this dissertation as editions of their major respective source texts. To give an example, the title, *The Shahnameh of Ferdowsi*, in Figure 2, which includes 47 editions in English, encompasses all the editions including the ones that are limited to short episodes of the source text. The relatively high number of English editions of classical works (639) includes all different forms, excerpts, and titles in English translation that belong to 31 works of classical Persian literature. Other classical works that appeared in English, not only in complete forms,[52] but also in form of shorter excerpts, include *The Divan of Hafez, The Divan of Shams*,[53] *The Masnavi, The Bustan of Sa'di, The Golestan of Sa'di, and The Rubaiyat of Omar Khayyam.*

The Blind Owl, which is one of the major works of Persian literature in the twentieth century, has the highest number of editions in English following the significant numbers of classical editions (Figure 2). More information on these titles along with other contemporary works of Persian literature will be discussed in the sections that follow.

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[52] Some of the works that appear with the name of the whole collection (e.g. The Divan of Hafez) still do not have the complete Persian text translated into English.

[53] The majority of translations from *The Divan of Shams* by Jalaleddin Rumi have appeared in English translation as "The Mystical Poems of Rumi".

4.2.2 Number of Translations per Title

The chart shown in Figure 4.3 below presents the works of Persian literature with multiple translations (more than five) in English. The results of the analysis of the numbers appeared in this chart are unexpected when compared to the number of editions of the same titles indicated in Figure 2 above. One would expect for 289 English editions of a single title such as *The Rubaiyat of Omar Khayyam* to include many more different translations compared to a work with a significantly smaller number of editions, say, *The Divan of Hafez* (64 editions). However, the numbers in Figures 2 and 3 show that *The Rubaiyat of Omar Khayyam* has only seven translations while *The Divan of Hafez* has 25 translations in English (Figure 4 below).
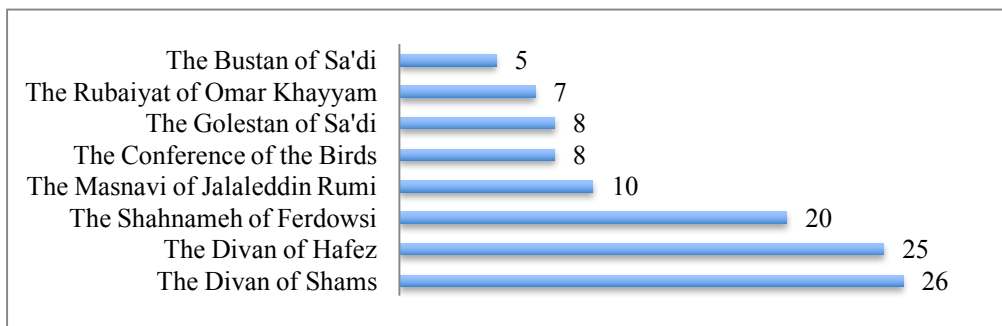
Figure 3: Number of Translations per Title
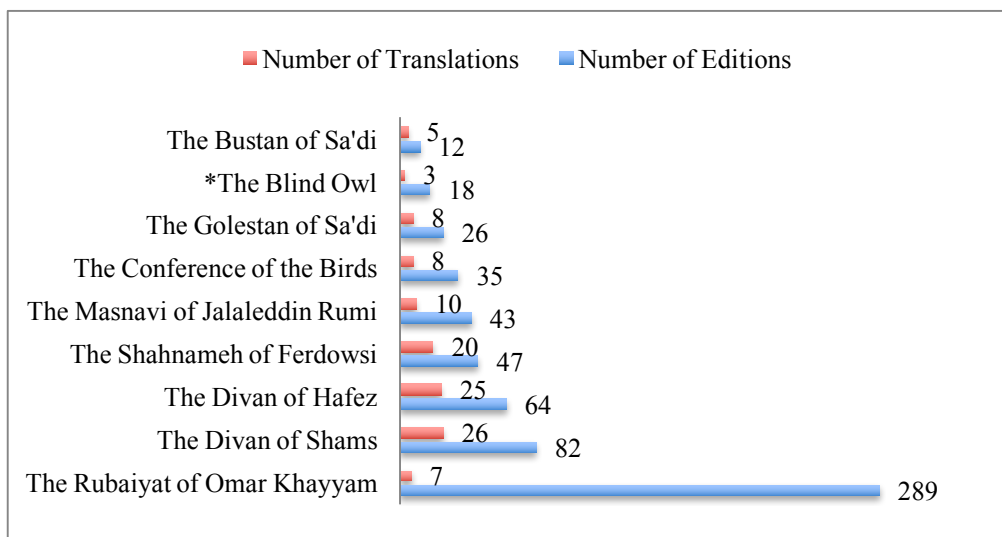
Figure 4: Number of Editions vs. Number of Translations per Title

The classical Persian poets—*Khayyam*, *Rumi*, *Hafez*, *Ferdowsi*, *Attar*, and *Sa'di*—are the authors with the highest number of editions in English translation. In other words, these poets have been the most seen, and therefore the most known, Persian literary figures in the world. According to the findings of the present study, Sadegh Hedayat, Jalal Al-e Ahmad, and Simin Daneshvar are the three contemporary authors whose works have mostly appeared in English translation.

4.3 Report on the Trends Seen in Different Periods

As discussed earlier, the results of the quantitative bibliographical data analysis were further examined in light of the study's periodization, which marks three important periods in the socio-political history of Iran and the country's shifting relationship with the West. The data gathered in the present study suggests that the number of editions of Persian literature in English translation has had an overall increase, starting from 96 in the first period, increasing to 195 in the second, and reaching 521 in the last period (see Appendices A-1, A-2, and A-3). The first period is the shortest (16 years) while the second and third periods have almost the same length (38 and 36 years). The difference in the number of editions between the latters, however, is still very significant. As shown in Figure 5 below, the English editions in each period correspond to 8, 23, and 99 Persian literary source texts, respectively.
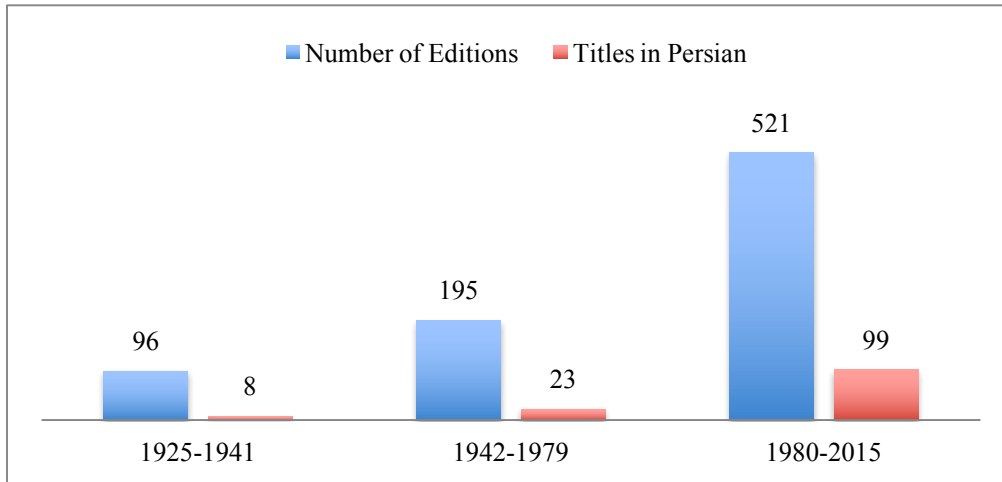
Figure 5: Number of English Editions vs. Number of Persian Titles per Period

4.3.1 First Period (1925–1941):

Titles, Authors, and Translators with the Greatest Number of Editions in English

Figure 6 below shows the titles of Persian works that were translated and published in English during the first period along with the number of their editions and translations in English. The titles translated and published during this period constitute the classical works of Persian literature only.

	The Rubaiyat of Omar Khayyam	The Masnavi	The Divan of Hafez	The Shahnameh	The Conference of the Birds	The Golestan of Sa'di	The Poems of Nezami	Cats and Mice
Translations	3	1	3	1	1	1	1	1
Editions	82	6	3	1	1	1	1	1
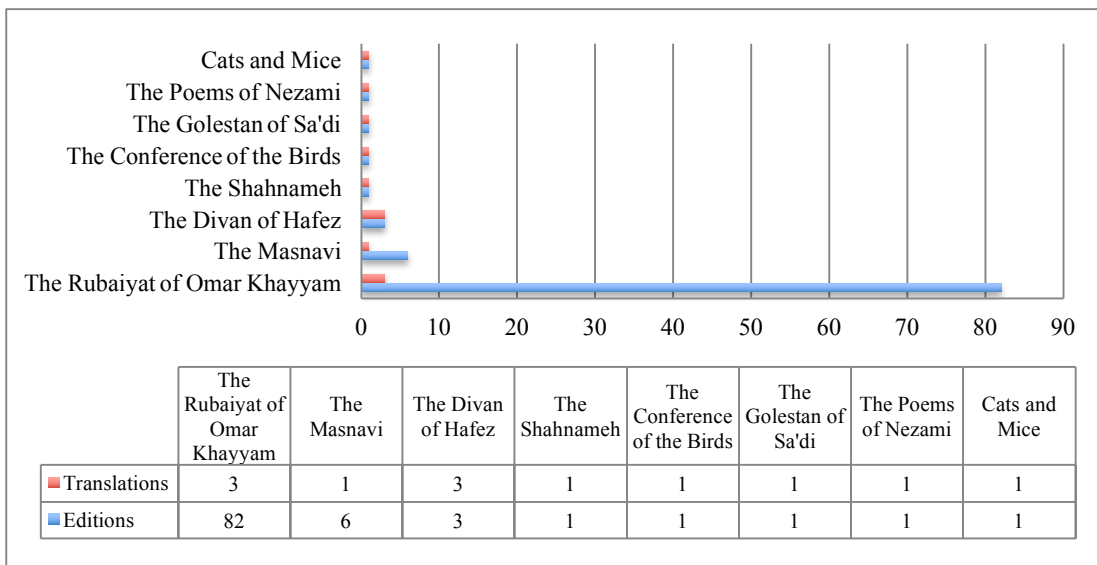
Figure 6: Number of Editions and Translations per Title (1925-1941)

Figure 7 below lists the Persian authors whose works were translated and published in English during the first period according to the data collected in this study.
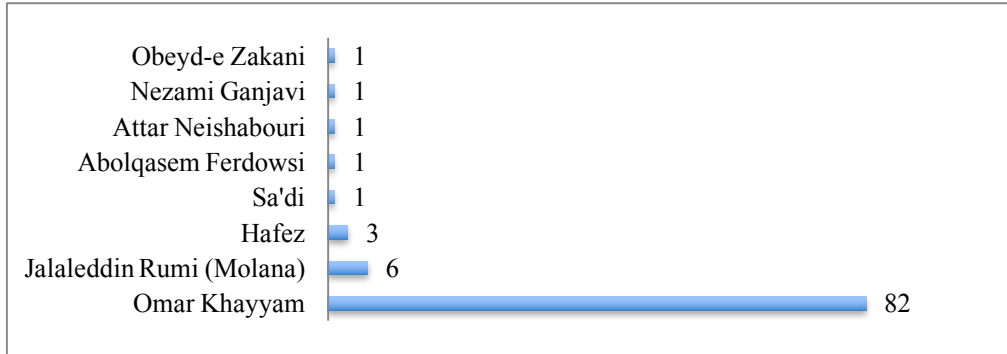
Figure 7: Number of Editions per Author (1925-1941)

Figure 8 shows the translators of Persian literary works whose translations were published in English during the first period.
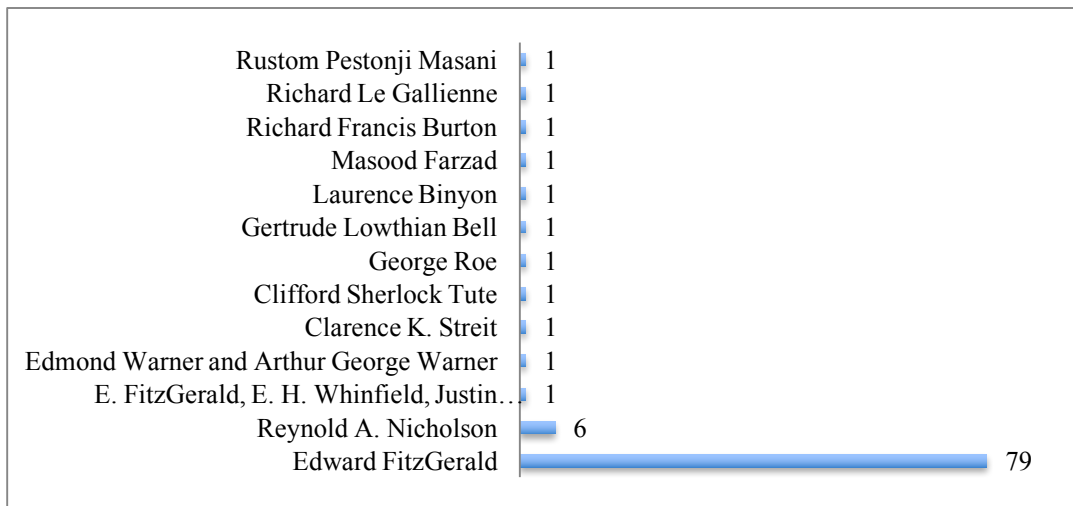
Figure 8: Number of Editions per Translator (1925-1941)

4.3.2 Second Period (1942–1979):

Titles, Authors, and Translators with the Greatest Number of Editions in English

The data suggests that while the first period included only the translations of classical works,

twentieth-century works of Persian literature started to appear in English translation around the

middle of the second period (Figure 9).

Among the first twentieth-century Persian works that were translated and published in

English were *Boof-e Koor* (1937)[54] by Sadegh Hedayat, translated as *The Blind Owl* (1957) by

D. P. Costello and *Mahi Siah-e Koochooloo* (1968) by Samad Behrangi, translated as *The Little*

Black Fish (1975) by Mary Hegland and Eric Hooglund. These two works appeared in English

translation during the second period under study (1942–1979) while a greater number of

twentieth-century Persian literary works—published in Iran mostly during this same period—

appeared in English translation during the following period, 1980–2015.

	The Rubaiyat of Omar Khayyam	The Conference of the Birds	The Blind Owl	The Masnavi	The Golestan of Sa'di	The Divan of Hafez	The Divan of Shams	Cats and Mice	The Shahnameh of Ferdowsi	Leyla and Majnun	The Tales of Marzban	The Little Black Fish
■ Translations	3	2	2	3	2	4	1	2	2	1	1	1
■ Editions	130	13	7	7	8	4	3	3	3	2	2	2
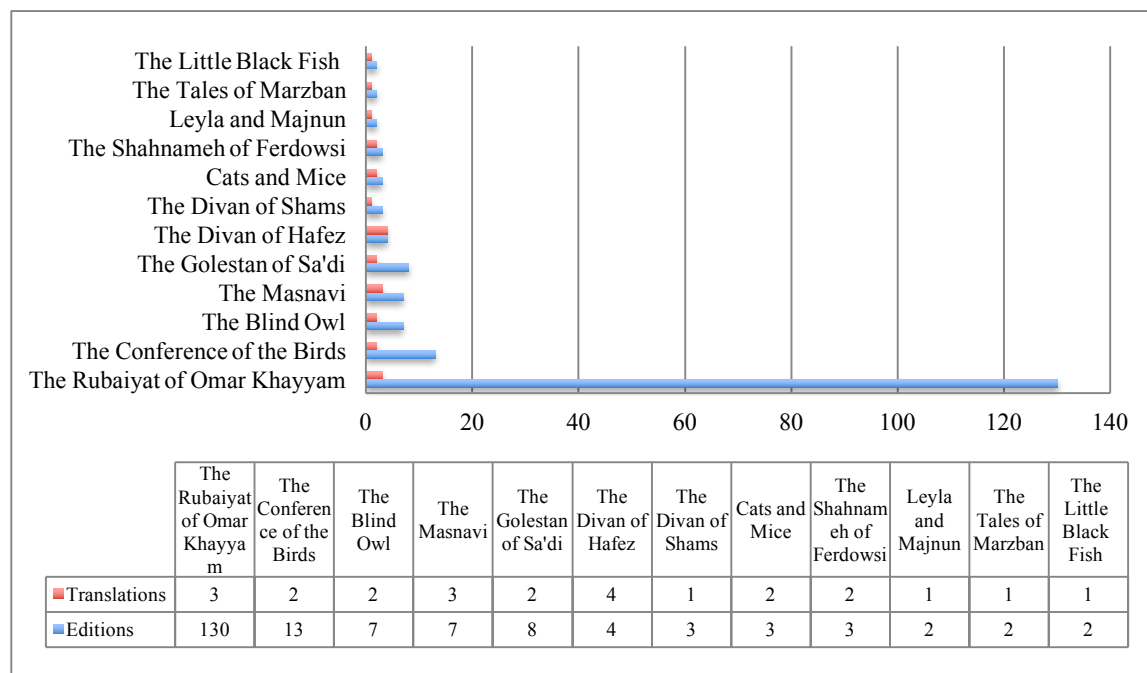
Figure 9: Number of Editions and Translations per Title (1942-1979)

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[54] Due to the restrictive literary atmosphere during the reign of Reza Shah, *Boof-e Koor* was originally published in a limited edition in Bombay, India in 1937, and was stamped with "Not for sale or publication in Iran." Following the abdication of Reza Shah in 1941, the work was published in Iran for the first time.

Figure 10 lists the Persian authors whose works were translated and published in English during the second period according to the data collected in this study. The first twentieth-century Persian authors whose works were translated into and published in English were Sadegh Hedayat and Samad Behrangi (marked with asterisks).
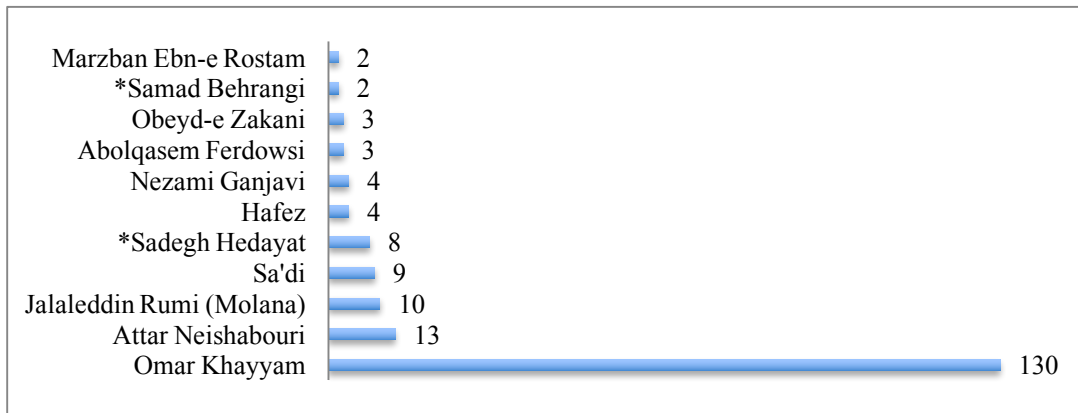
Figure 10: Number of Editions per Author (1942-1979)

Translators of Persian literary works published in English translation during the second period are listed in Figure 11 below.
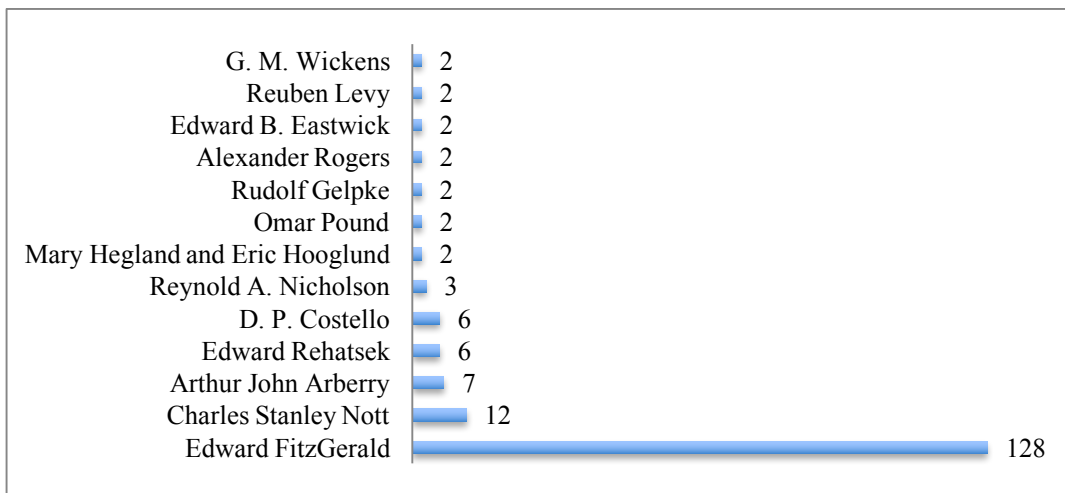
Figure 11: Number of Editions per Translator (1942-1979)

4.3.3 Third Period (1980-2015):

Titles, Authors, and Translators with the Greatest Number of Editions in English

According to the bibliographical data collected in this study, the translations published during the

third period represented a mix of both classical and twentieth- and twenty-first-century works of

Persian literature. In other words, in this period a considerably larger number of non-classical

Persian works appeared in English translation (Figure 12 below).

The major contemporary works of Persian literature that were first translated and

published in English during this period included Gharbzadegi (1962) by Jalal Al-e Ahmad,

translated as Plagued by the West (1982) by Paul Sprachman, and Zanan Bedun-e Mardan

(1990) by Shahrnush Parsipur, translated as Women Without Men: A Novel of Modern Iran

(1998) by Kamran Talattof and Jocelyn Sharlet. Simin Daneshvar, and Mahmoud Dowlatabadi

were among the authors with the greatest number of works translated and published in this

period.

	The Divan of Shams	The Rubaiyat of Omar Khayyam	The Divan of Hafez	The Shahnameh	The Masnavi of Jalaleddin Rumi	The Conference of the Birds	The Golestan of Sa'di	The Bustan	The Blind Owl	Savushun: A Novel about Modern Iran	Plagued by the West	Women Without Men: A Novel of Modern Iran
Translations	27	3	21	11	9	7	5	5	3	2	4	2
Editions	79	77	57	43	30	21	16	12	11	8	7	6
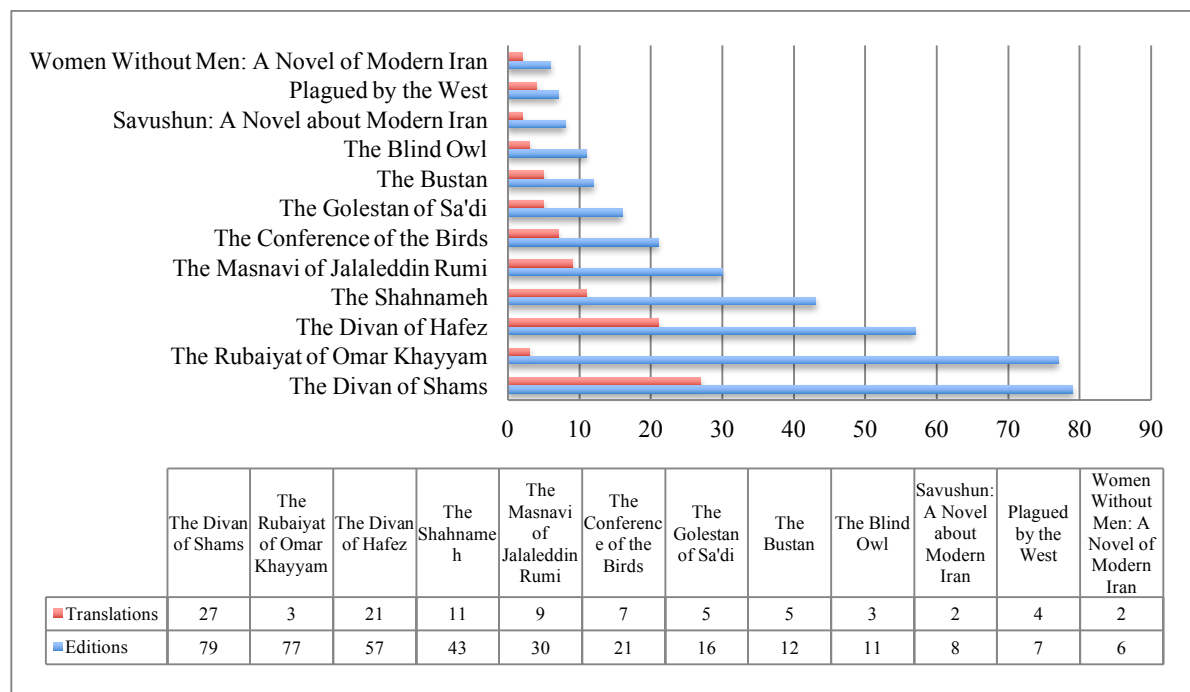
Figure 12: Number of Editions vs. Number of Translations per Title (1980-2015)

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As indicated in Figure 13 below, during the second period, the number of twentieth-century Persian authors whose works appeared in English translation significantly increased. Authors such as Sadegh Hedayat, Jalal Al-e Ahmad, Shahrnush Parsipur, Simin Daneshvar, and Mahmoud Dowlatabadi were among the authors with the greatest number of works translated and published in this period.
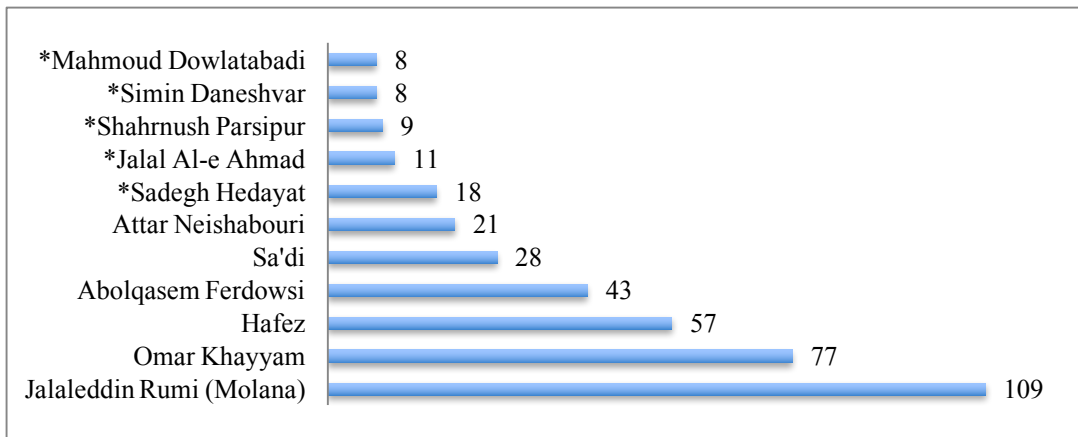
Figure 13: Number of Editions per Author (1980-2015)

T he Persian literary works published in English translation during the third period constituted the works of the following translators (Figure 14).
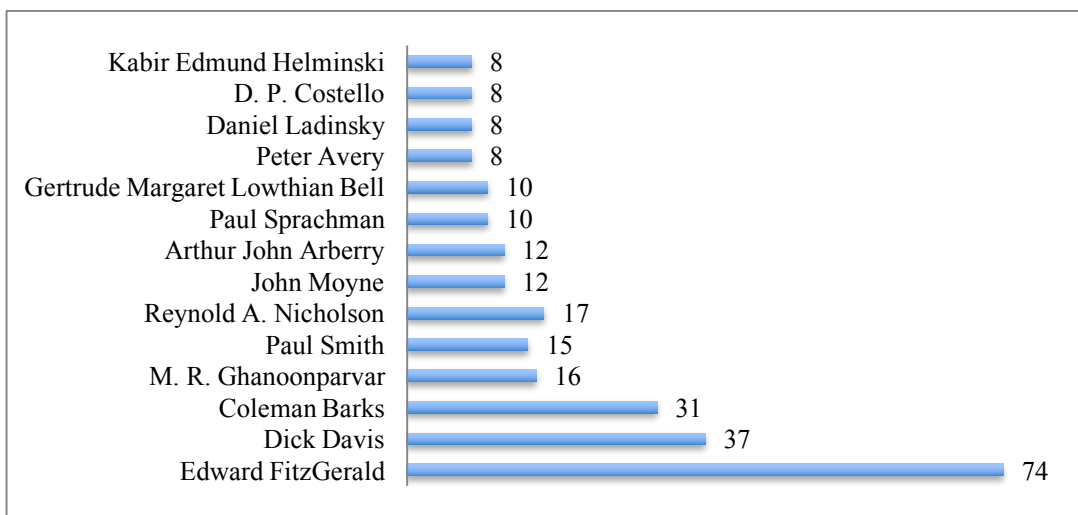
Figure 14: Number of Editions per Translator (1980-2015)

4.4 General Trends in the Bibliographical Data

As shown by the quantitative trends regarding the publications of Persian literary works in English translation, the classical works of Persian literature have constituted the bulk of translations into English. According to the data collected in this study, however, the dominance of classical works among the English translations has gradually been replaced by the twentieth-century Persian literature, mostly in prose form. While the first period included only the translations of classical works, twentieth-century works of Persian literature started to be translated and published in English around the middle of the second period and reached their highest number in English translation during the third period.

As discussed in Chapter 2, the "literary revolution" (Ghanoonparvar 1984: x) of the early twentieth century in Iran, which was meant to use the freedom following the constitutional revolution and be of socially and politically critical nature, was weakened during the reign of Reza Shah (1925–1941),[55] and as argued by Ghanoonparver (1984: 8), its development was postponed to the following period up until the dawn of Mohammad Reza Shah's autocracy (1941–1953) when literary figures found another free atmosphere to resume the process of literary production. According to the trends in the bibliographical data in this chapter, as a result of this delay in modern literary production in Iran, even in the second period of the study (1941–1979), we still see the classical works of Persian literature as the majority of English translations from Persian. In other words, due to the natural time lapse between literary production and translation publication, the Persian works that were produced during the second period (1941–1979) started to be translated and published in English mostly during the third period of the study

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[55] As explained in Chapter 2, a minimum literary production was still undergone during this period, mainly by the rebellious literary figures of the time such as Jamalzadeh and Sadegh Hedayat, who printed their works either elsewhere out of Iran or in limited editions within the country (Kamshad 1966: 63).

(1980–2015), which sees a significant rise in the number of twentieth-century works, and the overall number of Persian literary works, in English translation.

While it took centuries for the classical Persian literature to be recognized and translated to Western languages, the twentieth-century works of Persian literature immediately started to be translated into different languages such as English. Once these contemporary literary works started to be produced, they immediately outnumbered the translations of classical works of Persian literature.

4.5 Conclusion

As discussed in Chapter 2, this dissertation started with seeking answers to what, who, when, and where questions regarding the translations of Persian literary works into English. The result of an extensive methodical research in the Library of Congress catalogued in OCLC WorldCat was a database of 863 editions of Persian literary works in English translation (Appendices A-1, A-2, A-3, and B), including the titles of the original works in Persian, the titles of the translations, the authors of the source texts, the translators, the publishers, and the places and dates of translation publications. As explained earlier, prior to this study, no up-to-date and comprehensive bibliographical source existed on the translations of Persian literary works into English. Therefore, the bibliography compiled in this dissertation aims to serve as a catalogue of Persian-English literary translations published between 1925 and 2015 and subsequently contribute to an understanding of Persian-English translation tradition and its position in the global system of translation production in relation to other translation traditions (see Even-Zohar 1990b: 48–51; Heilbron 2010: 1–2; Moretti 2013: 127).

In addition to the compilation of this database, a series of manual analyses were conducted on the compiled data, which revealed not only an overall account of the number of

classical and non-classical works of Persian literature in English translations and the number of

their translations and editions, but also a report on general trends seen in such numbers and the

major authors and translators involved across the three periods—1925–1941, 1942–1979, and

1980–2015. It is important to note that this bibliographical analysis has been a descriptive one,

which served its purpose of answering the questions such as what works of Persian literature

were translated into English in each period, who were the authors of those works, who were the

translators of the works, what publishers published those translations, and when and where the

translations were published. However, such reports on the trends seen in Persian-English literary

translations across three historical periods marking the major contemporary socio-political events

in Iran and the country's shifting relationship with the Anglophone West could contribute to

provoking further questions on problems and causes (how, why, to what effect) as well. As

discussed in Chapter 2, compiling bibliographies of translations and providing answers to such

questions is essential in taking account of a broader number of translations than one could

imagine exist (D'hulst 2010), and in the same way, in inquiring into many more translations that

are out there and exploring further potential research avenues and critical issues that need to be

addressed (Pym 1998: 38). Among the many such questions that could be addressed by other

interested students and scholars, the present study focuses on a combination of qualitative and

quantitative analyses of the paratexts that accompany such translations to address the question of

how the translations of Persian literature were presented to their Anglophone readership. The

bibliographical database compiled in this study also served the purpose of identifying what

works of Persian literature were translated into English and published during the three given

periods of time so that they were further located and accessed for the upcoming paratextual

analysis in this dissertation, which will be presented in Chapter 5.

CHAPTER 5

THEMATIC ANALYSIS OF PARATEXTUAL DATA

5.1 Introduction

This chapter presents the results of the thematic analysis of the paratextual corpora using the qualitative data analysis software, NVivo. The findings of this analysis provide a qualitative account of the content of paratexts surrounding the English translations of Persian literature in book form, and address the second set of questions in this dissertation. The second part of this dissertation concerns with the way the English translations of Persian literature have been presented to their Anglophone readers across three historical periods marked by the shifting relationship of Iran with the Anglophone West. The content of the paratexts to such translations has been qualitatively examined in order to examine the topics that have been communicated to the English readers of Persian literature via the translation paratexts, and hence, provide an empirical basis for the understanding of the possible functions of the translation paratexts. The study has further quantified the results of the qualitative analysis in light of the three given historical periods in order to reveal how has the function of Persian-English translation paratexts changed across the three periods.

The chapter starts with some general information about the size and design of the main corpus of the study as well as the size and characteristics of the designated sub-corpora. The findings of the qualitative analysis using NVivo are then presented in two sections. In order to find answers to the above-mentioned questions, it was necessary to first explore what topics were

discussed in the collected paratexts of the entire corpus, and then in a subsequent section, to identify what topics were dominant in each set of paratexts related to each period of time. Any revealed thematic pattern and dominance in the topics discussed in the corpus of each period is further analyzed to provide specific answers to the study's questions. Therefore, the first section will provide a report on the findings of the analysis of the entire corpus, including all the paratexts extracted from translations published in the three time periods, in order to reveal what topics have been discussed in such paratextual materials in general. The second section presents the results of the more specific analysis of the three paratextual sub-corpora, each belonging to a different period. The paratexts of translations published in each period are analyzed separately and compared in order to trace any noticeable pattern in the topics and themes covered during each historical period—1925–1941, 1942–1979, and 1980–2015.

