PERSIAN RUMI IN AMERICAN CONTEXT: INVESTIGATING IDEOLOGICAL MANIPULATION OF ILLUSTRATIONS

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ABSTRACT

Images are never innocent and are always constructed through different practices and ideologies. This fact is true for book illustrations and becomes still more complicated if the illustrations have been created for a literary translated text. This paper analysed the visual signs of ideologies in ten frames of illustration accompanied an English translation of Rumi's poetry to examine the ideological congruency of these illustrations with the worldview of the original text. Considering 'discourse' in Foucauldian sense, that pictures and images can be understood as discourse, and based on the constant association of discourse and ideology, the present study employed discourse analysis as its analytical tool. Therefore, to accomplish its objective, this study investigated the ideological contents of the collected illustrations. The findings demonstrated that the illustrations present a totally diverse ideology compared to that of the original text. The current research has implications for the young translating practitioners and researchers to be aware of the pitfall of ideological manipulation through illustrations.

Keywords: Discourse analysis; Ideology; Illustration; Manipulation; Rumi's poetry.

INTRODUCTION

In the last two decades, a wave of attention toward Rumi's poetry along with his spiritual beliefs has spread rapidly throughout North America. In the same time frame, translations of Rumi's poetry by Coleman Barks "have been the best-selling poetry (of any kind) in North America" (Mojaddedi 2017 p. 56), and by 2014 over two million copies of Barks' translations of Rumi had been sold worldwide. Barks' translations of Rumi have been translated into twenty-three languages (Azadibougar & Patton 2015). This rapid dissemination of Rumi's name in North America and the popularity of the translated poetry of this Muslim Sheikh of eight hundred years ago is considered phenomenal, especially after 9/11 and the rise of Anti-Islamism, which has affected almost the whole nation. The noted wave of fascination toward Rumi, which Weightman and Safavi called "Rumi-Mania" (2009), brings up a great number of questions and has attracted the attention of many researchers in the field of translation studies, literature and even theology. On this topic, we can find researches by Naghmeh-Abbaspour et al. (2020; 2021), Mojaddedi (2017), Azadibougar and Patton (2015), Lewis (2014), and El-Zein (2000), to name but a few.

Although Barks' translations of Rumi's poetry has received such an encouraging response, several scholars have claimed that Barks, by imposing his New-Age ideology on these translations, disconnects Rumi from the Islamic context of his poetry and introduces him to the North American audience as a spiritual teacher or a poet of love rather than a Sufi Sheikh (Naghmeh-Abbaspour et al., 2019; Azadibougar and Patton 2015; Lewis 2014; Aviv 2007). Hence, the majority of the studies on Barks' translations of Rumi which lead to the "Rumi

phenomenon" (El-Zein 2000) are at the textual level, and to the best of our knowledge little effort has been made to go beyond this aspect and investigate what happens at the visual level of these translations. Particularly given the extent of the debate about the ideological manipulations of Barks' translations of Rumi, there is a particular lack of investigation of the ideological congruency between Rumi's original text and the ideology that is presented in the illustrations of Barks' translated texts.

Therefore, to fill this void, this paper aims to study the ideological congruency between the Islamic concepts of Rumi's poetry and the illustrations that accompanied Barks' English translations in *The Illuminated Rumi* (Barks 1997). Among Barks' translations of Rumi, *The Illuminated Rumi* (1997) is the best-selling 'multimodal text', that according to Franklin Lewis (2014, p. 1) is "enthusiastically recommended by the most widely read newspaper in America". The present study claims that the illustrations of this multimodal text are ideologically recontextualized according to the target socio-cultural context. With respect to the association of ideology and discourse, and in order to accomplish its objectives, this research employs discourse analysis as its analytical framework. In this regard, the present study, follows the Foucauldian sense of discourse, which is defined as, any particular sort of knowledge about the world which can shape the audiences' perspective about the world and the way things are done in it (Foucault 1972). However, to Foucault, discourse is not necessarily expressed by language, but even conveyed by images, in a "mushy mixture of the articulable and the visible"(Smart 1994, p. 293). Indeed, since images are a particular form of knowledge, they can simply be considered as discourse (Nead 1988). Therefore, the collected illustrations of this study are understood as discourse and the visual contents of each frame is analysed carefully, with a focus on the presence and interpretation of the ideological signs within them.

LITERATURE REVIEW

Illustrations as Translations

Adopting a semiotic approach broadens the concept of translation from an action that merely deals with words to one that involves both words and other sign systems. Interpreting book illustrations is generally understood as a complex task, since on one hand the visual codes can affect the audience's perception separately from the linguistic codes, and on the other hand the relationship between images and words and their codes creates 'a greater whole' that can be interpreted by the readers (Oittinen 2008). However, adding illustration to a translated text, when there is no illustration in the original text, can create a much more complicated situation. As Bassnett (2002 p. 134) asserted, by adding illustration to a translated text, "the problems of translating literary texts take on a new dimension of complexity, for the text is only one element in the totality of discourse". To be more precise, creating an illustration from a text can be considered as a way of transferring the meaning: the illustrator reads the text and interprets it visually. Moreover, the nonverbal nature of illustrations helps them to act like supplementary tools. Therefore, their content and message can be circulated much faster than text and influence the reader's perception much easier.

However, based on the numerous similarities between translating (interpreting into words) and illustrating (interpreting into images), Pereira (2008) argued that illustrating can be perceived as re-creation of text in a visual form. He believed that even the methodologies that are employed in the process of creating a picture are mostly similar to what a translator

does in the translation process. Therefore, the text can be viewed as the original source from which the illustrations were derived, and the pictures should be a representation of the text and should specifically follow the agenda or ideology of the text. However, illustrations, like translations, cannot transfer all the cultural and ideological values of the original text, and again, like translations, need to act selectively in the case of concepts as well as values. Base on this interpretive quality, illustrations can be directed to a specific audience, a specific ideology, depending on the time when the pictures are produced and on the illustrator's values and ideology (Pereira 2008). The choices that illustrators make can serve their ideological goals, to be precise, "the choice between alternative ways of expression is a choice between alternative points of views" (Puurtinen 2003, p. 60). Indeed, every single choice can help the illustrators to be more visible. To be more specific, the illustrators consider themselves as the literary authors of the images and impose their interpretation on the illustrations in an intellectual and elegant way. In this process, any misreading or misinterpreting, of the text, as the source reference of the illustrations, can cause dramatic deviations from the original text. Therefore, with respect to the above noted facts, in this article, Rumi's ideology as the main premise of his poetry is considered as the original text or ideology, and the ideology which is presented through pictures will be studied as the target.

