From *Don Quixote* to *Zorba*, madness and revolt as an ideology in Mohammad Ghazi’s translations

Diako Ebrahimi

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Abstract: The present article investigates the role of madness in the translated work of a Kurd translator, Mohammad Ghazi (1914–1998) who translated from 1940 to 1998. The aim of the author is discussing the poetics of madness or Revolt in a man who “speaks truth to power” in the guise of madness. Ghazi translated more than 60 books from different authors into Persian. His translations in general construe what we consider as his poetics of madness. What we mean here by “madness” is what Camus calls Revolt. Most of the main characters of his translated fiction are characters who act like Bohlool, a man looks mad, but is a true sage indeed. In this regard, the article attempts to find an answer that why Ghazi has selected such books, and from an epistemological viewpoint, how is his own life affecting his choices of translation and what the role of circumstances, including the different episteme such as the historical, political, social, and literal contexts is in his decision making and the way he has translated the books.

Subjects: Language & Linguistics; Translation & Interpretation; Literature; Interdisciplinary Literary Studies; Literature & Translation

Keywords: Mohammad Ghazi; poetics; madness; revolte; Foucault; Camus; Don Quixote; Zorba

ABOUT THE AUTHOR

Diako Ebrahimi (born in 1990) is an Iranian Kurd translator, poet, and researcher. He has got his B. A of English Literature from Malayer University in 2015 and his M.A in the same field from Kurdistan University of Sanandaj in 2017. He is interested in literary translation and literary theories. His previous published work are mainly focoused on these subjects.

PUBLIC INTEREST STATEMENT

Mohammad Ghazi (1914–1998) is an Iranian Kurd translator who lived and worked from the Pahlavi reign to post-revolution era. He has translated more than 60 works from French into Persian and has also authored some books. He has had a very interesting life full of pain and hardship but has tried to set himself free of prejudices and petrification as narrated in his autobiographical work: The Diary of a Translator. He is one of the most eminent translators of Iran. In fact, in Iran, he is known as “the father of translation”. Since Ghazi’s translated work are all meticulously selected with a specific philosophy behind, specially that the characters have some ethos in common (they act against norms and look mad), the author of this article has tried to find if Ghazi himself has had similar characteristics and how has it affected his choices of translation.
1. Introduction

Much Madness is divinest Sense-
To a discerning Eye-
Much Sense—the starkest Madness—
'Tis the Majority
In this, as All, prevail—
Assent—and you are sane—
Demur—you're straightway dangerous—
And handled with a Chain—
-Emily Dickinson

Madness is seen everywhere in our daily lives. The American writer and poet, Edgar Allan Poe (1842) writes that people consider him as a madman, but no one knows if madness is the highest level of intelligence or not. He wonders “whether all that is profound does not spring from disease of thought—from moods of mind exalted at the expense of the general intellect.” Then, he suggests that “they who dream by day are cognizant of many things which escape those who dream only by night (Poe, 1842, p. 2).” Poets were also considered as lunatics in the past periods of history and there are still some who believe so. One should not forget the example of what Plato does in his Republic to the poor poets. Many Iranian poets including Rumi, Hafez, and Saadi have claimed that they are mad or have gone mad. It should be noted that Mohammad Ghazi was a poet whose translation masked this temperament.

Mohammad Ghazi (1914–1998) who translated from 1940 to 1998, spent the first four decades of his career during the regime of Pahlavi. As Ghazi himself asserts in the preface to Le Pain et le Vin, there has been lots of problems and hindering on the way of literary translation including severe censorship at that time. Ghazi translated more than 60 books from different authors into Persian. His translations in general construe what we consider as his poetics of madness. What we mean here by “madness” is what Camus calls Revolté. Hence, we are discussing the poetics of madness or Revolt in a man who “speaks truth to power” in the guise of madness. Most of the main characters of his translated fiction are either picaroes who are going to seize the day, or Don Quixotes or Zorbas who rebel against norms and try to fly over the cuckoo’s nest in the Penguin Islands of which they are ostracized. In other words, these characters act like Bohlool who looks mad, but is a true sage indeed. But how come that a translator selects such books? from an epistemological viewpoint, how is his own life affecting his choices of translation and what is the role of circumstances, including the different episteme such as the historical, political, social, and literal contexts in his decision making and the way he has translated the books?

1.1. Literature review

No significant article is available directly related to the role of madness in Mohammad Ghazi’s translations, but there are many regarding the syntax of his translations which are mostly comparisons with the counterpart translations by other translators. Sadeghian (2011) for example, compares Ghazi’s translation of The Little Prince with those by Ahmad Shamloo, Abolhasan Najafi, Mostafa Rahmandoost, and Babak Andishe. Rashidi and Farzane (2014) have compared Ghazi’s translation of Don Quixote with Zabihoaalh Mansouri’s translation of it. They seek to find the best quality of a translation based upon the Graces’ paradigm in different levels. Shafiee (2014) has read the Ghazi’s translations from a sociological point of view and points to the same thing offered by Sadeghian asserting that Ghazi’s interpretation of the words is sociological not a literal, word-for-word translation.