5.2 Corpus Design and Scope

As shown in Table 6 below, the main corpus of this dissertation consists of 223 paratexts extracted from 157 translations published between 1925 and 2015. The main corpus was further divided into three sub-corpora that fall into the study's three time periods in order to examine the main thematic focus of the paratexts from a period to another. The paratexts in the corpus of the first period (1925–1941) were extracted from 10 translations, those included in the corpus of the second period (1942–1979) were obtained from 29 translations, and finally, the third corpus (1980–2015) included paratexts from 118 translations.[56] It is important to note that these numbers indicate the number of translations from which the paratexts were extracted. In other words, if a single translation has an introduction and a preface, two paratexts are counted as being extracted from one translation. This is because the corpus has been compiled in a way such

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[56] The titles of the works from which the paratexts were extracted are provided in Appendices C-1, C-2, and C-3.

that each document contains the paratext(s) from a single translation and is identified by the title of the book that the paratext(s) belong to. The number of paratexts included in each corpus is presented in the following table.

Table 4: The Corpora of the Present Study

Corpus Name	Number of Translations	Number of Paratexts	Size (In Words)
Period 1 Corpus (P1C) 1925–1941	10	21	86980
Period 2 Corpus (P2C) 1942–1979	29	46	109086
Period 3 Corpus (P3C) 1980–2015	118	156	458787
Main Corpus (MC) 1925–2015	157	223	654853

5.3 Thematic Analysis of the Corpus in NVivo

As explained in the methodology chapter, NVivo is a qualitative data analysis software package, which facilitates different processes involved in a research project such as importing, organizing, editing, reviewing, coding, analyzing, retrieving, and visually displaying data and the findings of the project. This section illustrates how the paratextual data of this dissertation was organized, coded, and analyzed in the NVivo environment.

5.3.1 Organization of Data, Close Reading, and Coding

As shown in Figure 15, the paratext files were imported into the NVivo software in plain text

format. Each file was named by the year and title of its corresponding translation in order for the

files to be displayed in chronological order. The imported files, or internals, were organized in

separate folders in the left-hand sidebar, each constituting a corpus related to a period of time

(Figure 15 below).
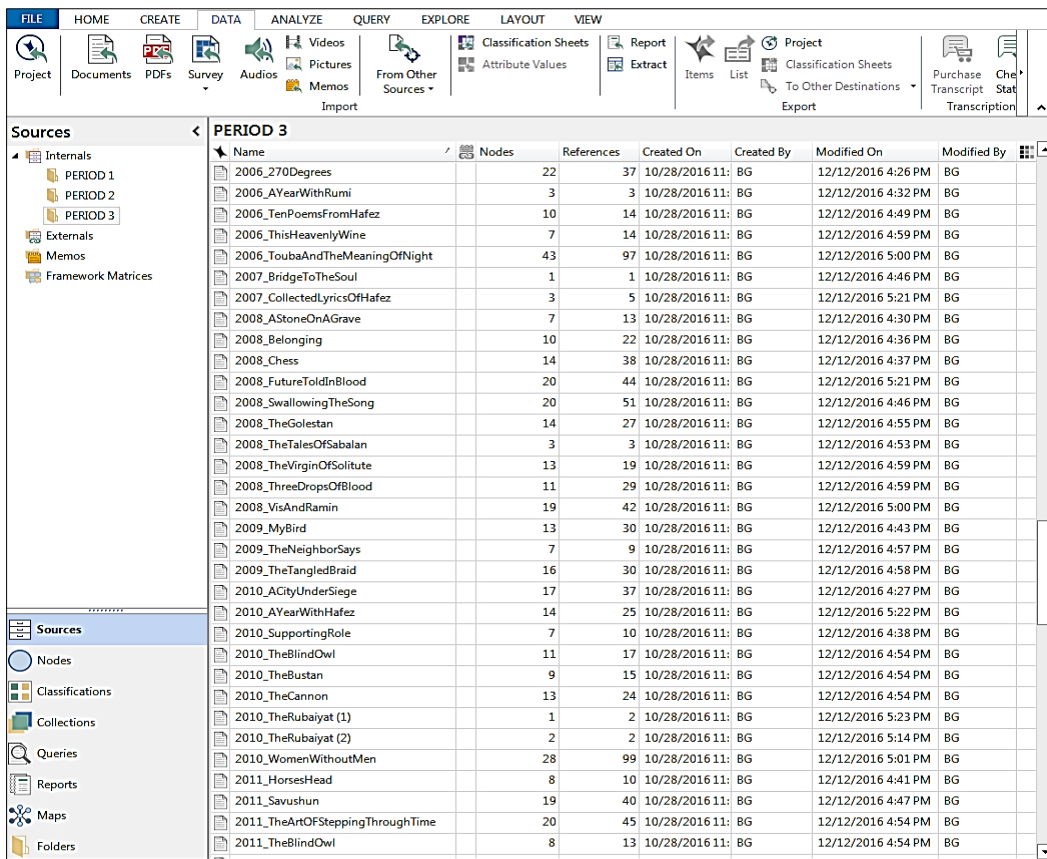
Figure 15: Data Import and Organization in NVivo

After all the paratexts were entered into the software environment, each document was

opened separately in order to be viewed, edited for formatting errors, and prepared for the

upcoming review and coding process (Figure 16 below).
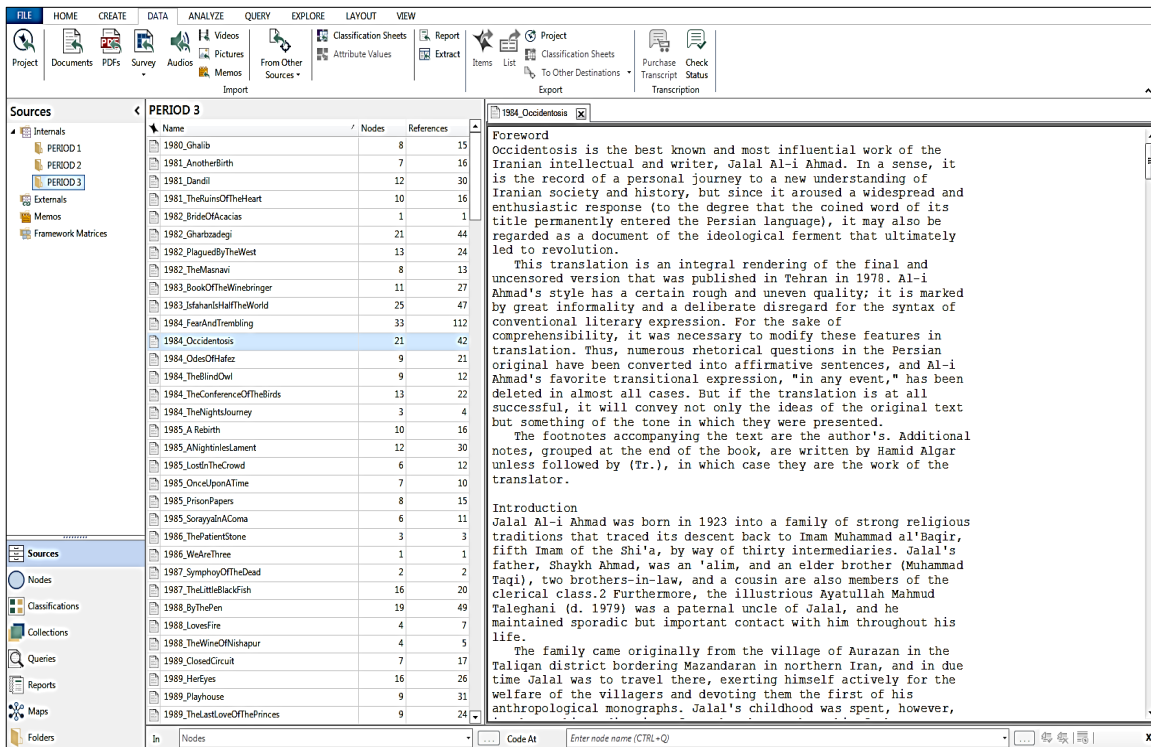
Figure 16: Document View in NVivo

As discussed in Chapter 3, the NVivo Word Frequency Query (Figure 17 below) was also a useful method to obtain an initial understanding of the most frequent words in the corpus, to search for words with similar meanings, to identify the specific documents that included specific words and/or phrases, and to be able to see specific words in their context. While such word-level analyzing features are very helpful in the beginning and during the analysis process, especially when dealing with a large amount of data, it is important to note that they never replace the manual analysis of the source materials. The results of this word frequency analysis together with the results of the close reading and coding of the texts are presented in the next section of this chapter.
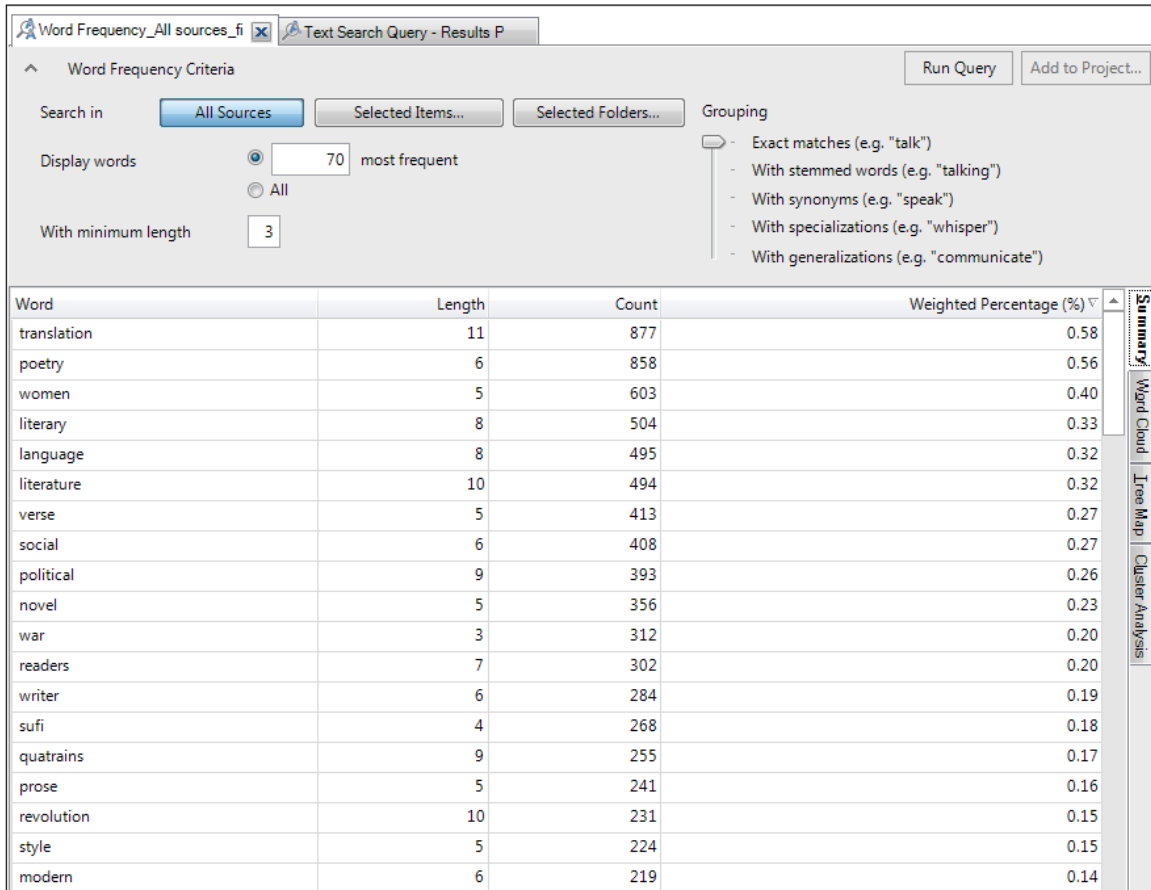
Figure 17: NVivo Word Frequency Query

The results of the word frequency query were also helpful in identifying words in their relevant context by simply clicking on them or running a Text Search Query and creating a word tree displaying all the sentences in which a given word has appeared. This latter feature in NVivo was also helpful in searching for any significant concept encountered during the close reading and coding process in order to find out its use, context, and meaning. In addition, the word trees helped double-check concepts difficult to code by checking their recurrent themes or phrases (Figure 18 below).
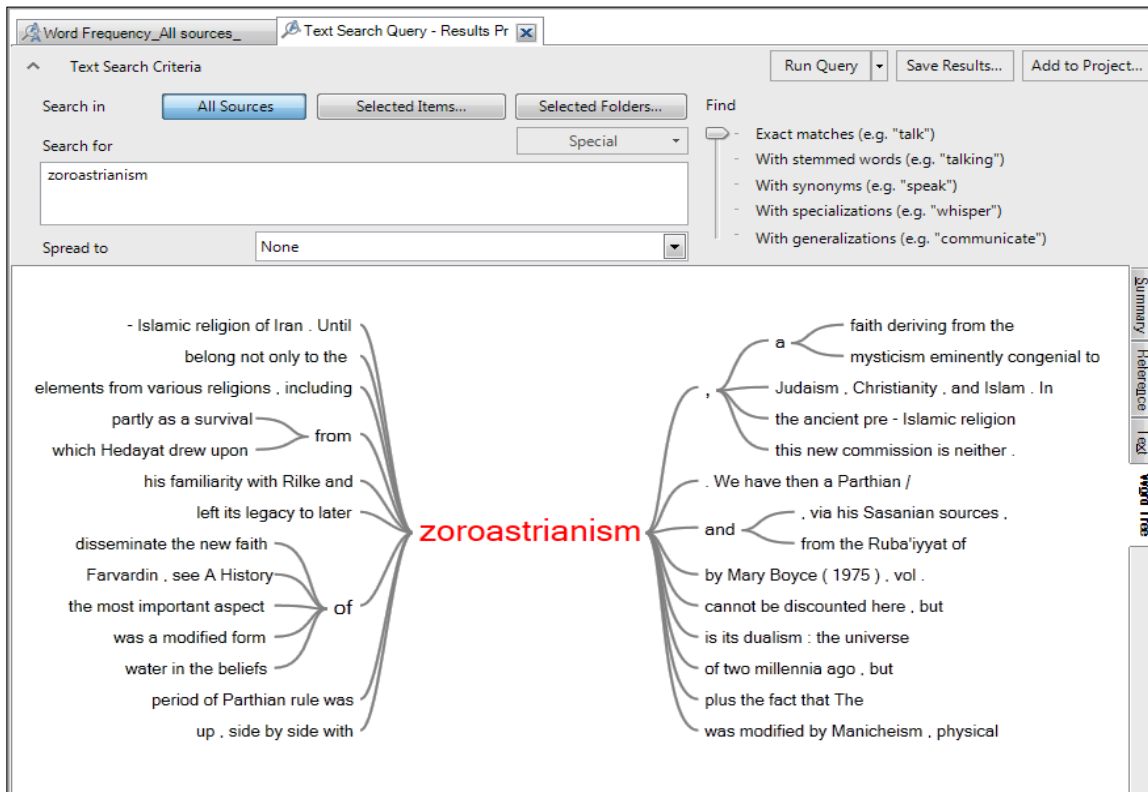
Figure 18: NVivo Text Search Query

As explained in Chapter 3, all the paratexts were closely read and text segments—at sentence and paragraph level—were selected for coding. Different nodes were created based on the topic of the selected text segment by choosing the "code" option on the right-click menu (See Figure 19 below). The selected text segments were then codified and saved within the relevant nodes.
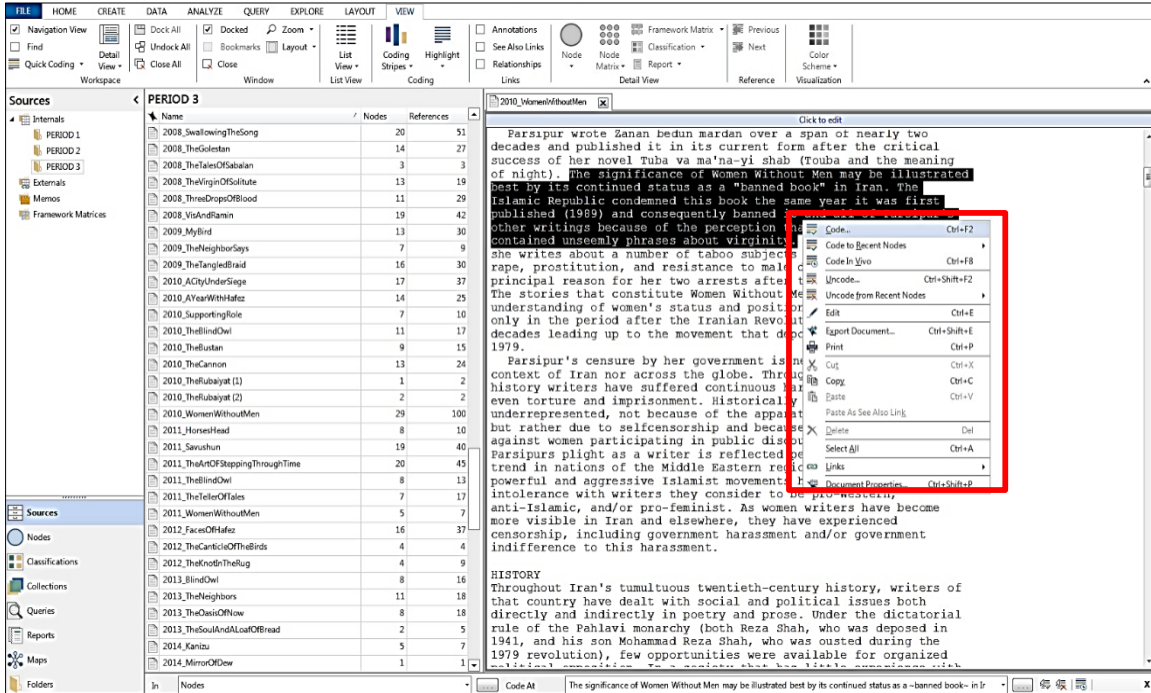
Figure 19: Coding through Creating Nodes in NVivo

Colored coding stripes (see the right-hand sidebar in Figure 20 below) were also turned

on to help manage the coding process by viewing what codes each document contained and

where the coded segments is located in the document.
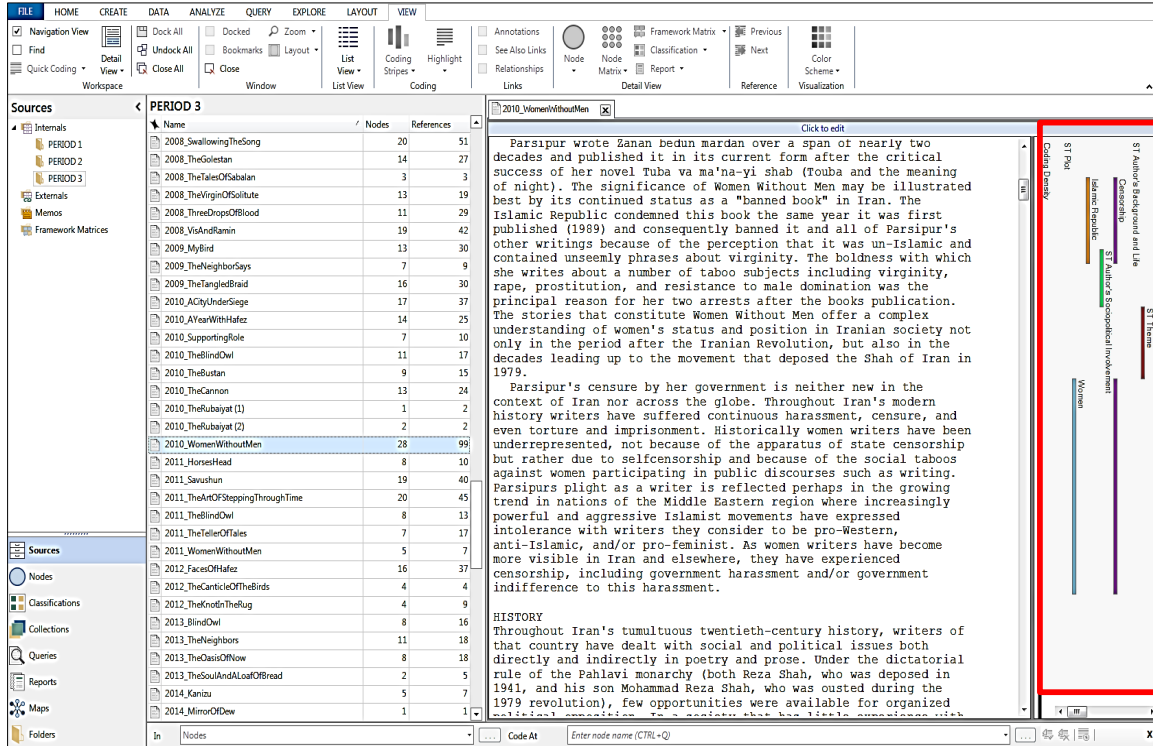
Figure 20: Colored Coding Stripes Indicating the Nodes and their Location in the Text

Figure 21 below shows the organization of the nodes created in the NVivo software for the corpus of this study. NVivo helps organize the nodes by moving, deleting, expanding, combining, and renaming them in accordance with the focus and purpose of the study without affecting their source documents. As the close reading of the paratexts progressed, the number of identified nodes increased and their hierarchical organization was formed (Figure 21).
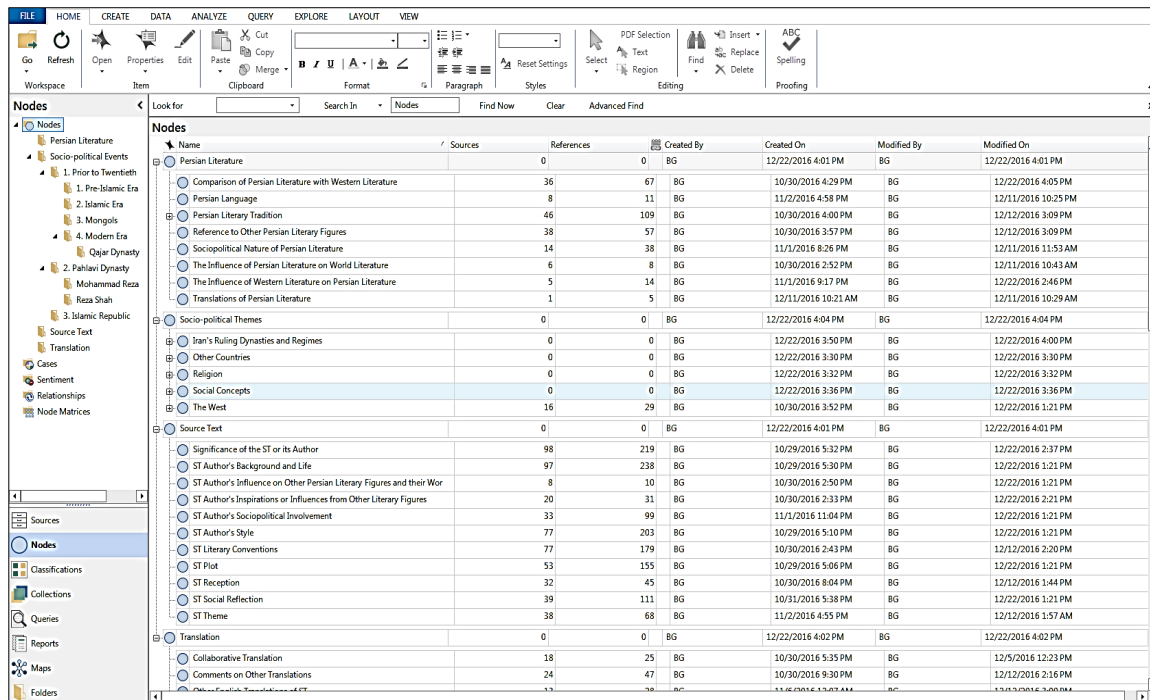
Figure 21: The Organization of Nodes in NVivo

Once the data was inserted, cleaned, and coded, NVivo helped improve accuracy and efficiency of qualitative analysis. The results of the qualitative analysis of the corpus by the NVivo thematic coding query and the themes identified in the entire corpus as well as the three sub-corpora are presented in the following sections.

5.4 General Report on the Topics Identified in the Main Corpus (1925-2015)

5.4.1 The Results of the Initial Word Frequency Query

As explained in the previous section, an initial word frequency query helped with a word-level analysis of the corpus to understand what possible topics the texts included. Figure 22 below presents a number of most frequent content words in the entire corpus in the form of a word cloud extracted from the NVivo software in which word's size is proportional to its frequency.

These frequent content words were further closely examined in their contexts at sentence- and paragraph-level, and organized into different nodes.

Figure 22: Word Cloud of the Word Frequency Query Results

5.4.2 The Results of the Coding Query

As shown in figure 23 below, the nodes created in NVivo for each topic were all organized into four main categories: Persian literature, socio-political context, characteristics of the source text, and anything related to the topic of translation in general or the given translation in particular. Figures 24 to 29 illustrate the hierarchical organization of all the topics included under each category.

Figure 23: Four Main Thematic Nodes and Their Child Nodes

5.4.2.1 Topics Related to Persian Literature

"Persian Literature" is one of the main topic categories identified in the corpus of the study. As

indicated in Figure 24, the topics discussed in the coded text segments included in this thematic

category range from Persian language and different Persian literary traditions (e.g. classical,

twentieth-century,[57] and post-revolutionary[58]) and genres (e.g. poetry and fiction), to the

interaction of Persian literature with world literature and translations of Persian literary works

into other languages.

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[57] Although Persian literary works produced in the twentieth century have sometimes been referred to as "modern Persian literature," in this dissertation, they are all referred to as "twentieth-century Persian literature" in order to avoid confusion.

[58] This refers to the text segments that specifically discuss the literature produced after the 1979 Islamic revolution.
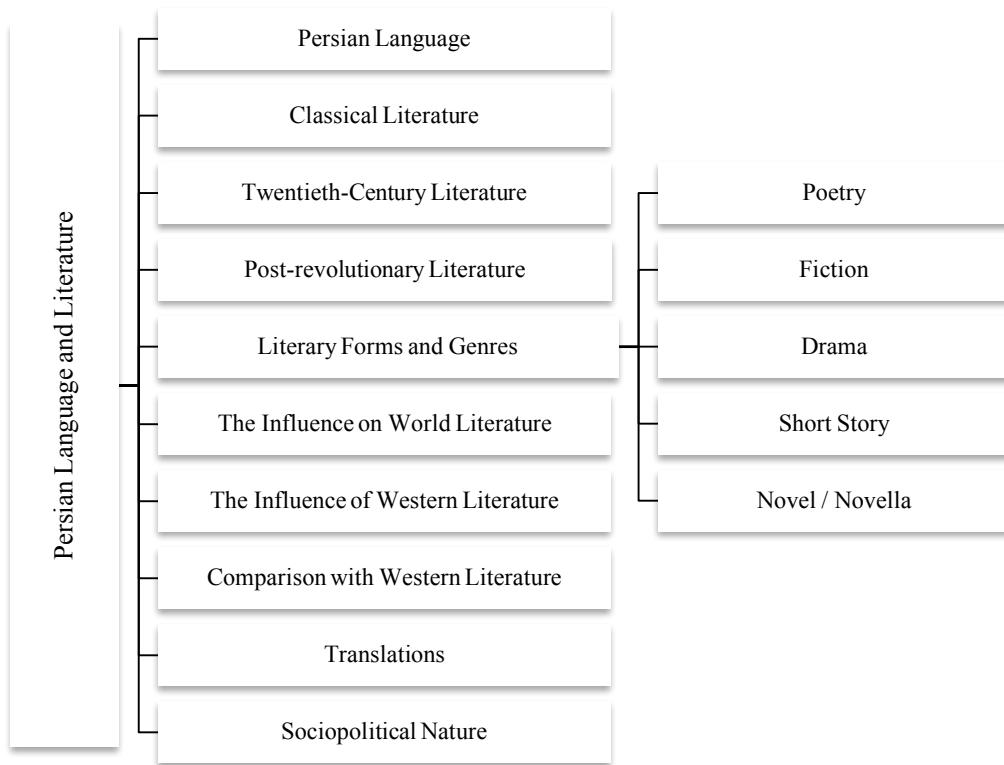
Figure 24: General Topics Related to Persian Language and Literature

In order to illustrate how the text segments were identified as related to their corresponding topics, an example of the coded text segment for each topic is provided in Table 7 below.

Table 5: Examples of Text Segments Discussing Persian Literature

No.	Topic	Text Segment
1	**Persian Language**	The language of the Shahname is called New or Modern Persian to distinguish it from two earlier stages of the language: (1) Old Persian, a

contemporary and cousin of Sanskrit and Avestan, and (2) Middle Persian, the language, or group of languages, that was current in Iran from roughly the time of Alexander to the Islamic invasion. The term New Persian is misleading in that it is used to designate the language throughout the entire thousand-year period of classical Persian literature. The language of contemporary Iran is known as Modem Persian. (Tragedy of Sohrab and Rostam 1996)

2	**Classical Literature**	The masnavi is the form used in Persian poetry to write epic ballads or romances. Each couplet has a different rhyme with both lines rhyming with the same rhyme at the end of each line. This is to allow the poet greater freedom to go into a longer description of the subject he has chosen to present. All of the great long narrative poems of Persia were composed in this form, which is a Persian invention and is not known in classical Arabic poetry. The most famous poems written in this form are the Shahnama (Epic of the Kings) of Firdausi, the Five Treasures of Nizami, the Seven Thrones of Jami and the great Masnavi of Rumi. (Book of the Winebringer 1983)
3	**Twentieth-Century Literature**	In twentieth century Iran, literature has played an especially important role in shaping and giving expression to the volatile political issues of the day. Above and beyond issues of style, writers were often viewed in terms of their political commitment, such as the communist party member Bozorg Alavi, or the anti-imperialist, pro-Islamic Jalal Al-e Ahmad, and, as in the Soviet Union, political writers often resorted to allegorical or symbolical methods of critique in order to avoid the Shah's censors. (In a Voice of their Own 1996)
5	**Post-Revolutionary Literature**	As a result, much of what was produced in Iran in the form of poems, stories, and of course films

during the war directly or indirectly served as war propaganda, dealing with themes such as self-sacrifice and martyrdom, and while depicting Iranians as embodiments of these virtues, they presented a dehumanized picture of the enemy. During the war, a significant number of war films with such themes were shown nightly on television. (Future Told in Blood 2008)

6	**Literary Genres -- Fiction**	The early works of modern Persian fiction tended toward historical novels, bringing to life a distant past, real or imagined. These works, in general, convey a curious blend of nostalgia and factual information about the past, gleaned from historical chronicles and the scholarly research of the Orientalists of their time. (Touba and the Meaning of Night 2006)
7	**Reception outside of Iran**	The work of Hafiz became known to the West largely through the passion of Goethe. His enthusiasm deeply affected Ralph Waldo Emerson, who then translated Hafiz in the nineteenth century. Emerson said, "Hafiz is a poet for poets," and Goethe remarked, "Hafiz has no peer." Hafiz's poems were also admired by such diverse notables as Nietzsche and Arthur Conan Doyle, whose wonderful character Sherlock Holmes quotes Hafiz; Garcia Lorca praised him; the famous composer Johannes Brahms was so touched by his verse he put several lines into compositions; and even Queen Victoria was said to have consulted the works of Hafiz in times of need. (A Year with Hafez 2010)
8	**Influence of Western Literature**	It has been generally noted, and succinctly put in Minoo Southgate's introduction to her English translation of Sa'edi's Fear and Trembling, that "since the classic genres [in Persian literature], being stylized and conventional in theme, vocabulary, and form, did not lend themselves to realistic portrayals of life, they were abandoned [by

contemporary writers] in favor of new literary forms. Some Western forms, asserts Southgate, offered the desired versatility and they were, therefore, considered by Iranian writers for adoption" (viii). (The Cannon 2010)

| 9 | **Comparison with Western Literature** | Judged by modern standards, the Mathnawi is a very long poem: it contains almost as many verses as the Iliad and Odyssey together and about twice as many as the Divina Commedia; and these comparisons make it appear shorter than it actually is, since every verse of the Mathnawi has twenty-two syllables, whereas the hexameter may vary from thirteen to seventeen, and the terza rima, like the Spenserian stanza, admits only ten or eleven in each verse, so that the Mathnawi with 25,700 verses is in reality a far more extensive work than the Faerie Queene with 33,500. (The Masnavi 1972) |
| 11 | **Sociopolitical Nature** | Throughout Iran's tumultuous twentieth-century history, writers of that country have dealt with social and political issues both directly and indirectly in poetry and prose. (Women without Men 2010) |

5.4.2.2 Topics Related to the Specific Aspects of Source Texts and their Authors

The next main topic category identified in the corpus includes topics related to the source texts and their authors. The text segments coded under this category discuss the particular characteristics of the given source text (theme, plot, literary conventions, social reflection, and reception); the background, style, inspiration, influence, and sociopolitical involvement of its author; or the significance of the work and/or its author (See Figure 25 below).
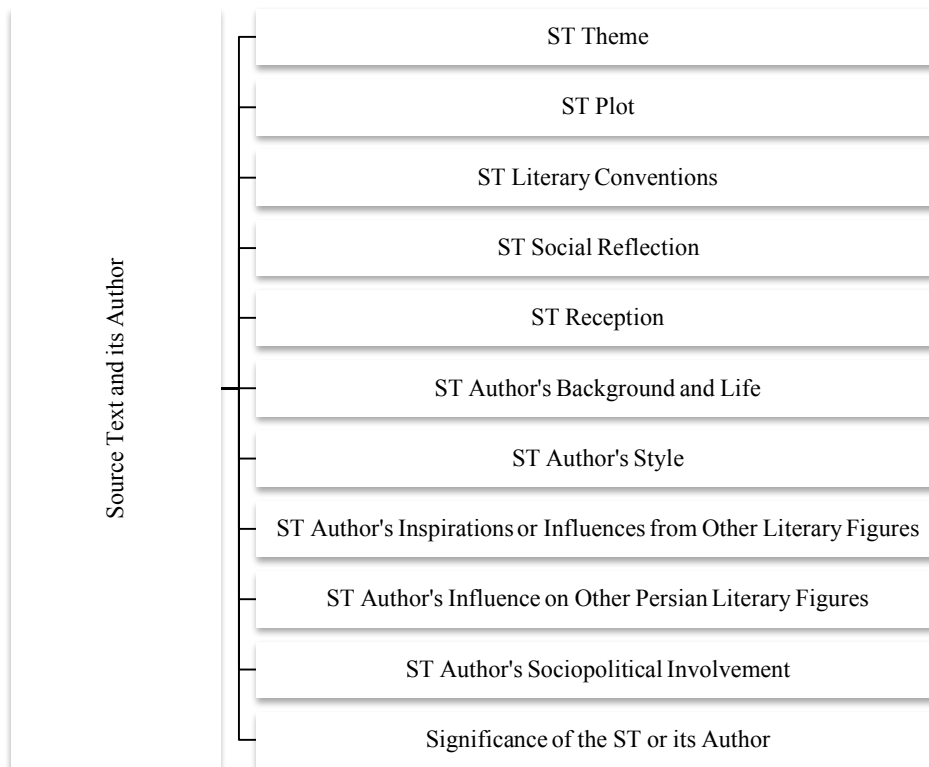
Figure 25: Topics Related to the Specific Aspects of Source Text and its Author

Example of the coded text segments discussing topics related to the given source texts and their authors are provided in Table 8 below.