Ideology and Translation

Although in the recent years the concept of ideology in translation absorbed the attention of numerous scholars (Manfredi 2018; Cunico & Munday 2016; Baumgarten 2012), it seems that one of the primary problems with the study of ideology in any discipline is its definition. Although the definition of ideology is more or less the same in most humanism fields, depending on their scopes of study, there is inevitably some modification in each area. Hodge and Kress (1988) well-known Foucauldian semiologists, defined ideology as a sort of knowledge which is formulated to legitimate unequal power relations. And regarding the same perspective, they emphasize on the characteristics of ideological discourses as "any knowledge which sanctions a particular form of social organization" (Hodge & Kress 1988, p. 71). Hatim and Mason (2005), in their discussion of ideological mediation in translation, elaborated that ideology is a "body of assumption which reflects the beliefs and interests of an individual, a group of individuals, a social institution, etc., and which ultimately finds expression in language" (Hatim & Mason 2005, p. 218). However, to Lefevere (1992), ideology is an interchangeable concept with the translator's ideology or the ideology imposed upon the translator by patrons. He believed that translation is governed above all by patronage, which consists of ideological, economic and status components. To be specific, although patronage is generally hidden from the readers, it can have a great influence on creating or managing elements like illustrations. Clarifying the concept of ideological interventions in translation, we can highlight that the decisions made during the translation process (not only by the translator but by all people involved) are potentially determined by ideologically based strategies governed by those who handle power. Ideology also controls the process of creating book illustrations and pictures, and makes the book conform to the aims of the publication. To sum up, based on what discussed above, the present study, defines ideology as a fusion of all definitions mentioned earlier. Therefore, here ideology is a kind of knowledge that not only is able to express the beliefs and interests of individuals, groups or social institutes, but also it is

capable to impose the interests of people or institutes of power over the interests of weaker groups, and above all, ideology is designated to legitimate the unequal power relations.

Apart from the definition of ideology in translation, the impact of ideology on the reader's response attracted great attention of translation scholars. Accordingly, Shuttleworth and Cowie (2014) specified that the reader's response to the translation will be much better, and publication will be easier, if the ideology of the translation is on the same wavelength as the general ideology of the target society. In the same vein, some scholars, such as Hermans (1996), believed that in order to secure the acceptability of the so-called target text in the socio-cultural context, the translation is associated with adapting and manipulating the source text, according to significant target models and norms. However, other scholars, including Venuti (2002), defined the cultural elements of the original text as foreignness of the text and indicated that translators should, by some means, highlight the foreign elements of the translated text to help readers to recognize that they are reading a text from a different culture. To him, excessive domestication stands as a form of power abuse and dominance over the original text. Venuti (2002) emphasized that the greatest scandal of translation is putting translation into the service of the target culture by applying any sort of dominating strategy.

Rumi and His Ideology

Jalal al-Din Rumi, or simply Rumi, was born in 1207 at Balkh, a small area in ancient Iran, and died in 1273 at Konya, in Asiatic Turkey. He was born and grew up in a deeply religious family, and like his father and his forefathers, he was brought up to be a Muslim preacher. Almost all Rumi scholars approve that his philosophy was strictly based on traditional Islamic practices. Chittick (2005), specified that Rumi's greatness as a poet is not in spite of Islam, but because of it. He also emphasized that to Rumi, Islam was primarily a spiritual method or a mode of knowledge, which joins the illusive gap between man and God.

Rumi wrote two poetry books: *Masnavi e Manavi* and *Diwan e Shams e Tabriz.* *Masnavi* enjoys special prestige among Persian language poetry readers because of its frequent references to the Quran and Islamic tradition. Zamani (2010) believed that the luminance and glory of *Masnavi* is because of the essence of the Quran. The presence of the Quran in *Masnavi* is so deep that this book is popularly known in Iran as the Quran in Persian language. However, the multi-layered structure of Rumi's poetry could provide grounds for misrepresenting or manipulating his words. It seems that Rumi himself was worried about the probable ideological deviations, and emphasized that "If I am alive, it is because I am the slave of the Quran and the dust on the path of the prophet Muhammad. If anyone interprets my words in any other way, I deplore that person, and I deplore his words"[1].

Yet, it seems that some of "the recent renderings of *Masnavi* were located in a different context simply by cutting the intertextual link between this book and the Quran" (Naghmeh-Abbaspour & Sepora 2017), in the same vein, Azadibougar and Patton (2015), instead of using term 'translation' referred to Barks' rendering of Rumi, as Barks' 'version' of Rumi in America. However, as noted earlier, this study is not going to explore Barks' textual renderings

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[1] Divane Shams e Tabriz, Robaii No:1330:

من بندهٔ قرآنم اگر جان دارم   من خاک در محمد مختارم
گر نقل کند جز این کس از گفتارم   بیزارم از او وز این سخن بیزارم

of Rumi, and its focus merely is on investigating the ideological visual elements which accompanied these translations.

METHODOLOGY AND CASE STUDY

As mentioned earlier, based on Foucault definition, images can be understood as discourse. In the same vein, Rose in her book *Visual Methodologies* (2001), not only specified that in Foucauldian sense, images can be considered as a kind of discourse, but also highlighted that images like any other discourse, have the power to distort the concepts: "a specific visuality will make certain things visible in particular ways, and other things unseenable" (Rose 2001:136). Apart from that Rose discussed Foucauldian discourse analysis in details and highlighted that Foucault's works suggested two different methodologies for discourse analysis, the first methodology is paying special attention to the concept of discourse as communicated through different kinds of visual images or verbal texts; while the second form of Foucault's discourse analysis, is paying relatively more attention to the practices of institutions rather than dealing with the visual images and verbal texts (Rose 200, p. 140).