Bagheri (2017) however, has recently reviewed the translations of Ghazi in a triangle of ideology, politics, and national identity. Bagheri writes that Ghazi’s work “are not only a reflection of the sufferings of the wretched people, but also a precursor of hope. Not only do they show that people are put out of patience by harassment, they also reflect their rebellion and wrath (Bagheri, 2017, p. 171).” Bagheri suggests that Ghazi by selecting and translating such books has shown that “the path of exaltation in the bad land of history is not an easy path. It is the fate of man to fight against
hardships” and that Ghazi “teaches his readers how to act audaciously (Bagheri, 2017, p. 171).” Bagheri fits Ghazi’s translation in the three categories of ideology, politics, and national identity and suggests these three as Ghazi’s doctrine in selecting the books. He has approached the existential importance of ideology, politics, and national identity and Ghazi’s understanding of them.

1.2. Methodology and theoretical framework
Michel Foucault demonstrates that we are able to see how the construction of madness has served various social and political functions. Initially, his study refers to the early modern Europe, but his historical paradigm proceeds to the current moment. In the ideological state apparatuses of this century, we see how the discourse of reason and order restrict, condemn, and suppress those who refuse to conform to “reason”. Appraising the discourses that have defined what reason is in contrast to unreason, Foucault’s representations of madness in his book, Madness and Civilization, are mostly from literary works such as Sebastian Brant’s Ship of Fools or Erasmus’s Praise of Folly since these texts represent insanity as a voice that expresses truth-telling protest against the dominant order of things. In a society that is unjust, sick, and crazy, the voice of madness becomes the voice of sanity and the binary opposition of reason-unreason is subverted.

Walter Benjamin (1923) asserts that “translation is a mode” (Benjamin, 1923, p. 1) and Foucault suggests that Parrhesia is a mode of discourse in which one talks freely and audaciously about his beliefs and viewpoint without any specific use of rhetoric, manipulation and generalization. Here is how the ideology behind Ghazi’s series of translations reveals. Ghazi encouraged his readers to act freely and audaciously, but was he as frank and audacious as that? Or did he, like Bohlool, speak truth to power indirectly?

As Foucault (1989) writes: “Parhesia is a verbal activity in which a speaker expresses his personal relationship to truth, and risks his life because he recognizes truth-telling as a duty to improve or help other people (as well as himself)”, (Foucault, n.d., 19–20) but doesn’t Ghazi subvert the dichotomy of sane/insane here by indirectly using Parhesia? A sane author writes directly in his free country to speak truth to power and an insane translator reflects that ideas and worldviews indirectly in his own country in which no one can directly criticize power.

Benjamin suggests that the task of the translator might be more important than the author’s. The translator can break the hierarchal relationship of author/translator/reader. Here is how the languages of the world unite.

2. Discussion
“Translation is Madness”, as Blancho (n.d) suggests, because the translator tries to find a “great harmony and deep understanding to make the difference between the two languages as a means for making a new meaning.” This is more evident in a translator who is a poet too. Ghazi translates like a poet in Little Prince or Don Quixote more than any other works as the language of the source texts allow him to practice his own poetry. In the 18th chapter of his diary, he admits he has had many problems in finding a proper equivalent from the very beginning in a work like Don Quixote, so he had to wait for a priest or recourse to a dictionary like that of Dehkhoda, to help him find the meaning of some proverbs or Latin phrases Sancho Panza uses. In finding a good equivalent for a phrase in the beginning of the preface of Don Quixote by Cervantes like “Lecteur innocupe”, Ghazi asserts that “only a true taste can find a good equivalent for it not literacy or a dictionary” (Ghazi, 1993, p. 311) and once he finds a poetic one as “لابلاغرافهدنناوخ” in Persian he says he was going “to exclaim Eureka! Eureka! Like Archimedes (Ghazi, 1993, p. 311).” Only a “glad mad” poet can be such a translator. Ghazi suggests that “as poetry needs a great enjoyment to be composed, translation also needs a great deal of hilarity. Just knowing the source and target languages is not enough (Ghazi, 1993, p. 311).” Sometimes he refers to some other translations he has
not liked because of their tone or non-poetic language. A good example is Zorba the Greek. Ghazi a great translator who has found the true tone and language of the authors.