Table 6: Examples of Text Segments Discussing the Given Source Text and/or its Author(s)

No.	Topic	Text Segment and Source
1	**ST Theme**	On the surface, the story is a description of an old man's social encounters in Tehran in the 1940s. However, the story also offers a perspective on Iranian history, society, and culture, by way of the person and the setting of the central character, Haji

Agha. He is depicted as an actor in the prevailing, corrupt political system and is characterized so as to represent the author's views of oppressive and unfavorable aspects of Iranian society and culture. (Haji Agha 1979)

2	**ST Plot**	Most of the action takes place in a middle class, land-owning household in the town of Shiraz in southern Iran. The events as they unfold are seen through the eyes of the young wife and mother, Zari, whose first concerns, whether unconsciously or consciously, are her children, her husband and the security of her family and household. Much of what she does not experience herself is narrated to her by visitors participating in family situations. The centrality of the life of the family and of Zari within it is a major factor in the book's appeal. (Savushun 2011)
3	**ST Literary Conventions**	First then as to the prosody: the Masnavi is composed throughout, apart from the prose prefaces and headings, in rhyming couplets (which is what its title means) in the metre called ramal, the pattern of which consists of three feet, the first two made up of one long syllable, one short, and two longs, the third foot being of one long, one short, one long. (Tales from the Masnavi 1993)
4	**ST Social Reflection**	Sorraya in a Coma is one of the first major novels to emerge from this period, and it deals with the contrasts between the realities in Iran under the impact of the Islamic revolution, the horrors of the Iran-Iraq war, and the lifestyles and uncertainties of a group of self- estranged, self-exiled Iranian intellectuals in Paris. (Sorayya in a Coma 1985)
5	**ST Reception in Iran**	Given that Ghaffarzadegan is not a veteran of the Iran-Iraq War, to some extent his book was disregarded by the first group of critics, while praised by readers in the second camp, and it went

through a second printing in less than a year. (Future Told in Blood 2008)

6	**ST Author's Background and Life**	Born and educated as a physician in Iran, Taghi Modarressi won a literary prize for his first novel Yakolia and Her Loneliness. He continued his education in the United States and became a member of the Department of Psychiatry of the University of Maryland School of Medicine and director of the Center for Infant Study. He pursued his writing in Persian and translated two of his novels into English, The Book of Absent People and The Pilgrim's Rules of Etiquette. He lived in Baltimore with his wife, novelist Anne Tyler, and their two daughters until his death from lymphoma in 1997. (The Virgin of Solitude 2007)
7	**ST Author's Style**	Taraghi writes in a style that is unique and entirely her own. She avoids sensational experimentation and wild departures from the mainstream techniques of story-telling, and yet she gives freshness and vigor to her artistic vision by creating characters who ring true because they are realistically and sensitively conceived. (A Mansion in the Sky 2003)
8	**ST Author's Inspirations or Influences from Other Literary Figures**	With his choice of characters and his use of colloquial speech, Chubak was recognized as an artist following in the traditions of Mohammad Ali Jamalzadeh (b. 1885) and Sadeq Hedayat (1905-1951). (The Patient Stone 1989)
9	**ST Author's Influence on Other Persian Literary Figures and their Work**	Many later poets have imitated Nizami's work, even if they could not equal and certainly not surpass it; Persians, Turks, Indians, to name only the most important ones. The Persian scholar Hekmat has listed not less than forty Persian and thirteen Turkish versions and the Nizami editor Dastgerdi states that he has actually found more than 100: 'If one would search all existing libraries,' he says, 'one

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| 10 | **ST Author's Sociopolitical Involvement** | During the years before his arrest he was closely associated with the group around Dr. Taghi Erani, a prominent left-wing theorist and editor of the intellectual journal Donya, to which Alavi contributed. This group and its activities were considered a dangerous political threat by Reza Shah, whose intolerance of political opposition had greatly increased in his later years. As a result, in 1937 a group of fifty-three individuals, including Dr. Erani and Bozorg Alavi, were arrested and given long prison sentences. (Her Eyes 1989) |
| 11 | **Significance of the ST or its Author** | Among contemporary writers of Iran, the majority of whom are men, one woman stands out: Simin Daneshvar. Her work has developed and matured since the late 1940s, and today she is known as one of Iran's best fiction writers. Her masterpiece novel Savushun (Mourning for Siavash), published in 1969, is considered the climax of Persian novel writing. (Daneshvar Playhouse 1989) |

would probably find more than 1,000. Even modern love stories are often influenced by Nizami. (The Story of Layla and Majnun 1997)

5.4.2.3 Topics Related to Translation

Another topic category identified in the corpus of this study includes topics related to translation in general or the given translation in particular. The text segments coded under this category discuss the characteristics of the given translation (decisions, purpose, and challenges), the translator's profile and contact with the source text author, other translations of the source text, the target language readership, and general views on translation and the study of translation (See Figure 26 below).
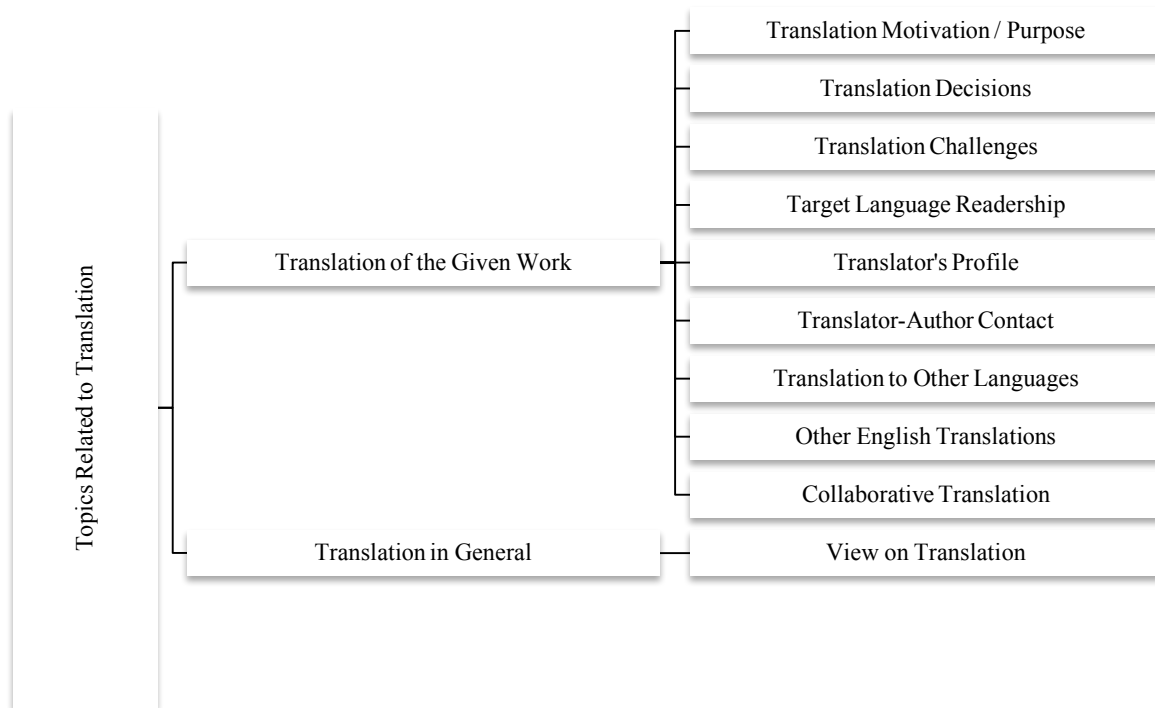
Figure 26: Topics Related to Translation

Table 9 below provides examples of the coded text segments discussing topics related to translation in general or the given translations and their translators in particular.

Table 7: Examples of Text Segments Discussing Translation and/or Translators

No.	Topic	Text Segment and Source
1	**Motivation / Purpose**	For hundreds of years, people have struggled to find ways to reflect in English the sweetness and profundity of Hafiz's poetry. Some translators have tried to reproduce the rhythm, meter and rhyme of the original Persian, often bending and twisting English into strange and unfamiliar configurations

to do so. Such careful efforts to honor the form of the poetry can sometimes ignore or violate the spirit of Hafiz, a spirit of infinite tenderness and compassion, of great exuberance, joy and laughter, of ecstatic love and fervent longing for his Beloved, and of wonder and delight at the divine splendor of the universe. I wanted to find ways to release that spirit in our own language. (A Year with Hafez 2010)

2	**Decisions / Strategies**	The effort in these translations has been toward as literal a rendition as possible in word, thought, and poetic form. An attempt has also been made to create translations in English that would hint of the poeticality of the originals that would preserve some qualities of the rhythm and sound which so greatly affect the poems' mood and meaning. Occasional compromises were inevitably necessary to achieve a balance between these two ends, though it is hoped that any departures from the letter of the original will be considered slight, and justified by the effort to find an English idiom that would approximate the poetic texture of Forugh's Persian. (Another Birth 1981)
3	**Challenges**	Another challenge facing the translator concerns the various prose styles found in the monologues of Ahmad Aqa, which contain several kinds of prose parodies, each requiring a particular parallel in English. (The Patient Stone 1989)
4	**Target Language Readership**	Moreover, reading Iranian literature can illuminate for American readers, both now and in the future, the rich and complex culture and society of Iran. In reading Women Without Men, we can inaugurate a more sophisticated encounter with Iranian literature and culture, and perhaps shed light on issues that are too often left to headlines. As history suggests, literature is a powerful force through which we find our human connections and begin to foster

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understanding, and hopefully, create a dialogue that stands outside the realm of governmental policies and agendas. (Women without Men 2010)

| 5 | **Translator's Profile** | Farzaneh Milani teaches Persian language and literature and women's studies at the University of Virginia in Charlottesville. She is the author of Veils and Words: The Emerging Voices of Iranian Women Writers (Syracuse University Press and i. B. Taurus) and has also served as guest editor (or two special issues of Nimeye Digar on Simin Daneshvar and Simin Behbahani. Kaveh Safa has taught courses in anthropology at City Colleges in New York and Los Angeles and at the University of Memphis, and in Persian language and literature at the universities of Virginia and Chicago. His current teaching and research interests are in poetics and sexuality and gender. He is completing a dissertation on concepts of masculinity in Iranian culture for the Department of Anthropology at the University of Chicago. (A Cup of Sin 1999) |

| 5 | **Translator-Author Contact** | Soon after submitting a proposal for this translation to the National Endowment for the Humanities (NEH), I wrote to Jamalzadeh and described the goals of the NEH translation program, explained why I thought this work would fit those goals, and asked his permission to publish the final translation. Jamalzadeh replied promptly, not only agreeing to publication of a translation by someone then unknown to him but also generously offering his help and encouragement. The correspondence continued during the proposal's review by NEH and during the translation process after its acceptance. As drafts of chapters were completed, they were sent, usually with questions added, to Jamalzadeh for his comments. Again, he replied generously, not only answering questions and correcting errors but also adding comments and asides of which only a |

small portion are reflected in the footnotes. (Isfahan is Half the World 1983)

6	**Translation to Other Languages**	There have been scattered translations of Jamalzadeh's short stories into other European languages and one collection of eight pieces into French (Choix de nouvelles). (Isfahan is Half the World 1983)
7	**Other English Translations**	The first English-language translation, published in 1957, was by Desmond Patrick Costello. This author has examined that edition. In the Costello version there is no introduction by the translator that identifies the source text. It has been suggested by some that the English translation was based on Lescot's French translation. Costello first studied Persian around the age of 40 while working at a diplomatic mission in Paris (1950-1955), and it was during this time that he translated The Blind Owl into English. Thus, while in Paris he might have been introduced to Hedayat by his Persian tutor but it is equally likely that he would have been familiar with Lescot's acclaimed translation which was published in 1953 (when Costello was in Paris). (The Blind Owl 2011)
9	**Collaborative Translation**	It has been undertaken as a joint endeavor: by an insider, native Persian and by an outsider, non-native. This combination allowed for accuracy in the translation through native knowledge of the original Persian and for a re-phrasing and idiomatic rendering in poetic form that would meet the requirements of English. Finding an equivalent poetic style necessitated for a non-native a total immersion in the poetic world of the poetess. (A Nightingale Lament 1985)
10	**View on Translation**	There are many reasons for translating a work or works from one literary tradition into the language of another. Only rarely is the impulse purely

aesthetic; more often, the aesthetic motive (if there is one) is overshadowed by other, ideological motives which, spoken or unspoken, determine to a great extent the practical approach taken. Translation is never a simple act of transference, but involves complex questions of authority: the authority of the text and of its author, of patrons and publishers, of the translator (whose expertise is assumed), of the receiving culture, and, perhaps most important, the authority of [quoting Andre Lefevere:] the image a translation creates of its original author, its author, its literature, its culture. (Swallowing the Song 2008)

5.4.2.4 Major Themes Related to the Socio-political Context of Iran

The fourth group of topics discussed in the corpus of this study includes topics related to the social, political, and historical context of Iran. The text segments coded under this category discuss Iran's political regimes in different historical periods (pre-Islamic era, Islamic era, Mongols era, modern era, and twentieth and twenty-first centuries); the involvement and association of other countries with the internal affairs in Iran; and topics such as religion, censorship, exile, and women (see Figures 27 and 28 below). The topics of this group were also identified following the same coding process, through an examination of the terms identified in the word frequency query results in their context in the corresponding paratexts. For the purposes of clarity and in order to present as many sub-topics as possible, the topics included in this category are shown in two separate diagrams (Figures 27 and 28 below).
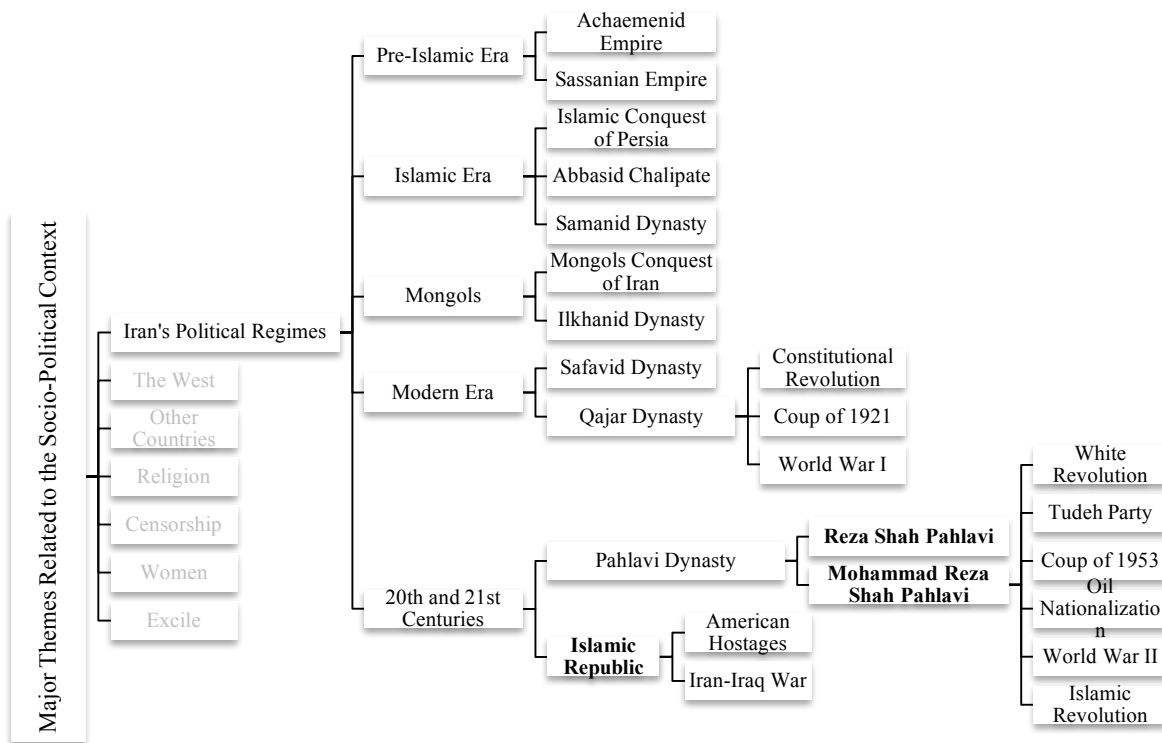
Figure 27: Iran's Political Regimes
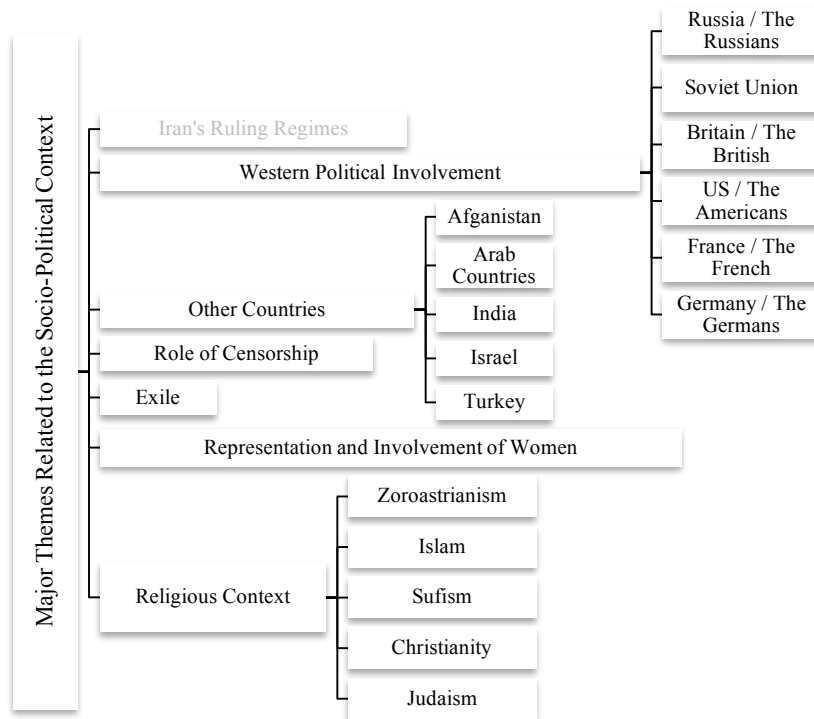
Figure 28: Major Themes Related to the Sociopolitical Context

Tables 10 and 11 below provide examples of the coded text segments discussing the topics related to the socio-political context in order to illustrate how the text segments were categorized as referring to specific topics. For the topics of this category, it is important to note that this coverage indicates the content that merely explains the social, political, and historical context of the country, and the indirect references to such contexts as a part of a plot summary or an indication of time in the Iranian history were all excluded. This distinction was made for the important reason that the study was concerned with the amount of paratextual content that was utilized to communicate what had been going on in the country regardless of the specific topic or focus of the corresponding translation.

Table 10 provides examples of the coded text segments discussing topics related to the important socio-political events and the general atmosphere of the country during the Iranian ruling dynasty and regime in the twentieth and twenty-first centuries, i.e., Pahlavi and the Islamic Republic.

Table 8: Examples of Text Segments Discussing the Socio-political Context (1)

No.	Topic	Text Segment and Source
1	**Reza Shah Reign**	As modernization occurred in Iran, some aspects of Islamic ritual were increasingly viewed by the government and the higher classes as backward superstition. Reza Shah was vehement about such Islamic practices and felt that continuing subservience to religion would impede Iran's progress into the twentieth century. But more than this, he sought to stem opposition to his reign and to

solidify his rule by controlling the Muslim clergy. Reza Shah admired Atatiirk's attempts to replace religious authority with a secular state and to rid the Turkish nation of some Islamic expressions (as found in alphabet, language, clothing, religious gatherings, and education). The tensions stemming from these religious issues express inequalities in socioeconomic status and political power rather than differences only over the proper form of worship. (Haji Agha 1979)

2	**Mohammad Reza Shah Reign**	The young, Swiss-educated shah initially exhibited a democratic attitude. During the first decade or so of his rule, beginning with the entry of the Allied troops into Iran in 1941 and ending with a CIA-assisted military coup in 1953, Iranians enjoyed a rare and short-lived period of freedom of expression. Political and literary activities flourished. And the ascendancy of the left and the expression of radical views, culminating in the First Congress of Persian Writers in 1946, had a powerful and lasting effect on Iran's intelligentsia. (Touba and the Meaning of Night 2006)
3	**White Revolution**	In 1962, in an effort to win popular and international support, the shah launched his White Revolution, which called, among other things, for land reforms, literacy programs, and womens suffrage. Some of these reforms stirred a protest movement among the clergy, who later emerged as a major force fuelling the Islamic Revolution of 1979. (Touba and the Meaning of Night 2006)
4	**Tudeh Party**	Another major change on the socio-political and, eventually, literary scene at this time was the emergence of the Tudeh Party or the Party of the Masses. Beginning among the youth who had been imprisoned with veteran Communists, the Tudeh party emerged from Reza Shah's prisons with a set of plans and goals for the future of Iran. Supported

by prominent men such as Ehsan Tabari and Bozorg Alavi, it soon found numerous followers in Tehran and spread to the northern cities. (The Blind Owl 2013)

5	**Coup of 1953**	The coup was a socio-political watershed and a defining moment in the country's history. The grip of censorship tightened, authors were imprisoned, the publication of materials hostile to the regime was banned, and dissent was kept under control by the SAVAK, the shah's notorious secret police. (Touba and the Meaning of Night 2006)
6	**Oil Nationalization**	One of the most important periods of social unrest and political upheaval in Iran occurred in the early 1950s, when global and domestic power struggles gave rise to a social movement that led to the nationalization of Iranian oil and the coming to power and eventual downfall of Prime Minister Mohammad Mosaddeq, one of the most notable and widely admired political leaders in Iran in this century. (The Last Love of the Princess 1989)
7	**World War II**	Iran was a contested stage for foreign powers during World War I, and during World War II the British, Russians, and Germans once again used Iran in their own national interests; they were increasingly overshadowed after 1942 by the Americans. The impact of economic and political imperialism on Iran was deeply felt; opposition was expressed by religious leaders, political parties, trade unions, and intellectuals, including writers such as Sadeq Hedayat. (Haji Agha 1979)
8	**Islamic Revolution**	Hoping for a better future, a wide range of political groups representing different classes and ideologies took part in the revolution to overthrow the Pahlavi monarchy. The secular groups had little in common with religious factions except the leadership of Ayatollah Khomeini, the charismatic religious

figure with mass appeal, who provided a common purpose for a disparate coalition: to overthrow the monarchy. One salient feature of the revolution was the widespread participation of women fighting for social justice, human rights, and political freedom. (The Shipwrecked 2014)

9	**Islamic Republic Regime**	As the Revolutionary government increasingly came to reflect the will of conservative interpretations of Islam, there was intense conflict between the state and the more secular elements in Iran. Political activists and intellectuals were kidnapped from their homes in night raids called Shabikhoon, literally night blood, and women were beaten or arrested for allowing their hair to show in public. (The Art of Stepping through Time 2011)
10	**American Hostages**	Shortly after the Islamic Revolution, Iranian students stormed and occupied the American Embassy in Tehran. This caused the US to cut diplomatic ties and put an embargo on the Islamic Republic, which forced it to turn to non-Western states like Syria, Libya, North Korea and the People's Republic of China (PRC) for arms. (270 Degrees 2006)
11	**Iran-Iraq War**	The Iraqi government, under the control of Saddam Hussein, feared the political rhetoric espoused by the newly established Islamic Republic of Iran, which seemed to advocate a similar religious revolution and government for Iraq. (Future Told in Blood 2008)

Some examples of the coded text segments discussing topics related to the involvement of the West and other countries in the internal affairs of Iran as well as some other important topics such as religion, women, censorship, and exile are presented in Table 11 below.

No.	Topic	Text Segment and Source
1	**The West**	In 1907 Britain and Russia concluded an agreement at St. Petersburg by which Iran was to be divided into three "spheres of influence": British (the southeast), Russian (the north), and neutral (the rest of the country, much of it desert). Iran was not invited to send representatives to the conference which led to this agreement, and naturally felt extremely affronted by its terms. Soon the ex-viceroy of India, Curzon (who was British foreign secretary from 1919-24), was pressing for Iran to be brought even more securely under British control. In the same period, agitation for democratic reform within Iran was at best ambiguously received by England, as one of the main demands of the reformers was the expulsion of foreign economic and political interests from the Iranian scene. (My Uncle Napoleon 1996)
2	**Other Countries**	In addition to the inimical powers of the West, there were the Arab states like Saudi Arabia and Jordan that wanted to stop the rise of militant Shiism and thus supported Saddam's Arab nationalist crusade against the Persian enemy. (A City under Siege 2010)
3	**Religion**	Contemporary Persian literature portrays individuals, but its authors have generally shown little interest in Islam; their depiction of the clergy has been almost uniformly critical on the rare occasions when it is given any role at all. A major exception among Iranian writers is Jamalzadeh.(Isfahan is Half the World 1983)

4	**Women**	The significance of Parsipur's work transcends the realm of literary activities. Her works were among the first feminist-conscious enunciations that appeared in the postrevolutionary period in response to limitations imposed on women by the state ideology. Along with Muniru Ravanipur, Shahin Hananeh, Simin Bihbahani, Simin Danishver, and a whole group of new writers, she helped the rise of a new discourse that sought, before anything else, an end to women's oppression. At that time, women activists were engaged in publishing articles and reports on women's rights and the struggle over mandatory veiling that was imposed by the state. They criticized male intellectuals who did not support women's right to full participation in social activities and their rights in freedom of dress. They produced numerous publications that engaged in debates over feminism and women's issues. The following stories address these and other issues, reflecting the role that the rise of feminist consciousness may play in the course of cultural change in Iran. (Women without Men 1998)
5	**Censorship**	Over the past three decades, writers who stayed in Iran have continued creating literature under censorship, the number of women writers has multiplied, and a huge body of criticism about writers living both inside and outside Iran has emerged. Censorship has affected their work. Some have been silenced. But as a whole, writers have developed ways to get around censorship, adapting their subject matter to focus on even more personal themes, much the same way Iranian cinema has flourished by recreating itself under new restrictions. (Belonging 2008)
5	**Exile**	Since 1979, Iranian society has been wrenched from rampant westernisation to Islamic fundamentalism, and many intellectuals who once

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supported the revolution are now in exile, confused and displaced by the turn of events. (Sorayya in a Coma 1985)

5.5 Report on the Diachronic Analysis of the Paratextual Content

Through quantifying the results of the qualitative data analysis in light of the given periods of time, this section presents the extent to which each topic category was discussed in the paratexts of each period—1925–1941, 1942–1979, and 1980–2015—in order to trace any existing pattern in topic coverage of such paratexts at different times. The NVivo Matrix Coding Query was used to extract data on the coverage of each topic category (parent node in NVivo) in the three corpora of the study.

Figure 29 below illustrates an example of the NVivo coding matrix. The default setting of these matrices provides the number of the text segments in each source that have been coded into each of the four main topic categories: Persian literature, socio-political context, characteristics of the source text, and anything related to the topic of translation in general or the given translation in particular. For the purposes of the present study, the setting was changed to reflect the coverage of each topic category coded in each source, because the number of coded text segments would not represent an accurate account of the proportion of the sources covered by each topic. Since the coded text segments, which are paragraphs, could significantly vary in length, the total number of them would not be an indication of topic coverage.

	A : Persian Language a...	B : Source Text and its ...	C : Translation-related	D : Socio-political Context
83 : 2008_Chess	3	13	1	11
84 : 2008_FutureToldInBlood	6	10	1	14
85 : 2008_SwallowingTheSong	19	7	20	2
86 : 2008_TheGolestan	2	14	9	1
87 : 2008_TheTalesOfSabalan	0	2	0	0
88 : 2008_TheVirginOfSolitute	1	6	6	4
89 : 2008_ThreeDropsOfBlood	3	20	0	3
90 : 2008_VisAndRamin	19	14	3	4
91 : 2009_MyBird	6	16	1	4
92 : 2009_TheNeighborSays	0	6	3	0
93 : 2009_TheTangledBraid	3	7	13	4
94 : 2010_ACityUnderSiege	5	14	2	11
95 : 2010_AYearWithHafez	2	13	6	4
96 : 2010_SupportingRole	0	7	0	2
97 : 2010_TheBlindOwl	2	8	0	4
98 : 2010_TheBustan	2	11	2	0
99 : 2010_TheCannon	5	11	0	2
100 : 2010_TheRubaiyat (1)	0	2	0	0
101 : 2010_TheRubaiyat (2)	0	1	1	0
102 : 2010_WomenWithoutMen	6	41	8	26
103 : 2011_HorsesHead	0	5	3	2
104 : 2011_Savushun	0	11	3	7
105 : 2011_TheArtOFSteppingThroug...	3	18	12	4
106 : 2011_TheBlindOwl	0	0	10	2
107 : 2011_TheTellerOfTales	0	13	4	0
108 : 2011_WomenWithoutMen	0	5	0	1
109 : 2012_FacesOfHafez	14	7	8	11
110 : 2012_TheCanticleOfTheBirds	1	2	1	0
111 : 2012_TheKnotInTheRug	0	0	0	5
112 : 2013_BlindOwl	1	9	2	2
113 : 2013_TheNeighbors	1	11	0	3
114 : 2013_TheOasisOfNow	0	13	3	1

Figure 29: NVivo Matrix Coding Query (Default Setting)

As shown in Figure 30 below, the coverage of each topic category was identified for the corpus of each historical period, rather than each individual paratext, in order to explore how the dominant themes in the paratexts of English translations of Persian literature change across the three given periods. The percentages provided by NVivo Matrix Coding Query indicate the proportion of the entire body of the paratextual corpus of each period covered by each particular topic. The data extracted from the NVivo software together with graphic illustrations will demonstrate the results of this query for the three corpora of the study.

	A : Persian Language a...	B : Source Text and its ...	C : Translation-related	D : Socio-political Context
1 : Period 1	17.91%	37.1%	44.99%	0%
2 : Period 2	5.67%	54.77%	31.16%	8.4%
3 : Period 3	15.29%	48.73%	16.73%	19.25%

Figure 30: Topic Coverage in the Three Corpora of the Study

5.5.1 Corpus of the First Period (1925–1941)

Table 12 and Figure 31 below present the results of the NVivo Matrix Coding Query for the first corpus of the study. The paratexts to translations published in the first period (1925–1941) mostly discuss translation-related topics (44.99%) and topics related to the source texts and their authors (37.1%). 17.91% of the content of these paratexts discuss topics related to the Persian language and literary traditions while no content is designated to the discussions of the country's social and political contexts.

Table 10: NVivo Matrix Coding Query Results for Period 1

	A : Period 1
1 : Persian Language and Literature	17.91%
2 : Source Text and its Author	37.1%
3 : Translation-related	44.99%
4 : Socio-political Context	0%
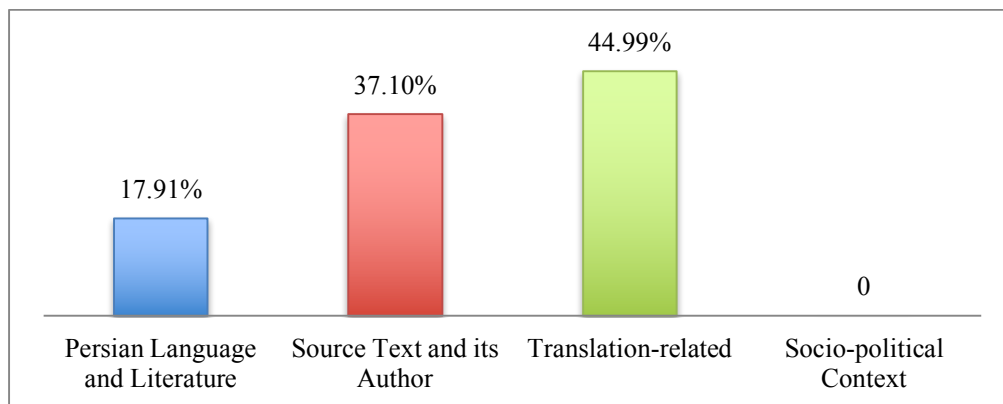
Figure 31: Topic Coverage in the Corpus of First Period

5.5.2 Corpus of the Second Period (1942–1979)

The topic coverage of the paratextual content accompanying translations published in the second period of the study (1942–1979) is significantly different from that of the first period's translations (Table 13 and Figure 32). While the mostly discussed topics remain the same (the source texts and their authors, 54.77%, and translation-related, 31.16%), the proportion of topics related to Persian language and literature drops to 5.67%. Furthermore, the socio-political context of Iran starts to be discussed in the paratextual materials of this period, and 8.4% of the entire content is designated to this topic.