Based on the above and in order to accomplish its objectives, the present article, employed the first methodology of Foucault. This methodology of discourse analysis, fundamentally focuses on the ways that a particular discourse constructed, and subsequently start to generate a particular form of knowledge. In the process of examining discourses, Foucault (1972) suggested to hold the pre-existing categories in suspense, and specified "we must show that they do not come about by themselves, but are always the result of a construction the rules of which must be known, and justifications of which must be scrutinized" (Foucault 1972, p. 28). With regard to this framework, the present study is designed to carefully investigate every ideological element of the collected illustrations, and try to study the logic behind using these specific elements in the visual frames. Therefore, following the objectives of the study, the data was collected from *The Illuminated Rumi* (Barks 1997), one of Barks' collections of his translations of Rumi's poetry, which was designed as a multimodal text, and fully illustrated. This book is chosen for analysis, because the images of this full illustrated book, are not presented in Rumi's original text, and the illustrations of the book are merely created for this collection based on the content of Barks' translation. Also, regarding the frequent claims of ideological deviations of Barks' translations of Rumi, the current study, focuses on the ideological contents of illustrations of *The Illuminat*ed Rumi (Barks 1997), searching for any possible ideological misrepresentation.

Respecting that the methodology of this discourse analysis conducted in three distinctive steps; A) The first was involved with identifying the ideological visual elements of the illustrations of the text. B) Once the ideological visual elements identified, in order to perform an unbiased analysis, the meaning and interpretation of each individual element is determined by employing various sign and symbol interpreting resources to decode and identify their meanings. C) After that, the ideological contents of illustrations were discussed with respect to the purely Islamic nature of Rumi's poetry.

Moreover, Van Dijk (1998) believed that for analysing ideology, apart from the 'discourse', two more elements of the 'individual' (micro level) and the 'society' (macro level) need to be considered. To be more specific, studying individuals, can provide valuable information about the interests and ideology of the person who created the discourse, while investigating the society, can provide a better perspective of the socio-cultural context which

backdrop that discourse. Therefore, to detect the underlying socio-cultural motivations as well as the general ideological orientation of the illustrator, before delving into the analysis of the visual data, the study needs to reflect on the two separate but interrelated categories namely, the discernible trends of the socio-cultural context of North America as well as a brief paratextual information, about the illustrator's ideological background.

SOCIO-CULTURAL CONTEXT OF NORTH AMERICA

As noted earlier, since any discourse is created in a context and also based on Van Dijk's (2000) model which emphasized on the significant role of context in the ideological investigation of discourse, the study briefly reviews two corresponding major trends in the socio-cultural context of North America, namely the Islamophobia wave after 9/11 attacks and the spread of New Age beliefs. After that, the study goes on to review the paratextual data about the illustrator's ideology and life experiences, enabling itself to track the related ideological perspectives.

Islamophobia in North America after 9/11 Attacks

The tragedy of the 9/11/2001 attacks need little introduction. In fact, these attacks, which directly or indirectly affected the lives of a great number of people, create a turning point in the American mind-set. The brutal attacks left the whole nation in shock and grief. The grief, and the anger that came after, created a new wave, in which Islam became synonymous with terrorism and all Muslims were seen as terrorists. When Americans started asking hard questions about global terrorism and the Muslim world, traces of anti-Islamic sentiment gradually manifested throughout the country.

The post-9/11 debates on the compatibility between Islam and Western political and cultural values, have become increasingly public. Anti-Islamism, in some cases, was exposed in fanatic forms. This anti-Islamic wave was not just limited to the media. It had a great impact on the lives of Muslim people, especially American Muslims, and despite substantiated efforts by American Muslims to rebuild their national identity and prove that violence and terrorism are condemned in Islamic ideology, the Anti-Islam wave continued to spread.

Clearly, the present study is not going to analyse the phenomenon of Anti-Islamism, or even underestimating the suffering of great number of people of North America who somehow were affected from the terrorist attacks of 9/11. However, it aims to highlight the position of Islam in the North American socio-cultural context after the attacks of 9/11 and asks how Rumi's poetry, which is deeply rooted in the Quran and Islamic teachings, can become the bestselling poetry book in the North America in such a context, in which Islamic ideology is not appreciated?

New Age Movement and New Sufism

The second phenomenon in the socio-cultural context of North America that is corresponding to the discussion of the present study is the 'New Age' movement, which from one hand, seems to have affected the market demand, and therefore the patrons' publishing policy and from the other hand the scholars who have studied Barks' translations of Rumi's poetry, repeatedly emphasized on the New Age nature of these translations (Azadibougar & Patton 2015; Lewis,

2014; Aviv 2007)

The 'New Age' movement is a spiritual effort to seek transformation of people and society throughout a mystical union with the dynamic universe. Its supporters hope to create a utopian age – a 'New Age' of growth and harmony – which some of them believe has already started. The New Age movement includes elements of older spiritual and religious traditions (like yoga and meditation), and sometimes, in its practices and philosophies, traces of inspiration from major religions of the world are clearly visible. Among these religions, Buddhism, Hinduism, Taoism, Christianity, Sufism and Judaism (especially the Kabbalah) are the most recognizable (Newport 1998). However, according to El-Zein (2000), "almost none of the books that explore the New Age phenomenon mention Islam. Some of them occasionally refer to Sufism without mentioning a specific order or master" (73), and for the very same reason, she emphasized 'New Sufism' as a relatively similar phenomenon to the 'New Age' but in a form that blended with Sufi terminology.

As noted by Curtis (2010), Bawa Muhayaddeen is one of the main founders of American Sufism, the movement that El-Zein (2000) refers to as New Sufism. New Sufism is a complex phenomenon, which blends New Age concepts and language with the terminology of Sufism, "creating a distinctive and original spiritual movement" (El-Zein 2000, p.74). Accordingly, with regard to the blended nature of the teachings of Bawa Muhayaddeen, he developed a hybrid Sufi Movement, which had "created a welcoming space within the North American setting for Muslims and non-Muslims who seek progress at both the personal/spiritual and political levels" (Malik & Hinnells 2006, p. 99). Therefore, this New Sufism is the American version of Sufism, which blended New Age concepts with the terminology of Islamic Sufism.

Hinging on this fact that Coleman Barks (the translator) was a disciple of Bawa Muhayaddeen for many years, as well as, considering the contents of his translations, we can assume that Barks also followed the same ideology, which El-Zein (2000) called 'New Sufism', and according to her, its main interest is the general spirituality, not the Islamic spirituality of Rumi's verses. El-Zein (2000 p. 75) as a theologist, specified that, "The New Sufism reading of the work of Rumi does not focus on the Muslim elements in his work". To be more specific, this new spiritual reading, by merging the different traditions and ideologies together, created a vague context and located the text in a rootless position, with no connection to any specific ideology or tradition.