As Foucault (1989) shows our definition of madness must change. We can trace this change of definition in Ghazi and his translations by investigating the chronological creation of his subjectivity and what gradually made him Zorba the Iranian. Therefore, we go through his life and works in a linear way, but the supposition is that different contexts has formed the madness we intend. We see that Ghazi was a poet before he became a translator. As Plato suggests in his Ion, all poets suffer from “Devine Madness”, a term that Ibn-Al-Arabi has also alluded to and it falls in the realm of mysticism. He believes there are only two kinds of madness: Earthly and Devine and this case has been studied in an article by Siahkuhyan. We also see that Ghazi is a “glad mad” like Zorba, Don Quixote, Bohlool and many other characters as such because “the most significant trace of true wisdom and reason in these characters is that they try to seize the day (Siahkuhyan, 2007, p. 2).” Ghazi’s madness in translation does not fall into the definition one might find in dictionaries: “the state of having serious mental illness” with “crazy and stupid behavior that could be dangerous” instead, as Larry Culliford (n.d) asserts “there are only four types of madness among which we should make the last group as our teachers: Mad mad (angry), Sad mad, Bad mad, and Glad mad.” Ghazi was a glad mad. He acts like the mad guy in Nietzsche’s Die Fröhliche Wissenschaft (The Gay Science) who belittles the world and apalouses himself. Therefore, Ghazi is not a Parrheiastes who speaks without concealing anything, rather one who hides truth (his ideology, politics and national identity, as well as facts about authorities no one dares talking or writing about) in his work.

Before Ghazi was born in 1914, the year when World War I began, Iran had always been a banana republic. From the fifteenth century to the early years of the nineteenth century, several Turkic tribes ruled over different parts of Iran. During World War I, Britain and Russia launched attacks from Iran against the Ottoman Empire. At these times the first memoirs of Ghazi are recorded in his mind. These battles destroyed many villages, killed several hundred Iranian civilians, and caused near-famine conditions that caused the death of several thousand more. When Ghazi was a child, his father died in the inevitable migrations of these battles. The people of Mihabad were fighting against the allies and Ghazi criticizes these fights in the early pages of his diary. It was World War I that made Ghazi an orphan and changed the direction of his life actuating him to start translating Don Quixote. He writes that:

That was the time of World War I. Mihabad and its countryside were exchanged occasionally between the Russian and the Ottoman Empire’s troops. Not only Mihabad, but all the province of Azerbaijan had become their battlefield. The biased citizens of Mihabad, especially our family were fighting for the Muslim Ottomans without any reason against Russia. As a consequence, many people died. Due to all this biased adhesion, and though Iran declared neutrality in the war, whenever Russia took control over the country those Muslims who had fought for Ottomans had to flee to the northern Ottoman regions. I was six or seven and my sister was about two years old that our father passed away in one of the required migrations.

(Ghazi, The Diary of a Translator, 17)

Reza Shah was going to modernize Iran by the many aspiring plans he had. He believed that his plans could only be carried out by a robust, “centralized government managed by educated personnel (Hooglund, 2008, p. 1).” Hence, he sent his own son and many other people to Europe for training. Between 1925 and 1941 Reza Shah’s numerous development projects transformed Iran. It is alongside this step in the history of Iran that translation from European languages into Persian begins. “However, by the mid-1930s Reza Shah’s dictatorial style of rule, including the harsh and arbitrary treatment of his opponents and restrictions on the press, caused increasing dissatisfaction in Iran (Hooglund, 2008, p. 1).” He also usurped many lands of the peasants and soon became the richest man of Iran. Of the aftermaths of the war for Ghazi, one can refer to the chaos in institutions and the problems he has had in employment; however, he had been always
away of this much ado about nothing and was having fun with his friend even during the curfew. Before the beginning of World War II Ghazi had translated two works: *Claude Gueux* and *Don Quixote's scenario* in 1940.

Mohammad Reza Shah succeeded his father in 1941. Later on, he created a despotic regime with the help of the military forces and SAVAK and “did not demonstrate the same enthusiasm for development and reform programs that his father had shown (Hooglund, 2008, p. 1).” Between 1962 and 1971 a land reform program was performed that required landlords to sell most of their lands to the government, which then resold it to the peasants. During this time, Ghazi was appointed as one of the officials to observe the transfer of lands to the peasants, studying the case of landlord’s complaints. Between 1963 and 1978 the middle class expanded more than ever. As much of the urban growth resulted from the migration of poor villagers who were seeking city jobs, slums increased very rapidly on the outskirts of cities. When Ghazi was an agent to give the coupon to people, he saw many of these people in the outskirts (Ghazi, 1993, p. 232). Of course, in 1950s, after 10 years of quitting, he started his work of translation again publishing *The White Fang* and *Penguin Island* in 1952 and 1953. During the coup nothing special is recorded in the diaries of Ghazi, except the fact that in 1953 he published *Penguins Island* and made some changes in his translation style with the help and guidance of Parviz Khanlari and Shoja-Aldin Shafa and his career that from 1950 he became a white-collar in a bank for three months and later an employee in Campax Company as a translator for 10 years.