Table 11: NVivo Matrix Coding Query Results for Period 2

	A : Period 2
1 : Persian Language and Literature	5.67%
2 : Source Text and its Author	54.77%
3 : Translation-related	31.16%
4 : Socio-political Context	8.4%
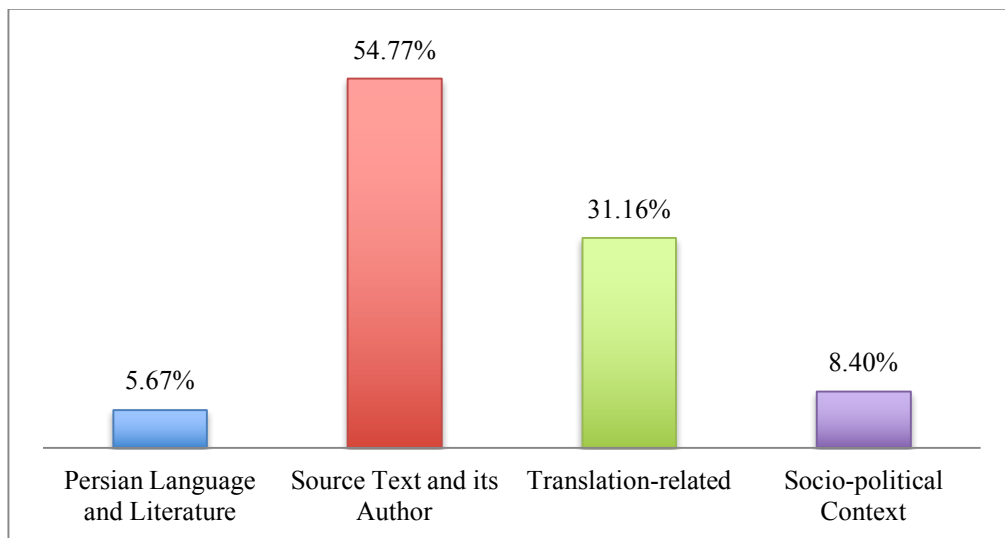
Figure 32: Topic Coverage in the Corpus of Second Period

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5.5.3 Corpus of the Third Period (1980–2015)

As shown in Table 14 and Figure 33 below, there is a significant increase in the proportion of the paratextual content discussing the socio-political context of Iran in the third period of the study (1980–2015). While the content discussing topics related to the social and political contexts has more than doubled compared to the previous period (19.25%), the two least discussed topic categories are Persian language and literature (15.29%) and translation-related (16.73%). Topics related to the source texts and their authors are still the mostly discussed topics in the corpus of this period (48.73%).

Table 12: NVivo Matrix Coding Query Results for Period 3

	A : Period 3
1 : Persian Language and Literature	15.29%
2 : Source Text and its Author	48.73%
3 : Translation-related	16.73%
4 : Socio-political Context	19.25%
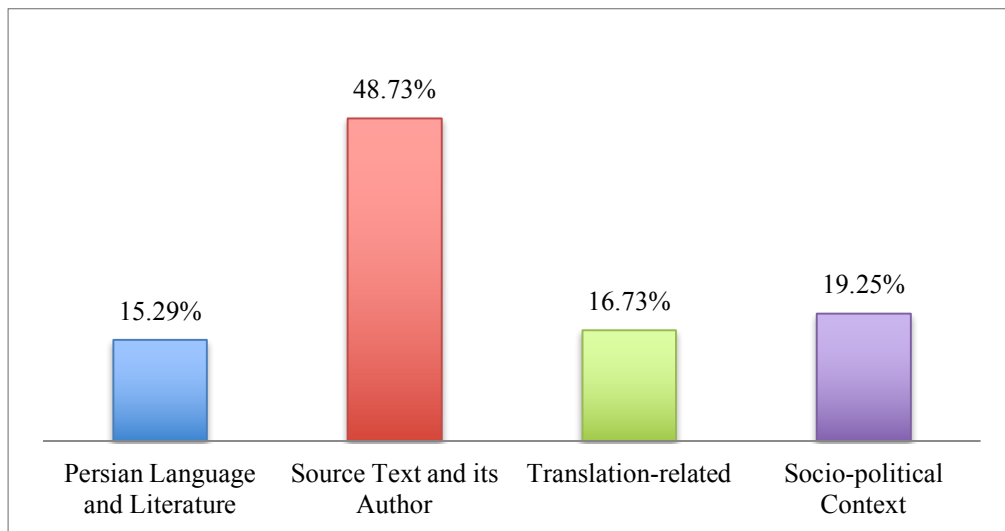
Figure 33: Topic Coverage in the Corpus of Third Period

5.6 Conclusion

This chapter presented the process of the thematic analysis of the paratextual corpora using the qualitative data analysis software, NVivo. It also introduced the corpora of the study and their scopes. The results of the qualitative and diachronic (quantitative) analyses of the paratextual corpora were then presented in two sections. First, the identified topics in the main corpus of the study encompassing all the paratexts to the translations published during the three periods of time were presented in the form of tables of sub-topics related to four main topic categories— Persian literature, characteristics of the source text and its author, the source text socio-political context, and anything related to the topic of translation in general or the given translation in particular. Examples of the coded text segments under each topic category and its sub-topics were also provided. Second, the process and results of the quantitative analysis of the coverage of each topic category in the corpus of each period belonging to different periods of time were presented. The coverage of topics in each corpus was identified by the use of the NVivo Matrix Coding Query and the results of the diachronic analysis of the topic coverage were illustrated in separate tables and graphs. A reflective discussion of the findings of this chapter in light of the relevant literature on translation in general and translation paratext in particular will be further presented in the next chapter.

CHAPTER 6

PARATEXTUAL ANALYSIS: DISCUSSION OF RESULTS

6.1 Introduction

As explained in the previous chapters, the second part of this dissertation aimed to provide a

broad perspective on the way the textual paratexts (such as introductions, prefaces, translator's

notes, afterwords, and forewords) surrounding the English translations of Persian literature

presented these translations to their Anglophone readers over three historical periods marked by

shifting relations between Iran and the Anglophone West—1925–1941, 1942–1979, and 1980–

2015. To this end,

the main corpus of the study consisting of all the collected paratexts was analyzed and manually

coded in order to explore the content of the paratexts to English translations of Persian literary

works. As presented in Chapter 5, the themes of these paratexts were further examined

diachronically in order to identify whether and how they changed across the three periods so as

to determine how such translations were presented to their Anglophone readers across the given

periods.

This chapter presents a discussion of the results of the paratextual analysis and the trends

seen in the themes across the periods in light of the reviewed literature on translation paratexts

and their functions. The discussion not only sheds light on how the content of these paratexts

changed across the periods, but also provides an understanding of the functions carried out by the

paratexts accompanying the English translations of Persian literary works in the three given

periods.

6.2 Comparison of Paratextual Discourse across Three Periods

In Chapter 5, the paratexts accompanying the English translations of Persian literature were examined based on four main topic categories identified through a qualitative thematic analysis of the corpora. These topic categories included general meta-discourse on Persian language and literature, more specific meta-discourse on different aspects of the source texts and their authors, meta-discourse on the socio-political context of the source culture, and finally, meta-discourse on translation in general and on a specific translation.

A comparison of the topic coverage in the three corpora of the study reveals significant changes in the paratextual content across the three periods (Figure 34). Two main patterns emerge. First, the paratextual content describing individual source texts and their authors mirrors the discourse focusing not specifically on the corresponding source texts, but more broadly on Persian literature and its prevalent role at different times. As illustrated in Figure 34 below, the discourse describing different aspects of the source texts and their authors is the dominant paratextual discourse across almost all three periods. Second, the paratextual content focusing on translation and translators is closely linked to the discourse on the socio-political context, which suggests an inverse correlation between the two topic categories. In other words, when the paratexts focus on the topic of translation, they tend not to discuss the context; inversely, when they focus on socio-political contexts, they tend not to discuss translation and translators. As shown in Figure 34, the diachronic analysis of the paratextual content across the periods reveals a significant increase in the discourse on the social, political, and cultural contexts of Iran during the third period (1980–2015) compared to the second period (1942–1979) when this socio-political mediation first emerged in the paratexts. On the contrary, the paratextual discourse

focusing on the topic of translation significantly decreases across the three periods. In the following sections, I will focus on the details of these trends in the content of the paratexts and discuss possible reason(s) behind the shifts in the presentation of Persian literature in English translation and their implications.
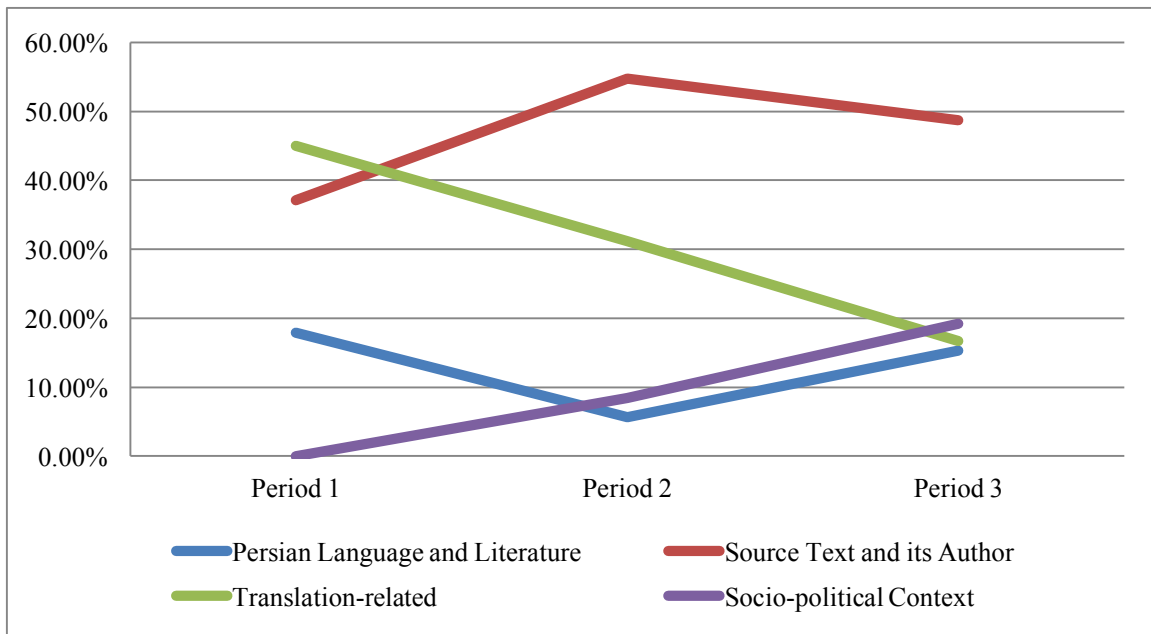
Figure 34: Topic Coverage in All Three Periods

6.2.1 Dominant Mediation of the Source Text across Periods

One of the major themes identified in the corpus of this study is related to descriptions of the source texts and their authors. According to the classification of subtopics present in the corpus of this dissertation, the paratexts to English translations of Persian literature are used to provide information about the source text in terms of its theme, plot, literary conventions, social conditions, and reception, as well as information about the source text author in terms of his/her background, literary style, inspirations, and social and/or political activism. The literary significance and originality of the source texts and their influence on other literary works and

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figures are also emphasized, especially in the case of canonical works by either classical poets

such as Sa'di, Hafez, and Ferdowsi, or contemporary literary figures such as Mohammad Ali

Jamalzadeh, Sadegh Hedayat, and Nima Yushij.[59]

As illustrated in Figure 34 above, the paratextual discourse describing different aspects of

the source texts has been the dominant discourse across almost all three periods. This suggests

that paratexts to the English translations of Persian literature were used most extensively to shed

light on the source text rather than on the translation itself. This mediating function of translation

paratexts confirms Rodica Dimitriu (2009)'s analysis of a corpus of 20 translator's prefaces to

translations published in Romania between 1940 and 2002. Her study identifies descriptive

analysis of the source text and the socio-cultural contexts of its production as one of the main

functions of translators' prefaces in the target language. The centrality of the paratextual

discourse on source texts and their corresponding contexts rather than on the translation and the

translator is discussed in more detail in the sections that follow.

6.2.2 Discourse on the Status and Role of the Source Literature

The second major focus of the paratexts to English translations of Persian literature was not

specifically the corresponding source texts, but to a broader extent, involved the linguistic and

literary tradition to which they belong. This paratextual mediation drew attention mostly to the

literary qualities of Persian literature. As expected, this aesthetic focus was more prevalent in the

case of translations of classical works of Persian literature, that is, almost the entire corpora from

the first two periods. While such references to aesthetics and literary values were still evident in

paratexts of modern genres of poetry and prose, they were often replaced by a newer discourse

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[59] As explained in Chapter 2, Mohammad Ali Jamalzadeh and Nima Yushij facilitated the twentieth-century "literary revolution" in Iran by introducing Persian short story and Persian new poetry—*She'r-e No*—respectively in the early 1920s (Ghanoonparvar 1984: x). Sadegh Hedayat was also one of the major literary figures of the time whose Blind Owl is a major literary work of the twentieth century Iran.

about Persian literature that dealt with its socially responsive role. This change of focus might not be surprising when we look at the change in the role of literature in Iran, especially in the turn of the twentieth century when new genres, in particular novels, were introduced; and as Kamshad (1966: 10) argues, a kind of "literary revival" was experienced by Persian prose. At this time in the history of Persian literature, "contemporary society and social and human issues" started to become the major themes of the mainstream literary productions (see Ghanoonparvar 1993: 2).

As shown in Figure 34 above, the trend that is seen in the paratextual discourse on Persian literature and its prevalent role at different times almost mirrors the trend related to the previous discourse on source texts and their authors. This mirroring relationship could suggest an inverse correlation between the discourse directed at the source texts in isolation and the one that presents the source literary context and status. A closer look at the line graph in Figure 34 reveals that while references to Persian literature generally occur almost equally in the first and last periods, this topic was least discussed in the corpus of the second period. In the first and third periods, a more stable discourse about Persian literature seemed to be in place. The following paragraphs will discuss this trend in light of the reviewed literature on the twentieth-century Persian literary scene presented in Chapter 2.

The translations that were published during the first period—1925–1941—included translations of classical works of Persian literature produced centuries ago, and hence their paratexts dealt with a well-established literary tradition about which they could make general statements. In other words, the fact that the paratextual discourse referring to the aesthetics and literary values of Persian literature totals almost 20 percent in the corpus of the first period could

be a result of the existing certainty about the status of a long-established and internationally recognized literary tradition.

The corpus of the second period, however, included translations of the initial works of Persian literature produced in the first two decades of the twentieth century, and hence their paratexts dealt with scattered works of a newly-established literature. The translations' paratextual discourse on the status of Persian literature shows a decline in the corpus of the second period (1941–1979). This decline could be due to the uncertain status of the Persian literary scene as a result of the shifts in the socio-political context of the country. While the preceding years—from the Constitutional Revolution (1905–1911) up until the coup of 1921— mark the beginning of a "literary revolution" facilitated by the introduction of the Persian short story by Mohammad Ali Jamalzadeh and of Persian new poetry—*She'r-e No*—by Nima Yushij (Ghanoonparvar 1984: x), during the reign of Reza Shah (1925–1941), literary productions were delayed as their socially reflective themes could not pass the regime's censors.[60] The production of twentieth-century Persian literature was resumed following the fall of the autocracy of Reza Shah up until the dawn of Mohammad Reza Shah's autocracy (1941–1953), which created a freer climate for Persian literary figures. That relatively free political atmosphere eventually came to an end, but despite the increasing repression, literary works reacting to the social and political atmosphere of the country continued to be produced up until the Islamic revolution of 1979 (Ghanoonparvar 1984: 10–11).

Given the time lapse between literary production and translation publication, the Persian works that were produced during the second period (1941–1979) appeared in English translation mostly during the third period of the study (1980–2015), which sees a rise in the paratextual

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[60] As explained in Chapter 2, during this period, a small number of writers were still able to publish, mainly the rebellious literary figures of the time such as Jamalzadeh and Sadegh Hedayat, who printed their works either elsewhere out of Iran or in limited editions within the country (Kamshad 1966: 63).

discourse on the status and role of the Persian literary tradition (Figure 34 above). This might

suggest that by the time the translations of such works were written and published, twentieth-

century Persian literature consisted of a renowned body of literary works, and therefore, the

discursive certainty of its status was manifested in the translations' paratexts. The discourse on

the status and socially reflective role of twentieth-century Persian literature once again reached

almost 20 percent in the corpus of the third period.

6.2.3 A Decreasing Discourse on Translation

Another paratextual theme identified in the corpus of the present study is related to the topic of

translation in general and different aspects of the given translation in particular. The paratexts

with this theme are usually written by translators themselves[61] and typically include descriptions

of the translation process, the characteristics of the given translation, and the role of the

translator, or to use the words of Dimitriu (2009), such paratexts act as "some kind of

annotation" to translations consisting of either "extratextual" (e.g., translator's motivation for

their selection of texts and authors) or "intertextual" (e.g., translator's adopted strategies in

response to translation problems) components (195 & 196). Identified topics in the corpus of this

study included translation motivations, translation decisions, translation challenges, target

readership, and translator's profile.

Furthermore, if translation reviews in newspapers are one of the sites where lay readers

read about translation (Baer 2017), paratexts accompanying translated texts are also read by the

reading public; therefore, examining the discussions of translation in translation paratexts can

provide insights into "the ways in which translation and translators are imagined in a given

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[61] As explained in Chapter 3, the corpus of this study includes all the "informative" (Kovala 1996: 127) paratextual
materials surrounding the translations regardless of their authors who may be the source text author, the translator,
the publisher, and/or a third party (see Genette 1997: 8–9).

society at a certain moment in history," and how notions of readability, (un)translatability, and (in)visibility of translations are conceived and played out in that particular geographic and historical context (Baer 2017: 1). In the present study, the significant decline of translation discourse in the translation paratexts of the last period compared to those of the first two periods (Figure 34 above), contributes to the invisibility of translations and their translators in public view, presenting the translations as non-translations. This suggests an increasing invisibility of translations and translators and seems to challenge the general progressivist view in Translation Studies scholarship regarding the increased visibility of translations and translators and their advocacy of notions such as foreignization of translations and "sending the reader abroad" (Lawrence Venuti 1995: 20). The results of the corpus analysis in this study suggest revisiting our assumptions about the extent to which the visibility of translation is promoted in the actual market of translations and in public view. Translation discourse in paratexts may not only guide the general readers' perception of translation, but also, as Dimitriu (2009: 204) notes, bridge the gap between translation theory and practice by providing insight into the notion of translation and translation performance for both translation practitioners and translation scholars.

Translation is mentioned less and less in the paratexts of the translated texts and the discourse on translation is replaced by a discourse on ethnographic information. This has somehow led to concealing the nature of texts as translations, which may be related to the Anglophone publishers' emphasis on readability. Given that the corpus of this study consists solely of translations published by Anglophone publishers, the findings might then support the claim that readability and invisibility of translations are being consistently promoted in the Anglophone book market where translations tend to be presented as non-translations according to the dominant criteria of "fluency" and "transparency" of translated texts (Venuti 1995: 2 & 5).

Moreover, in this market, translations from English are by far more encouraged than translations into English. In *The Translator's Invisibility: A History of Translation*, Venuti (1995: 12–17) explains this by discussing "a trade imbalance" between the translation publication patterns in the Anglophone West and the rest of the world, by the British and American publishers selling translation rights for a large number of English books, but rarely buying translation rights from foreign publishers to publish translations into English. More recently, Brian Lennon (2010: 1–2) also describes this pattern specifically in the Anglo-American context, mentioning that translated literature is caught between two poles: "US national political imperatives" supporting "multiple language acquisition" through encouraging readings of non-translations, on the one hand; and international Anglophone publishers with their "deep investments in export translation" and monolingual policies of book production that promote readability and translatability, on the other hand. A confirmation of these observations about Anglophone translation publication policies is evident in the statistics presented in this study, which confirms the emphasis on readability, and hence invisibility of translations, through a decline in translation discourse in the paratexts accompanying such translations.

6.2.4 An Increasing Mediation of the Source Socio-political Context

The diachronic analysis of the corpus of this study revealed an increasing tendency in the content of translation paratexts "outward toward the context" instead of "inward toward the text" (Watts 2005: 22). In other words, while the discourse on both the source text and translation decreased in the corpus of the third period, as shown in Figure 34 above, another major theme focusing on topics related to the social, political, and cultural contexts of Iran emerged. This socio-political mediation, which did not exist in the corpus of the first period (1925–1941), began to appear in

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the second period (1942–1979), and doubled in the paratexts to the translations that were published during the third period (1980–2015).

In addition, in the process of the manual coding, it became clear that the paratextual content directly discussing the socio-political context of Iran was not evenly distributed in the paratexts of the corpus related to each period; indeed, the number of individual paratexts with increasingly extensive discussions of the socio-political context of Iran considerably rose. The significant rise in the proportion of the socio-political content in some paratexts of the third period is further shown in histograms (Figures 35 and 36 below) as an additional indication of the increasing emphasis on the source context in translation paratexts. The histograms help illustrate how, not only the number of paratexts containing discourse on the socio-political context but also the coverage of that discourse in individual paratexts (1–10 percent, 10–20 percent, 20–30 percent, etc.) increased in the corpus of the third period.

Regarding the corpus of the second period, only 5 out of 29 paratexts, or about 17 percent, mentioned the socio-political context of the source text, leaving twenty-four of the paratexts with no coverage of socio-political themes. The histogram in Figure 35 below illustrates the distribution of the socio-political content in each of the 5 paratexts. It is important to note that while only 5 paratexts mentioned the socio-political context of the source text, the coverage of this topic in individual paratexts reached 40–50 percent of each paratext.
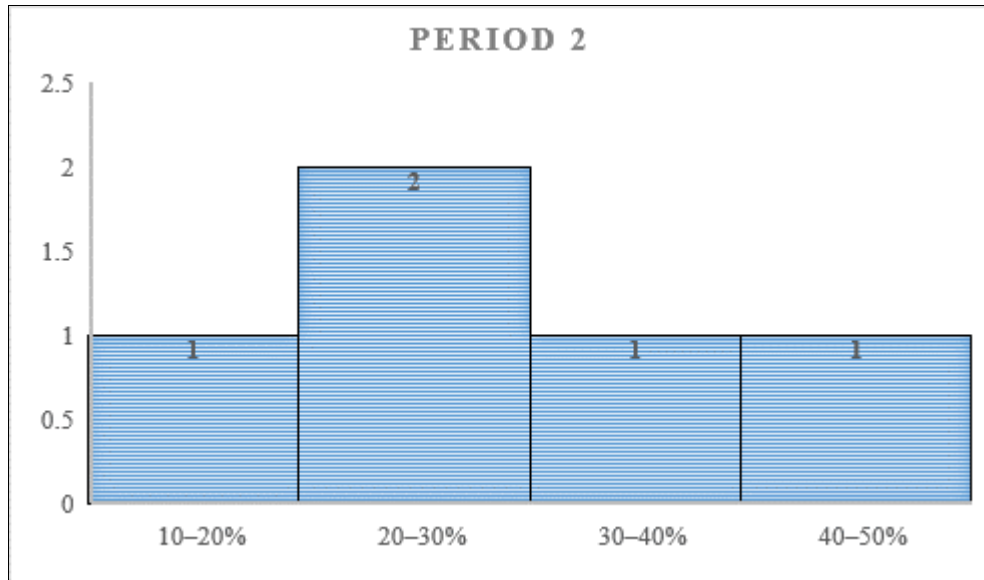
Figure 35: The Socio-political Content Coverage in Individual Paratexts_Period 2

In contrast, in the corpus of the third period, 85 out of the 118 paratexts, or 72 percent of the corpus, made direct references to the socio-political context of the source text, leaving only 28 percent of the paratexts with no coverage of the theme. Figure 36 below illustrates the distribution of the socio-political content in individual paratexts and the total number of paratexts containing coverage of that socio-political content. Almost half of the paratexts that discussed the source socio-political context dedicated over 20 percent of their content to this theme, and this coverage reached 90–100 percent in two of the paratexts in the third period.
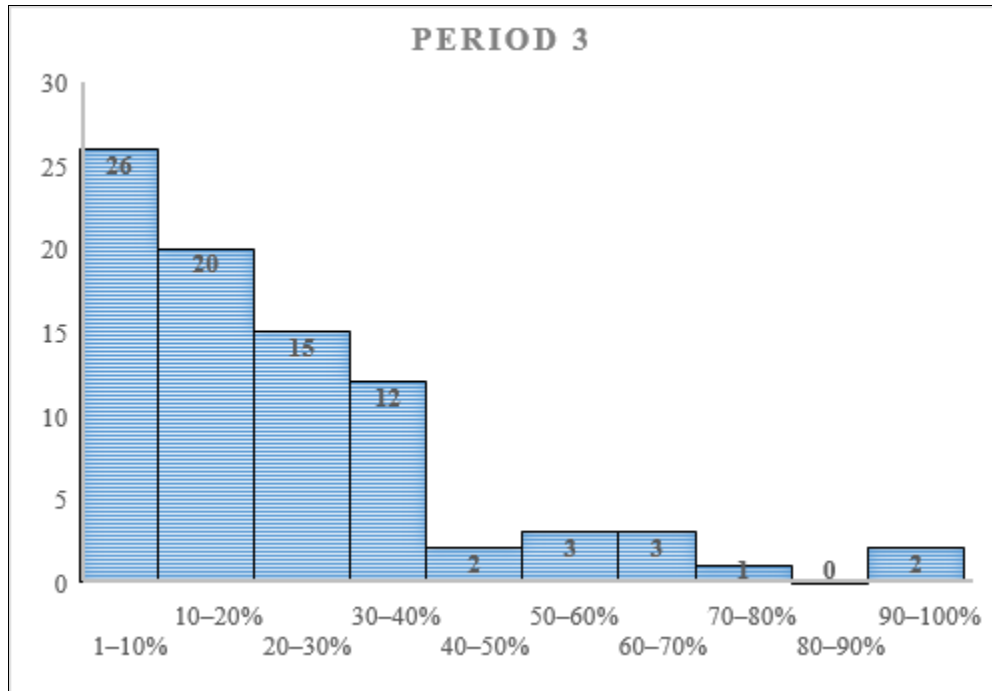
Figure 36: The Socio-political Content Coverage in Individual Paratexts_Period 3

This increase in the paratextual discourse discussing the source context will be further discussed in the next section of the chapter. Before doing so, however, the nature of this discourse on the source context will be examined in light of other studies reviewed in the literature on paratexts.

Mediating the context of the source text production is a paratextual function that has been identified in other empirical studies of paratext in different translation traditions. Examples include the cultural translation undertaken by the paratexts to different editions of Aimé Césaire's *Cahier d'un retour au pays natal* studied by Richard Watts (2000), the descriptive approach of translation paratexts discussing the socio-cultural contexts of the source text in a corpus of translation paratexts in Romania examined by Rodica Dimitriu (2009), and the major role of paratexts in the formation of an understanding of the source culture for the target audience in a large corpus of English translators' prefaces explored by Ellen McRae (2012).

Contrary to the corpora of the above-mentioned studies, which portray the cultural

identity and traditions of the source text and perform a pure "cultural translation" (Watts 2000),

in the corpus of the present study this contextualizing function of paratexts focuses mainly on the

ongoing social and political contexts of Iran. In the study by Watts (2000), for instance, he draws

on a discourse that depicts the unfamiliar "cultural heritage" of Francophone literature for its

metropolitan readership (31–33). In the same way, the socio-cultural mediation described by

Dimitriu (2009) is related to the intricacies of Romanian cultural identity, which in the case of

her corpus of paratexts written by translators "foreground the translators' role as cultural

negotiators" (201). The paratexts surrounding the English translations of Persian literature

included in this study, however, are mainly used as a means of socio-political mediation, making

direct references to different aspects of contemporary Iranian society as it is influenced by its

political regimes and their internal and foreign affairs, as well as issues of religion, gender,

censorship, and exile, which the source text may or may not deal with. In a way, the paratexts to

English translations of Persian literary works serve as communication channels to speak to the

Anglophone readers of Persian literature of the social and political concerns of Iranian society.

In their role as part of a wider cultural discourse, paratexts not only mediate or

communicate information to the readers but also influence them in a certain way, mainly to

fulfill the very promotional and marketing function of the paratexts (see Genette 1997: 183 and

Kovala 1996: 135). As Watts (2005) has shown, the packaging of translations, or any other

literary production, is at times strategically persuasive, rather than purely informative. An

extreme case of fulfilling such a persuasive, i.e., marketing objective through paratexts, can be

seen in studies of colonial and postcolonial literature. In *Packaging Post/Coloniality: The*

Manufacture of Literary Identity in the Francophone World, Richard Watts (2005: 19)[62]

discusses a process of "intralingual cultural translation" through the paratexts to (post)colonial

Francophone literature that makes the foreign comprehensible while, at the same time, producing

"a more approachable and desirable commodity" for the mostly metropolitan French readership.

Along the same lines, Ursula Kluwick's *Postcolonial Literatures on a Global Market:*

Packaging the 'Mysterious East' for Western Consumption suggests that "a commodification of

postcolonial literature" operates through the exaggeration and even invention of exotic aspects of

Eastern cultures in the physical appearance of postcolonial books in order to respond to the

existing Western attraction to the East's exoticism, hence creating a more profitable market

(Kluwick 2009: 76–7). This stereotypical framing[63] of literature takes us back to André

Lefevere's (1992) ideas of ideology and poetics as parts of all literary rewritings that are

presented to a given society to function in a certain way (vii). Lefevere (1992: 9) considers

translation the most obvious and influential form of rewriting that projects a certain image of a

work of literature and its broader context for its linguistically and culturally variant recipients.

The same could be said of translation paratexts, which, as "the most socialized" (Genette 1997:

14) part of this rewriting, play an important role in the construction of that image.

In the same way, packaging Persian literature by portraying mainly Persian literary

aesthetics (as seen in the corpus of the first period in this study) or the Iranian socio-political

context (as seen in the corpus of the third period) for the Anglophone readership may be done to

make the translations appealing commodities in its target market. However, this would seem a

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[62] Examining the paratexts to francophone literary works presented to the mostly metropolitan French readership, Watts (2005) shows how different paratextual elements contribute to a mediation and translation of the texts' foreignness and serve "as sources for a cultural history of colonialism, an understanding of the post/colonial condition, and a view on the interaction between works of the imagination and broader social movements" (10).
[63] Mona Baker (2007) considers paratexts as "an important site of framing in book translations," and defines framing in this sense as "deliberate, discursive moves designed to anticipate and guide others' interpretation of and attitudes towards a set of events" (156 & 160).

simplistic argument if other factors involved in the publication process are not taken into consideration. As Kovala (1996: 140) indicates, paratexts are useful tools for "approaching the publication process of translations," but it is also important to remember that they constitute only one of the elements that are involved in the very mediating function between the text and the reader. The evident shift in the discourse of the paratextual elements of Persian-English translations could be a reflection of various influencing factors that may deserve studies of their own. In the following paragraphs, I will touch on some of these factors and discuss what the trends seen in the paratextual discourse may suggest when it comes to Persian-English literary translations.

6.3 A Source Context Oriented Presentation of Translations: A Reflective Discussion

The rise in the socio-political focus of paratexts in the context of English translations of Persian literature could be explained in different ways. When this discourse appears especially in the third period, it communicates aspects of the Iranian society and politics that could be unknown to the readers, but of course this communication does not occur in a vacuum. As Kovala (1996: 135–6) indicates, paratexts work "together with the entire universe of discourse of a certain society at a certain point in time" with the potential reliance on "the knowledge and expectations of the prospective readers." In the case of Persian literature and its Anglophone readership, according to the results of the present study, this socio-politically communicative function of paratexts reached its highest level in the third period (1980–2015), during which the number of paratexts including such discourse increased as did the proportion of this type of discourse in the individual paratexts that covered them (Figures 35 and 36 above). It seems that what Rachel May (1994) has argued about Russian literature in translation and how it has been "a source of information" about Russia as a result of "the political climate of suspicion and assimilative zeal

that has characterized relations between the English-speaking world and Russia" (141) could be applied to the Anglophone readings of Persian literature in translation. There may be a correlation between the increase in the socio-political discourse of the paratexts, particularly in the third period, and the significant decline in the exposure of the Anglophone (non-professional) readers[64] to different aspects of Iranian literature, culture, and society following the break in the relationship between Iran and the Anglophone West as a consequence of the 1979 Islamic Revolution.

Furthermore, the diachronic analysis of the paratextual discourse in the present study suggests an interesting relationship between the continuous decline in the discussion of translation as the socio-political discourse rises. This pattern may suggest some kind of correlation between the increasing concern with sociopolitical context and the decreasing attention paid to translation, a manifestation, perhaps, of the call for "transparency" of translated literature in the context of Anglophone publishing discussed above. It seems that the transparent and easy reading of translated literature is achieved in the paratexts of translations by somewhat deemphasizing the fact that the work is a translation, and instead, providing a transparent window onto the socio-political context of the source culture. In response to the monolingualism of the English-speaking world, Susan Harris (2014) explains that the importance of English translations of world literature may reside in making "other cultures, other countries—other lives" come to us through translation as the "most personal and revealing of forms," which sketches "amusing scenarios from around the world" and helps the English readers learn about the world's nations and cultures (59–60). The source context oriented presentation of English translations of Persian literature that promotes them as ethnographic resources might then be

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[64] As Lefevere (1992: 6) argues, the non-professional readers of literature include "the majority of readers in contemporary societies," without any value judgment in place.

regarded as the very incentive behind the above-mentioned promotion of readability and transparency. In other words, translations are meant to be counted as original documents providing first-hand insight into the source context.

This view of translated literature as ethnographic resources for Anglophone readers may also be explained by Pascale Casanova's discussion of literary capital[65] and its unequal distribution among "dominated" and "dominating" languages (Casanova 2002) and Johan Heilbron's proposed hierarchical structure of central, semi-peripheral, and peripheral languages where centrality is defined by the share of a language "in the total number of translated books worldwide," making English "by far the most central language" in the world system of translation (Heilbron 2010: 433). The fact that Anglophone publishers rarely seek translation rights from foreign publishers, and when they do, they tend to present the translated works more as ethnographic than as literary resources, may allow English to remain the central linguistic and literary tradition worldwide, appreciated for its prestigious literary and aesthetic values. As Heilbron (2010: 439) notes, this literary centrality of a language in the world system would also present it as "the core of an international cultural system," making it a model to be "carefully observed, followed and emulated."

To summarize, through a large set of empirical evidence, this study aimed to present a general picture of the presentation of Persian-English literary translations to the Anglophone readers and contribute to an understanding of the potential functions of translation paratexts in this translation tradition. Thus, the analysis above derived from the results of the thematic examination of the paratexts, but the ideas suggested would need to be individually tested in future, perhaps through case studies focused on specific translations. First, translations of a

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[65] Casanova (2004: 245) defines literary capital as "a symbolic central bank, … a place where literary credit is concentrated."

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literature are not synonymous with the literature itself. Translations are merely selections of very few texts out of a larger body of literary productions in any given literary tradition. For this reason, the specific discourse identified in the paratexts to the translations of Persian literature, as well as the specific image that is created of Iranian literary and cultural contexts through that discourse, are not representative of all other factors involved in the publication process. The steady rise in the socio-political discourse across the corpora of the present study may only mean that those who selected texts for translation selected the ones that were more socio-politically engaged. In other words, the very selection of the works for translation, which occurs prior to their packaging and publication, could have been based on a certain image that was intended to be projected of Iran.