It is essential to mention, that since the majority of scholars who have studied Barks' translations of Rumi's poetry have called his ideology 'New Age', in order to prevent any possible ambiguity, this article considers 'New Age' and 'New Sufism' as synonymous and will apply 'New Age' as an umbrella term for both.

THE ILLUSTRATOR, MICHAEL GREEN

To have a better understanding of the illustrator's ideology, some related information was provided in this section. Michael Green, the illustrator of *The Illuminated Rumi* (Barks 1997), in his website, 'Michael Green Arts'[2], provides a brief biography that includes some information about his ideological background:

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[2] https://www.michaelgreenarts.com/about/

In the early 1970's he [Michael Green] moved to Pennsylvania to study with the venerable Sufi master Bawa Muhaiyaddeen and with that interaction, everything changed. As the mystic poet Rumi says, "God opens doors"[3].

Also, Amber Lotus Publishing co., the publishing company with which Green mainly works, mentions on its website the presence of Sufi master Bawa Muhaiyaddeen in Michael Green's life, and also provides some more information about his ideological life experiences:

> *Green also started a restaurant and meditation centre in Woodstock before moving to Pennsylvania to study with the venerable Sufi master Bawa Muhaiyaddeen. Green has been a wandering monk, craftsman, sign painter, landscaper, illustrator, and television art director[4].*

As noted earlier, Barks (1997) repeatedly mentioned Bawa Muhaiyaddeen as his spiritual master, and interestingly, by reviewing the ideological background of Michael Green, we noticed that the translator and the illustrator followed the same master and most likely the same ideology. Therefore, Green's illustrations for Coleman Barks' translation are likely to have followed the same pattern, focusing on spiritual elements and de-emphasizing Islam as the main ideology of the text.

Moreover, on his website, Green, rather than calling Rumi a Muslim Sufi or giving him a title that would convey his ideology, introduced him as "one of this country's most-read poets and a major spokesman for open, boundary-crossing spirituality"[5].

Moreover, to Green "*The Illuminated Rumi* is a truly ground-breaking collaboration that interweaves word and image….that uniquely captures the spiritual wealth of Rumi's teachings" (as cited in, Barks 1997). This emphasizes that the book (its text and illustrations as a whole) is in line with Rumi's teaching.

After this brief introduction about the illustrator, the study will proceed to the analysis of the ideological contents of collected illustrations from *The Illuminated Rumi* (C Barks, 1997).

RESEARCH FINDINGS AND DISCUSSION

Exploring the illustrations of "The Illuminated Rumi" indicated that the majority of the images presented in this book, instead of representing the author's point of view, highlight the dominant ideology of the target society. However, due to the current study's limitations, only ten examples of illustrations were discussed here. Based on their visual content, the selected illustrations were divided into two groups, namely *Rumi as a multi-religious poet*, and *Rumi, Bawa and Barks*. Each example was followed by its analysis.

Rumi as a Multi-Religious Poet

The examples presented in this group, by employing the visual symbols of different religions, illustrated Rumi as a multi-religion poet.

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[3] https://www.michaelgreenarts.com/about/

[4] https://www.amberlotus.com/michael-j-green/

[5] https://www.michaelgreenarts.com/about/
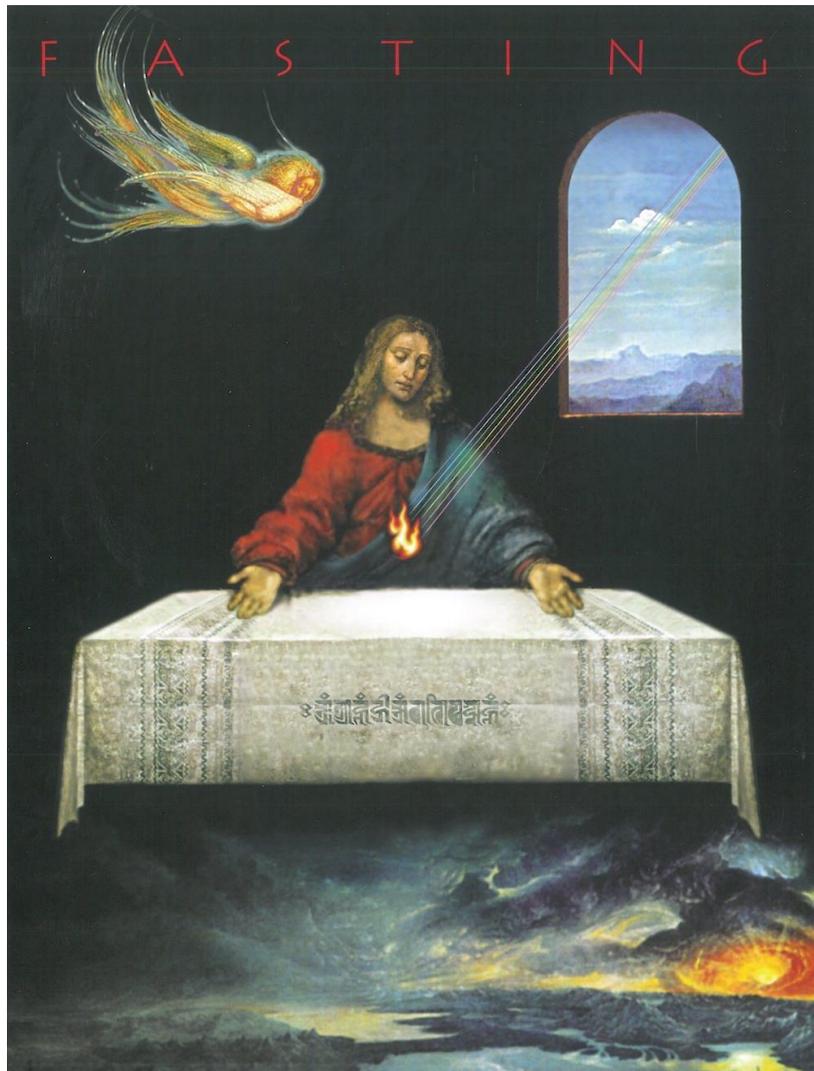
Figure 1: (Barks, 1997, p. 47)
Rumi as a multi-religious poet (Example 1)