In 1962 to 1964 Ayatollah Khomeini’s oppositions and criticism of Shah’s government started and Shah sent him to exile. Demonstrations began and many people died. All these chaos lead to the overthrow of Shah in 1979 and Islamic Revolution of which, again nothing can be quoted from Ghazi except for a little acknowledgement, ironically or not, in the preface to the next editions of *Le Pain et le Vin* for not severely censoring his works as before and a sigh in his diary regarding the low prices and tours he had to Europe in comparison to the current time he was writing his diaries in 1993 and 1995. Before the Revolution, Ghazi was translating some works from children’s literature and after 1979 (in which he published his translation of *Zorba the Greek*), he translated about 20 other works, including two works of Maxim Gorky (*Mother* and *Klim Samguine*), Ibrahim Ahmad’s *Nation’s Travail*, John Steinbeck’s *In Dubious Battle*, Boccaccio’s *Decameron*, Ivan Vazov’s *Sous Le Jog*, Vassili Nikitine’s *Kurd and Kurdistan*, etc.

The history of literary translation from French to Persian in Iran goes back mainly to the time when the translation from European languages began, i.e. when Reza Shah was going to modernize the country. The Zeitgeist was to modernize the country and “it was not possible to modernize a country without translation and the role a translator plays in this matter” (Ahmadzadeh 2007, 136). In the early decades of the nineteenth century translation from French was dominant and it has had, undoubtedly, political requirements. France was the political and intellectual leader of the continent and apart from this, its military power in Napoleonic and revolutionary wars made this fact more evident, hence earlier translations in this period were mainly from French (Ahmadzadeh, 2007, p. 137). The court had a system to decide what books should be translated and sometimes it was the Shah himself who ordered a translator what to translate. The effect of this translations was so significant that it is said a Jalal Ale Ahmad advised Shamloo not to translate poems but literary prose. Gradually, the translation of the most important literary works gave rise to the modern Persian novels (Ahmadzadeh, 2007, p. 138). Ghazi was not among the coterie of the court scholars. The first time he translated a literary work was when he had no money to buy the stuff he needed to go to his military service. Of course, he was a translator in advance, but not a literary translator. After 10 years of quitting his first attempts in translation he comes back to the arena again because he had seen the translated works around him that either he did not like or he felt he could do better. Ghazi had felt, consciously or unconsciously, that he could be a part of the
current of modernization happening throughout translation, and maybe that his works could be an apogee for it. He translated Don Quixote and it became a real success, winning him the award of the best translation of the year. Then for the first time, he enters the clique of the court scholars where in a quixotic manner he behaves and enters the court talking to Professor Garcia Gomez about Cervantes’s masterpiece.

Ghazi lived in a period of time when there were a lot of eminent authors and poets in Iran, including Parvin Etesami, Bihar the poet laureate, Jamalzade, Zarinkoob and so on. The span of his life was also coincided with the life of many famous authors in the world that some of them are presented in Figure 1:

Ghazi was also a man of music. He was a Kurd and Kurdistan is full of joyful and pleasing to the ear music that has affected his mind since his childhood. If he was a man without music, he would never compose a verse nor could he ever translate a musical work such as The Little Prince. From 1920s to 1990s, the span of his lifetime, there were lots of great musicians and musical works that Ghazi has listened to them and has learned many poems and Persian joyful expressions, words, and phrases he might have used in his joyful translations. The interest of Ghazi into the field of music is to the extent that once he finds a man with a good voice at a party, named Ziaiee, he takes him to other parties with him to sing for them. Ghazi was a discoverer of good voices, that’s why he was always able to discover the best tone of the authors he was going to translate. It is interesting to note that Zorba has a xylophone about which he is very passionate. Music for Ghazi is the same as it is for Zorba, a music that is full of joy and is danceable. When he is busy with his music and dancing there is no other joy in the world for him.
Chronologically, the translated work of Ghazi can be divided into three groups that are presented in Figure 2. But according to the content and theme they can be divided into Social novels, political novels, picaresque novels, existential novels, etc. As we see in the chart, before the Islamic Revolution, in the time of Reza Shah, he could publish only two works. Then, in the time of the reign of Mohammad Reza Shah, he translated mostly social novels or picaresque novels. Afterwards, in 1980s as he became a close friend of Abolhassan Najafi, who translated Existentialists books, he started to focus on works with the theme of existentialism. Ghazi was a true existentialist.