Second, the increase in the socio-political discourse in the paratexts to the English translations could be a result of the fact that Iranian literature has also been changing along with the social, political, and cultural contexts of Iranian society. As discussed in Chapter 2, Persian literature has changed considerably in terms of its role in society, and consequently in genre and central themes, throughout the twentieth century, and generally speaking, has become more socio-politically engaged. As a result of this shift in the role of the literature itself, the paratexts surrounding it or its translations may also reflect the same shift in themes and events. The emergence of novels, for instance, played a role in this shift, because novels address contemporary cultural events, and so the paratexts to those novels would probably reflect current events too.

Paratext's authorship is another factor that could give a completely different perspective on what is being communicated through the paratexts. Translation paratexts may vary significantly depending on who has written them; the original author, the translator, the

publisher, or a third party. An introduction written by a third-party scholar, for instance, tends to focus on the original work since in this case the paratext's author might not have even seen the translation. Moreover, the paratexts that appeared in the publication of the source text may have been simply translated and included in the translation publication, and hence focus on issues related to the source text. Moreover, regardless of who writes the paratext, the gender of the person producing the paratext is another factor that may be taken into consideration.

Finally, a clear line needs to be drawn between the notions of packaging and reception of translations. Although paratextual materials contribute to presenting the translated text with a certain packaging to fulfill a certain agenda, they cannot determine how the text is actually received and perceived by readers. The readership of literature in general and translated literature in particular is not to be considered as passively accepting what is presented to them without forming their own "concretization of the text in spite of the interpretations suggested in prefaces, notes, blurbs, advertisements, illustrations, or reviews" (Kovala 2005: 141). As for the reception of a literary work, as noted by Kluwick (2009: 76), a focus on the packaging of the work may contribute to understanding merely "the pre-reading phase of reception."

6.4 Conclusion

This chapter argued that the functionality of translation paratexts, like that of translations themselves, may not only differ from one culture to another but also from one period of time to another. The results of the diachronic analysis of paratexts to English translations of Persian literature discussed in this chapter confirmed this with empirical evidence; it was shown that the very content of translation paratexts within the same translation tradition (Persian-English) significantly changed across three historical periods. Through a discussion of the results in light of the reviewed literature, this chapter further illustrated that patterns seen in the change of

paratextual discourse over time, which is also referred to as a change in the packaging of translations, may not only provide an understanding of the potential functions of translation paratexts in the given translation tradition but also more generally contribute to broadening our perspective on how translation and translated literature are viewed and treated in certain societies at certain times. Chapter 7 will summarize the findings of both parts of this dissertation, i.e., the bibliographical analysis of Persian-English literary translations and the analysis of the paratexts to these translations, in order to illustrate how this historical study provided a detailed account of the publications of Persian-English literary translations across the Twentieth and Twenty-first centuries and discovered how these translations were presented to their Anglophone readers. The limitations and implications of the study as well as suggestions for future research in relevant areas will also be discussed in the next chapter.

CHAPTER 7

CONCLUSION

7.1 Introduction

This dissertation mainly aimed to contribute to the study of Persian literature in English translation. The macro-level examination of both the bibliographical and paratextual data provided a general picture of what works of Persian literature were translated into English over the course of the twentieth and twenty-first centuries and how such translations were presented to their readers over three important historical periods that marked the shifting relationship of Iran with the Anglophone West—1925–1941, 1942–1979, and 1980–2015. This concluding chapter presents a summary of the dissertation in light of the results of both the quantitative analysis of the bibliographical data and the qualitative and quantitative analyses of the paratextual data before reflecting on the study's implications and limitations as well as suggestions for future research in the relevant areas.

7.2 Summary of the Study and its Findings

In order to provide an overall understanding of Persian literature in English translation, this dissertation began with determining what works of Persian literature were translated into English. Three historical periods marking the important socio-political shifts in Iran and the country's changing relationship with the West were selected as the primary criteria of the study. As presented in Chapter 3, through an extensive methical research in the Library of Congress catalogued in OCLC WorldCat, Persian literary works published in English translation during

these periods were searched for and identified. The identified titles together with the relevant metadata including titles in Persian, authors, translators, publishers, and dates and places of publication were then recorded in the form of a bibliographic database (see Appendices A-1, A-2, A-3, and B). As discussed in Chapter 4, the collected bibliographical data was plotted over time and quantitatively analyzed in order to reveal what titles were translated during the given periods and how the number of translations and their editions as well as the translated authors and translators involved changed across the three periods. Since there was no up-to-date and comprehensive bibliographical source on Persian-English literary translations prior to this study, the database compiled in this dissertation provides a catalogue of such translations and subsequently contribute to an understanding of the Persian-English translation tradition.

Chapter 4 documents that, in the period between the years 1925 and 2015, a total of 863 editions of Persian literary works in English translation were identified and recorded in the database of this study, including 812 single titles (Appendices A-1, A-2, and A-3) and 51 anthologies, namely, collections of short stories or poems (Appendix B). Out of 812 editions of single titles, 639 belong to classical works of Persian literature (mostly in verse) while only 173 are translations of the twentieth and twenty-first centuries Persian literary works (mostly in prose). The 639 English editions of classical works are translations of 31 titles in Persian while the 173 English editions of the works produced in the twentieth and twenty-first centuries correspond to 99 Persian titles. Many works of Persian literature, especially the classical ones, have multiple editions (of the same translations) in English. According to the bibliographical data in this dissertation, while the English editions of single titles total 812, the total number of translations is only 130. These English editions include the reprints of the same publications, new editions of the same translations, or translations of short excerpts of individual works.

As shown by these numbers, English editions of classical works outnumber that of contemporary ones. This could be explained by the fact that Persian literature has a long tradition (in verse), with its early works dating back to the sixth and seventh centuries. These works started to be translated into Western languages including English during the eighteenth century. In contrast, as discussed in Chapter 4, the production of twentieth-century Persian literary work was delayed until the 1940s and hence started to appear in English translation only in the 1950s. In other words, Persian literature is most widely known in the West through its classical works of verse and that is why we still see a greater number of those works being published in English translation compared to contemporary ones.

The second part of the study focused on three corpora of Persian-English translation paratexts belonging to the three given periods of time and involved a thematic analysis using the qualitative data analysis software, NVivo. The findings of this analysis revealed what topics were foregrounded in the paratexts to English translations of Persian literature in different periods and provided an empirical evidence for the list of the dominant paratextual themes communicated by translation paratexts. The themes of these paratexts were further examined diachronically in order to identify whether and how they changed across the three periods so as to determine how such translations were presented to Anglophone readers across the given periods.

As presented in Chapter 5, four main topic categories were identified through a qualitative thematic analysis of the paratexts accompanying the English translations of Persian literature, including general meta-discourse on Persian language and literature, more specific meta-discourse on different aspects of the source texts and their authors, meta-discourse on the socio-political context of the source culture, and finally, meta-discourse on translation in general

and on a specific translation. The results of the diachronic analysis of these topic categories across the three periods of time (presented in Chapter 6) revealed significant changes in the paratextual content from a period to another. The discourse describing different aspects of the source texts and their authors was the dominant paratextual discourse across almost all three periods, and the paratextual content focusing on translation and translators had an inverse correlation with the discourse on the socio-political context of Iran. The diachronic analysis showed a significant increase in the discourse on the ongoing social and political contexts of Iran during the third period (1980–2015) compared to the second period (1942–1979) when this socio-political mediation first emerged in the paratexts. In contrast, the paratextual discourse focusing on the topic of translation significantly decreased across the three periods.

As discussed in Chapter 6, the paratextual analysis in this study revealed an increasing source-context-oriented presentation of Persian literature in English translation. This socio-political presentation was mostly prevalent in translations published during the third period (1980–2015), when the number of paratexts including socio-political discourse increased as did the proportion of this type of discourse in the individual paratexts that covered them (Figures 35 and 36 in Chapter 6). This chapter argued that there is a likely correlation between the increase in the socio-political discourse of the paratexts, particularly in the third period, and the significant decline in the exposure of the Anglophone readers to different aspects of Iranian literature, culture, and society following the break in the relationship between Iran and the Anglophone West as a consequence of the 1979 Islamic Revolution. Similarly, this study also argued that the continuous decline in the discussion of translation as the socio-political discourse rose in the paratexts of Persian-English translations might be a manifestation of a preference for transparent and easily-read translated literature promoted in the context of Anglophone publishing through

deemphasizing the fact that a work is a translation, and instead, providing a window onto the socio-political context of its source culture. This trend could also correspond to the increasing monolingualism of the English-speaking world as argued by Susan Harris (2014), and discussed in the previous chapter.

The findings of the two parts of this dissertation—bibliographical and paratextual analyses—reveal a paradox: while the number of translations from Persian into English significantly increased over time, the paratexts to these translations suggest an increasing interest in the ethnographic content about Iran rather than the literature itself. In other words, an increase in the number of works translated does not necessarily correspond to a greater attention to literary works as literature. While Venuti (1995: 12) discusses a general trend in Anglophone publishing world where the percentage of translations from different languages into English has remained almost the same (between 2 and 4 percent of the total book production) since the 1950s, the analysis of Persian-English translation publication patterns in this dissertation suggests a significant increase in the number of literary translations from Persian. However, the second part of this dissertation provides empirical evidence that the translation paratextual discourse on the literary value of the source texts as well as the translations and translators was considerably reduced over time and replaced by extensive discussions of the socio-political context of the source culture. In other words, while the increase in the number of Persian-English translations does not fit with the generalized trend of translations into English suggested by Venuti (1995), as discussed in the previous chapter, the examination of paratexts to such translations confirms his argument about the promotion of readability and invisibility of translations in the Anglophone book market where translations tend to be presented as non-

translations according to the dominant criteria of "fluency" and "transparency" of translated texts (Venuti 1995: 2 & 5).

7.3 Implications of the Study

As discussed in Chapter 1, this dissertation addresses the need for the expansion of translation studies scholarship to a wider variety of translation traditions and contribute to building up "a global framework" through which not only the intercultural nature of translation and translation history is highlighted (D'hulst 2001: 5), but a cross-cultural historiography of translation beyond national boundaries is achievable. In light of both a bibliographic analysis of the publication patterns and a thematic analysis of the packaging patterns of Persian-English literary translations, this study provided a window onto this scarcely studied translation tradition over a century-long period. Such comprehensive studies of translational objects within translation traditions that have not at all or have partially been studied can offer important conceptual and methodological insights and potentially provide opportunities for cross-cultural studies of translation histories where different translation phenomena can be compared in various translation traditions. As for the studies on translation flows, the expansion of such studies within an increasing number of translation traditions could pave the way for what Dhulst (2010: 400) calls bidirectional or multidirectional studies of translation flows between two or more cultures in order to understand the possible interconnections and inter-influential relationships among different cultural, linguistic, and literary traditions within the global system of literary and translation productions pairs (see Heilbron 2010: 1–2). As discussed in Chapter 2, tracing the flows of translated books between different language pairs by translation scholars specialized in those languages helps understand the position of different translation traditions in the world system of translations and hence facilitates our understanding of the structure and dynamics of this global system.

Furthermore, the digital bibliography of Persian-English translation publications compiled in this dissertation could serve as a source of reference for students and scholars in the field for instructional or research purposes (see Pym 1998: 47; Moretti 2013: 212), and ultimately, be a contribution towards "a true archeology of translation," which according to D'hulst (2010), "is still lacking, if compared with the achievements in the history of language contacts." (402). As discussed in Chapter 2, conducting a historical study of translations from a language into another, starting with compiling a bibliography of the translations, and asking the what questions (D'hulst 2010: 402), is necessary to trigger how and/or why questions about different aspects of the translations, and hence, paves the way for further research related to the given translation tradition. The quantitative analysis presented in Chapter 4 of this dissertation could contribute to an understanding of what Persian works were translated into English at different times, how the translated titles and the number of translations in general increased or decreased in different periods, and finally, what authors, translators, publishers, and places of publication were involved at different times throughout the entire period under study (1925–2015). Such statistical information can prompt further research questions on, for instance, the possible reasons behind certain changes in different aspects of Persian-English translation patterns at different times.

As for the second part of this dissertation, the diachronic study of paratexts to English translations of Persian literature makes this study a contribution to "the writing of the history of the book" (Watts 2005: 21) in general, and by the same token, the writing of the history of translations in particular. The historical study of the paratexts' literary and extra-literary mediation of Persian literature for the Anglophone readership highlights the role of translation paratexts—as important written historical resources—in mediating works of literature for a new

readership in a different linguistic, literary, and cultural tradition. This study highlighted the fact that despite its significance, the scholarship regarding paratexts to translated literature is often neglected in scholarly discourse on literary as well as translation history. Thus, this study could contribute to the understanding of "Persophilia," to use Hamid Dabashi's term, to refer to the Europeans' popular interest in "all things Persian"[66] over the centuries. A widely-known sociologist and scholar of Persian Studies, Dabashi (2015) examines a wide variety of specific literary and philosophical works related to Persians and Persia in order to provide a historical account of the centuries-long dynamic interactions between Persia and the West. In the same way, this dissertation argues that the scholarly work analyzing the prefaces or introductions to the translations from Persian, which present Persian literary works and hence contribute to shaping images of Persia and Persians, help us understand how such images get generated and circulated. Furthermore, while such works as Dabashi's offer generalizations about the relationship between Persia and the West, the present study provides empirical evidence on what translation paratexts do to present Persian literature and culture to the Anglophone reading public.

In terms of its methodology, this dissertation proposed a unique methodological approach to the study of translation paratextual materials that could be applied to other translation traditions involving different language pairs. The proposed methodology was a combination of qualitative and quantitative approaches to translation research. It involved an initial close reading and manual coding of the entire content of the given paratexts, which revealed the topics discussed through the paratextual discourse. The topics identified in this qualitative analysis were further plotted over time for a quantitative analysis where the proportion of the paratextual

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[66] Dabashi explains how this widespread interest extended into "Persian poetry and painting, literature and mysticism, art and architecture, archeology and philosophy, ancient and medieval history, religion and rituals, flora and fauna, clothing and cuisine, wine and spices— the list is almost endless." (14)

materials discussing each topic was calculated. This quantitative analysis, in turn, demonstrated the dominant topic that was presented to the Anglophone readers in paratexts to translations of Persian literature in different periods of time marked by the changing relations between Iran and the Anglophone West. This methodological approach foregrounded the use of paratexts as important objects of study in historical translation research, but it also applied the qualitative data analysis software NVivo for thematic analysis of translations and source texts or "extratextual materials" (Toury 1995: 65) such as paratexts; translation reviews; translation-related surveys; and interviews with translators, translation professionals, or translator educators. The second part of this dissertation attempted to formulate hypotheses about the nature of translation paratexts, the functions they can carry out, and the evolution of the topics discussed through them over time.

Last, this dissertation is a contribution to the fast-growing field of Digital Humanities. It sheds light on what Translation Studies has to offer with regards to the incorporation of digital and quantitative approaches into the study of translation and translation-related data. Through turning texts into data and quantitatively analyzing them, this study highlighted the implication of digital approaches in broadening the scope of translation and literary research from the study of individual texts to the study of larger units of data. At the same time, the study based its overall quantitative analysis on an initial qualitative analysis where the individual texts were closely read and manually coded according to their thematic focus. This approach is in line with what is suggested by best practices related to the use of big data in literary studies, i.e., the combination of qualitative and quantitative approaches when dealing with large sets of textual data (English and Underwoon 2017: 292).

7.4 Limitations of the Study

The bibliographic database of English translations of Persian literature compiled in this study aimed to document what Persian literary works were translated and published in book form between the years 1925 and 2015 and also provide a bibliographic account of such translations to be used as a reference for students as well as educators and scholars in related fields. To this end, as explained in earlier chapters, attempts were made to conduct extensive searches and be as inclusive as possible, but needless to say, it is impossible to claim that such a search for translations includes all that could possibly exist. Particularly in the case of popular Persian works in English translation such as that of Omar Khayyam with numerous editions and reprints, it is even harder to make a claim of comprehensiveness since there might have been editions by lesser-known publishers that have not been repertoried.

Moreover, due to the particular scope of this study, only translations that appeared in print book form, including the ones in anthologies, were included in the database; all other English translations of Persian literature published in periodicals or electronic format were not included. The main reason for this exclusion was related to the difficult, not to say impossible, task of identifying and locating translations published in such formats. Searching in library catalogues such as WorldCat normally would not locate the translations in periodicals; the only way to locate them is to know all those periodicals and search their archives directly. With regard to electronic books, one needed to know what specific title, author, or translator the translations belonged to in order to have the best chance to locate them, because in many cases such e-books were published in different online platforms such as the author's or translator's own websites. For example, some works authored or translated by Shahrnoush Parsipour only appear in electronic format on her personal webpage, and they cannot be found by a general

search under the key terms such as "translations of Persian literature" or "Persian literature in translation," in library catalogues.

Regarding the second part of the study, some of the limitations could be related to the specific corpus of the study with its limiting criteria such as its time period and language combination. The functions of translation paratexts identified in this study are of course limited to the Persian-English translation tradition, and therefore, one should be cautious about making generalizations without a mention of the particular scope of the study. It is also important to remember that the role and functionality of paratexts in the world of translation, and literature in general, could considerably vary from a tradition to another, and as a result, rather than seeking a generalized premise of what paratexts do or what role they play, more studies of this sort from different translation traditions and historical periods would contribute to our understanding of the complex conception of paratexts and their application to translation research based on empirical evidence. More structured directions for potential future studies that were recognized throughout the process of conducting this dissertation are outlined in the following section.

7.5 Suggestions for Further Research

As discussed earlier, more studies on translation flows between different languages could contribute to our understanding of the dynamics of translation publications in different cultures, and ultimately, portraying a more accurate picture of the international distribution and global system of translations. This is specifically applicable to the case of minority languages, which have not been fully studied in Translation Studies scholarship. In addition to providing information about the translation publication patterns, studies of translation flows from or into such languages may introduce a variety of unique conceptual and methodological paradigms to the field depending on the specific translational objects they inquire into.

With regard to the use of paratexts as objects of translation research, the macro-level approach in this dissertation led to identification of general trends in the topic of paratexts to Persian-English translations, which have the potential to produce a number of research areas that could be further studied. Regarding the type of paratexts, other studies could include the paratextual elements outside the book, or *epitexts*, such as interviews with translators and translation reviews, or other within-the-book paratexts, or *peritexts*, which were not included in the present study, e.g. the elements that appear on the book covers. Studying the latter, in particular, would provide further insight into the marketing and promotional aspects of paratexts, which as the first elements to be seen by the recipients, are crucial in making the books appealing products in the market. An example of this, which was explained in Chapter 2, is the study by Ursula Kluwick (2009) that drew on the role of paratexts in making books marketable commodities focusing on such elements as cover illustrations and dust jacket designs. However, this dissertation aimed to focus on the discourse that surrounded translations in form of introductions, prefaces, translator notes, etc., and provide an understanding of the importance of such materials as sources of translation scholarship as well as venues for packaging translations in certain ways for the target readership in different historical contexts. Since the corpus of the study did not include the book cover materials and illustrations, no argument could be made on how these materials were used to market and promote the English translations of Persian literature in the Anglophone West.

Another possible research direction could be related to various functions that different types of textual paratexts may carry out. An introduction, for instance, may differ from a preface, or a preface may be written differently than a translator's note (see Genette 1997: 161–2). Future studies could separate such paratext types or paratexts authored by different agents such as

translators, publishers, or scholars, and see if they can perceive significant patterns in terms of

the specific discourse and possible functionality depending on the paratexts' types or authorship.

This dissertation focused on exploring the possible functions of translation paratexts in general

regardless of their authorship and on providing an overall understanding of what could be offered

by the paratexts as end products to readers unlikely to take paratext authorship into

consideration. More individual studies are needed to draw on such distinctions as the paratextual

type or authorship and their role in changing the function of the paratexts.

The idea of paratexts as marketing tools and the notion of agency in the production of

translation paratexts suggest another research direction, which could deal with ideological factors

involved in the publication and dissemination of translations. As discussed in the previous

chapter, contrary to case studies carried out by scholars such as Richard Watts (2005) and Ursula

Kluwick (2009) in which they deal with the specific strategies used in the process of ideological

packaging of colonial and postcolonial literature, with its macro-level scope, this dissertation can

only suggest that an aesthetic or ethnographic presentation of Persian literature at different times

reflect specific ideologies that make the translations appealing commodities in the target market.

Further research with a focus on individual translations of Persian literature into English is

needed where other factors involved in the publication process such as patronage, authorship,

and even selection of works for translation could be taken into consideration in order to provide

insights into the ideology that drives certain packaging strategies for translated literature from

Persian.

When such case studies on individual or small selections of translations are carried out,

translated texts could also be analyzed along with the paratexts that accompany them, which

allows for examining both the translation and the "meta-discourse on translation" (Tahir

Gürçağlar 2002: 44). This dissertation, however, focused on paratexts as autonomous texts independent of their corresponding translations in order to highlight them as important objects of study and contribute to the formulation of new hypotheses about the nature of translation paratexts, the functions they can carry out, and their susceptibility to change across different contexts. As important as it is to consider paratexts as translation-related objects accompanying the actual translation, it is also as crucial to consider their "independent existence" (Tahir Gürçağlar 2011: 113) and recognize them as independent and yet equally important objects of study. Just as translations themselves, which have a mediating function between two languages and cultures, paratexts too have a mediating function. In the same way that translations with their mediating function and thus their relevance and ties to both the source text and culture as well as the target culture and readership are considered as independent texts on their own and not subordinate to their source texts, paratexts, which need to be considered as a part of a multifaceted mediating process, could and need to be studied as independent texts. When dealing with paratexts as independent translational objects, however, it is very important to clarify the scope of the study's findings and acknowledge the fact that the findings merely reveal "how translations are presented, but not how they are" (Tahir Gürçağlar 2011: 115).

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    Print.

ET[67]	PT	LF	AU	TR	PUB	POP	DOP
The Shahnameh	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Arthur Warner and Edmond Warner	K. Paul Trench, Trubner Company	London, UK	1925
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Holerth Press	London, UK	1925
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	T.N. Foulis	London, UK	1925
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	The De La More Press	London, UK	1925
Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	E. Benn Ltd.	London, UK	1925
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Gilmour's Bookshop	Sydney, Australia	1925
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Regan Pub. Corp.	Chicago, IL, USA	1925
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	L.C. Page	Boston, MA, USA	1925
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	E. Benn Ltd.	London, UK	1925
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Gibb Memorial Trust	Cambridge, UK	1925
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Rustom Pestonji Masani	Oxford University Press	London, UK	1925
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Clifford Sherlock Tute	S. Lee	Exeter, UK	1926

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[67] ET: English Title; PT: Persian Title; LF: Literary Form; AU: Author; TR: Translator; PUB: Publisher; POP: Place of Publication; DOP: Date of Publication.

The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Dodge Publishing Company	New York, NY, USA	1926
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Macmillan	London, UK and NY, USA	1926
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Gilmour's Bookshop	Sydney, Australia	1926
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Johnck, Kibbee & Company	San Francisco, CA, USA	1926
The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Roycrofters	New York, NY, USA	1926
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Blackwell	Oxford, UK	1926
The Masnavi of Jalaleddin Rumi	مثنوى معنوى	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Messrs Luzac & Co.	London, UK	1926
Odes from the Divan of Hafez	ديوان حافظ	Poetry	Hafez	Richard Le Gallienne	St. Botolph Society	Boston, MA, USA	1926
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Noel Douglas	London, UK	1927
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Blackwell	Oxford, UK	1927
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Houghton, Mifflin	Boston and NY, USA	1927
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Payson & Clarke	New York, NY, USA	1927
The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	R. Rivière	London, UK	1928
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	J. M. Dent	London, UK	1928

Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins' Clear-Type Press	London, UK and NY, USA	1928
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	the Bodley Head	London, UK	1928
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Birmingham School of Printing	Birmingham, UK	1928
Poems from the Divan of Hafez	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	W. Heinemann	London, UK	1928
The Poems of Nezami	پنج گنج	Poetry	Nezami Ganjavi	Laurence Binyon	The Studio Limited	London, UK	1928
Tales from the Golestan	گلستان سعدی	Prose	Sa'di	Richard Francis Burton	Philip Allan & Co.	London, UK	1928
Hafez, The Tongue of the Hidden	دیوان حافظ	Poetry	Hafez	Clarence K. Streit	The Viking Press	New York, NY, USA	1929
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Robert Riviere & Son	London, UK	1929
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Kenkyusha	Tokyo, Japan	1929
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Macmillan	London, UK	1929
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Wiiley Book Co.	New York, NY, USA	1929
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Lothian Publishing Co.	Melbourne, Australia	1929
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins' clear-type Press	London, UK	1929
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Humphries and P. Lund	London, UK and Bradford, PA, USA	1929

Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Black Sun Press	Paris, France	1930
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Three Sirens Press	New York, NY, USA	1930
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Three Sirens Press	New York, NY, USA	1930
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald, E. H. Whinfield, and Justin Huntly MacCarthy	Caxton House	New York, NY, USA	1930
Rats Against Cats	منظومه موش و گربه	Prose	Obeyd-e Zakani	Masood Farzad	Book Friends Society	Tehran, Iran	1930
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Luzac	London, UK	1930
Omar Khayyam: the Persian Text with Paraphrase	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Kegan Paul, Trench, Trubner	London, UK	1931
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Birmingham School of Printing	Birmingham, UK	1931
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Medici Society	London, UK	1931
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Black Archer Press	Chicago, IL, USA	1931
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Philip Earle	London, UK	1931
Rubaiyat of Omar Khayyam, a New Metrical Version Rendered into English from Various Persian Sources	رباعیات عمر خیام	Poetry	Omar Khayyam	George Roe	Laid law Bros.	Chicago, IL, and NY, USA	1931

Tales of Mystic Meaning: Selections from the Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Chapman and Hall	London, UK	1931
Tales of Mystic Meaning: Selections from the Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	F.A. Stokes Co.	New York, NY, USA	1931
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Doubleday Doran & Co.	Garden City, NY, USA	1932
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	British India Press	Bombay, India	1932
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	W. J. Black	New York, NY, USA	1932
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	George G. Harrap & Co. Limited	London, UK	1932
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Porte Press	Salt Lake City, UT, USA	1932
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Hartsdale House	New York, NY, USA	1932
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Franklin Head Press	Chicago, IL, USA	1934
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Doubleday, Doran	Garden City, NY, USA	1934
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	George G. Harrap & Co. Limited	London, UK	1934
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	C.W. Walton	Monroe, NC, USA	1934
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Medici Society	London, UK	1934
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	E. Baylis & Son	Worcester, UK	1934

The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Luzac	London, UK	1934
The Rubaiyat of Omar Khayyam of Naishapur	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Limited Editions Club	New York, NY, USA	1935
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	J.M. Dent & Sons and E.P. Dutton	London, UK and New York, NY, USA	1935
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Willey Book Co.	New York, NY, USA	1935
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Grosset & Dunlap	New York, NY, USA	1936
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Shakespeare Head Press	Stratford-upon-Avon, UK	1936
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Richards Press	London, UK	1936
The Rubaiyat of Omar Khayyám	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1936
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Deka Chapter of Delphian Society	Denver, CO, USA	1936
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Willey Book Co.	New York, NY, USA	1937
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Garden City Publishing Co.	Garden City, NY, USA	1937
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Birmingham School of Printing	Birmingham, UK	1937
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Golden Eagle Press	Mt. Vernon, NY, USA	1938
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	The Golden Cockerel Press	London, UK	1938

The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	World Pub. Co.	Cleveland, OH, USA	1938
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Humphries and P. Lund	London, UK and Bradford, PA, USA	1939
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1939
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Heritage Club	New York, NY, USA	1940
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Edwin B. Hill	Ysleta, TX, USA	1940
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	A. & C. Black, Ltd.	London, UK	1940
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1940
The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Peter Pauper Press	Mount Vernon, VA, USA	1940
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Richards Press	London, UK	1940
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Chatto and Windus	London, UK	1940
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Windsor Press	New York, NY, USA	1940
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Avon Books	New York, NY, USA	1941
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	The Black archer press	Chicago, IL, USA	1941
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Pocket Books	New York, NY, USA	1941
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Chatto and Windus	London, UK	1941
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	L.J.C. Boucher	The Hague, Netherlands	1941

ET[68]	PT	LF	AU	TR	PUB	POP	DOP
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	W.J. Black	New York, NY, USA	1942
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Richards Press	London, UK	1942
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	McKay	New York, NY, USA	1942
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	McKay	Philadelphia, PA, USA	1942
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	J.M. Dent and E.P. Dutton	London, UK and New York, NY, USA	1942
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Willey Book Co.	New York, NY, USA	1944
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	L.C. Page	Boston, MA, USA	1944
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Lothian Publishing Co.	Melbourne, Australia	1944
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1944
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Gornall the Publisher	Sydney, N.S.W., Australia	1944

[68] ET: English Title; PT: Persian Title; LF: Literary Form; AU: Author; TR: Translator; PUB: Publisher; POP: Place of Publication; DOP: Date of Publication.

Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	A. & C. Black	London, UK	1944
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Richards Press	London, UK	1944
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	F. Lewis Publishers	Leigh-on-Sea, UK	1944
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Thacker	Bombay, India	1944
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	A.A. Balkema	Amsterdam, Netherlands	1944
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	George G. Harrap & Co.	London, UK	1945
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Arthur Barron	London, UK	1945
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	A.A. Balkema	Amsterdam, Netherlands	1945
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Richards Press	London, UK	1945
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	E. Backus	Leicester, UK	1945
The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Medici Society	London, UK	1945
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1945
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Grosset & Dunlap	New York, NY, USA	1946
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Heritage Press	New York, NY, USA	1946
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	F. Lewis Publishers	Leigh-on-Sea, UK	1946

Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Aldo Martello Editore	Milano, Italy	1946
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	A. & C. Black	London, UK	1946
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Lothian Publishing	Melbourne, Australia	1946
The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Medici Society	London, UK	1946
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Leisure Age Press	Sydney, N.S.W., Australia	1946
The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Industrial Arts Laboratory Press	San Jose, CA, USA	1946
The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	World Pub. Co.	Cleveland, OH, USA	1947
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Random House	New York, USA	1947
The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	The Blue Book Company	South Croydon, UK	1947
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1947
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Richards Press	London, UK	1947
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1947
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	F. Muller	London, UK	1947

Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Castle Books	Secaucus, NJ, USA	1947
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	J.M. Dent and E.P. Dutton	London, UK and NY, USA	1948
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	L.C.C. Central School of Arts & Crafts	Secaucus, NJ, USA	1948
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Pocket Books	New York, NY, USA	1948
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	E. Walker	London, UK	1949
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Peter Pauper Press	New York, NY, USA	1949
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Macmillan	London, UK	1949
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1949
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Avon Books	New York, NY, USA	1950
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Black	London, UK	1950
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Ward, Lock & Co.	London, UK	1950
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1951
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Shakespeare House	New York, NY, USA	1951

The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	At the College Press	Marlborough, UK	1951
The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Greystone Press	New York, NY, USA	1951
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	George H. Doran Co.	New York, NY, USA	1952
The Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Garden City Books	Garden City, New York, USA	1952
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Glascow: Collins	London, UK	1952
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	J. Murray	London, UK	1952
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1953
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Ward, Lock	London, UK	1953
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Virtue & Co.	London, UK	1953
The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطير	Poetry	Attar Neishabouri	Charles Stanley Nott	Routledge & Kegan Paul	London, UK	1954
The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطير	Poetry	Attar Neishabouri	Charles Stanley Nott	Janus Press	London, UK	1954

The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Pir Press	New York, NY, USA	1954
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1954
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	Grove Press	New York, NY, USA	1957
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	John Calder	London, UK	1957
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1957
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Doubleday Doran & Co.	Garden City, NY, USA	1957
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Fine Editions Press	New York, NY, USA	1957
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Grosset & Dunlap	New York, NY, USA	1957
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	John Calder	London, UK	1958
Fitzgerald's Rubaiyat	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Colby College P.	Waterville, ME, USA	1959
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1959
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	A.G. Tahui	Tehran, Iran	1959
The Tales of Marzban	مرزبان‌نامه	Prose	Marzban Ebn-e Rostam	Reuben Levy	Thames and Hudson	London, UK	1959

The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Arab Bookshop	Cairo, Egypt	1960
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Jaico	Bombay, India	1960
Tales from the Masnavi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	George Allen and Unwin	London, UK	1961
The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Routledge & Kegan Paul	London, UK	1961
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1961
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Grosset & Dunlap	New York, NY, USA	1961
Rubaiyat of Omar Khayyam of Naishapur	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Castle Books	Secaucus, NJ, USA	1961
More Tales from the Masnavi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	Allen & Unwin	London, UK	1963
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	John Baker	London, UK	1963
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Thomas Crowell Company	New York, NY, USA	1963
The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Routledge & Kegan Paul	London, UK	1964

Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Tahrir-Iran	Tehran, Iran	1964
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1964
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	J. Baker for the Richards Press	London, UK	1964
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Thomas Crowell Company	New York, NY, USA	1964
Rubaiyat	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Thomas Crowell Company	New York, NY, USA	1964
The Golestan, or, Rose Garden of Sa'di	گلستان سعدی	Prose	Sa'di	Edward Rehatsek	Capricorn Books	New York, NY, USA	1964
The Golestan, or, Rose Garden of Sa'di	گلستان سعدی	Prose	Sa'di	Edward Rehatsek	G. Allen & Unwin	London, UK	1964
The Golestan, or, Rose Garden of Sa'di	گلستان سعدی	Prose	Sa'di	Edward Rehatsek	Putnam	New York, NY, USA	1964
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Frank Newton	Harmony Buddhist Mission	Clarksville, AR, USA	1964
Hafez	دیوان حافظ	Poetry	Hafez	Clarence K. Streit	John R. Evans	Parker CO, USA	1965
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Chaucer Private Press	Hamilton, KY, USA	1965

The Rubaiyat	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	A.S. Barnes	South Brunswick, NJ, USA	1965
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1965
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1965
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	L.G. Challenger	London, UK	1965
The Golestan, or, Rose Garden of Sa'di	گلستان سعدی	Prose	Sa'di	Edward Rehatsek	Putnam	New York, NY, USA	1965
Javid-Nameh	جاوید نامه	Poetry	Mohammad Eghbal	Arthur John Arberry	Allen & Unwin	London, UK	1966
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Quality Paperback Book Club	New York, NY, USA	1966
Rubaiyat	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Thomas Crowell Company	New York, NY, USA	1966
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	New York Graphic Society	Connecticut, CA, USA	1966
The Golestan, or, Rose Garden of Sa'di	گلستان سعدی	Prose	Sa'di	Edward Rehatsek	Capricorn Books	New York, NY, USA	1966
The Golestan, or, Rose Garden of Sa'di	گلستان سعدی	Prose	Sa'di	Edward Rehatsek	Capricorn Books	London, UK	1966
The Story of Leyla and Majnun	لیلی و مجنون	Poetry	Nezami Ganjavi	Rudolf Gelpke	Bruno Cassirer Publishers	London, UK	1966