In Figure 1, which titled 'Fasting', a portrait of Jesus Christ is copied from 'The Last Supper' (Leonardo Da Vinci 1495-1498) and located at the heart of the frame, while an angel, which probably represents the Holy Spirit, is portrayed flying over Jesus's head. The noted visual elements, along with the title, create the concept of Jesus's forty-day fast. "The Sacred Heart" (Dilasser 1999, p. 22) of Jesus is also recognisable in this frame. The noted ideological signs are strong enough to spread the concept of Christianity throughout the frame. The only trace of Islam in this frame, is the fade Kufic writing on the tablecloth.
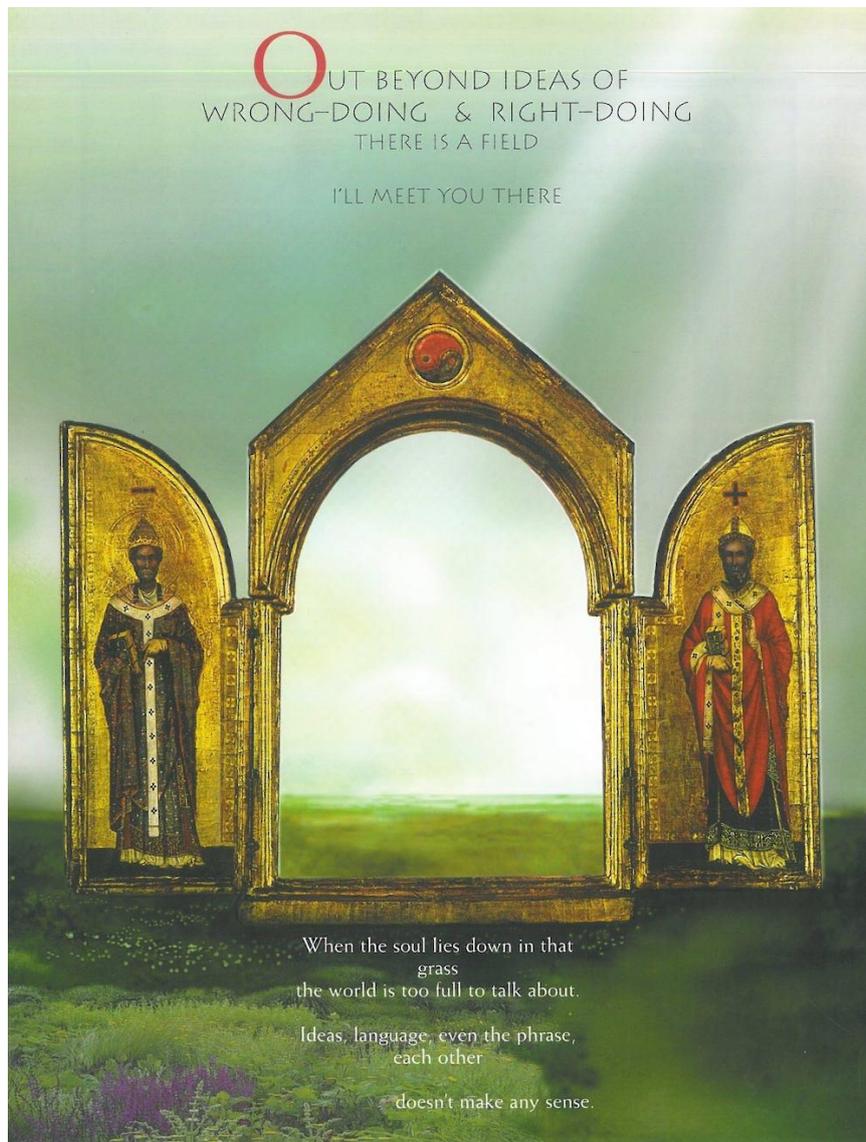
Figure 2: (Barks, 1997, p. 98)
Rumi as a multi-religious poet (Example 2)

In Figure 2, The setting is denoting a green field with a golden gate at the centre. Based on the translated poetry on top of the frame, it can connote, this is the gate that by passing through, we can be out to the field "beyond ideas of wrong-doing and right-doing" (Barks 1997, p. 98). However, the ideological signs from two religions – Christianity and Taoism – can be detected. The golden gate denotes a royal door (or holy door), which in Orthodox churches opens the sanctuary to the nave (Gallaher 2019, p. 108). Also, as in Orthodox tradition, the doors are decorated with the Divine Liturgy: the figure of two Christian Saints, on each side of the door (Gallaher 2019). The figures at the sides of the door wear robes edged with patterns of the Cross. Meanwhile, the Taoist sign of 'Yin and Yang' (Adkinson 2015) is presented at the centre of the door's upper frame.
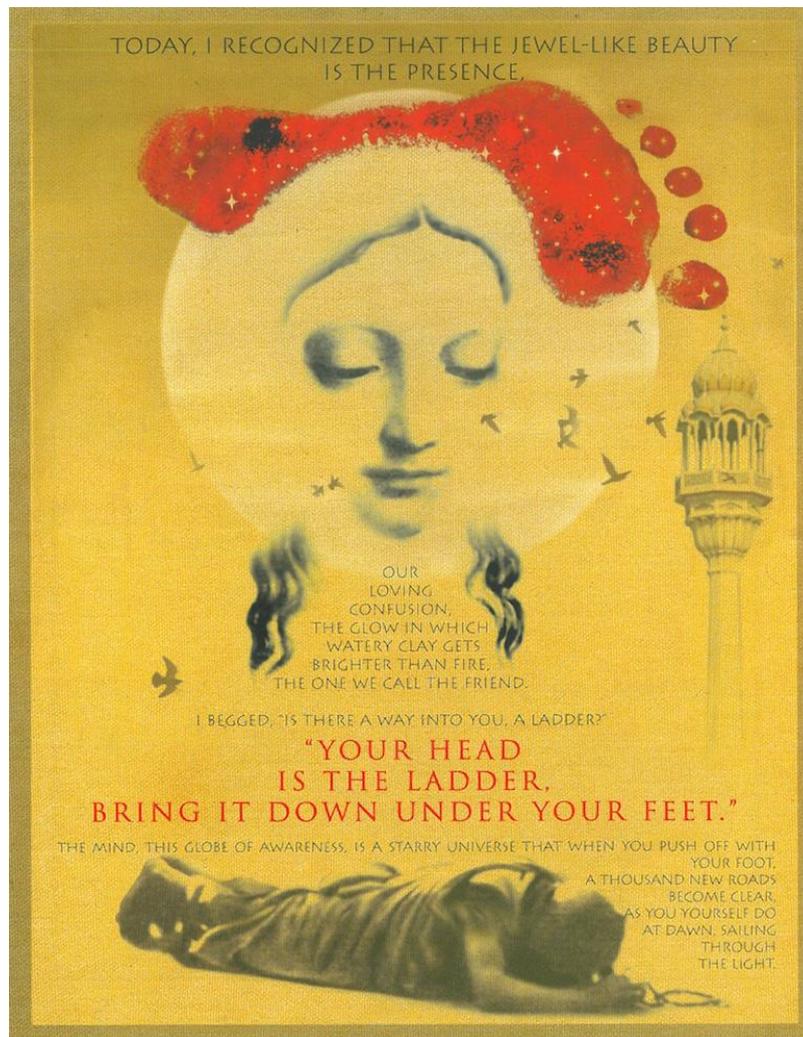
Figure 3: (Barks, 1997, p. 55)
Rumi as a multi-religious poet (Example 3)