It seems that one of the favorite areas for Ghazi, after the Revolution, was American Literature and the shared theme he could find with his previously translated works. The concept of American Adam is in accord to his picaroes and even his own quixotic characteristics. He translated Harvey Wasserman's History of the United States after authoring his first diary and The Voyage to Icaria. But long before these last works, he had already shown his interest in the field by translating Les Etats-Désunis or Le Capitalisme Sauvage aux Estats-Unis. Ghazi also took interest in and translated works of another minority group: the Armenians. These two works are The History of Armenia and Le Crepuscule des Anges. It was in the early 1970s that Ghazi became an employee in the Children Upbringing Association, where he translated some works for Children and Teenagers including Charlie Chaplin's The Story of My childhood and Anna Maria Matute's Paulina La Lumiere de la Montagne. These works are not also apart from the big collection of his poetics of madness and Revolte. It seems that Ghazi was also working on the subjectivities of the next generations.

There is an old anecdote among the Persians and Arabs to which Ghazi sometimes refers to its main character. It is the story of Bohlool who was one of the disciples of Imam Sadegh. They lived at the time of a tyrant. One day Imam’s disciple find out that the tyrant is going to murder all of them. Some of the disciples around Imam Sadegh are waiting for a guidance, but since he is surrounded by spies and cannot directly tell them how to save their lives, he just utters the letter “M”. Some interpret it as “Migration” and they migrate to survive, some others interpret it as

Chronologically, the translated work of Ghazi can be divided into three groups that are presented in Figure 2.
“Mountain” and they go to the mountains. Bohlool interprets it as “Madness” and behaves like a madman to survive and to tell the truth in the guise of madness. In the middle ages, the lunatics were whipped for their clairvoyant characteristics, \(^3\) and people like Bohlool survived to tell truth to power.

There seems to be always a tyrant in every period of time, but there is not always an Imam like Imam Sadeq to utter a letter like “M”. No one really knows who whispered the letter “T” in the ears of Ghazi, but one can figure out, undeniably, why he has interpreted it as “translation”. Ghazi became a poet when he first experienced his Platonic love with Fatima, a lady about 10 years his senior, in the home of Ghazi in Mihabad. He began composing poetry later on in the next experiences with other girls and composed many poems in response to his friends or even some poets. He even composed an elegy on Parvin Etesami’s death and read it in her ceremony the composing of which is associated with an interesting story narrated in his diary. He couldn’t compose the poem; however, if he was not in a good mood or in a good place. Everything should have been well prepared that he could do his job. It was also true about his translations. His ability in composing poetry was admirable and he knew lots of poems by the most eminent poets in the country. Later he decided to quit the thought of becoming a poet and wanted to be a great translator. Madness is everywhere in his diary, from the day his mother delayed his promised journey to Germany with his uncle until the day he dances in a hospital in Germany to make a patient like himself, happy. But most importantly is the joy stemmed from his sense of humor and poetical imaginations in his translated works. One great example is Zorba the Greek in which he identifies himself with Zorba and calls himself Zorba the Iranian. In the preface of the translation of this book Ghazi writes:

... When Kazantzakis work was introduced to me, I read five or six of his books and I chose Zorba the Greek, Freedom or Death, and Le Christe Rectucifie. I began my work with Zorba due to the coordination and congruence I had with him, psychologically, mentally, and ethnically. Haven't finished a chapter yet, I encountered a pocket edition of the book translated and it made me quite woebegone; however, when I started to read it... I noticed that regrettably the prose is bereft of the delicate niceties of Persian and was in no way in accord with the joyful and sprightly morale of Zorba. Anyway, I put the book aside and I began translating his other works temporarily.

(Ghazi, Preface to Zorba the Greek, The Memoire of my Translations, 5)

Then, he justifies his claim regarding his identification with Zorba and his coordination and congruence with him. He asserts that “the Epicurean- Khayyamian morale in Zorba” is with him too. He does not vouchsafe in hardships and keeps his joyful and sprightly morale like Zorba does. Ghazi says that like Zorba he knows the only necessities for living in small things and only having something to eat and wear is enough. Then, he narrates his memoirs of nights that he has danced the music around his friends and the applauses he has had during different times for his Zorba-like morale. He says that “Zorba is serious in doing his job, although he is joyful and when working, he is a part of the work and I see this trait in myself significantly (Ghazi, 1993, p. 12).” The ecstasy and joy that Ghazi has by drowning himself in the ocean of what he likes is evident in its uttermost so that we can say it is near madness!