The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطير	Poetry	Attar Neishabouri	Charles Stanley Nott	Routledge & Kegan Paul	London, UK	1967
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1967
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	A. & C. Black	London, UK	1967
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Macmillan	London, UK	1967
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	John Baker	London, UK	1967
Rubaiyat of Omar Khayyam	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	Avon Books	New York, NY, USA	1967
The Rubaiyat	رباعيات عمر خيام	Poetry	Omar Khayyam	Edward FitzGerald	A.S. Barnes	South Brunswick, NJ, USA	1967
The Rubaiyyat of Omar Khayaam	رباعيات عمر خيام	Poetry	Omar Khayyam	Robert Graves and Omar Ali-Shah	Cassel & Company Ltd.	London, UK	1967
Mystical poems of Rumi	ديوان شمس	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	University of Chicago Press	Chicago, IL, USA	1968
Tales from the Masnavi	مثنوى معنوى	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	Allen and Unwin	London, UK	1968
The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطير	Poetry	Attar Neishabouri	Muhammad Jawad Mashkur	Kitabfarush i Tehran	Tehran, Iran	1968

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The Tales of Marzuban	مرزبان‌نامه	Prose	Marzban Ebn-e Rostam	Reuben Levy	Greenwood Press	New York, NY, USA	1968
The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Routledge & Kegan Paul	London, UK	1969
The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	S. Weiser	New York, NY, USA	1969
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	Grove Press	New York, NY, USA	1969
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Shumposha Photo Printing	Japan	1970
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Folio Society	London, UK	1970
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Walter J. Black, Inc.	Roslyn, NJ, USA	1970
Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	J.L. Carr	Kettering, OH, USA	1970
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	John Baker	London, UK	1970
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Black Knight Private Press	Leicester, UK	1970
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Airmont Publishing Company	New York, NY, USA	1970
The Rubaiyat	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	A.S. Barnes	New York, NY, USA	1970

The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Routledge & Kegan Paul	London, UK	1971
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	Calder & Boyers	London, UK	1971
A Tale of Cats and Mice of Obeyd of Zaakan	منظومه موش و گربه	Poetry	Obeyd-e Zakani	Mehdi Nakosteen	University of Colorado	Boulder, CO, USA	1971
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Messrs Luzac & Co.	London, UK	1971
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1972
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collier Books	New York, NY, USA	1972
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Book Club Associates	London, UK	1972
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Shumposha Photo Printing	Japan	1972
Vis and Ramin	ویس و رامین	Poetry	Fakhraddin Gorgani	George Morrison	Columbia University Press	New York, NY, USA	1972
Bastoor: An Original Persian Folk Story	بستور	Prose	Mehrdad Bahar	Mansoor Alyeshmerni	Carolrhoda Books	Minneapolis, MN, USA	1972
Gorby and the Rats	منظومه موش و گربه	Poetry	Obeyd-e Zakani	Omar Pound	Agenda Editions	London, UK	1972
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Messrs Luzac & Co.	London, UK	1972

The Shah-Namah of Fardusi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Alexander Rogers	Heritage Publishers	New Delhi, India	1973
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	Pan Books	London, UK	1973
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1973
Nine Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Crannog Press	Belfast, Ireland	1973
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Black	London, UK	1973
Mystical poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	University of Chicago Press	Chicago, IL, USA	1974
The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Routledge & Kegan Paul	London, UK	1974
The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Shambala	Berkeley, CA, USA	1974
The Conference of the Birds: A Philosophical Religious Poem in Prose	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Weiser	New York, NY, USA	1974
The Rose-Garden	گلستان سعدی	Prose	Sa'di	Edward B. Eastwick	The Octagon Press	London, UK	1974
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Galahad Books	New York, NY, USA	1974
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Heritage Club	Norwalk, CT, USA	1974

Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1974
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Grosset & Dunlap	New York, NY, USA	1974
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Garnstone Press	London, UK	1974
Morals Pointed and Tales Adorned: the Bustan of Sa'di	گلستان سعدی	Prose	Sa'di	G. M. Wickens	University of Toronto Press	Toronto, Canada	1974
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	Iraj Bashiri	Online	Online	1974
The School Principal: A Novel	مدیر مدرسه	Prose	Jalal Al-e Ahmad	John K. Newton	Bibliotheca Islamica	Minneapolis, MN, USA	1974
Love and War: Adventures from Firuz Shah Nameh of Sheikh Bighami	دارابنامه	Poetry	Ahmad Bighami	William L. Hanaway	Scholars' Facsimiles & Reprints	Delmar, NY, USA	1974
The Shah Nameh of the Persian Poet Firdausi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	James Atkinson	Society for Publication of Classical Works on Iran	Tehran, Iran	1975
The Little Black Fish and Other Modern Persian Stories	ماهی سیاه کوچولو	Prose	Samad Behrangi	Mary Hegland and Eric Hooglund	Three Continents Press	Washington DC, USA	1975
Mirror of the Invisible World: Tales from the Khamseh of Nezami	پنج گنج	Poetry	Nezami Ganjavi	Peter J. Chelkowski	Metropolitan museum of art	New York, NY, USA	1975
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Easton Press	Norwalk, CT, USA	1976

Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1976
Hafez of Shiraz: A Selection from His Poems	دیوان حافظ	Poetry	Hafez	Herman Bicknell	Imperial Organizatio n for Social Services	Tehran, Iran	1976
The Little Black Fish and Other Modern Persian Stories	ماهی سیاه کوچولو	Prose	Samad Behrangi	Mary Hegland and Eric Hooglund	Three Continents Press	Washington DC, USA	1976
Tales of a Parrot	طوطی نامه	Prose	Ziya'eddin Nakhshabi	Pramod Chandra	Akademisc he	Graz, Austria	1976
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Messrs Luzac & Co.	London, UK	1977
Selected Poems from the Divan of Khaje Shams al-Din Hafez of Shiraz	دیوان حافظ	Poetry	Hafez	Zahra Partovi	Unknown	New York, NY, USA	1977
The Shah-Namah of Fardusi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Alexander Rogers	Heritage Publishers	New Delhi, India	1978
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	New Horizon	Bognor Regis, UK	1978
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	A. & C. Black	London, UK	1978
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1978
Rubaiyat of Omar Khayyam: A Paraphrase from Several Literal Translations	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Folcroft Library Editions	Folcroft, PA, USA	1978
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Rigby	Adelaide, Australia	1978

The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Shoestring Press	Orinda, CA, USA	1978
The Four Discourses	چهار مقاله	Prose	Nezami Aruzi	Edward Granville Browne	Luzac	London, UK	1978
Eskandarnamah: A Persian Medieval Alexander Romance	اسکندرنامه	Poetry	Nezami Ganjavi	Minoo S. Southgate	Columbia University Press	New York, NY, USA	1978
The Story of Leyla and Majnun	لیلی و مجنون	Poetry	Nezami Ganjavi	Rudolf Gelpke	Shambhala Publication	Boulder, CO, USA	1978
Mystical Poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	University of Chicago Press	Chicago, IL, USA	1979
Masnavi-e Ma'navi: The Spiritual Couplets of Molana Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	E. H. Whinfield	Octagon	London, UK	1979
The Rose Garden	گلستان سعدی	Prose	Sa'di	Edward B. Eastwick	The Octagon Press	London, UK	1979
Rubaiyat of Omar Khayyam: A Paraphrase from Several Literal Translations	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Franklin Library	Franklin Center, PA, USA	1979
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Crescent Books	New York, NY, USA	1979
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1979
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	C.F. Braun	Alhambra, CA, USA	1979
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	World's Work	Tadworth, UK	1979

Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Liber	Fribourg, Switzerland	1979
Haji Agha: Portrait of an Iranian Confidence Man	حاجی آقا	Prose	Sadegh Hedayat	G. M. Wickens	University of Texas Press	Austin, TX, USA	1979
Teachings of Hafez	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	The Octagon Press	London, UK	1979
Gorby and the Rats	منظومه موش و گربه	Poetry	Obeyd-e Zakani	Omar Pound	Migrant Press	Malvern, PA, USA	1979

APPENDIX A-3: Persian-English Literary Translations (1980–2015)

ET[69]	PT	LF	AU	TR	PUB	POP	DOP
Divan-e Nurbakhsh: Sufi poetry	دیوان نوربخش	Poetry	Javad Nurbakhsh	Alan Godlas, Leonard Lewisohn, and Ali-Reza Nurbakhsh	Khaniqahi-Nimatullahi Publications	New York, NY, USA	1980
Yusef and Zoleikha: An Allegorical Romance	یوسف و زلیخا	Poetry	Abdorahman Jami	David Pendlebury	Octagon Press	London, UK	1980
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Jaico Publishing House	Bombay, India	1980
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collector Editions in Miniature	Van Nuys, CA, USA	1980
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Norwood Editions	London, UK	1980
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Research Publications	Woodbridge, CT, USA	1980
The Golestan, or, Rose Garden	گلستان سعدی	Prose	Sa'di	Francis Gladwin	National Institute of Folk and Traditional Heritage	Islamabad, Pakistan	1980
The Ball and the Polo Stick	گوی و چوگان	Poetry	Arefi-e Harati	R. S. Greenshields	Octagon Press	London, UK	1980
Persian Ghazals of Ghalib	کلیات غالب	Poetry	Mirza Asadullah Khan Ghalib	Yusuf Husain Khan	Ghalib Institute	New Delhi, India	1980
Another Birth: Selected Poems of Forough Farrokhzad	تولدی دیگر	Poetry	Forough Farrokhzad	Hasan Javadi and Susan Sallee	Albany Press	Emeryville, CA, USA	1981

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[69] ET: English Title; PT: Persian Title; LF: Literary Form; AU: Author; TR: Translator; PUB: Publisher; POP: Place of Publication; DOP: Date of Publication.

The Ruins of the Heart	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Kabir Edmund Helminski	Threshold Books	Putney, VT, USA	1981
Plagued by the West	غربزدگی	Prose	Jalal Al-e Ahmad	Paul Sprachman	Caravan Books	Delmor, N.Y.	1981
Dandil: Stories from Iranian Life	دندیل ۴ داستان	Prose	Gholam-Hossein Sa'edi	Robert Campbell, Hasan Javadi, and Julie Scott Meisami	Random House	New York, NY, USA	1981
The Conference of the Birds: A Sufi Allegory	منطق الطیر	Poetry	Attar Neishabouri	Rustom Pestonji Masani	Award Publishing House	New Delhi, India	1981
Path of God's Bondsmen: From Origin to Return	مرصادالعباد	Prose	Najmeddin Razi	Hamid Algar	Caravan Books	Delmar, NY, USA	1982
Bride of Acacias: Selected Poems of Forough Farrokhzad	عروس اقاقیا	Poetry	Forough Farrokhzad	Jascha Kessler and Amin Banani	Caravan Books	Delmar, NY, USA	1982
Gharbzadegi: Weststruckness	غربزدگی	Prose	Jalal Al-e Ahmad	John Green and Ahmad Alizadeh	Mazda Publishers	Lexington, Kentaky, US	1982
The Little Black Fish and Other Modern Persian Stories	ماهی سیاه کوچولو	Prose	Samad Behrangi	Mary Hegland and Eric Hooglund	Three Continents Press	Washington DC, USA	1982
Plagued by the West	غربزدگی	Prose	Jalal Al-e Ahmad	Paul Sprachman	Center for Iranian Studies, Columbia University	Delmor, NY, USA	1982
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Messrs Luzac & Co.	London, UK	1982
Uncle Noruz: An Original Persian Folk Story	عمو نوروز	Prose	Farideh Farjam and Meyer Azaad	Ahmad Jabbari	Mazda Publishers	Lexington, KY, USA	1983
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	St. Martin's Press	New York, NY, USA	1983
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Element Books	Tisbury, Wiltshire, UK	1983

Divan of Hafez	دیوان حافظ	Poetry	Hafez	Paul Smith	New Humanity Books	Melbourne, Australia	1983
Esfahan Is Half the World: Memories of a Persian Boyhood	سر و ته یه کرباس	Prose	Mohammad Ali Jamalzadeh	W. L. Heston	Princeton University Press	Princeton, NJ, USA	1983
The Sufi Path of Love: The Spiritual Teachings of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	William C. Chittick	State University of New York Press	Albany, NY, USA	1983
Odes of Hafez: Poetical Horoscope	دیوان حافظ	Poetry	Hafez	Abbas Aryanpur Kashani	Mazda Publicaitons	Lexington, KY, USA	1984
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Afkham Darbandi and Dick Davis	Penguin Books	London, UK	1984
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Afkham Darbandi and Dick Davis	Penguin Books	New York, NY, USA	1984
The Night's Journey	سفرشب	Prose	Bahman Sholevar	Bahman Sholevar	Concourse Press	Philadelphia, PA, USA	1984
News of Love: Poems of Separation andUunion	دیوان حافظ	Poetry	Hafez	David Cloutier	Unicorn Press	Greensboro, NC, USA	1984
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Ad Donker	Johannesburg, South Africa	1984
The Rubaiyat	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Mosaic Press	Cincinnati, OH, USA	1984
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1984
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Bloomsbury	London, UK	1984
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Omega	Ware, MA, USA	1984
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	Iraj Bashiri	Online	Online	1984
Open Secret: Versions of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	John Moyne and Coleman Barks	Threshold Books	Putney, VT, USA	1984

Fear and Trembling	ترس و لرز	Prose	Gholam-Hossein Sa'edi	Minoo S. Southgate	Three Continents Press	Washington DC, USA	1984
Occidentosis: A Plague from the West	غربزدگی	Prose	Jalal Al-e Ahmad	Robert Campbell	Mizan Press	Berkeley, CA, USA	1984
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Arkana	London, UK	1985
A Rebirth: Poems by Forough Farrokhzad	تولدی دیگر	Poetry	Forough Farrokhzad	David L. Martin	Mazda Publications	Costa Mesa, CA, USA	1985
The Prison Papers of Bozorg Alavi: A Literary Odyssey	ورق پاره‌های زندان	Prose	Bozorg Alavi	Donné Raffat	Syracuse University Press	Syracuse, NY, USA	1985
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Weathervane Books	New York, NY, USA	1985
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Harrap	London, UK	1985
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1985
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Bracken Books	London, UK	1985
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Excalibur Books	New York, NY, USA	1985
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Nahal Publications	Tehran, Iran	1985
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Omega	Hertfordshire, UK	1985
The Bustan	بوستان سعدی	Poetry	Sa'di	George M Wickens	Sepehr	Tehran, Iran	1985
Teachings of Hafez	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	The Octagon Press	London, UK	1985
The Bustan	بوستان سعدی	Poetry	Sa'di	Wilberforce Clarke	Darf	London, UK	1985
Ethics of the Aristocrats and Other Satirical Works	اخلاق الاشراف	Prose	Obeyd-e Zakani	Hasan Javadi	Iranbooks	Bethesda, MD, USA	1985

A Nightingale's Lament	دیوان پروین	Poetry	Parvin Etesami	Heshmat Moayyad and A. Margaret Arent Madelung	Mazda Pubilations	Lexington, KY, USA	1985
Once Upon a Time	یکی بود، یکی نبود	Prose	Mohammad Ali Jamalzadeh	Heshmat Moayyad and Paul Sprachman	Bibliotheca Persica	New York, NY, USA	1985
Once Upon a Time	یکی بود، یکی نبود	Prose	Mohammad Ali Jamalzadeh	Heshmat Moayyad and Paul Sprachman	Westview Press	Boulder, CO, USA	1985
Lost in the Crowd	خسی در میقات	Prose	Jalal Al-e Ahmad	John Green	Three Continents Press	Washington DC, USA	1985
Sorraya in a Coma	ثریا در اغما	Prose	Esmail Fassih	NOT IDENTIFIED	Zed Books	London, UK	1985
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Peter Avery and John Heath-Stubbs	England Penguin Books	Harmondsworth, Middlesex, UK	1985
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Afkham Darbandi and Dick Davis	Penguin Books	New York, NY, USA	1986
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D P Costello	J. Calder	London, UK	1986
Unseen Rain: Quatrains of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	John Moyne and Coleman Barks	Threshold Books	Putney, VT, USA	1986
False Dawn: Persian Poems (1951-1984)	صبح دروغین	Poetry	Nader Naderpour	Michael Craig Hillmann	Literature East & West	Austin, TX, USA	1986
Book of the Winebringer	دیوان حافظ	Poetry	Hafez	Paul Smith	New Humanity Books	Melbourne, Australia	1986
Divan of Hafez	دیوان حافظ	Poetry	Hafez	Paul Smith	New Humanity Books	Melbourne, Australia	1986
We Are Three: New Rumi Poems	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	Maypop Books	Athens, GA, USA	1987

The Tragedy of Sohrab and Rostam	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Jerome W. Clinton	University of Washington Press	Seattle, WA, USA	1987
The Little Black Fish and Other Modern Persian Stories	ماهی سیاه کوچولو	Prose	Samad Behrangi	Mary Hegland and Eric Hooglund	Three Continents Press	Washington DC, USA	1987
The Little Black Fish and Other Modern Persian Stories	ماهی سیاه کوچولو	Prose	Samad Behrangi	Mary Hegland and Eric Hooglund	Lynne Rienner Publishers	Boulder, CO, USA	1987
The Patient Stone: A Persian Folktale	سنگ صبور	Prose	Sadegh Hedayat	Najmieh Batmanglij	Mage Publishers	Washington, DC, USA	1987
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Afkham Darbandi and Dick Davis	Penguin Books	New York, NY, USA	1988
Love's Fire: Re-creations of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Andrew Harvey	Cape	London, UK	1988
Love's Fire: Re-creations of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Andrew Harvey	Meeramma Publishers	New York, NY, USA	1988
The Expanse of Green	حجم سبز	Poetry	Sohrab Sepehri	David L. Martin	Kalimat Press	Los Angeles, CA, USA	1988
The Rose Garden	گلستان سعدی	Prose	Sa'di	Francis Gladwin	Lok Virsa	Islamabad, Pakistan	1988
These Branching Moments: Forty Odes by Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	John Moyne and Coleman Barks	Copper Beech Press	Providence, RI, USA	1988
By the Pen	نون والقلم	Prose	Jalal Al-e Ahmad	M. R. Ghanoonparvar	University of Texas at Austin	Austin, TX, USA	1988
Book of the Winebringer	دیوان حافظ	Poetry	Hafez	Paul Smith	New Humanity Books	Melbourne, Australia	1988
Mantiq al-tayr	منطق الطیر	Poetry	Attar Neishabouri	Sadegh Gowharin	National government publication	Tehran, Iran	1988
The Shah-Namah of Ferdowsi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Alexander Rogers	Saeed International	New Delhi, India	1989
Speaking Flame	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Andrew Harvey	Meeramma	Ithaca, NY, USA	1989

The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	Grove Weidenfeld	New York, NY, USA	1989
Classic Tales of Mulla Nasreddin	داستانهای ملا نصرالدین	Prose	Houman Farzad	Diane L. Wilcox	Mazda Publishers	Costa Mesa, CA, USA	1989
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Branden Publishing Co.	Boston, MA, USA	1989
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Running Press	Philadelphia, PA, USA	1989
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Penguin Books	London, UK	1989
The Shah Nameh of the Persian Poet Firdausi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	James Atkinson	Sahab Geographic & Drafting Institute	Tehran, Iran	1989
Her Eyes	چشمهایش	Prose	Bozorg Alavi	John O'Kane	University Press of America	Lanham, MD, USA	1989
The Patient Stone	سنگ صبور	Prose	Sadeq Chubak	M. R. Ghanoonparvar	Mazda Publishers	Costa Mesa, CA, USA	1989
The Last Love of the Princess	آخرین عشق شاهزاده خانم	Prose	Javad V Jafari	M. R. Ghanoonparvar	Design and Art Books	Bethlehem, PA, USA	1989
Gorby and the Rats	منظومه موش و گربه	Poetry	Obeyd-e Zakani	Omar Pound	University of Arkansas Press	Fayetteville, AR, USA	1989
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Peter Avery and John Heath-Stubbs	Penguin	Harmondsworth, Middlesex, UK	1989
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Islamic Book Service	Lahore, Pakistan	1989
The Pilgrim's Rules of Etiquette	آداب زیارت	Prose	Taghi Modarressi	Taghi Modarressi	Doubleday	Garden City, NY, USA	1989
King of the Benighted	شاه سیاه پوشان	Prose	Houshang Golshiri	Abbas Milani	Mage Publishers	Washington DC, USA	1990
Mystical Poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	University of Chicago Press	Chicago, IL, USA	1990

Daylight: A Daybook of Spiritual Guidance	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Camille Adams Helminski and Edmund Kabir Helminski	Threshold Books	Putney, VT, USA	1990
Like This	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	Maypop Books	Athens, GA, USA	1990
Delicious Laughter	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	Maypop	Athens, GA, USA	1990
The Golestan, the Rose Garden	گلستان سعدی	Prose	Sa'di	Edward B. Eastwick	American Classical College Press	Albuquerque, NM, USA	1990
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Dover Publications	New York, NY, USA	1990
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Folio Society	London, UK	1990
The Shah Nameh of the Persian Poet Firdausi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	James Atkinson	Sahab Geographic & Drafting Institute	Tehran, Iran	1990
Closed Circuit: The Poetry of Shadab Vajdi	مدار بسته: مجموعه اشعار شاداب وجدی	Poetry	Shadab Vajdi	Lotfali Khonji	Forest Books	London, UK	1990
Maulana Rum's Masnavi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	M. G. Gupta	MG Publishers & Book Distribution Agency	Agra, India	1990
Savushun: A Novel about Modern Iran	سووشون	Prose	Simin Daneshvar	M. R. Ghanoonparvar	Mage Publishers	Washington DC, USA	1990
Book of the Winebringer	دیوان حافظ	Poetry	Hafez	Paul Smith	New Humanity Books	Melbourne, Australia	1990
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Messrs Luzac & Co.	London, UK	1990
Look! This Is Love	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Annemarie Schimmel	Shambhala	Boston, MA, USA	1991

Mystical Poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	University of Chicago Press	Chicago, IL, USA	1991
Feeling the Shoulder of the Lion	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	Threshold Books	Putney, VT, USA	1991
The Golestan, or, Rose Garden of Sa'di	گلستان سعدی	Prose	Sa'di	Edward Rehatsek	Janzade	Tehran, Iran	1991
Savushun: A Novel about Modern Iran	سووشون	Prose	Simin Daneshvar	M. R. Ghanoonparvar	Mage Publishers	Washington DC, USA	1991
A Persian Requiem: A Novel	سووشون	Prose	Simin Daneshvar	Roxane Zand	Peter Halban	London, UK	1991
The Shah-Namah of Ferdowsi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Alexander Rogers	Intellectual Publishing House	New Delhi, India	1992
The Legend of Seyavash	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Penguin	London, UK and New York, NY, USA	1992
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Gramercy Books	New York, NY, USA	1992
Rubaiyat	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Avalon Perss	Woubrugge, Netherlands	1992
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	International Pocket Library	Boston, MA, USA	1992
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Farhang-Sara	Tehran, Iran	1992
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Magna Books	Wigston, Leicester, UK	1992
Where Two Oceans Meet	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	James G. Cowan	Element	Rockport, MA, USA	1992
The School Principal: A Novel	مدیر مدرسه	Prose	Jalal Al-e Ahmad	John K. Newton	Bibliotheca Islamica	Minneapolis, MN, USA	1992
A Garden Beyond Paradise: The Mystical Poetry of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Jonathan Star and Shahram Shiva	Bantam Books	New York, NY, USA	1992
Crazy as We Are: Selected Rubais from Divan-I Kebir	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Nevit Oguz Ergin	Hohm Press	Prescott, AZ, USA	1992

A Persian Requiem: A Novel	سووشون	Prose	Simin Daneshvar	Roxane Zand	G. Braziller	New York, NY, USA	1992
Abu Said Abi'l-Khair and His Rubaiyat	دیوان ابوسعید ابوالخیر	Poetry	Abu Sa'id Abalkheyr	Zahurul Hasan Sharib	Sharib	Southampton, UK	1992
Make A Shield From Wisdom: Selected Verses from Naser Khosrow's Divan	دیوان اشعار ناصر خسرو	Poetry	Naser Khosrow	Annemarie Schimmel	Kegan Paul International for Institute of Ismaili Studies	London, UK	1993
Tales from the Masnavi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	Curzon Press	Richmond, VI, USA	1993
Tales from the Masnavi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	Routledge	London, UK	1993
Tales from the Masnavi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	Curzon Press	Surrey, Canada	1993
Tales from the Masnavi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	Curzon Press	Richmond, VI, USA	1993
The Conference of the Birds	منطق الطیر	Poetry	Farid ud-Din Attar	Charles Stanley Nott	Shambala	Boston, MA, USA	1993
Birdsong: Fifty-Three Short Poems	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	Maypop Books	Athens, GA, USA	1993
One-Handed Basket Weaving: Poems on the Theme of Work	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	Quelquefois Press	Berkeley, CA, USA	1993
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Barnes & Noble Books	New York, NY, USA	1993
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Collins	London, UK	1993
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Pennyweight Press	Agoura Hills, CA, USA	1993
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Wordsworth Editions	Ware, Hertfordshire, UK	1993
Love Is a Stranger: Selected Lyric Poetry of Jelaluddin Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Kabir Edmund Helminski	Threshold Books	Putney, VT, USA	1993

Magnificent One: Selected New Verses from Divan-i Kebir	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Nevit Oguz Ergin	Larson Publications	Burdett, NY, USA	1993
The Dancing Girl: A Novel	نشتار	Prose	Hasan Shah	Qurratulain Hyder	New Directions Publishers	New York, NY, USA	1993
Hafez and His Rubaiyat	دیوان حافظ	Poetry	Hafez	Zahurul Hasan Sharib	Sharib	Southampton, UK	1993
The Green Sea of Heaven: Fifty Ghazals from the Divan of Hafez	دیوان حافظ	Poetry	Hafez	Elizabeth T. Gray	White Cloud Press	Ashland, OR, USA	1994
Winter Sleep	خواب زمستانی	Prose	Goli Taraghi	Francine T. Mahak	Mazda Publishers	Costa Mesa, CA, USA	1994
The Divan of Hafez	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	Iranbooks	Bethesda, MD, USA	1994
Say I am you	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	John Moyne and Coleman Barks	Maypop	Athens, GA, USA	1994
Sarmad and His Rubaiyat	رباعیات سرمد	Poetry	Mohammad Said Sarmad	Zahurul Hasan Sharib	Sharib	Southampton, UK	1994
King of the Benighted	شاه سیاه پوشان	Prose	Houshang Golshiri	Abbas Milani	Mage Publishers	Washington DC, USA	1995
The Shah-Namah of Fardusi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Alexander Rogers	Low Price Publications	New Delhi, India	1995
The Little Book of the Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Element	Rockport, MA, USA	1995
The Green Sea of Heaven: Fifty Ghazals from the Divan of Hafez	دیوان حافظ	Poetry	Hafez	Elizabeth T. Gray	White Cloud Press	Ashland, OR, USA	1995
The Hafez Poems of Gertrude Bell	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	Iranbooks	Bethesda, MD, USA	1995
Suri & Co.: Tales of a Persian Teenage Girl	سوری و شرکا	Prose	Mahshid Amirshahi	J. E. Knörzer	University of Texas Press	Austin, TX, USA	1995

The Haft Peykar: A Medieval Persian Romance	هفت‌پیکر	Poetry	Nezami Ganjavi	Julie Scott Meisami	Oxford University Press	Oxford, UK	1995
Tales of Mystic Meaning: Selections from the Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Oneworld	Oxford, UK	1995
Tales of Mystic Meaning: Selections from the Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Oneworld	Rockport, MA, USA	1995
Rending the Veil: Literal and Poetic Translations of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Shahram Shiva	Hohm Press	Prescott, AZ, USA	1995
In Search of Hafez: 109 Poems from the Divan of Hafez	دیوان حافظ	Poetry	Hafez	A. J. Alston	Shanti Sadan	London, UK	1996
The Marsh	گاوخونی	Prose	Jaafar Modarres-Sadeghi	Afkham Darbandi	Mazda Publishers	Costa Mesa, CA, USA	1996
Love's glory: Re-creations of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Andrew Harvey	Balthazar Books	San Francisco, CA, USA	1996
Look! This Is Love	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Annemarie Schimmel	Shambhala	Boston, MA, USA	1996
Jewels of Remembrance: A Daybook of Spiritual Guidance	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Camille Adams Helminski and Edmund Kabir Helminski	Threshold Books	Putney, VT, USA	1996
The Subject Tonight Is Love: 60 Wild and Sweet Poems	دیوان حافظ	Poetry	Hafez	Daniel Ladinsky	Penguin Books	North Myrtle Beach, SC, USA	1996
My Uncle Napoleon: A Novel	دایی جان ناپلئون	Prose	Iraj Pezeshkzad	Dick Davis	Mage Publishers	Washington DC, USA	1996
The Golestan of Sa'di	گلستان سعدی	Prose	Sa'di	Edward B. Eastwick	The Octagon Press	London, UK	1996
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Book-Of-The-Month-Club	New York, NY, USA	1996

Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Farhangsarā	Tehran, Iran	1996
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	The Quality book club	New York, NY, USA	1996
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Wordsworth Editions	Ware, Hertfords hire, UK	1996
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Tern Press	Market Drayton, UK	1996
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Garden city Books	Garden City, NY, USA	1996
The Rubaiyat of Four Seasons	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Adams Press	Chicago, IL, USA	1996
The Tragedy of Sohrab and Rostam from the Persian National Epic	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Jerome W. Clinton	University of Washington Press	Seattle, WA, USA	1996
Satan's Stones	سنگ‌های شیطان	Prose	Moniru Ravanipur	Persis Karim, Atousha Kourosh, Parichehr Moin, Dylan Oehler-Stricklin, Reza Shirazi, Catherine Williamson	the University of Texas at Austin	Austin, TX, USA	1996
The Illuminated Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	Broadway Books	New York, NY, USA	1997
Leyla and Majnun by Nezami	لیلی و مجنون	Poetry	Nezami Ganjavi	Colin Turner	Blake Publishing Ltd.	London, UK	1997
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D P Costello	Rebel	Edinburg h, Scottland	1997
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	Grove Press	New York, NY, USA	1997

The Subject Tonight Is Love: 60 Wild and Sweet Poems	دیوان حافظ	Poetry	Hafez	Daniel Ladinsky	Pumkin House Press	North Myrtle Beach, SC, USA	1997
The Lion and the Throne: Stories from the Shahnameh of Ferdowsi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Mage Publishers	Washington DC, USA	1997
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	University Press of Virginia	Charlottesville, VA, USA	1997
Rumi's Divan of Shems of Tabriz: Selected Odes	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	James G. Cowan	Element	Rockport, MA, USA	1997
Gharbzadegi: Weststruckness	غربزدگی	Prose	Jalal Al-e Ahmad	John Green and Ahmad Alizadeh	Mazda Publishers	Costa Mesa, CA, USA	1997
Rumi: In the Arms of the Beloved	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Jonathan Star	Jeremy P. Tarcher/Putnam	New York, NY, USA	1997
The Wine of Nishapur: A Photographer's Promenade in the Rubaiyat of Omar Khayyam	شراب نیشابور	Poetry	Shahrokh Golestan	Karim Emami	Mazda Publications	Washington DC, USA	1997
The Myth of Creation: A Puppet Show in Three Acts	افسانه آفرینش	Prose	Sadegh Hedayat	M. R. Ghanoonparvar	Mazda Publications	Costa Mesa, CA, USA	1997
The Story of Leyla and Majnun	لیلی و مجنون	Poetry	Nezami Ganjavi	Rudolf Gelpke	Omega Publications	New Lebanon, NY, USA	1997
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Pir Press	New York, NY, USA	1998
Whoever Brought Me Here Will Have To Take Me Home	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks, with John Moyne	Arkana	London, UK	1998
Lions of the Heart	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks, with John Moyne, A.J. Arberry, Reynold Nicholson	Arkana	London, UK	1998

Stories from the Shahnameh of Ferdowsi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Mage Publishers	Washington DC, USA	1998
The Lion and the Throne: Stories from the Shahnameh of Ferdowsi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Mage Publishers	Washington DC, USA	1998
Golestan, or, Rose Garden of Sa'di	گلستان سعدی	Prose	Sa'di	Edward Rehatsek	Peyke Farhang	Tehran, Iran	1998
Spiritual Wisdom of Hafez: Teachings of the Philosopher of Love	دیوان حافظ	Poetry	Hafez	Haleh Pourafzal and Roger Montgomery	Inner Traditions	Rochester, VT, USA	1998
Women Without Men: A Novel of Modern Iran	زنان بدون مردان	Prose	Shahrnush Parsipur	Kamran Talattof and Jocelyn Sharlet	Syracuse University Press	New York, NY, USA	1998
The Myth of Creation: A Puppet Show in Three Acts	افسانه آفرینش	Prose	Sadegh Hedayat	M. R. Ghanoonparvar	Mazda Publications	Costa Mesa, CA, USA	1998
The Little Black Fish and Other Modern Persian Stories	ماهی سیاه کوچولو	Prose	Samad Behrangi	Mary Hegland and Eric Hooglund	Lynne Rienner Publishers	Boulder, CO, USA	1998
The Speech of the Birds: Concerning Migration to the Real, the Mantiqu't-tair	منطق الطیر	Poetry	Attar Neishabouri	Peter Avery	Islamic Texts Society	Cambridge, UK	1998
In Wineseller's Street: Renderings of Hafez	دیوان حافظ	Poetry	Hafez	Thomas Rain Crowe	IBEX Publishers	Bethesda, MD, USA	1998
Drops from An Ocean	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Abdassamad Clarke	Ta-Ha	London, UK	1999
Daylight: A Daybook of Spiritual Guidance	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Camille Adams Helminski and Edmund Kabir Helminski	Shambhala	Boston, MA, USA	1999
The Glance: Songs of Soul-Meeting	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	Viking/Arkana	New York, NY, USA	1999