Figure 3 accompanies a poem by Rumi which talks about bringing the head down below the feet as a sign of humbleness. In this poem, Rumi, as a Muslim preacher, had in mind the Muslim daily prayer, in which Muslims kneel and touch the ground with by their foreheads. However, instead of showing the symbolic figure of a Muslim praying, the picture illustrates a Buddhist monk prostrating himself on the floor. Moreover, at the centre of the picture is a woman's face surrounded, by a halo of light, with twelve doves around her (instead of twelve stars): a symbol that carries the concept of the Virgin Mary (O'Connell & Airey 2006, p. 47).
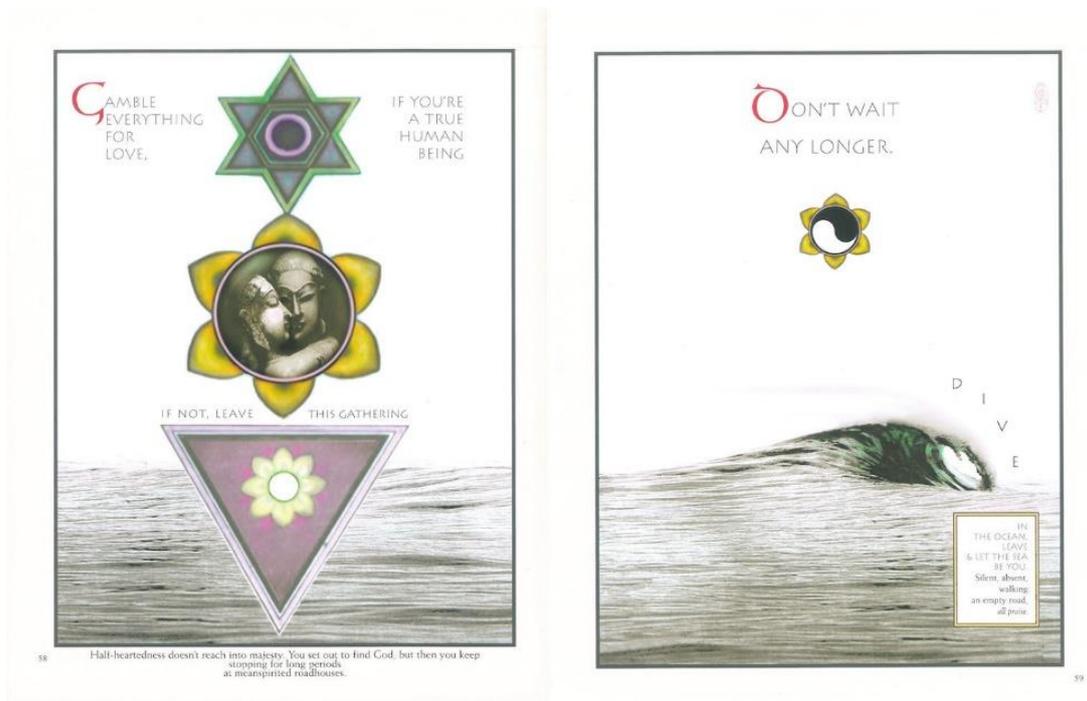
Figure 4: (Barks, 1997, pp. 58–59)
Rumi as a multi-religious poet (Example 4)

Figures 4 is a single frame presented across two mirror pages. At first glance, the illustration seems too white and empty, but the symbols used in both frames carry a huge ideological load. Each symbol in this illustration represents a specific religion. The green star at the top, which is called the 'Star of David', is the well-known symbol of modern Judaism (O'Connell & Airey 2006). Moreover, there are three lotus flowers in the picture: two gold lotuses, and one white eight-petalled lotus. In the East, "the lotus is most commonly associated with the elevation of the spirit" (O'Connell & Airey 2006, p. 174): the gold lotus represents the birthplace of Brahma, the Hindu creator God (O'Connell & Airey 2006), while according to Adkinson (2015), the eight-petalled white lotus, which was called the Lotus of the Buddha, represents Buddhist Spiritual purity or *buddhi*. In this illustration, the Lotus of the Buddha is located at the heart of a triangle. According to *the Encyclopaedia of Signs and Symbols* (O'Connell & Airey 2006), the triangle conveys the concept of the Christian Trinity. Furthermore, one of the golden lotus flowers has the Taoist 'Yin and Yang' symbol at its centre. Therefore, this image represents four different religions, but not Islam.