In the early works translated by Ghazi as a young man, he did not write a preface himself to the works as people were not familiar with him. However, if the prefaces of Don Quixote or The Penguins Island were not what they are now, in their last published editions, and what Ghazi liked, he would probably never publish them. Don Quixote is a Spanish work and Ghazi knew just French. Selecting a good translation from Spanish to French at a time when there were not much Spanish-speaking translators in the country has been a hard matter for Ghazi. As he narrates in his diary, he finally selects the translation of Louis Viardo which has been selected among more than 50 other translations by Dr. Morris Bardon who has written a preface on the work himself introducing the shortcomings of this best translation too. As Arellano studies the theme of insanity and wisdom in Don Quixote the same can be applied to Ghazi. He asserts that the fact that Don Quixote
As someone who is well known for writing a preface for his own works, he had already translated Claude Gueux, Don Quixote’s Scenario, Penguins Island, White Fang, Regarde Sur la Nature et ses Maistres, and had authored a Kurdish short story in Persian titled Zara. He decided to translate Mark Twain’s Prince and Pauper in the same year and wrote a preface on it, in which he introduces Twain as “the contemporary American Bernard Shaw or Cervantes” of his time “whose writing and prose is full of joy and wit” (Twain, 2010, p. 5). Then, he gives an account of Twain’s biography, which seems to be in parallel with his own life story like most of the other writers he translated from. After Twain, Ghazi translated Hector Mallow’s En Famille, Exupery’s Le Petit Prince, Voltaire’s L’Ingenu, and Hugo’s The Last Day of a Condemned. He wrote a preface for each translated work henceforth introducing the author and discussing the story briefly. So far, the protagonists of his books have been picaroes from the middle class who are distinct from the society and their problems are what society has made for them. The last work of Hugo was attached to the first work by him not only to add to the thickness of the book, but also to add to the sureness of what Ghazi thought about the case of a person like Claude. Meanwhile, as Ghazi himself studied law in college and had studied some cases in the court he knew well what Hugo meant.

In 1957 he translated the complete text of Don Quixote and then it seems that after translating a great book Ghazi takes a rest and translates some minor works by less known authors. In 1958 he translated The Darkest Prison by Ivan Olbrachi and Dostoyevsky’s Nietzsche’s Niesvanova. Then, he translates Madam Bovary in 1963 under the attests of his friend Abolhassan Najafi. In his Memoir of My Translations, Ghazi writes about the life and technique of Flaubert concluding that he has created a type character by Madam Bovary. He writes that “one can learn a great lesson from this novel and it is that one should not fall in the labyrinth of vagary” (Ghazi, 1993, p.153) and that one should eschew extreme excitements because it leads to misfortune. Therefore, Ghazi takes interest in social realism more than before so that in 1958 Ghazi translates three works: Romaine Rolland’s Mohandas Gandhi, Dickens’s Little Dorrit, and Blaise Cendrars’s L’or (The Gold) writing three other prefaces on these works. In the preface to the first one, he writes so subjectively about the history of India and the wretchedness of its people that his disgust of colonialism is noticeable in his diction. He writes, for instance, “in 1857, the emolument (!) of East Indiana Company was transferred to England government and in 1877 Queen Victoria became the Emperor of India officially (Ghazi, 1993, p.153).” Or that “... the villainy and crimes committed by the English in this territory in the time of their sultanate has exonered any other colonialist country!”(Ghazi, 1993, p.153). In
the preface to Dickens’s *Little Dorrit*, he explains why he translates such works from French to Persian and then introduces Dickens to his readers in his own way. He refers to the characters Dickens chose for his novels and stories and asserts that it is a reason why they are so popular (Ghazi, 1993, p.175). In the preface to Blaise Cendrars’s *L’or* (*The Gold*), he goes in the same direction.

In the last years of the 1960s, and before translating for Children Upbringing Association in 1970s, Ghazi translated more than a dozen of other works including *Le Pain et le Vin*, *Mother*, *Mademoiselle Fifi*, *Dr. Kenook*, *Of Men and Crabs*, *About the Concept of the Bibles*, *Freedom or Death*, *Napoleon*, *Christ Re-crucified*, *United States*, *Mandingo*, etc. Around the year 1973, Josué de Castro the writer of *Of Men and Crabs* comes to Tehran for a gathering and Ghazi met him. There he explains his intention of translating books as such replaying a question posed by the author. This shows another aspect of the madness Ghazi is gladly happy with: the political aspect. He narrates this in his diary 357–360 explaining that

“We can’t be a voice against the unjust in our country because we should encounter SAVAK, prison, and torture. But if an author, like you, has shown the same feelings we cannot express here, in his book, we translate the book. In this way we express ourselves indirectly escaping torture and interpellation.”

(Ghazi, *The Diary of a Translator*, 359)

Later on, Ghazi continued his career, as explained above, and wrote more prefaces to his works in which he showed himself more and more to his readers. These are so manifold to be presented here; however, among the best of them are his prefaces to *Zorba the Greek* and *Kurd and Kurdistan* that we referred to earlier. In the latter, he suggests a solution for the current political case of Kurds in the four countries of Iraq, Turkey, Syria, and Iran (Ghazi, 1993, p.512). Despite the author’s belief he suggests the other parts to join to the Kurdistan of Iran as the Kurd has always been closer to the Iranians than Turks or Arabs. Hence, Ghazi was trying to add something to the society as an intellectual by his self-insertion in the prefaces he wrote on the books articulating the unsayable which has been excluded by what is effable.