The Gift	دیوان حافظ	Poetry	Hafez	Daniel Ladinsky	Penguin Books	New York, NY, USA	1999
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Pezhoohesh Pub. House	Tehran, Iran	1999
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Yassavoli Publications	Tehran, Iran	1999
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Eqbál	Tehran, Iran	1999
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Gooya House of Cultre and Arts	Tehran, Iran	1999
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Project Gutenberg	Champaign, IL, USA	1999
A Cup of Sin: Selected Poems	یک فنجان گناه: گزینه اشعار	Poetry	Simin Behbahani	Farzaneh Milani & Kaveh Safa	Syracuse University Press	Syracuse, NY, USA	1999
The Divan of Hafez	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	Zarrin va Simin	Tehran, Iran	1999
The Hafez Poems of Gertrude Bell	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	Iranbooks	Bethesda, MD, USA	1999
In the Dragon's Claws: The Story of Rostam & Esfandiyar	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Jerome W. Clinton	Mage Publishers	Washington, DC, USA	1999
Open Secret: Versions of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	John Moyne and Coleman Barks	Shambala	Boston, MA, USA	1999
Revelation of the Mystery	کشف المحجوب	Poetry	Ghaznavi	Reynold A. Nicholson	Pir Publications	Accord, NY, USA	1999
The Ball and Polo Stick or the Book of Ecstasy		Poetry	Arefi-e Harati	Wheeler M. Thackston and Hossein Ziai	Mazda Publishers	Costa Mesa, CA, USA	1999
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Charles Stanley Nott	Continuum	London, UK	2000

The Subject Tonight Is Love	دیوان حافظ	Poetry	Hafez	Daniel Ladinsky	Pumkin House Press	North Myrtle Beach, SC, USA	2000
My Uncle Napoleon: A Comic Novel	دایی جان ناپلئون	Prose	Iraj Pezeshkzad	Dick Davis	Mage Publishers	Washington DC, USA	2000
Fathers and Sons	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Mage Publishers	Washington DC, USA	2000
The Golestan, or, Rose Garden	گلستان سعدی	Prose	Sa'di	Francis Gladwin	Al-Hoda	London, UK	2000
The Mesnevi of Mevlana	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	James W. Redhouse	Routledge	London, UK	2000
Rumi: A Spiritual Treasury	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Juliet Mabey	Oneworld	Oxford, UK	2000
Love Is a Stranger: Selected Lyric Poetry of Jelaluddin Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Kabir Edmund Helminski	Shambhala	Boston, MA, USA	2000
The Rumi Collection: An Anthology of Translations of Molana Jalaleddin Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Kabir Edmund Helminski	Shambhala	Boston, MA, USA	2000
Tulip in the Desert	لاله صحرا	Poetry	Mohammad Eghbal	Mustansir Mir	McGill-Queen's University Press	London, UK	2000
The Illustrated Rumi: A Treasury of Wisdom from the Poet of the Soul	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Philip Dunn, Manuela Dunn Mascetti, and R.A. Nicholson	Harper San Francisco	San Francisco, CA, USA	2000
Words of Paradise: Selected Poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Raficq Abdulla	Viking Studio	New York, NY, USA	2000
Yusef and Zoleikha: A Poem by Jami	یوسف و زلیخا	Poetry	Abdorrahman Jami	Ralph Thomas Hotchkin Griffith	Routledge	London, UK	2000
A Selection of Sadi's Ghazals	بوستان سعدی	Poetry	Sa'di	Simindokht Seyedfatah	Mirdashti Farhangsara	Tehran, Iran	2000

Rumi Wisdom: Daily Teachings from the Great Sufi Master	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Timothy Freke	Sterling Publishers	New York, NY, USA	2000
The Seven Wise Princesses: A Medieval Persian Epic	هفت‌پیکر	Poetry	Nezami Ganjavi	Wafa′ Tarnowska	Barefoot Books	New York, NY, USA	2000
Make A Shield From Wisdom: Selected Verses from Naser Khosrow's Divan	دیوان اشعار ناصر خسرو	Poetry	Naser Khosrow	Annemarie Schimmel	Kegan Paul International for Institute of Ismaili Studies	London, UK	2001
Mystical poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	Ebrahim Sepahani	Isfahan, Iran	2001
Hidden Music	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Azima Melita Kolin & Maryam Mafi	Thorsons	London, UK	2001
The Soul of Rumi: A New Collection of Ecstatic Poem	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperSanFrancisco	San Francisco, CA, USA	2001
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D P Costello	Caravan Books	Tehran, Iran	2001
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	Canongate	Edinburgh, Scotland	2001
The Shah Nameh of the Persian Poet Firdausi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	James Atkinson	Kessinger Publication	Whitefish, MT, USA	2001
Unseen Rain: Quatrains of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	John Moyne and Coleman Barks	Shambhala	Boston, MA, USA	2001
The Pocket Rumi Reader	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Kabir Edmund Helminski	Shambhala	Boston, MA, USA	2001
The Lost Verse: Fragments of Arkadia Nuova		Prose	Soma Amritah	Khamil Akhbar & Edouard d' Araille	Living Times	London, UK	2001
Savushun: A Novel about Modern Iran	سووشون	Prose	Simin Daneshvar	M. R. Ghanoonparvar	Mage Publishers	Washington, DC, USA	2001

The Speech of the Birds: Concerning Migration to the Real, the Mantiqu't-tair	منطق الطیر	Poetry	Attar Neishabouri	Peter Avery	Islamic Texts Society	Cambridge, UK	2001
Shahnameh: The Epic of the Kings: The National Epic of Persia	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Reuben Levy	Yassavoli Publications	Tehran, Iran	2001
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Gibb Memorial Trust	Cambridge, UK	2001
Tales of Mystic Meaning	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Ebrahim Sepahani	Isfahan, Iran	2001
Selected poems from the Divan-e Shams-e Tabrizi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Reynold Alleyne Nicholson	IBEX Publishers	Bethesda, MD, USA	2001
Conference of the Birds: A Seeker's Journey to God	منطق الطیر	Poetry	Attar Neishabouri	Rustom Pestonji Masani	Weiser Books	York Beach, ME, USA	2001
Drunk on the Wine of the Beloved: 100 Poems of Hafez	دیوان حافظ	Poetry	Hafez	Thomas Rain Crowe	Shambhala	Boston, MA, USA	2001
Nobody Son of Nobody	اشعار ابوسعید ابوالخیر	Poetry	Shaikh Abu-Saeed Abil-Kheir	Vraje Abramian	Hohm Press	Prescott, AZ, USA	2001
The Shah-Namah of Fardusi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Alexander Rogers	Low Price Publications	New Delhi, India	2002
The Shah-Namah of Fardusi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Alexander Rogers	Sang-e-Meel Publications	Lahore, Pakistan	2002
The Soul of Rumi: A New Collection of Ecstatic Poem	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperSanFrancisco	San Francisco, CA, USA	2002
Rumi: The Book of Love: Poems of Ecstasy and Longing	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperSanFrancisco	San Francisco, CA, USA	2002
The Masnavi: The Spiritual Couplets of Molana Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	E. H. Whinfield	Watkins Publishing	London, UK	2002
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Jaico Publishing House	Mumbai, India	2002

The Green Sea of Heaven: Fifty Ghazals from the Divan of Hafez	دیوان حافظ	Poetry	Hafez	Elizabeth T. Gray	White Cloud Press	Ashland, OR, USA	2002
That Stranger Within Me	بیگانه ای در من	Prose	Shokooh Mirzadegi	Esmail Nooriala	Ibex Publishers	Bethesda, MD, USA	2002
That Stranger Within Me	بیگانه ای در من	Prose	Shokooh Mirzadegi	Esmail Nooriala	Ibex Publishers	Bethesda, MD, USA	2002
The Masnavi of Molana	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	James W. Redhouse	Routledge	London, UK	2002
The Divan of Hafez	دیوان حافظ	Poetry	Hafez	Reza Saberi	University Press of America	Lanham, MD, USA	2002
A Persian Requiem: A Novel	سووشون	Prose	Simin Daneshvar	Roxane Zand	Peter Halban	London, UK	2002
Look! This Is Love	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Annemarie Schimmel	Shambhala	Boston, MA, USA	2003
Rumi: The Book of Love: Poems of Ecstasy and Longing	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperSanFrancisco	San Francisco, CA, USA	2003
Rumi: The Book of Love: Poems of Ecstasy and Longing	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperOne	New York, NY, USA	2003
The Subject Tonight Is Love: 60 Wild and Sweet Poems	دیوان حافظ	Poetry	Hafez	Daniel Ladinsky	Penguin Books	New York, NY, USA	2003
The Garden of Heaven: Poems of Hafez	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	Dover Publications	Mineola, NY, USA	2003
The Garden of Heaven: Poems of Hafez	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	Dover Publications	Mineola, NY, USA	2003
The Divan of Hafez English - Persian Facs. Illuminated Manuscript Edition	دیوان حافظ	Poetry	Hafez	Ismail Salami	Gooya Art House	Tehran, Iran	2003
The Shah Nameh of the Persian Poet Ferdowsi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	James Atkinson	Kessinger Publishing, LLC	Whitefish, MT, USA	2003

Gord Afarid: Based on an Epic Story from Shahnameh	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Mahmood Mohaghegh	Institute for the Intellectual Development of Children & Young Adults	Tehran, Iran	2003
Rumi: Gardens of the Beloved	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Maryam Mafi and Azima Melita Kolin	Element	London, UK	2003
Hafez of Shiraz: Thirty Poems: An Introduction to the Sufi Master	دیوان حافظ	Poetry	Hafez	Peter Avery and John Heath-Stubbs	Handsel Books	New York, NY, USA	2003
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Raficq Abdulla	Frances Lincoln	London, UK	2003
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Raficq Abdulla	Interlink Books	New York, NY, USA	2003
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Raficq Abdulla	Interlink Books	New York, NY, USA	2003
Shahnameh: The Epic of the Kings: The National Epic of Persia	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Reuben Levy	Yassavoli Publications	Tehran, Iran	2003
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Zia-ul-Quran,	Lahore, Pakistan	2003
The Conference of the Birds: A Sufi Allegory	منطق الطیر	Poetry	Attar Neishabouri	Rustom Pestonji Masani	Asian Educational Services	New Delhi, India	2003
The Essential Rumi, New Expanded Edition	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks ; with Reynold Nicholson, A.J. Arberry, John Moyne	HarperOne	New York, NY, USA	2004
My Uncle Napoleon: A Comic Novel	دایی جان ناپلئون	Prose	Iraj Pezeshkzad	Dick Davis	Mage Publishers	Washington DC, USA	2004
Shahnameh: The Persian Book of Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Mage Publishers	Washington DC, USA	2004

The Legend of Seyavash	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Penguin	London, UK and New York, NY, USA	2004
The Legend of Seyavash	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Mage Publishers	Washington DC, USA	2004
Sunset of Empire: Stories from the Shahnameh of Ferdowsi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Mage Publishers	Washington DC, USA	2004
Rumi: Selections from the Masnavi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	E. H. Whinfield	Axiom Publishing	Stepney, Australia	2004
Come, Fill the Cup: The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Tortellini Books	Philadelphia, PA, USA	2004
Kanizu	کنیزو	Prose	Moniru Ravanipur	Hirad Dinavari	Mazda Publications	Costa Mesa, CA, USA	2004
The Masnavi: book one	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Jawid Ahmad Mojaddedi	Oxford University Press	Oxford, NY, USA	2004
The Masnavi: Book One	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Jawid Ahmad Mojaddedi	Oxford University Press	Oxford, NY, USA	2004
Ten Poems from Hafez	دیوان حافظ	Poetry	Hafez	Jila Peacock	J. Peacock	Glasgow, Scotland	2004
Women Without Men: A Novel of Modern Iran	زنان بدون مردان	Prose	Shahrnush Parsipur	Kamran Talattof and Jocelyn Sharlet	Feminist Press	New York, NY, USA	2004
The Lover Is Always Alone	عاشق همیشه تنهاست	Poetry	Sohrab Sepehri	Karim Emami	Sohkan Publishers	Tehran, Iran	2004
The Collected Lyrics of Hafez of Shiraz	دیوان حافظ	Poetry	Hafez	Peter Avery	Archetype	Cambridge, UK	2004
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Sang-e-Meel Publications	Lahore, Pakistan	2004
Selections from Sa'di's Golestan	گلستان سعدی	Prose	Sa'di	Richard Jeffrey Newman	Global Scholarly Publications International Society for Iranian Culture	London, UK	2004

New Nightingale, New Rose	دیوان حافظ	Poetry	Hafez	Richard Le Gallienne	Bardic Press	Oregon House, CA, USA	2004
Occidentosis: A Plague From the West	غربزدگی	Prose	Jalal Al-e Ahmad	Robert Campbell	Citizens International	Penang, Malaysia	2004
The Conference of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Afkham Darbandi and Dick Davis	Penguin Books	New York, NY, USA	2005
Rumi: The Book of Love: Poems of Ecstasy and Longing	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperSanFrancisco	San Francisco, CA, USA	2005
The Lion and the Throne: Stories from the Shahnameh of Ferdowsi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Mage Publishers	Washington DC, USA	2005
Raja's Dream		Prose	Soma Amritah	Edouard D'Araille	Living Times	London, UK	2005
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Cosimo Classics	New York, NY, USA	2005
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Digireads.com Publishing	Stilwell, KS, USA	2005
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Dateman Books	Weston-Super-Mare, UK	2005
The Quatrains of Omar Khayyam: Three Translations of the Rubaiyat	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald, Justin Huntley McCarthy, and Richard Le Gallienne	Bardic Press	London, UK	2005
The Love Poems of Ahmad Shamlu	اشعار عاشقانه شاملو	Poetry	Ahmad Shamlu	Firoozeh Papan-Matin & Arthur E. Lane	IBEX Publishers	Bethesda, MD, USA	2005
Sinister Love		Prose	Ruhi Darakhshani	Leon Kaprelian	Athena Press	London, UK	2005
Spiritual Verses	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Alan Williams	Penguin Group	London, UK	2006

A Year with Rumi: Daily Readings	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks and John Moyne	HarperSanFrancisco	San Francisco, CA, USA	2006
A Year with Rumi: Daily Readings	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks and John Moyne	HarperCollins	New York, NY, USA	2006
I Heard God Laughing: Poems of Hope and Joy	دیوان حافظ	Poetry	Hafez	Daniel Ladinsky	Penguin Books	New York, NY, USA	2006
My Uncle Napoleon: A Novel	دایی جان ناپلئون	Prose	Iraj Pezeshkzad	Dick Davis	Modern Library	New York, NY, USA	2006
Shahnameh: The Persian Book of Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Penguin Books	New York, NY, USA	2006
Shahnameh: The Persian Book of Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Viking	New York, NY, USA	2006
The Art of Omar Khayyam: Illustrating FitzGerald's Rubaiyat	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	I. B. Tauris	London, UK	2006
Touba and the Meaning of Night	طوبی و معنای شب	Prose	Shahrnush Parsipur	Havva Houshmand and Kamran Talattof	Feminist Press	New York, NY, USA	2006
The Shah Nameh	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	James Atkinson	Echo Library	Middlesex, UK	2006
The Prince	شازده	Prose	Houshang Golshiri	James Buchan	Vintage Books	London, UK	2006
Sa'di: Golestan Or Flower-Garden	گلستان سعدی	Prose	Sa'di	James Ross	Kessinger Publishing, LLC	Whitefish, MT, USA	2006
Ten Poems from Hafez	دیوان حافظ	Poetry	Hafez	Jila Peacock	Sylph Editions	Lewes, East Sussex, UK	2006
The Forbidden Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Nevit Oguz Ergin and Will Johnson	Inner Traditions	Rochester, VT, USA	2006
Journey to Heading 270 Degrees	سفر به گرای ۲۷۰ درجه	Prose	Ahmad Dehghan	Paul Sprachman	Mazda Publications	Costa Mesa, CA, USA	2006

Hafez of Shiraz: Thirty Poems	دیوان حافظ	Poetry	Hafez	Peter Avery and John Heath-Stubbs	Archetype	Cambridge, UK	2006
Rumi: Poems	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Peter Washington	Alfred A. Knopf	New York, NY, USA	2006
Words of Paradise: Selected Poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Raficq Abdulla	Frances Lincoln	London, UK	2006
This Heavenly Wine: Poetry from the Divan-E Jami	دیوان جامی	Poetry	Abdorrahman Jami	Vraje Abramian	Hohm Press	Prescott, AZ, USA	2006
Call to Love: In the Rose Garden with Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Andrew Harvey	Sterling	New York, NY, USA	2007
Rumi: Bridge to the Soul	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperOne	New York, NY, USA	2007
Rumi: Bridge to the Soul	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperSanFrancisco	San Francisco, CA, USA	2007
Rumi: Swallowing the Sun	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks, et al.	HarperCollins e-books	New York, NY, USA	2007
Shahnameh: The Persian Book of Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Penguin	London, UK	2007
Shahnameh: The Persian Book of Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Penguin	New York, NY, USA	2007
Rostam: Tales of Love & War from Persia's Book of Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Mage Publishers	Washington DC, USA	2007
The Art of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	I. B. Tauris	London, UK and NY, USA	2007
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	D.N. Goodchild	Philadelphia, PA, USA	2007
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Carol Schwartzott	Freeville, NY, USA	2007
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Thames Press	Teddington, UK	2007
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Filiquarian Pub.	Freeville, NY, USA	2007

The Hafez Poems of Gertrude Bell	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	Iranbooks	Bethesda, MD, USA	2007
Teachings of Hafez	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	BiblioBazaar	Charleston, SC, USA	2007
Touba and the Meaning of Night	طوبی و معنای شب	Prose	Shahrnush Parsipur	Havva Houshmand and Kamran Talattof	Marion Boyars	London, UK	2007
The Water's Footfall	صدای پای آب	Poetry	Sohrab Sepehri	Ismail Salami and Abbas Zahedi	Omnidawn	Richmond, CA, USA	2007
Sa'di: Golestan Or Flower-Garden	گلستان سعدی	Prose	Sa'di	James Ross	Gardners Books	London, UK	2007
The Masnavi: Book Two	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Jawid Ahmad Mojaddedi	Oxford University Press	Oxford, NY, USA	2007
A Bird In The Garden Of Angels	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	John A. Moyne with Richard Jeffrey Newman	Mazda Publishers	Costa Mesa, CA, USA	2007
Love Mad: Poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Kambiz Homayounfar	Matador	Leicester, UK	2007
Missing Soluch	جای خالی سلوچ	Prose	Mahmoud Dowlatabadi	Kamran Rastegar	Melville House	Hoboken, NJ, USA	2007
Women Without Men: A Novel of Modern Iran	زنان بدون مردان	Prose	Shahrnush Parsipur	Kamran Talattof and Jocelyn Sharlet	Feminist Press	New York, NY, USA	2007
Symphony of the Dead	سمفونی مردگان	Prose	Abbas Maroufi	Lotfali Khonji	Aflame Books	Wiltshire, UK	2007
The Rubais of Rumi: Insane with Love	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Nevit Oguz Ergin and Will Johnson	Inner Traditions	Rochester, VT, USA	2007
Chess with the Doomsday Machine	شطرنج با ماشین قیامت	Prose	Habib Ahmadzadeh	Paul Sprachman	Mazda Publications	Costa Mesa, CA, USA	2007
The Collected lyrics of Hafez of Shiraz	دیوان حافظ	Poetry	Hafez	Peter Avery	Archetype	Cambridge, UK	2007

The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Konya Culture C.O.	Konya, Turkey	2007
As Red As Fire, Tasting of Smoke. Selected Poems of Siavash Kasraii	به سرخی آتش، به طعم دود.	Poetry	Siavash Kasraii	Sara Khalili	Sohkan Publishers	Tehran, Iran	2007
Sin: Selected Poems of Forugh Farrokhzad	عصیان	Poetry	Forugh Farrokhzad	Sholeh Wolpé	University of Arkansas	Fayetteville, AK, USA	2007
Mystical poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	University of Chicago Press	Chicago, IL, USA	2008
Mystical poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	University Presses Marketing	Bristol, UK	2008
A Stone On A Grave	سنگی بر گوری	Prose	Jalal Al-e Ahmad	Azfar Moin	Mazda Publications	Costa Mesa, CA, USA	2008
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	Oneworld Classics	Richmond, UK	2008
Three Drops of Blood	سه قطره خون	Prose	Sadegh Hedayat	Deborah Miller Mostaghel	Oneworld Classics	London, UK	2008
Three Drops of Blood	سه قطره خون	Prose	Sadegh Hedayat	Deborah Miller Mostaghel	Alma Classics	London, UK	2008
Vis & Ramin	ویس و رامین	Poetry	Fakhraddin Gorgani	Dick Davis	Mage publishers	Washington DC, USA	2008
Cat & Mouse	منظومه موش و گربه	Poetry	Obeyd-e Zakani	Dick Davis	Logan Elm Press, The Ohio State University Libraries	Columbus, OH, USA	2008
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	University Press of Virginia	Charlottesville, VA, USA	2008
Rumi: Swallowing the Sun	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Frankin D. Lewis.	Oneworld	Oxford, UK	2008
Rumi: Swallowing the Sun	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Frankin D. Lewis.	HarperCollins e-books	New York, NY, USA	2008
Poems from the Divan of Hafez	دیوان حافظ	Poetry	Hafez	Gertrude Margaret Lowthian Bell	Dodo Press	Slough, UK	2008

Obeyd-e Zakani: Ethics of The Aristocrats and Other Satirical Works	اخلاق الاشراف	Poetry	Obeyd-e Zakani	Hasan Javadi	Mage Publishers	Washingt on DC, USA	2008
Touba and the Meaning of Night	طوبی و معنای شب	Prose	Shahrnush Parsipur	Havva Houshman d and Kamran Talattof	Feminist Press	New York, NY, USA	2008
Say Nothing: Poems of Jalaleddin Rumi in Persian and English	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Iraj Anvar & Anne Twitty	Morning Light Press	Sandpoint , ID, USA	2008
The Masnavi: Book Two	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Jawid Ahmad Mojaddedi	Oxford University Press	Oxford, NY, USA	2008
Ten Poems from Hafez	دیوان حافظ	Poetry	Hafez	Jila Peacock	Sylph Editions	Lewes, East Sussex, UK	2008
Adam's Wish: Unknown Poetry of Tahereh	اشعار ناشناخته طاهره	Poetry	Tahereh	John S. Hatcher and Amrollah Hemmat	Baha'i Publications	Wilmette, IL, USA	2008
Rumi: In the Arms of the Beloved	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Jonathan Star	Penguin Group	New York, NY, USA	2008
The Voice of God: A Hundred Odes	دیوان حافظ	Poetry	Hafez	Khalid Hameed Shaida	BookSurge Publishing	Charlesto n, SC, USA	2008
Fortune Told in Blood	فال خون	Prose	Davud Ghaffarzade gan	M. R. Ghanoonpa rvar	Center for Middle Eastern Studies, the University of Texas at Austin	Austin, TX, USA	2008
The Tales of Sabalan: Two Short Novels	کوه مرا صدا زد	Prose	Mohammad Reza Bayrami	M. R. Ghanoonpa rvar	Mazda Publishers	Costa Mesa, CA, USA	2008
If I Were God: The Writings of Forough Farokhzad		Poetry	Forough Farrokhzad	Meetra A. Sofia	City Lights	San Francisco , CA, USA	2008
The Virgin of Solitude	عذرای خلوت نشین	Prose	Taghi Modarressi	Nasrin Rahimieh	Syracuse University Press	Syracuse, NY, USA	2008

Chess with the Doomsday Machine	شطرنج با ماشین قیامت	Prose	Habib Ahmadzadeh	Paul Sprachman	Mazda Publications	Costa Mesa, CA, USA	2008
The Masnavi of Jalaleddin Rumi	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Reynold A. Nicholson	Konya Culture C.O.	Konya, Turkey	2008
The Angels Knocking on the Tavern Door: Thirty Poems of Hafez	دیوان حافظ	Poetry	Hafez	Robert Bly and Leonard Lewisohn	HarperCollins Publishers	New York, NY, USA	2008
Khanoum	خانوم	Prose	Masoud Behnoud	Sara Phillips	Vanguard Press	Cambridge, UK	2008
The Golestan (Rose Garden)	گلستان سعدی	Prose	Sa'di	Wheeler M. Thackston	IBEX Publishers	Bethesda, MD, USA	2008
Mystical poems of Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Arthur John Arberry	University of Chicago Press	Chicago, IL, USA	2009
Vis & Ramin	ویس و رامین	Poetry	Fakhraddin Gorgani	Dick Davis	Mage publishers	Washington DC, USA	2009
Vis & Ramin	ویس و رامین	Poetry	Fakhraddin Gorgani	Dick Davis	Penguin	London, UK	2009
Vis & Ramin	ویس و رامین	Poetry	Fakhraddin Gorgani	Dick Davis	Penguin Books	New York, NY, USA	2009
Rostam: Tales of Love and War from the Shahnameh	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Penguin Books	New York, NY, USA	2009
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Oxford University Press	Oxford, NY, USA	2009
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Floating Press	Waiheke Island, New Zealand	2009
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Wordsworth Editions	Ware, Hertfordshire, UK	2009
Rubaiyat	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Phoenix	London, UK	2009
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Cosimo Classics	New York, NY, USA	2009
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Folio Society	London, UK	2009

The Sufistic Quatrains Of Omar Khayyam: In Definitive Form	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Cosmo Publications	New Delhi, India	2009
The Cannon	توپ	Prose	Gholam-Hossein Sa'edi	Faridoun Farrokh	Ibex Publishers	Bethesda, MD, USA	2009
The Tangled Braid: Ninety-Nine Poems by Hafez of Shiraz	دیوان حافظ	Poetry	Hafez	Jeffrey Einboden and John Slater	Fons Vitae	Louisville, KY, USA	2009
The Neighbor Says: Nima Yushij and the Philosophy of Modern Persian Poetry	حرف‌های همسایه	Prose	Nima Yushij	M. R. Ghanoonparvar	Ibex Publishers	Bethesda, MD, USA	2009
My Bird	پرنده من	Prose	Fariba Vafi	Mahnaz Kousha and Nasrin Jewell	Syracuse University Press	Syracuse, NY, USA	2009
Revolution Street: A Novel	تهران، خیابان انقلاب	Prose	Amir Hassan Cheheltan	Paul Sprachman	Oneworld Classics	Richmond, CA, USA	2009
An English Translation of Selected Tales of the Shahnameh	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Rogelio Reyes and Seyed Abolghassem Fatemi Jahromi	Shahid Beheshti University Press	Tehran, Iran	2009
Censoring an Iranian Love Story	سانسور یک داستان عاشقانه ایرانی	Prose	Shahriar Mandanipour	Sara Khalili	Alfred A. Knopf	New York, NY, USA	2009
The Colonel	زوال کلنل	Prose	Mahmoud Dowlatabadi	Tom Patterdale	Melville House	Brooklyn, NY, USA	2009
The Bustan: or Orchard of Sa'di	بوستان سعدی	Poetry	Sa'di	A. Hart Edwards	Omphaloskepsis Books	Unknown	2010
The Bustan Of Sadi	بوستان سعدی	Poetry	Sa'di	A. Hart Edwards	Kessinger Publishing, LLC	Whitefish, MT, USA	2010
Rumi: The Big Red Book: The Great Masterpiece Celebrating Mystical Love and Friendship	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperOne	New York, NY, USA	2010
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	D. P. Costello	Grove Press	New York, NY, USA	2010

A Year with Hafez: Daily Contemplations	دیوان حافظ	Poetry	Hafez	Daniel Ladinsky	Penguin Books	New York, NY, USA	2010
Three Drops of Blood	سه قطره خون	Prose	Sadegh Hedayat	Deborah Miller Mostaghel	Oneworld Classics	UK	2010
Rostam: Tales of Love and War from the Shahnameh	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Penguin Books	New York, NY, USA	2010
Rubaiyat of Omar Khayyam: The Astronomer-Poet of Persia	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Oxford University Press	Oxford, NY, USA	2010
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	De Facto Publishing	Washington DC, USA	2010
Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Chartwell Books	New York, NY, USA	2010
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	General Books	Memphis, TE, USA	2010
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Arcturus	London, UK	2010
The Cannon	توپ	Prose	Gholam-Hossein Saedi	Faridoun Farrokh	Ibex Publishers	Bethesda, MD, USA	2010
The Shah Nameh of the Persian Poet Firdausi	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	James Atkinson	Kessinger Publishing, LLC	Whitefish, MT, USA	2010
Sa'di: Golestan Or Flower-Garden	گلستان سعدی	Prose	Sa'di	James Ross	Kessinger Publishing, LLC	Whitefish, MT, USA	2010
Sadi: Golestan Or Flower-Garden	گلستان سعدی	Prose	Sa'di	James Ross	Nabu Press	Charleston, SC, USA	2010
The Tangled Braid: Ninety-Nine Poems by Hafez of Shiraz	دیوان حافظ	Poetry	Hafez	Jeffrey Einboden and John Slater	Fons Vitae	Louisville, KY, USA	2010
Women Without Men: A Novel of Modern Iran	زنان بدون مردان	Prose	Shahrnush Parsipur	Kamran Talattof and Jocelyn Sharlet	Feminist Press	New York, NY, USA	2010
A City Under Siege: Tales of the Iran-Iraq War	داستانهای شهر جنگی	Prose	Habib Ahmadzadeh	Paul Sprachman	Mazda Publications	Costa Mesa, CA, USA	2010
Odes from the Divan of Hafez	دیوان حافظ	Poetry	Hafez	Richard Le Gallienne	Kessinger Publishing	Whitefish, MT, USA	2010

Censoring an Iranian Love Story	سانسور یک داستان عاشقانه ایرانی	Prose	Shahriar Mandanipour	Sara Khalili	Vintage Books	New York, NY, USA	2010
The Soul and a Loaf of Bread	نورالعلوم	Poetry	Sheikh Abol-Hasan of Kharaqhan	Vraje Abramian	Hohm Press	Prescott, AZ, USA	2010
The Bustan of Sa'di	بوستان سعدی	Poetry	Sa'di	A. Hart Edwards	CreateSpace Independent Publishing Platform	San Bernardino, CA, USA	2011
The Horse's Head	کلۀ اسب	Prose	Jaafar Modarres-Sadeghi	Ali Anooshahr and M.R. Ghanoonparvar	Mazda Publishers	Costa Mesa, CA, USA	2011
The Art of Stepping Through Time: Selected Poems of H.E. Sayeh	گزیده اشعار سایه	Poetry	H.E. Sayeh	Chad Sweeney and Mojdeh Marashi	White Pine Press	Buffalo, NY, USA	2011
Rumi: The Big Red Book: The Great Masterpiece Celebrating Mystical Love and Friendship	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperOne	New York, NY, USA	2011
The Rubaiyat of Omar Khayyam: First and Fifth Editions	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Dover Publications	New York, NY, USA	2011
Women Without Men: A Novel of Modern Iran	زنان بدون مردان	Prose	Shahrnush Parsipur	Faridoun Farrokh	Feminist Press	New York, NY, USA	2011
The Water's Footfall	صدای پای آب	Poetry	Sohrab Sepehri	Ismail Salami and Abbas Zahedi	Omnidawn	Richmond, CA, USA	2011
The Tangled Braid: Ninety-Nine Poems by Hafez of Shiraz	دیوان حافظ	Poetry	Hafez	Jeffrey Einboden and John Slater	Fons Vitae	Louisville, KY, USA	2011
The Collected Poems of Hafez	دیوان حافظ	Poetry	Hafez	John Payne	Digireads.com Publishing	Stilwell, KS, USA	2011
Savushun: A Novel about Modern Iran	سووشون	Prose	Simin Daneshvar	M. R. Ghanoonparvar	Mage Publishers	Washington DC, USA	2011

The Blind Owl	بوف کور	Prose	Sadegh Hedayat	Naveed Noori	Iran Open Publishing Group	Sweden	2011
The Illustrated Rumi: A Treasury of Wisdom from the Poet of the Soul	مثنوی معنوی	Poetry	Jalaleddin Rumi (Molana)	Philip Dunn, Manuela Dunn Mascetti, and R.A. Nicholson	HarperOne	New York, NY, USA	2011
Robin Hood of the Desert	رابین هوود کویر	Prose	Masoud Behnoud	Pooya Yazdani	Candle and Fog Publishing	London, UK	2011
The Teller of Tales: Stories from Ferdowsi's Shahnameh	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Richard Jeffrey Newman	Junction Press	New York, NY, USA	2011
The Story of Leyla and Majnun	لیلی و مجنون	Poetry	Nezami Ganjavi	Rudolf Gelpke	Omega Publications	New Lebanon, NY, USA	2011
Censoring an Iranian Love Story	سانسور یک داستان عاشقانه ایرانی	Prose	Shahriar Mandanipour	Sara Khalili	Abacus	London, UK	2011
Kimya Khatun	کیمیا خاتون	Prose	Saideh Ghods	Sara Phillips	Candle and Fog Publishing	London, UK	2011
Father of Persian Verse: Rudaki and His Poetry	اشعار رودکی	Poetry	Rudaki	Sassan Tabatabai	Leiden University Press	Leiden, Netherlands	2011
The Colonel	زوال کلنل	Prose	Mahmoud Dowlatabadi	Tom Patterdale	Melville House	Brooklyn, NY, USA	2011
The Colonel	زوال کلنل	Prose	Mahmoud Dowlatabadi	Tom Patterdale	Haus Pub.	London, UK	2011
The Bustan of Sa'di	بوستان سعدی	Poetry	Sa'di	A. Hart Edwards	Indo-European Publishing	Los Angeles, CA, USA	2012
Odes of Hafez: Poetical Horoscope	دیوان حافظ	Poetry	Hafez	Abbas Aryanpur Kashani	Mazda Publicaitons	Lexington, KY, USA	2012
Faces of Love: Hafez and the Poets of Shiraz	دیوان حافظ	Poetry	Hafez	Dick Davis	Mage Publishers	Washington DC, USA	2012
The Shahnameh: The Persian Book of Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Elizabeth Laird	Frances Lincoln Childrens Books	London, UK	2012
Women Without Men: A Novel of Modern Iran	زنان بدون مردان	Prose	Shahrnush Parsipur	Faridoun Farrokh	Feminist Press	New York, NY, USA	2012