Also, the larger golden lotus, which is literally located at the centre of the illustration, depicts at its heart the figure of two lovers, perhaps emphasizing (human) love as the core religion.
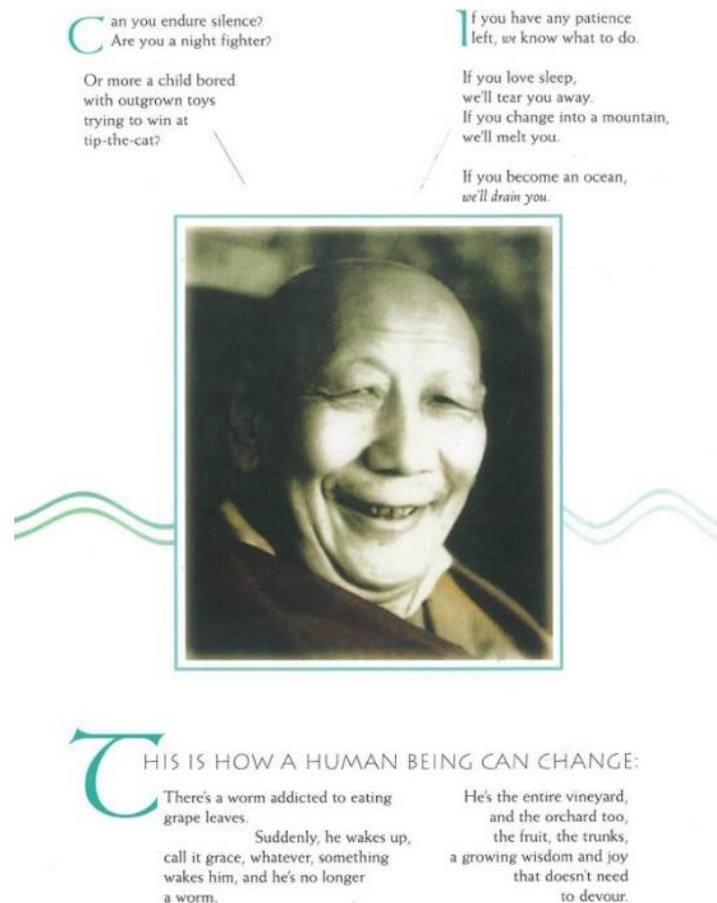
Figure 5: (Barks, 1997, p. 25)
Rumi as a multi-religious poet (Example 5)

Figure 5 shows an illustration depicting a photograph of the sixth Yongzin Ling Rinpoche, the Senior Tutor of the fourteenth Dalai Lama, accompanying with a poetry entitled: "This is how a human being can change"(Barks 1997, p. 25), which discusses the growing wisdom and joy. This illustration is focusing on Buddhism. No sign of Islam is presented in these frames.
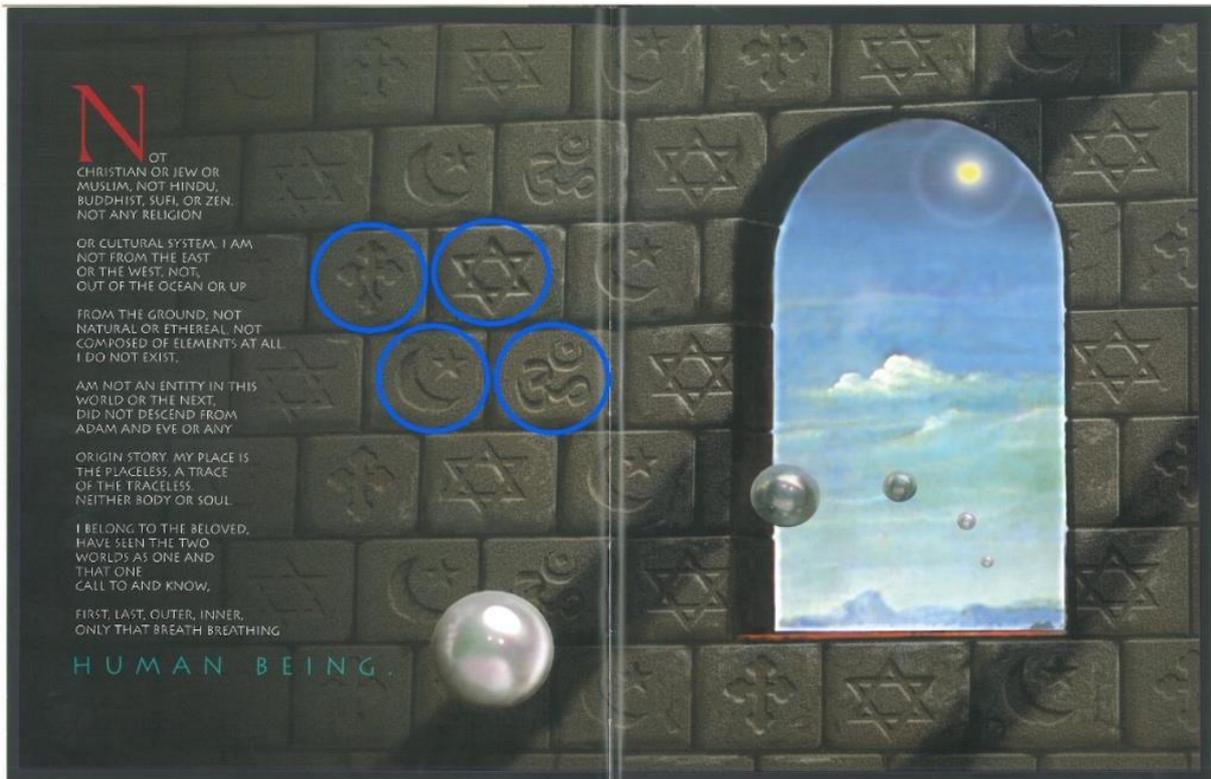
Figure 6: (Barks, 1997, pp. 42–43)
Rumi as a multi-religious poet (Example 6)

As highlighted by the blue circles, Figure 6 tries to share the frame equally between different religions. Each brick of the wall is decorated with the symbol of a different religion. This illustration is one of the few frames to contain "the star and the crescent moon" (O'connell & Airey 2006, p. 48) as the symbol of Islam. However, there is no specific focus on it as Rumi's ideology, but is presented side by side with other religions, i.e., Christianity, Judaism, and Hinduism.

Rumi, Bawa and Barks

Coleman Barks, the translator, in different occasions (1995; 1997; 2009; 2010) mentioned his master, Bawa Muhaiyadeen and expressed deep admiration for him. Also, as discussed earlier, Michael Green, the illustrator, followed the same master too. The following illustrations show how the patrons by presenting their own ideology and life experiences (framing strategy), individualized the illustrations of Rumi's book.