Ghazi has had his own-specific viewpoint in politics. He was a member of Tudeh Party of Iran. He believed that a thinker should have his own worldview. He selected and translated the books based on his worldview, ideology, and doctrine. He never translated those favorite books of the authorities nor did he translate a single book just for fun. He never also tried to translate the complete series of books written by an author. “He believed that his translations must be enlightening, showing the realities of life and manner of humanism (Bagheri, 2017, p. 172).” The diversity of his selected books for translation from different countries and cultures is not due to having scattered thoughts. “He discussed his ideas freely and wanted to be an author and express his objection with materialism, violence, war, and injustice. He defended freedom, gentility and peace (Bagheri, 2017, p. 172).” That is why he answers Josué de Castro in that way.

When he is 26, he expresses his objection and aversion toward the adversities of the society from the tongue of the protagonist of his second translated book, i.e.: Claude Gueuxe:

You gentlemen! You who are seated in the heart of the Parliament [...] be aware that the majority of the nation are suffering. [...] You that have the red pencil of censorship and deletion [...] delete the dictator as well. The subject matter of each society is its people... you cultivate knowledge and morality in these heads.

(Ghazi, Preface to *Claude Gueuxe*, *The Memoire of my Translations*, 37-45.)

Ten years later, he translates *White Fang* and comes back to the arena of translation writing in the preface that
In *White Fang* there are two important issues: First is the explanation of the struggle of survival [...] why should the jungle law be substituted with the universal declaration of human rights? Why should jungle law determine the fates of humans and some affluent rule over the wretched? [...] the second is the essentiality of training [...] despite the common belief, a wolf can be trained and socialized!

(Ghazi, Preface to *White Fang*, The Memoire of my Translations, 38)

Five years later in 19534, one year after the 1953 Iranian coup d'état, Ghazi translates *The Little Prince*. “He could not directly write about his ideas after the coup, so he translated a book the setting of which is a desert, indicating the circumstances of Iran (Bagheri, 2017, p. 174).” In this story “the thirsty characters are seeking springs of hope and love and the fox in the story shows the readers how to reach these springs (Bagheri, 2017, p. 174).” The trajectory of shaping Ghazi’s ideology and worldview is in the preface he writes on Guy de Maupassant’s *Mademoiselle Fifi*, because “Fifi is a whore the aberration of whom is a result of the filthy system of the society [...], but the human characteristics are still alive in her and this shows that despite all the perversions and corrupt in the class who have their country in their suitcases, she has dignity and honor (Ghazi, 1993, p. 251).” Later on, the consistency of Ghazi’s ideology is in the preface he writes on *Le Pain et le Vin*, published 12 years later. In this preface, he writes about power and starts telling truth to power more explicitly when he writes: “Power is a Machiavellian matter and Machiavelli has realized better than any philosopher that those who hold power will do anything to keep it (Ghazi, 1993, p. 307).” Here he “writes about one of the most complex political phenomena (Bagheri, 2017, p. 175)” which is “the concept of power (Bagheri, 2017, p. 175)”. Disguised in the protagonist of the story, Zorba the Iranian narrates:

> It is proved to me by experience that is very difficult to be both Pop and a true Christian. And I was really a fool when I thought it is us who take power as our servant. What a reverie! It is power which takes us as its servants. Power is like a mulish horse which goes not to where it should, but where it desires!

(Ghazi, Preface to *Le Pain et le Vin*, The Memoire of my Translations, 307)

So far Ghazi’s worldview has been sentimental. Hereafter his worldview, ideology and way of thinking deepens step by step in each book he translates. Gradually, “he translates books which investigate the nature and reason of the ugliness, tyranny, prejudice, wars, and injustice” for example, he translates Roman Roldan’s *Mahatma Gandhi* in which he reveals Britain’s colonialism. In the preface to the translation of John Stein Beck’s *En UN Combat* and in the preface to the translation of Vladimir Pozner’s *Les Etats – Desunis*, he has also shown his aversion of materialism, politically, sociologically, and economically. By translating these books, not only Ghazi reveals the nature of materialism and tyranny, but he also praises fighting against them. This has also been the true ideology of Tudeh Party.

