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Two New Persian Equivalents of French *buveur* in *Le Petit Prince*, and Their Cultural Background

(...) نگویم که شراب خور و نیز نتوانم گفتن که مخور!
(...) I will not say: Drink wine! And I cannot say: Do not drink it!
(Yusofi 1382hš/2003: 82)

It is beyond any doubt, that the Antoine de Saint-Exupéry's *Le Petit Prince*, quite short but deeply philosophical tale, has an easy-to-identify universal cultural core. Its childish, but not naïve language, depicts carefully some various aspects of human life, e.g. matching up to faithful love, true friendship and responsibility for another person. It is beyond doubt too, that this core might be understood by representatives of different nations. That is why, the universal facet of the Saint-Exupéry's masterpiece places its author among the most important writers of the 20th century.

We have every reason to suppose, that the core mentioned above, found in the original French text, has been preserved in a few New Persian translations practically unchanged, even if one of essential features of every translation process is a question of linguistic and/or cultural veiling-and-unveiling of some elements of the original *œuvre*. Or, as Barańczak (2004: 16) said, loosing some elements during translation to preserve another ones is always a choice of lesser of two evils.

Every New Persian translation of *Le Petit Prince*, as a typical example of shifting of text from one culture to another, is a product of independent interpretation-and-adaptation done by the translator. That is why, any translator of literature

should be recognised as a "ghost"-co-writer following a real author, while still being somehow autonomous (cf. Legeżyńska 1986, 1997), and the translated text – as faithful toward the original one, but not in one hundred percent.

Although an Iranian reader can find ten various New Persian translations of *Le Petit Prince* in Iranian bookshops, in this article we focus only on two of them.[1] The first, the anterior one has been prepared by Ahmad Šâmlu[2] (Tehrân, 1373hš/ 1994) and the second one, the later – by Mohammad Qâzi[3] (Tehrân, 1383hš/2004).

In both cases, the Šâmlu's and Qâzi's translation became a kind of compromise between the main and basic aim of whole action – presentation of the Saint-Exupéry's fable to the Iranian reader in its possibly the least misshapen form, and some subjective decisions made by the translator which resulted from some cultural (and linguistic) differences between the exit French text and the target Iranian one.

Even though the Saint-Exupéry's work should be considered as an example of universal writings, some French-New Persian linguistic-cultural differences can be easily traced down. To show that issue we will fix our attention on one French word *buveur* 'drunkard' and its two New Persian equivalents proposed by Šâmlu and Qâzi.

Among several short humorous stories composing *Le Petit Prince*, that one about a drunkard and his bizarre reason to drink makes most of readers laugh. A serious problem of a man who drinks a lot, because he wants to forget about his major and the only burden – drinking, might be recognised as an accurate estimate of the condition of humanity, and its absurd way to solve important life problems:

> – Que fait-tu là? dit-il au **buveur**, qu'il trouva installé en silence devant une collection de bouteilles vides et une collection de bouteilles pleins.
> – Je bois, réspondit le **buveur**, d'une air lugubre.
> – Pourquoi bois-tu ? lui demanda le petit prince.
> – Pour oublier, répond le **buveur**.
> – Pour oublier quoi ? s'enquit le petit prince qui déjà le plaignait.
> – Pour oublier que j'ai honte, avoua le buveur en baissant la tête.
> – Honte de quoi ? s'informa le petit prince qui désirait le secourir.
> – Honte de boire ! acheva le buveur qui s'enterma définitivement dans la silence.
> Et le petit prince s'en fut, perplexe. « Les grandes personnes sont décidément très très bizarres », se disait-il en lui-même durant le voyange (Saint-Exupéry 2007: 55–56).

[1] Other translations were made by:
(1) Mohammad-Taqi Bahrâmi Harrân (Tehrân, 1372hš/1993), (2) Asqar Rostkâr (Tehrân, 1372hš/1999), (3) Abol-Hasan Nağafi (Tehrân, 1379hš/2000), (4) Mustafâ Rahmandost (Tehrân, 1380hš/2001), (5) Bâbak Andiše (Tehrân, 1384hš/2005), (6) Abbâs Pažmân (Tehrân, 1386hš/2007), (7) Hamid Rezâ Baluč (Tehrân, 1386hš/2007), (8) Samâne Rezâ'iyân (Tehrân, 1387hš/2008).

[2] Ahmad Šâmlu (1304–1379hš/1925–2000) – a modern celebrated Iranian poet, writer and translator of European literature.

[3] Mohammad Qâzi (1292–1379hš/1913–1998) – a modern Iranian translator of such European masterpieces as *Don Quijote de la Mancha*, *Zorba the Greek* or *Brot und Wein*.