Figure 7: (Barks, 1997, p. 83)
Rumi, Bawa and Barks (Example 1)

Figure 8: (Barks, 1997, p. 85)
Rumi, Bawa and Barks (Example 2)

Figures 7 and 8, illustrate Barks and Green's master, Bawa Muhaiyaddeen. There are several more illustrations of Bawa in *The Illuminated Rumi* (Barks, 1997)*,* each of them emphasises his importance in Barks' and Green's life. According to Massardier-Kenney (1997), providing such personal information is one of the manipulation strategies of translation, called 'framing'. Through framing, the patron, by providing personal information or ideology, tries to impose a specific perspective and ideology upon the text (Massardier-Kenney 1997). Here the framing strategy appears in a visual form. Apart from presenting Bawa's images in Rumi's text, the poetry lines accompanied them created a clear example of hijacking someone's text and ideology. The followings are the very first lines of poems which accompanied figures 7and 8:

Figure 7: "There's no way out, no cure but death; Last night in a dream, I saw an old man, standing in a garden; It was love…" (Barks 1997, p. 83)
Figure 8: "Jasmin comes up, where you step; You breath on dirt, and it sails of, like a kite…"(Barks 1997, p. 85)

Given that the translations are accurate, yet the way that Rumi's poetry lines are blended with Bawa's images provides a sort of correspondence between the text and images. While there was not any connection between Rumi and Bawa Muhaiyadeen. Representing images of the Translator's and the illustrator's favourite character in Rumi's text can merely be interpreted as dominating Rumi's text and forcefully imposing a different ideology in it.

Figure 9: (Barks, 1997, p. 82)
Rumi, Bawa and Barks (Example 3)
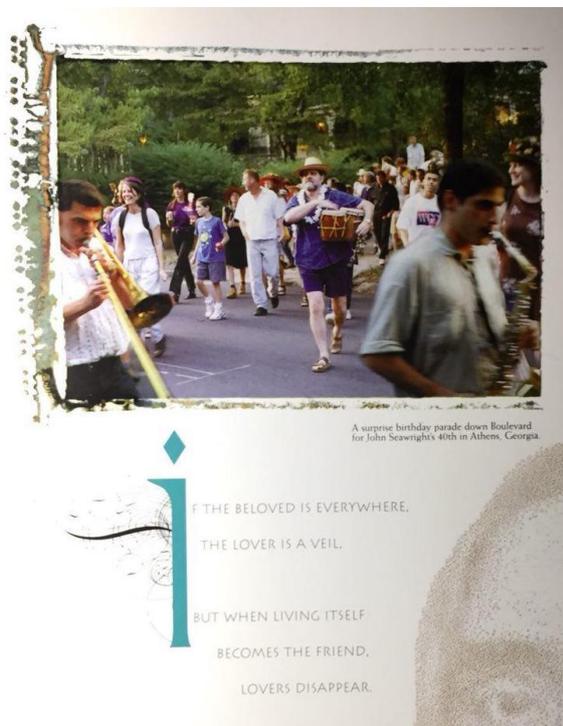
Figure 10: (Barks, 1997, p. 127)
Rumi, Bawa and Barks (Example 4)

Figures 9 and 10 demonstrate how the illustrator by adding the personal photos of the translator framed Rumi's text in a different context. As noted earlier, including this kind of personal material in translation of someone else's book is considered as a clear sign of framing and an invasion to Rumi's text.

The above findings provide the conclusive support for the powerful presence of incongruent ideological elements in the illustrations. To be more precise, the findings indicate that the illustrations accompanied Rumi's text are dominated by the visual elements of other religions rather than Islam. Misrepresenting the author's ideology and de-emphasizing Islamic elements caused creation of a recontextualized text. In this process, employing strategies such as visual appropriating and framing, not only supported the visual part of the book to present the familiar and more acceptable ideological agents to North American poetry readers but also granted the authorship role to the translator.

The findings of the first group of illustrations (Figures 1 to 6) revealed that how clearly the illustrations emphasize on the visual elements of other religions, while ignoring the original ideology of the text. The presence of visual agents of different religions, in majority of frames, is suggesting the New Age belief of 'All Religions as One', which as noted earlier, is an ideological wave in the target socio-cultural context. This means that given the socio-cultural context of North America, the 'appropriating' strategy is applied in the visual elements of these illustrations to make them more acceptable for the American readership.

The second group of illustrations (Figures 7 to 10) clearly demonstrate the translator's tendency to take the authorship of the text. Making the translator and his ideology more visible, the illustrator employed a 'framing' strategy. This strategy personalized the illustrations to reflect the translator's personal information and life experiences. The ethics of translation

certainly would challenge providing these sorts of personal information in someone else's text. To be precise, the presence of Bawa's illustrations accompanied with Rumi's poetry, as well as presenting Barks' personal pictures in different frames, can be considered as hijacking the original author's text and ideology. Therefore, the findings of the second group of illustrations indicate on the strong ideological manipulation of the original text by imposing the ideology and interest of the patrons (the illustrator, and the translator).

Obviously, Rumi's Islamic ideology was not as appealing to the patronage as his trademark name, hence, by imposing various strategies, which were backdrop by the target socio-cultural context as well as their own ideology, Rumi was teleported from the Islamic to the American context. Perhaps, apart from the patrons' personal interests, one of the major reasons for this act was the market and the audience's demand, which, as emphasized by Tymoczko (2005), is an extremely important aspect that can easily affect translation norms and therefore translation strategies, and directly lead to the demands of patronage. Accordingly, following the market demand, the illustrator, chose to load the illustrations with the ideological and cultural values of the target society to obtain favourable responses from readers.

CONCLUSION

This paper has examined the congruency of the ideology of a text and its illustrations in a target language. The findings confirm that there is no congruency between the ideology of the original text and its illustrations in the target text and suggest that the ideological deviation was planned intentionally in line with the target socio-cultural context. The study discusses that fidelity in translation is not merely limited to the translator and the text, hence, whatever goes around the text, such as illustrations, should also be faithful to the original text and the original author. As noted above, the findings of this study demonstrate that various filtering strategies were applied to dilute the Islamic concepts, and this visual filtering distorts the ideology of the original text. Therefore, the colourful, multi-religious context of the illustrations in *The Illuminated Rumi* should not blind us to the fact that these illustrations do not represent the real Rumi, but an Americanised one. The current research has implications for the young translating practitioners to be aware of the pitfall of ideological manipulation through illustration and encourage them to avoid it. Furthermore, the study has implications for the early career researchers in translation studies to consider the influential role of images in conveying ideologies and implying values.

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