As we approach the revolutionary movements of 1970s, in the first years of the revolution when the political space was more open, Ghazi propounds his worldview and ideology more explicitly and translates Ilya Ehrenburg’s *The Fall of Paris* and Maxim Gorki’s *Mother*. In the preface to *The Fall of Paris* he writes:

> The Fall of Paris was the apex in the transformation of the materialist society and showed that the battle between the proletarians and the bourgeoisie of the colonists and colonialists has reached to such a climax that the eversion of materialist system has become the spirit of the age! [...] The memoires of The Fall of Paris fighters is not only dear to the French workers, but also to the proletariats of all over the world. [...] the roar of the Paris canons has awakened the most backward proletarians and gave much rut and delight to socialist movements. It is why not only *The Fall of Paris* is not dead, but also alive in the essence of each of us.

(Ghazi, Preface to *The Fall of Paris*, The Memoire of my Translations, 8)
“Ghazi’s political beliefs and ideas regarding policy of the governments, determining forms, tasks, and contents of government’s activities and such things are clearly reflected in his work (Bagheri, 2017, p. 179).” His most expressive related work in this regard is his translation of The Voyage to Icaria. It is a book written by Etienne Cabe published in 1840 which is inspired by Thomas More’s Utopia. “Ghazi believed in a policy based on which the changeless everlasting rule about every issue is to first do what is essential, then what is useful and desired (Bagheri, 2017, p. 179).” By the same ideology and worldview, Ghazi gradually expresses his national identity and reaches his biggest aim. He has translated three books about Kurdistan: Nation’s Travail by Ibrahim Ahmad (translated in 1979), Kurds and Kurdistan by Vasili Nikitine (translated in 1968), and Salah-Aldin Aubi by Albert Champdor (translated in 1991).

Ghazi was never biased regarding his true identity and nationality. Rather he has tried to change the sociological, and political conditions of Iran so that he can freely write about his identity and express he is a true Iranian in the condition of Socialism and deletion of the tyrants. And above all, in the preface of Kur and Kurdistan he subverts the author’s belief and instead suggest the solution for the problem of Kurds. As mentioned earlier, his politics has been “to first do what is essential, then what is useful and desired”; therefore, Ghazi suggest that the other three parts of Kurdistan temporarily join Iran instead of Turkey. This is really madness. A translator comes to a point to express such an important solution. To subvert the idea of an orientalist, to insert himself, and express his own identity and ideology. The Parrhesiastes of Kurdistan has tried to influence the next generations and offer a solution for such a complex political problem of the region. The idea was later expressed by Mustafa Barzani but never lead to anything. Anyway, Ghazi has been able to do so by not following other people’s ideas and ideologies blindly or out of prejudice. That’s why maybe the young leaders of Kurdistan, such as Nechirwan Barzani, nowadays, followed the same policy in fighting ISIS and then think about establishing a new country.

3. Conclusion
Ghazi’s collection of translated works is a hotchpotch of different authors, but with a congruity in content and the characteristics of his protagonists. They are from the middle class, rebellious and ostracized, some of whom lead the madness they have to great misery. But Ghazi had learned a lesson, probably more from Flaubert’s Madam Bovary, not to lead his great excitements to misery and act like Zorba. Like his protagonists, he raises from the ashes, or as Camus writes he is a Revolte. Instead of fighting or resigning without any reason, Ghazi has used his Kurdish pertinacity and assiduousness in translation. It is interesting to note that Ghazi was grown up as a poet and then he poured his poetic feelings in the framework of sentences he had to translate. It is a truth universally acknowledged that a poet’s mind is against the norms and is seeking to disorder whatsoever it finds while in the story world everything is based on order. Therefore, when a poet becomes a translator the fiction of that period of time moves from the traditional mode for a new one that is less following the severe rules of plot and order and hence becomes modernized. Great translators like Ghazi have neither tried to merely translate the source language into the target one nor to just refer to the unique sources of the source language, rather they have tried to have a golden mean manner and combine the two. As Blanco suggests “translation is so picturesque and free that is susceptible for a literariness over syntax and language; this, finally dispatches a work of translation in terms of servility (Blanco, n. d., p. 1).” As if someone has discovered such a great harmony and deep understanding to make the difference between the two languages as a means for making a new meaning. A translator who acts like this, as Blanco suggests, “allows himself/herself to be more mysterious and fanciful than the author” (Blanco, n.d., p. 1), that’s why his translations are considered as madness! “Madness” is somehow the same as Camus’ Revolte. Hence, we are discussing the poetics of madness or Revolt in a man who says no but does not resign. As Ghazi tells Josué de Castro he is expressing himself indirectly using the literature of other nations to show the fiendishness, calamity, and idleness of a country that he lives in.
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Author details
Diako Ebrahimi
E-mail: DiakoEbrahim@yahoo.com
ORCID ID: http://orcid.org/0000-0001-5533-4073
Human Sciences and Foreign Languages, Kurdistan University, Sanandaj, Iran.

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