In case of New Persian versions the French word *buveur* has been translated in two different ways, since in New Persian language not a single word in the meaning of '*buveur*-drunkard' can be found.[4] Šâmlu proposed *araq-ḫâr*, while Qâzi – *mey-ḫâr*. Both lexemes consist of two elements. The first one of New Persian *araq* (← Arabic *ᶜaraq*) 'here: alcohol, distillate'[5] (Âryânpur-Kâšâni 1382hš/2003: 796), while the second one of New Persian *mey* (← Middle Persian *may*) 'wine, drink, liquor'[6] (ibidem: 1272) and the New Persian suffix *-ḫâr* 'eater or drinker, user' (ibidem: 474) originates from the verb *ḫordan* 'to eat, to drink, to partake of, to consume' (ibidem: 479).

Araq, a sort of strong alcohol usually made at home, has some culturally negative features, which can be traced down in some modern New Persian texts like two novellas by Abbâs Ma'rufi (born: 1336hš/1957) entitled: *Araq 1* (*Alcohol 1*) and *Araq 2* (*Alcohol 2*).

Araq 1 is a short story about a young man who came to a town somewhere in the Iranian countryside where his brother, wounded during the manoeuvre, was serving in the army. Because it was quite late and he could not find any free single room in a local cheap hotel, he was forced to stay for one night in a room with two lorry drivers. Both were drinking some *araq* produced by an Armenian who had had a distillery before the revolution in 1978–1979, and both became blind after consuming it:

> – I can't drink any more! I'm done. We're drinking one after another.
> – Since you're fool, that's all. You should drink this way...
> – This glass is for you. You're milkin' the bottle. – and they kept quite for a moment. The one who had a big mole on the left cheek, said:
> – Everything's ok. So... Eh, someone cut the light off. – and the one who's moustache was similar to the Hitler's one, said:
> – No, it's only weakened. – I looked at the bulb hanging in the middle of the room. It was still shinning in my eyes (Ma'rufi 1370hš/1991: 145–147 – translation mine: M. Kłagisz = MK).

Mr. Tahmiri, an elder drunkard, is a main hero of the *Araq 2*. He was invited by a married couple to their home, since they wanted to see someone who drinks alcohol. When no-one was watching, Mr. Tahmiri poured some *araq-e ḫânegi* (home-made spirit) into his hosts' small child's throat causing his death:

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[4] In the Âryânpur-Kâšâni dictionary three synonyms of *araq-ḫâr*/*araq-ḫor* 'habitual drinker of arrack or spirits, tippler' (Âryânpur-Kâšâni 1382hš/2003: 797) can be found: *mey-ḫâr*/*mey-ḫor* 'vionus, bibber', *mey-gosâr* 'vinous, wine drinker, wine bibber, dipsomania, wine bibbery' (ibidem: 1277) and *ḫammâr* 'seller of wine, drunkard' (ibidem: 469). In classical New Persian poetry we can also find some other expres-sions, e.g.: *dord-keš*, *bâde-parast*, *bâde-peymâ*, *bâde-gosâr*, *bâde-gir*, *bâde-nuš*, *pir-e kâmel* and *šarâb-ḫâr* – all in the same meaning 'wine drinker'.

[5] Other meaning: 'perspiration, sweat, sudation, sweating, juice, arrack, aqua vitae, essence, water, distillation' (ibidem: 796).

[6] Other New Persian synonyms: *bâde*, *šarâb*, *ḫamr*, *mul*, *nabiz* (cf. Sadeq-Zadeh 2009: 131).

> – Look... man... this home-made moonshine... it can strike even a chap down. – the wife several times lost and regained consciousness. A few minutes later, when the wife was still unconscious, a doctor came and said, that their child was dead. First, the brain stopped to work, later the heart. The end (Ma'rufi 1370hš/1991: 153–154 – trans. MK).

In both two short stories not a spirit itself, a cheap means of entertainment, but uncontrolled, unconscious and misconstrued drinking of alcohol seems to be a symbol of human's stupidity, psychical weakness, susceptibility to other people's suggestions or naïve curiosity. Both novellas could be also understood as sort of ulterior satire on post-revolutionary prohibition which causes, that poor-quality alcoholic beverages are usually made at home with e.g. disinfectant alcohol bought in the chemist's.