The Cannon	توپ	Prose	Gholam-Hossein Saedi	Faridoun Farrokh	Ibex Publishers	Bethesda, MD, USA	2012
The Divan of Hafez	دیوان حافظ	Poetry	Hafez	Herman Bicknell	Floating Press	New Zealand	2012
The Shahnameh: The Book of Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	James Atkinson	The Floating Press	Auckland, New Zealand	2012
Gharbzadegi: Weststruckness	غربزدگی	Prose	Jalal Al-e Ahmad	John Green and Ahmad Alizadeh	Mazda Publishers	Costa Mesa, CA, US	2012
Sa'di: Selected Poems	بوستان سعدی	Poetry	Sa'di	Paul Smith	CreateSpace Independent Publishing Platform	Colorado Springs, CO, USA	2012
Divan of Hafez	دیوان حافظ	Poetry	Hafez	Paul Smith	New Humanity Books	Melbourne, Australia	2012
A Persian Requiem: A Novel	سووشون	Prose	Simin Daneshvar	Roxane Zand	Halban	New York, NY, USA	2012
The Veil of Tears		Prose	Shohreh Vakili	Sara Phillips	Candle and Fog Publishing	London, UK	2012
The Knot in the Rug	خانوم	Prose	Masoud Behnoud	Sara Phillips	Garnet Publishing	Reading, UK	2012
Rumi With A View To Other Persian Mystic Poets	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Shahin Motallebi	Servat Corporation	Los Angeles, CA, USA	2012
The Colonel	زوال کلنل	Prose	Mahmoud Dowlatabadi	Tom Patterdale	Melville House	Brooklyn, NY, USA	2012
Shahnameh: The Epic of the Persian Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Ahmad Sadri	The Quantuck Lane Press	New York, NY, USA	2013
Sohrab Sepehri: A Selection of Poems from the Eight Books	هشت کتاب	Poetry	Sohrab Sepehri	Bahiyeh Afnan Shahid	Balboa Press	Bloomington, IN, USA	2013
We Are All Sunflowers	ما همه آفتابگردانیم	Prose	Erfan Nazarahari	Caroline Croskery	Candle and Fog Publishing	London, UK	2013
Three Drops of Blood	سه قطره خون	Prose	Sadegh Hedayat	Deborah Miller Mostaghel	Alma Classics	London, UK	2013
Faces of Love: Hafez and the Poets of Shiraz	دیوان حافظ	Poetry	Hafez	Dick Davis	Penguin Books	New York, NY, USA	2013

The Canticle of the Birds	منطق الطیر	Poetry	Attar Neishabouri	Dick Davis and Afkham Darbandi	Diane de Selliers	Paris, France	2013
The Golestan, or, Rose Garden	گلستان سعدی	Prose	Sa'di	Francis Gladwin	Jaykay Books	Srinagar, India	2013
Rumi: Swallowing the Sun	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Frankin D. Lewis.	Oneworld	Oxford, UK	2013
The Blind Owl	بوف کور	Prose	Sadegh Hedayat	Iraj Bashiri	Online	Online	2013
The Oasis of Now: Selected Poems of Sohrab Sepehri	گزیده اشعار سهراب سپهری	Poetry	Sohrab Sepehri	Kazim Ali and Mohammad Jafar Mahallati	BOA Editions, Ltd.	Rochester, NY, USA	2013
The Neighbors	همسایه ها	Prose	Ahmad Mahmoud	Nastaran Kherad	Center for Middle Eastern Studies, the University of Texas at Austin	Austin, TX, USA	2013
The Conference of the Birds: The Selected Sufi Poetry of Farideddin Attar	منطق الطیر	Poetry	Attar Neishabouri	Raficq Abdulla	Interlink Books	New York, NY, USA	2013
Book of Fate	سهم من	Prose	Parinoush Saniee	Sara Khalili	Little, Brown	London, UK	2013
The Last Chapter	فصل آخر	Prose	Guita Garakani	Sara Phillips	Garnet Publishing	Reading, UK	2013
Sweet Sorrows: Selected Poems of Sheikh Farideddin Attar Neishabouri	منطق الطیر	Poetry	Attar Neishabouri	Vraje Abramian	Hohm Press	Prescott, AZ, USA	2013
The Garden of Sa'di	بوستان سعدی	Poetry	Sa'di	A. Hart Edwards	Jaykay Books	Srinagar, India	2014
Freedom from Yourself	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Alexander King	Balboa Press	Bloomington, IN, USA	2014
Mirror of Dew: The Poetry of Jaleh Gha'em-Maghami	دیوان ژاله قائم مقامی	Poetry	Jaleh Gha'em-Maghami	Asghar Seyed-Gohrab	Ilex Foundation	Washington DC, USA	2014
Rumi: Soul Fury: Rumi and Shams Tabriz on Friendship	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Coleman Barks	HarperOne	New York, NY, USA	2014

The Gift	دیوان حافظ	Poetry	Hafez	Daniel Ladinsky	Penguin Books	New York, NY, USA	2014
My Uncle Napoleon	دایی جان ناپلئون	Prose	Iraj Pezeshkzad	Dick Davis	Mage Publishers	Washington DC, USA	2014
Rostam: Tales of Love and War from the Shahnameh	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Penguin Books	New York, NY, USA	2014
The Rose-Garden	گلستان سعدی	Prose	Sa'di	Edward B. Eastwick	Taylor and Francis	Hoboken, NJ, USA	2014
The Rubaiyat of Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	The Bodleian Library	Oxford, UK	2014
The Shahnameh: The Persian Book of Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Elizabeth Laird	Frances Lincoln Childrens Books	London, UK	2014
Flower-Garden	گلستان سعدی	Prose	Sa'di	James Ross	Nabu Press	Charleston, SC, USA	2014
The Battle of Prophets and Wizards	--	Prose	Amir Moazenzadeh	M. R. Ghanoonparvar	Supreme Century	Reseda, CA, USA	2014
Thirst: A Novel of the Iran-Iraq War	بسمل	Prose	Mahmoud Dowlatabadi	Martin E. Weir	Melville House Publishing	Brooklyn, NY, USA	2014
Thirst: A Novel of the Iran-Iraq War	بسمل	Prose	Mahmoud Dowlatabadi	Martin E. Weir	Haus	London, UK	2014
Hafez: Divan	دیوان حافظ	Poetry	Hafez	Paul Smith	Book Heaven	Victoria, Australia	2014
Sa'di: The Divan	بوستان سعدی	Poetry	Sa'di	Paul Smith	SD, USA	Colorado Springs, CO, USA	2014
Parvin E'tesami: Life & Poetry	اشعار پروین اعتصامی	Poetry	Parvin Etesami	Paul Smith	Book Heaven	Victoria, Australia	2014
Leyla and Majnun: Nezami	لیلی و مجنون	Poetry	Nezami Ganjavi	Paul Smith	Book Heaven	Victoria, Australia	2014
Revolution Street: A Novel	تهران، خیابان انقلاب	Prose	Amir Hassan Cheheltan	Paul Sprachman	Oneworld Classics	Richmond, CA, USA	2014
Tehran Noir	--	Prose	Various Authors	Salar Abdoh	Akashic Books	New York, NY, USA	2014
Book of Fate	سهم من	Prose	Parinoush Saniee	Sara Khalili	Abacus	London, UK	2014

An English Translation of Selected Tales of the Shahnameh	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Shima Babapour and Seyed Abolghassem Fatemi Jahromi	Montezuma Publishing	San Diego, CA, USA	2014
Isfahan Is Half the World	سر و ته یه کرباس	Prose	Mohammad Ali Jamalzadeh	W. L. Heston	Princeton University Press	Princeton, NJ, USA	2014
The Bustan of Sa'di	بوستان سعدی	Prose	Sa'di	A. Hart Edwards	Gulshan Books Kashmir	Kashmir, India	2015
Rubaiyat of Hakim Omar Khayyam	رباعیات عمر خیام	Poetry	Omar Khayyam	Bahman Solati	Universal Publishers	Boca Raton, FL, USA	2015
Stillness in a Storm	آهی که رفته بر باد	Poetry	Saeid Ramezani	Caroline Croskery	CreateSpace Independent Publishing Platform	Charleston, SC, USA	2015
Democracy or Demo Crazy	دموکراسی یا دموقراضه	Prose	Seyed Mehdi Shojaee	Caroline Croskery	CreateSpace Independent Publishing Platform	Charleston, SC, USA	2015
In the Twinkling of an Eye	در یک چشم به هم زدن	Prose	Seyed Mehdi Shojaee	Caroline Croskery	CreateSpace Independent Publishing Platform	Colorado Springs, CO, USA	2015
A Sweet Jam	مربای شیرین	Prose	Houshang Kermani	Caroline Croskery	CreateSpace Independent Publishing Platform	Colorado Springs, CO, USA	2015
The Water Urn	خمره	Prose	Houshang Moradi Kermani	Caroline Croskery	CreateSpace Independent Publishing Platform	Colorado Springs, CO, USA	2015
A Vital Killing: A Collection of Short Stories from the Iran-Iraq War	من قاتل پسرتان هستم	Prose	Ahmad Dehghan	Caroline Croskery	CreateSpace Independent Publishing Platform	Colorado Springs, CO, USA	2015
Shahnameh: The Persian Book of Kings	شاهنامه فردوسی	Poetry	Abolqasem Ferdowsi	Dick Davis	Mage Publishers	Washington DC, USA	2015
The Rubaiyat of Omar Khayyam: Illustrated Collector's Edition	رباعیات عمر خیام	Poetry	Omar Khayyam	Edward FitzGerald	Bodleian Library, University of Oxford	Oxford, UK	2015
Missing Soluch	جای خالی سلوچ	Prose	Mahmoud Dowlatabadi	Kamran Rastegar	Melville House	Hoboken, NJ, USA	2015

Red Olive: Memoirs of the Iran-Iraq War	زیتون سرخ	Prose	Qasem Yahoseyni and Nahid Yousefian	M. R. Ghanoonparvar	Mazda Publishers	Costa Mesa, CA, USA	2015
Eagles of Hill 60	عقاب‌های دره شصت	Prose	Mohammad Reza Bayrami	M. R. Ghanoonparvar	Mazda Publishers	Costa Mesa, CA, USA	2015
The Book of Sa'di	بوستان سعدی	Poetry	Sa'di	Paul Smith	CreateSpace Independent Publishing Platform	Colorado Springs, CO, USA	2015
The Book of Parvin Etesami	دیوان پروین	Poetry	Parvin Etesami	Paul Smith	Book Heaven	Victoria, Australia	2015
Hafez - Three Masnavi Poems	دیوان حافظ	Poetry	Hafez	Paul Smith	Book Heaven	Victoria, Australia	2015
The Tales of the Fish & Spider	دیوان پروین	Poetry	Shah Da'i & Parvin Etesami	Paul Smith	Book Heaven	Victoria, Australia	2015
Rumi	دیوان شمس	Poetry	Jalaleddin Rumi (Molana)	Raficq Abdulla	Frances Lincoln Limited Publishers	London, UK	2015

APPENDIX B: Persian-English Anthologies (1925–2015)

ET[70]	AU	TR	PUB	POP	DOP
A Persian Anthology: Being Translations from the Persian	Various Authors	Edward Granville Browne	Methuen & Co.	London, UK	1927
Persian Poems: An Anthology of Verse Translations	Various Authors	Various Translators	E.P. Dutton	New York, NY, USA	1954
Sadeq's Omnibus; A Collection of Short Stories	Sadegh Hedayat	Siavosh Danesh	Mehre Danesh Publications	Tehran, Iran	1972
Folk Tales of Ancient Persia	Various Authors	Forough Hekmat	Caravan Books	Delmar, NY, USA	1974
An Anthology of Modern Persian Poetry	Various Authors	Ahmad Karimi-Hakkak	Westview Press	Boulder, CO, USA	1978
Sadeq Hedayat: An Anthology	Sadegh Hedayat	Various Translators	Westview Press	Boulder, CO, USA	1979
Modern Persian Short Stories	Various Authors	Minoo S. Southgate	Three Continents Press	Washington DC, USA	1980
A Persian Anthology: Being Translations from the Persian	Various Authors	Edward Granville Browne	Methuen & Co.	London, UK	1981
Iranian Society: An Anthology of Writings	Jalal Al-e Ahmad	Various Translators	Mazda Publishers	Lexington, KY, USA	1982
The Blind Owl and Other Hedayat Stories	Sadegh Hedayat	Various Translators	Sorayya Publishers	Minneapolis, MN, USA	1984
Tarif-i-Husain Shah, Badshah Dakhan	Aftabi	G.T. Kulkarni	Bharata Itihasa Samshodhaka Mandala	Pune, India	1987

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[70] ET: English Title; AU: Author; TR: Translator; PUB: Publisher; POP: Place of Publication; DOP: Date of Publication.

The Drunken Universe: An Anthology of Persian Sufi Poetry	Various Authors	Peter Lamborn Wilson and Nasrollah Pourjavady	Phanes Press	Grand Rapids, MI, USA	1987
Modern Persian Drama	Bahram Beyza'i, Gowhar-e Morad, Abbas Nalbandian	Gisèle Kapuscinski	University Press of America	Lanham, MD, USA	1987
Daneshvar's Playhouse: A Collection of Stories	Simin Daneshvar	Maryam Mafi	Mage Publishers	Washington, DC, USA	1989
Iranian Drama: An Anthology	Various Authors	Various Translators	Mazda Publishers	Costa Mesa, CA, USA	1989
Stories by Iranian Women Since the Revolution	Various Authors	Soraya Paknazar Sullivan	University of Texas at Austin	Austin, TX, USA	1991
Stories from Iran: A Chicago Anthology, 1921-1991	Various Authors	Heshmat Moayyad	Mage Publishers	Washington DC, USA	1991
A Walnut Sapling on Masih's Grave: And Other Stories by Iranian Women	Various Authors	John Green, Farzin Yazdanfar	Heinemann	Portsmouth, NH, USA	1993
Mystical Realities: Iranian Short Stories	Morteza Miraftabi	Reza Azarmsa	Favor Publishers	Bakersfield, CA, USA	1993
Sutra & Other Stories	Simin Daneshvar	Hasan Javadi and Amin Neshati	Mage Publishers	Washington, DC, USA	1994
Suppressed Persian: An Anthology of Forbidden Literature	Various Authors	Paul Sprachman	Mazda Publishers	Costa Mesa, CA, USA	1995
In a Voice of Their Own: A Collection of Stories Written by Iranian Women Since the Revolution in 1979	Various Authors	Franklin Lewis and Farzin Yazdanfar	Mazda Publications	Costa Mesa, CA, USA	1996
Borrowed Ware: Medieval Persian Epigrams	Various Authors	Dick Davis	Anvil Press Poetry	London, UK	1996

Modern Persian poetry	Various Authors	Mahmud Kianush	Rockingham Press	Hertfordshire, UK	1996
Persian Rubayat: A Selection of Quatrains from 100 Persian Poets	Various Authors	Reza Saberi	University Press of America	Lanham, MD, USA	1997
Borrowed Ware: Medieval Persian Epigrams	Various Authors	Dick Davis	Mazda Publishers	Washington DC, USA	1997
Modern Iranian poetry	Various Authors	Saeed Saeedpoor	Authors Choice Press	San Jose, CA, USA	2001
A Mansion in the Sky: And Other Short Stories	Goli Taraghi	Faridoun Farrokh	Center for Middle Eastern Studies, the University of Texas at Austin	Austin, TX, USA	2003
Another Sea, Another Shore: Stories of Iranian Migration	Various Authors	Shouleh Vatanabadi and Mohammad Mehdi Khorrami	Interlink Books	Northampton, MA, USA	2004
Borrowed Ware: Medieval Persian Epigrams	Various Authors	Dick Davis	Mazda Publishers	Washington DC, USA	2004
Of Birds and Men: Poems from a Persian Divan	Unknown	Mahmud Kianush	Rockingham	Richmond County, NC, USA	2004
Strange Times, My Dear: The PEN Anthology of Contemporary Iranian Literature	Various Authors	Nahid Mozaffari and Ahmad Karimi-Hakkak	Arcade Publishers	New York, NY, USA	2005
Afsaneh: Short Stories by Iranian Women	Various Authors	Kaveh Basmenji	Saqi	London, UK	2005
Persian Love Poetry	Various Authors	Vesta Sarkhosh Curtis and Sheila R. Canby	Interlink Books	Northampton, MA, USA	2005

Persian Poems: An Anthology of Verse Translations	Various Authors	Various Translators	Yassavoli Publications	Tehran, Iran	2005
Persian Poems: An Anthology of Verse Translations	Various Authors	Various Translators	J. M. Dent	London, UK	2005
An Invitation to Persian Poetry	Various Authors	Reza Saberi	Ketab Corporation	Los Angeles, CA, USA	2006
Migrating Birds: A Selection of Poems	Jaleh Esfahani	Rouhi Shafii	Shiraz Press	London, UK	2006
Daneshvar's Playhouse: A Collection of Stories	Simin Daneshvar	Maryam Mafi	Mage Publishers	Washington DC, USA	2008
Sutra & Other Stories	Simin Daneshvar	Hasan Javadi and Amin Neshati	Mage Publishers	Washington DC, USA	2008
Belonging: New Poetry by Iranians Around the World	Various Authors	Niloufar Talebi	North Atlantic Books	Berkeley, CA, USA	2008
Seven Valleys of Love: A Bilingual Anthology of Women Poets from Middle Ages Persia to Present Day Iran	Various Authors	Sheema Kalbasi	PRA Publications	Martinez, GA, USA	2008
Stories from the Rains of Love and Death: Four Plays from Iran	Various Authors	Soheil Parsa, with Peter Farbridge and Brian Quirt	Playwrights Canada Press	Toronto, Canada	2008
Malakut and Other Stories	Bahram Sadeqi	Kaveh Basmenji	Ibex Publishers	Bethesda, MD, USA	2011
Persian Tales: Fifty-Eight Traditional & Folk Tales from Iran	Various Authors	D.L.R. Lorimer and E.O. Lorimer	Cornell University Library	Ithaca, NY, USA	2011
A Persian Anthology: Being Translations from the Persian	Various Authors	Edward Granville Browne	Routledge	London, UK	2011

The Pomegranate Lady and her Sons: Selected Stories	Goli Taraghi	Sara Khalili	W. W. Norton & Company	London, UK and New York, NY, USA	2013
Strange Times, My Dear: The PEN Anthology of Contemporary Iranian Literature	Various Authors	Nahid Mozaffari and Ahmad Karimi-Hakkak	Constable & Robinson	London, UK	2013
The Shipwrecked: Contemporary Stories by Women from Iran	Fereshteh Nouraie-Simone	Faridoun Farrokh and Sara Khalili	The Feminist Press at the City University of New York City	New York, NY, USA	2014
The Pomegranate Lady and her Sons: Selected Stories	Goli Taraghi	Sara Khalili	W. W. Norton & Company	New York, NY, USA	2015
Persian Tales: Fifty-Eight Traditional & Folk Tales from Iran	Various Authors	D.L.R. Lorimer and E.O. Lorimer	IBEX Publishers	Bethesda, MD, USA	1999

APPENDIX C-1: Works Included in the Corpus of 1925–1941

Title	Author	Translator	DOP
Odes from the Divan of Hafez	Hafez	Richard Le Gallienne	1926
Poems from the Divan of Hafez	Hafez	Gertrude Lowthian Bell	1928
Tales from the Gulistan Sa'di of Shiraz	Sa'di	Richard Francis Burton	1928
Hafiz, the Tongue of the Hidden	Hafez	Clarence K. Streit	1929
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1930
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1930
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1934
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1937
The Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1938
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1940

APPENDIX C-2: Works Included in the Corpus of 1942–1979

Title	Author	Translator	DOP
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1946
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1947
The Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1947
The Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1952
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1954
The Conference of the Birds, Mantiquttair: A Philosophical Religious Poem in Prose	Farid ud-Din Attar	Charles Stanley Nott	1954
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1957
Tales from the Masnavi	Jalaluddin Rumi	Arthur John Arberry	1961
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1964
The Story of Layla and Majnun	Nizami Ganjavi	Rudolf Gelpke	1966
The Gulistan, or Rose Garden of Sa'di	Sa'di	Edward Rehatsek	1966
Mystical Poems of Rumi	Jalaluddin Rumi	Arthur John Arberry	1968
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1970
A Tale of Cats and Mice of Obeyd of Zaakan	Obeyd-e Zakani	Mehdi Nakosteen	1971
Gorby and the Rats	Obeyd-e Zakani	Omar Pound	1972
The Mathnawi of Jalalu'ddin Rumi	Jalaluddin Rumi	Reynold A. Nicholson	1972
The Mathnawi of Jalalu'ddin Rumi	Jalaluddin Rumi	Reynold A. Nicholson	1972
Vis and Ramin	Fakhraddin Gorgani	George Morrison	1972
The Shah-namah of Fardusi	Abolqasem Ferdowsi	Alexander Rogers	1973

Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1974
The Rose-Garden of Shekh Muslihu'd-din Sadi of Shiraz	Sa'di	Edward B. Eastwick	1974
The School Principal: A Novel	Jalal Al-e Ahmad	John K. Newton	1974
Mirror of the Invisible World: Tales from the "Khamseh" of Nizami	Nizami Ganjavi	Peter J. Chelkowski	1975
The Mathnawi of Jalalu'ddin Rumi	Jalaluddin Rumi	Reynold A. Nicholson	1977
Hajj: Reflections on its Rituals	Ali Shariati	Ali A Behzadnia and Najla Denny	1978
Iskandarnamah: A Persian Medieval Alexander-Romance	Nizami Ganjavi	Minoo S. Southgate	1978
The Story of Layla and Majnun	Nizami Ganjavi	Rudolf Gelpke	1978
Haji Agha: Portrait of an Iranian Confidence Man	Sadegh Hedayat	G.M. Wickens	1979
Mystical Poems of Rumi	Jalaluddin Rumi	Arthur John Arberry	1979
Teachings of Hafez	Hafez	Gertrude Margaret Lowthian Bell	1979

Title	Author	Translator	DOP
Persian Ghazals of Ghalib	Mirza Asadullah Khan Ghalib	Yusuf Husain Khan	1980
Plagued by the West	Jalal Al-e Ahmad	Paul Sprachman	1981
Another Birth: Selected Poems of Forough Farrokhzad	Forough Farrokhzad	Hasan Javadi and Susan Sallee	1981
The Ruins of the Heart	Jalaluddin Rumi	Kabir Edmund Helminski	1981
Dandil: Stories from Iranian Life	Gholam-Hossein Sa'edi	Robert Campbell, Hasan Javadi, and Julie Scott Meisami	1981
Gharbzadegi (Weststruckness)	Jalal Al-e Ahmad	John Green and Ahmad Alizadeh	1982
Bride of Acacias: Selected Poems of Forough Farrokhzad	Forough Farrokhzad	Jascha Kessler and Amin Banani	1982
The Mathnawi of Jalalu'ddin Rumi	Jalaluddin Rumi	Reynold A. Nicholson	1982
Isfahan is Half the World: Memories of a Persian Boyhood	Mohammad Ali Jamalzadeh	W.L. Heston	1983
The Blind Owl	Sadegh Hedayat	Iraj Bashiri	1984
Occidentosis: A Plague From the West	Jalal Al-e Ahmad	Robert Campbell	1984
Fear and Trembling	Gholam-Hossein Sa'edi	Minoo S. Southgate	1984
The Conference of the Birds	Farid ud-Din Attar	Afkham Darbandi and Dick Davis	1984
Odes of Hafez: Poetical Horoscope	Hafez	Abbas Aryanpur Kashani	1984
The Night's Journey; and, the Coming of the Messiah	Bahman Sholevar	Bahman Sholevar	1984
Lost in the Crowd	Jalal Al-e Ahmad	John Green	1985
The Prison Papers of Bozorg Alavi: A Literary Odyssey	Donné Raffat, Bozorg Alavi	Donné Raffat	1985
Once Upon a Time	Mohammad Ali Jamalzadeh	Heshmat Moayyad and Paul Sprachman	1985
A Rebirth: Poems by Forough Farrokhzad	Forough Farrokhzad	David Martin	1985
A Nightingale's Lament: Selections from the Poems and Fables of Parvin E'Tesami (1907-41)	Parvin Etesami	Hershmat Moayyad and A. Margaret Arent Madelung	1985
Sorraya in a Coma	Esmail Fassih	NOT IDENTIFIED	1985
Book of the Winebringer	Hafez	Paul Smith	1986
The Little Black Fish and Other Modern Persian Stories	Samad Behrangi	Mary Hegland and Eric Hooglund	1987
Rumi: We Are Three	Jalaluddin Rumi	Coleman Barks	1987
The Patient Stone: A Persian Folktale	Sadegh Hedayat	Najmieh Batmanglij	1987

By the Pen	Jalal Al-e Ahmad	M.R. Ghanoonparvar	1988
Love's Fire: Re-creations of Rumi	Jalaluddin Rumi	Andrew Harvey	1988
The Wine of Nishapur: A Photographer's Promenade in the Rubaiyat of Omar Khayyam	Shahrokh Golestan	Karim Emami	1988
Daneshvar's Playhouse: A Collection of Stories	Simin Daneshvar	Maryam Mafi	1989
Her eyes	Bozorg Alavi	John O'Kane	1989
The Patient Stone	Sadeq Chubak	M.R. Ghanoonparvar	1989
The Last Love of the Princess	Javad V Jafari	M.R. Ghanoonparvar	1989
Like This	Jalaluddin Rumi	Coleman Barks	1990
Closed Circuit: The Poetry of Shadab Vajdi	Shadab Vajdi	Lotfali Khonji	1990
Stories from Iran: A Chicago Anthology, 1921-1991	Various Authors	Heshmat Moayyad	1991
Hajj: Reflections on its Rituals	Ali Shariati	Laleh Bakhtiar	1992
A Walnut Sapling on Masih's Grave and Other Stories by Iranian Women	Various Authors	John Green, Farzin Yazdanfar	1993
Mystical Realities: Iranian Short Stories	Morteza Miraftabi	Reza Azarmsa	1993
Tales from the Masnavi	Jalaluddin Rumi	Arthur John Arberry	1993
Birdsong: Fifty-Three Short Poems	Jalaluddin Rumi	Coleman Barks	1993
Winter Sleep	Goli Taraghi	Francine T. Mahak	1994
Say I Am You	Jalaluddin Rumi	John Moyne and Coleman Barks	1994
The Green Sea of Heaven: Fifty Ghazals from the Diwan of Hafez	Hafez	Elizabeth T. Gray	1995
The Marsh	Jaafar Modarres-Sadeghi	Afkham Darbandi	1996
In a Voice of Their Own: A Collection of Stories Written by Iranian Women Since the Revolution in 1979	Various Authors	Franklin Lewis and Farzin Yazdanfar	1996
Othello in Wonderland and Mirror-Polishing Storytellers	Gholam-Hossein Sa'edi	Michael Phillips and M.R. Ghanoonparvar	1996
Satan's Stones	Moniru Ravanipur	Persis Karim, Atousha Kourosh, Parichehr Moin, Dylan Oehler-Stricklin, Reza Shirazi, Catherine Williamson	1996
The Tragedy of Sohrab and Rostam: From the Persian National Epic, the Shahname of Abol-Qasem Ferdowsi	Abolqasem Ferdowsi	Jerome W Clinton	1996

The Subject Tonight is Love: 60 Wild and Sweet Poems	Hafez	Daniel Ladinsky	1996
My Uncle Napoleon: A Novel	Iraj Pezeshkzad	Dick Davis	1996
The Story of Layla and Majnun	Nizami Ganjavi	Rudolf Gelpke	1997
Layla and Majnun by Nizami	Nizami	Colin Turner	1997
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	1997
Women Without Men: A Novel of Modern Iran	Shahrnush Parsipur	Kamran Talattof and Jocelyn Sharlet	1998
The Myth of creation: A Puppet Show in Three Acts	Sadegh Hedayat	M.R. Ghanoonparvar	1998
The Lion and the Throne: Stories from the Shanameh of Ferdowsi	Abolqasem Ferdowsi	Dick Davis	1998
A Cup of Sin: Selected Poems	Simin Behbahani	Farzaneh Milani & Kaveh Safa	1999
In the Dragon's Claws: The Story of Rostam & Esfandiyar, from the Persian Book of Kings by Abdolqasem Ferdowsi	Abolqasem Ferdowsi	Jerome W. Clinton	1999
The Illustrated Rumi: A Treasury of Wisdom from the Poet of the Soul	Jalaluddin Rumi	Philip Dunn, Manuela Dunn Mascetti, and R.A. Nicholson	2000
My Uncle Napoleon: A Comic Novel	Iraj Pezeshkzad	Dick Davis	2000
Selected Poems from the Divan-e Shams-e Tabrizi: Along with the Original Persian	Jalaluddin Rumi	Reynold Alleyne Nicholson	2001
The Soul of Rumi: A New Collection of Ecstatic Poem	Jalaluddin Rumi	Coleman Barks	2001
Unseen Rain: Quatrains of Rumi	Jalaluddin Rumi	John Moyne and Coleman Barks	2001
Drunk on the Wine of the Beloved: 100 Poems of Hafez	Hafez	Thomas Rain Crowe	2001
Nobody Son of Nobody	Shaikh Abu-Saeed Abil-Kheir	Vraje Abramian	2001
That Stranger within Me: A Foreign Woman Caught in the Iranian Revolution	Shokooh Mirzadegi	Esmail Nooriala	2002
A Mansion in the Sky: And Other Short Stories (Modern Middle East Literature in Translation)	Goli Taraghi	Faridoun Farrokh	2003
Rumi: The Book of Love: Poems of Ecstasy and Longing	Jalaluddin Rumi	Coleman Barks	2003
The Conference of the Birds: The Selected Sufi Poetry of Farid ud-Din Attar	Farid ud-Din Attar	Raficq Abdulla	2003
The Divan of Hafiz	Hafez	Ismail Salami	2003
Hafiz of Shiraz: Thirty Poems: An Introduction to the Sufi Master	Hafez	Peter Avery and John Heath-Stubbs	2003
Kanizu	Moniru Ravanipur	Hirad Dinavari	2004

The Masnavi: Book one	Jalaluddin Rumi	Jawid Ahmad Mojaddedi	2004
The Legend of Seyavash	Abolqasem Ferdowsi	Dick Davis	2004
The Lover Is Always Alone	Sohrab Sepehri	Karim Emami	2004
Journey to Heading 270 Degrees	Ahmad Dehqan	Paul Sprachman	2006
Touba and the Meaning of Night	Shahrnush Parsipur	Havva Houshmand and Kamran Talattof	2006
A Year with Rumi: Daily Readings	Jalaluddin Rumi	Coleman Barks and John Moyne	2006
Ten Poems from Hafez	Hafez	Jila Peacock	2006
This Heavenly Wine: Renditions from Divan-e Jami	Nooreddin Abdurrahman Ibn-e Ahmad-e Jami	Vraje Abramian	2006
Symphony of the Dead	Abbas Maroufi	Lotfali Khonji	2007
Rumi: Bridge to the Soul: Journeys into the Music and Silence of the Heart	Jalaluddin Rumi	Coleman Barks	2007
The Collected lyrics of Hafiz of Shiraz	Hafez	Peter Avery	2007
Three Drops of Blood	Sadegh Hedayat	Deborah Miller Mostaghel	2008
A Stone On A Grave	Jalal Al-e Ahmad	Azfar Moin	2008
Fortune Told in Blood	Davud Ghaffarzadegan	M.R. Ghanoonparvar	2008
Chess with the Doomsday Machine	Habib Ahmadzadeh	Paul Sprachman	2008
The Virgin of Solitude	Taghi Modarressi	Nasrin Rahimieh	2008
Belonging: New Poetry by Iranians Around the World (Scala Translation)	Various Authors	Niloufar Talebi	2008
The Gulistan (Rose Garden) of Sa'di: Bilingual English and Persian Edition with Vocabulary	Sa'di	Wheeler M. Thackston	2008
Vis & Ramin	Fakhraddin Gorgani	Dick Davis	2008
Rumi: Swallowing the Sun: Poems Translated from the Persian	Jalaluddin Rumi	Frankin D. Lewis.	2008
The Tales of Sabalan: Two Short Novels	Mohammad Reza Bayrami	M.R. Ghanoonparvar	2008
The Neighbor Says: Nima Yushij and the Philosophy of Modern Persian Poetry	Nima Yushij	M.R. Ghanoonparvar	2009
My Bird	Fariba Vafi	Mahnaz Kousha and Nasrin Jewell	2009
The Tangled Braid: Ninety-Nine Poems by Hafez of Shiraz	Hafez	Jeffrey Einboden and John Slater	2009
Women Without Men: A Novel of Modern Iran	Shahrnush Parsipur	Kamran Talattof and Jocelyn Sharlet	2010
The Blind Owl	Sadegh Hedayat	D P Costello	2010
Memoirs of the Actor in a Supporting Role: A Play	Bahram Beyzai	M.R. Ghanoonparvar	2010
A City Under Siege: Tales of the Iran-Iraq War	Habib Ahmadzadeh	Paul Sprachman	2010

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The Bustan Of Sa'di	Sa'di	A. Hart Edwards	2010
A Year with Hafez: Daily Contemplations	Hafez	Daniel Ladinsky	2010
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	2010
Rubaiyat of Omar Khayyam	Omar Khayyam	Edward FitzGerald	2010
The Soul and a Loaf of Bread: The Teachings of Sheikh Abol-Hasan of Kharaqan	Sheikh Abol-Hasan of Kharaqhan	Vraje Abramian	2010
Women Without Men: A Novel of Modern Iran	Shahrnush Parsipur	Faridoun Farrokh	2011
The Blind Owl	Sadegh Hedayat	Naveed Noori	2011
The Art of Stepping through Time: Selected Poems	H.E. Sayeh	Chad Sweeney and Mojdeh Marashi	2011
The Teller of Tales: Stories from Ferdowsi's Shahnameh	Abolqasem Ferdowsi	Richard Jeffrey Newman	2011
The Horse's Head	Jaafar Modarres-Sadeghi	Ali Anooshahr and M.R. Ghanoonparvar	2011
Savushun: A Novel about Modern Iran	Simin Daneshvar	M.R. Ghanoonparvar	2011
Faces of Love: Hafez and the Poets of Shiraz	Hafez	Dick Davis	2012
The Knot in the Rug	Masoud Behnoud	Sara Phillips	2012
The Cannon	Gholam-Hossein Saedi	Faridoun Farrokh	2012
The Veil of Tears	Shohreh Vakili	Sara Phillips	2012
The Blind Owl	Sadegh Hedayat	Iraj Bashiri	2013
The Neighbors	Ahmad Mahmoud	Nastaran Kherad	2013
The Oasis of Now: Selected Poems of Sohrab Sepehri	Sohrab Sepehri	Kazim Ali and Mohammad Jafar Mahallati	2013
Book of Fate	Parinoush Saniee	Sara Khalili	2013
The Canticle of the Birds: Illustrated in Eastern Islamic paintings	Farid ud-Din Attar	Dick Davis and Afkham Darbandi	2013
The Last Chapter	Guita Garakani	Sara Phillips	2013
The Shipwrecked: Contemporary Stories by Women from Iran	Fereshteh Nouraie-Simone	Faridoun Farrokh and Sara Khalili	2014
Mirror of Dew: The Poetry of Alam-Taj Zhale Qaem-Maqami	Alam-Taj Zhale Qa'em-Maqami	Asghar Seyed-Gohrab	2014