The Ma'rufi's *araq* appears as a negative and highly destructive element of human's existence. On the other hand, in the Sâdeq Hedâyat's (1281–1330hš/ 1903–1951) masterpiece *Buf-e kur* (*The Blind Owl*) another sort of alcohol – *šarâb-e kohne* (old wine) drunk by a dying of pneumonia hero plays, together with some opium, slightly different role. It causes some supernatural visions of a unearthly beautiful maid and a diabolic old man. According to nameless hero the bottle of old wine is an inheritance, because it was made as a gift for his birth (Hedâyat 2536šš/1977). The Hedâyat's *šarâb* brings to mind three cups of wine mixed with some *mang* (a kind of psychotropic substance) which drank a pious Zoroastrian priest Wīrāz to travel into the Other World:

> Then those religious leaders filled three golden cups with the wine and the henbane of Wištāsp and gave them to Wirāz, the first cup with <mentioning of> *humat*, the second cup with <mentioning of> *hūḫt* and the third cup with <mentioning of> *huwaršt*[7]. He drank the wine and henbane, and while still conscious left *bāǧ*[8] and slept on the bed (Vahman 1986: 193).

Wine had always a special place in the Persian culture. In the Herodotus' *Histories* we read that Achaemenid kings of kings (6th–4th century BC) were in the habit of consuming some wine during banquets and discussing about major problems when drinking:

> They are excessively addicted to wine: they may neither vomit, nor relieve themselves before any one else. These customs, then, they maintain, and they are accustomed, when under the influence of wine, to deliberate about the most important matters. Whatever decision they reach in their deliberations is put before them the next day, when they are sober, by the master of the house in which they conducted the deliberations. And if they approve it when sober also, they adopt it; if not, they reject it. And any decision which they first reach when sober they re-examine when under the influence of wine (Herodotus → Sherwood-Fox, Pemberton 1928: 4).

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[7] Middle Persian *humat* 'good thought', *hūḫt* 'good speech', *huwaršt* 'good deed' – three principles of the Zoroastrianism.

[8] MP *bāǧ* 'here: a kind of short blessing prayer'.

Some similar information related to wine and drinking can be found in some other later Greek and Latin works by Heraclides of Cumae, Strabo or Aelian (Sherwood-Fox, Pemberton 1928: 24, 38, 79). It is always an important element of every feast.

Wine was mentioned also in the sacred Zoroastrian book – *Avesta*. According to its *Vendīdād* (5.50–52) it might be given to a pregnant woman:

> O Maker of the material world, thou Holy One! What is the food that the woman shall first take? (...) she may drink boiling milk of mares, cows, sheep, or goats, with pap or without pap; she may take cooked meat without water, bread without water, and wine without water (Darmesteter 2005: 62).

and drunk even by the priesthood (14.17):

> He shall put into repair twice nine stables that are out of repair. He shall cleanse twice nine dogs from skin humours, hair wax, vermin, and all the diseases that are produced on the body of dog. He shall treat twice nine godly men to their fill of meat, bread, strong drink, and wine (ibidem: 171–172).

Henning (1955: 603) stated that although in the *Avesta* all intoxicated drinks were included among bad demonic ones, except of *haoma* (*Aši Yašt* 17.5; *Yasna* 10.8), all Avestan references to *hurā* 'wine' remains surprisingly neutral; later, in Middle Persian literature it appears as the visibly positive *hur* – an alcoholic drink of kings and nobles (cf. MacKenize 1971: 45).

For ages this beverage was also an important element of Zoroastrian religious rites, those performed by a priest in temple and those performed by a worshipper at home (Modi 1995: 370–372, Nusserwanji-Dhabhar 1955). Moreover, just like in some ancient Greek and Roman reports, it became also a popular drink served during feasts among Zoroastrians (Holkar, Dwivedi 2002: 526) who were posting different toasts (Tavadia 1935). Although today, some of Parsees (Zoroastrians living in India) do not drink any intoxicating liquors (Framjee 2006: 72–73).

In the Iranian pre-Islamic culture wine was not only a kind of food given to pregnant women or a liquid used during some of religious rituals, but it had also a sort of magic supernatural power. Just like in a case of mentioned above Wīrāz.

After the Arab conquest in the 7th century AC, when the old Iranian cultural center moved from south-west (province Fârs) toward north-east (province Horâsân and Central Asia) and when New Persian literature had not achieved its final shape yet, wine and drinking became slowly a popular topic of *hamriyât* (New Persian-Arabic *hamr* 'wine', New Persian-Arabic *hammâr* 'seller of wine, drunkard') – wine-and-drinking poetry. As we can suppose, it was possible because two different literary traditions: Iranian and Arabic overlapping each other.

The first one was represented by *gōsān*s – Middle Persian poet-musicians and minstrels who were chanting poems on some ordinary topics like the nature, and about old mythological ancestors, kings and heroes, about joy, wine and drinking (Boyce 1957, Boyce 2003).

The second one was represented by Muslim-Arabic poetry based on the pre-Islamic Bedouin literary tradition. As states Danecki (1998: 143), drinking of wine was so popular among Bedouins that it had became a literary motive and some pre-Islamic and some post-Islamic Arabian poets as well were depicting the happiness of common feasting and wine drinking. The tradition of wine drinking was not removed by the Islam; a supernumerary officer of the Bengal Establishment – William Francklin, who traveled in years 1786–1787 from Bengal to Persia wrote in his interesting *Observations*:

> The Persians are, of all Mahomedan nations, the least scrupulous of drinking wine, as many of them do it publicly, and almost all of them in private (excepting those who have performed the pilgrimage to Mecca, and men of religion) (Francklin 1976: 175).

In the *Quran* (e.g. 2.219, 5.90–91) we can easily find several remarks on wine, which, at the very beginning was not condemned. But later Mohammad banned this beverage as one of inventions of Satan[9]:

> (2.219) They ask you about drinking and gambling. Say: 'What you can spare.' Thus Allah makes plain to you His revelations, so that you may reflect upon this world and the hereafter (Dawood 1983: 355).

> (5.90–91) Believers, wine and games of chance, idols and divining arrows, are abominations devised by Satan. Avoid them, so that you may prosper. Satan seeks to strip up enmity and hatred among you by means of wine and gambling, and to keep you from the remembrance of Allah and from your prayers. Will you not abstain from them? (ibidem: 397).

According to Danecki (1998: 149–150), wine was banned by the prophet, just like gambling and idols, because of his critical attitude toward the old Bedouin customs. The scholar states that the partial prohibition of wine, which will be served in the paradise:

> (47.15) This is the Paradise which the religious have been promised. There shall flow in it rivers of unpolluted water, and rivers of milk for ever fresh; rivers of delectable wine and rivers of clearest honey (...) (ibidem: 124–125)

to everyone:

> (89.21–26) The righteous shall surely dwell in bliss. (...) They shall drink of a pure wine, securely sealed, whose very dregs are musk (...); a wine tempered with the waters of Tasnim, a spring at which the favoured will refresh themselves (...) (ibidem: 50)

should be always understood in context of replacing of the old Bedouin culture by the new Islamic one.[10]

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[9] According to a short story told me by my Tajik friend Dilovar Ešnazarov (Диловар Эшназаров), Satan poured on a vine some blood of lion, fox and pig to make people who drink wine first so brave as the lion, then so cunning as the fox, and finally so dirty as the pig.

[10] Here we should remember that the question of banning of wine depends also on the Islamic law school and an interpreter (Gottwald, Kolmer 2009: 28–29).

The mentioned above wine-and-drinking poetry was represented by some classical New Persian poets, e.g. Rudaki or Manučehri.

Rudaki (~857–941) of Penjikent (today's Tajikistan) was the author of one of the most popular New Persian wine poems entitled *Mâdar-e mey* (*Mother of wine*) – a poem which contains some motives of calendar songs related to the spring and the *Nouruz* festival[11]. Rudaki compared wine to a child of grape vine. A poetically depicted process of wine production seems to be a projection of an agrarian myth about a dying and reviving divinity; six-month period of fermentation compared by the poet to a suffering child must be the same as that moment in the cycle time of the deity of vegetation, which the god spends after the death in the afterlife:

> First the mother of wine must be sacrificed, / Next her children seized and cast into prison. / But you won't be able to take her children from her, / Unless you first trample her underfoot and drag her soul from her. / But it is not lawful to separate the child, / From its mother's breast, / Until the child has not drunk milk during a full seven months, / From the beginning of April until the end of October (...) (trans. MK).

In some other Rudaki's poems wine appears also as a symbol of e.g. life and death. Just like in his *Morâdi mord* (*Moradi is dead*), where cloudy wine symbolises a life full of numerous turbulences, moral questions without answers and various difficulties compared to wine dregs, and clear one – life redeemed by the death:

> He was a good wine, mingled with some dregs, / The dregs fallen down, he is a clear wine now (...) (trans. MK).

Sometimes, the ruby beverage became the only medicament able to cure a human's soul:

> This world is like a wind and a cloud, unfortunately, / Bring us some wine, it will be, what it will be. (trans. MK).

And sometimes it became one of only a few, together with the music and the moon-faced maid, positive and joyful elements of human's life:

> Music, maid like the moon, and some rose wine, / Even the angel would fall in the hole, when he saw it (...) (trans. MK)

One another New Persian *ḥamriyât* poem entitled *Be dehqân-e kadivar goft angur* (*Said the wine to the farmer*) composed by Manučehri (died: ~1040) of Dâmqân (Semnân in today's northern Iran) explains in what way and by whom *zahr-e ḥoš*[12] 'a pleasant poison' was invented.

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[11] *Nouruz* is an old pre-Islamic festival related to the beginning of the spring. It was preserved in Persian and other Iranian cultures like Kurdish and adopted by some non-Iranian cultures, mostly Turkish, in Central Asia.

[12] This epithet refers to the story about the king Ğamšid, who collected some grapes in pitchers to eat them latter, but since all of the grapes "were rotten" he ordered to write on the jags 'poison'. One day, one of the maids living on Ğamšid's court decided to commit

As we can read, a farmer walked into his vineyard to check the status of his plants. With amazement he found that all of them are in pregnancy (just like in a case of *Mâdar-e mey*, grape vine was personified). The gardener began to wonder, how could someone get inside his vineyard and how did it happen, that he failed to keep his grapes immaculate and clean. Suddenly, the vines spoke to him and explained, that they had not been fertilized by a man, but this is an effect of the sun, the moon, or the archangel Gabriel, so they compared their current condition to the miraculous pregnancy of the Blessed Virgin Mary. The gardener did not believe in that explanation and decided to kill their children – grapes. He purified the grapes and their soul or blood and threw them into the vessel. After six months, he felt a pleasant smell when opened the pitcher. When he tasted some wine, he came to the conclusion that he was wrong about accusing vine to be impure. There, he decided that to the end of his days he will be a servant of the vine, that means he will prepare wine and drink it:

> Sad the wine to the farmer, / The sun from the above made me pregnant. / During about one hundred and eighty days / I spent in the bed of the sun full of the light. / There was nor engagement, nor contract, / nor wedding ceremony, nor wedding party. / (...) I am pregnant because of the light sun, / I am not excused, excused, excused (...) (Dabirsiyâqi 1370hš/1991: 47; trans. MK)

In the Rudaki's poems, "a pleasant poison" plays some various but significant rules, as well in the Manučehri's ones. It symbolises, e.g. hope for better tomorrow:

> I heard the voice of a cock, / the muezzin of wine-shop / (...) / Bring inside some red wine, / A medicine for our hopelessness, / Let's have a cup this morning, / Let's welcome the day with this fine drink / (...) (Dabirsiyâqi 1370hš/1991: 179; trans. MK)

Interestingly, according to Manučehri, wine was offered to the man by the God, who wanted to give provide some pleasure:

> O ye, wine, the Lord gave you to me, / To be my spring of happiness. / May you be always in my jug, / In my hand, in my mouth (...) (Dabirsiyâqi 1370hš/1991: 78; trans. MK)

Interestingly, his statement differed from the proper Islamic view, since wine was an object of adoration, an integral element of human's life[13]. And, as claimed Manučehri, a means which was helping him to make only good decisions. He expressed his strong attachment toward wine in the *Ey bâde!* (*O ye, wine!*):

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suicide so she drank some of that poisonous liquid. That is how the king understood that the poison which was supposed to kill the maid, made her happier, just like a *zahr-e hoš* (Kapadia 1913: 15–16).

[13] As Rypka (1970: 75) explained, in the Rudaki's and Manučehri's times religious literary motives were not so popular, since most of the aristocrats, literary patron, preferred the entertain-ments in this world not in that one.

> O ye, wine! Your sacrifice is my body and soul, / Since you take away all my sorrow, / From my heart. / You cause me to think well, / And it is nice to sleep next to you. / Wherever you are together with me, / I am well off / (...) (Dabirsiyâqi 1370hš/1991: 78; trans. MK)

In the New Persian national epic *Šâh-nâme* (*the Book of Kings*), a long text about the mythical and to some extent historical past of Iran from the creation of the world until the Arab conquest, composed by Ferdousi (940–~1020) of Tus (today's eastern Iran), we can find a general opinion that wine is the best friend of man when tired, distressed or sad. Since the main element of kings' daily habits related to two activities: *razm* – fighting, and *bazm* – feasting, wine became a good means of expression of happiness when win and to forget about a failure (Kowalski 1952: 109–116). Offering some wine to someone was recognized as hospitality and kindness, but drunkenness was condemned by Ferousi, just like in two novels mentioned above by Ma'rufi. Proper drinking of wine in Islamic culture according to the Islamic rules and law must have always been an important element of ordinary life, since Amir Onsor-ol-Ma'âli Key-Kavus ebn-e Eskandar ebn-e Qâbus ebn-e Vošmgir ebn-e al-Ziyar (1021–1098) wrote about that question in the 11th chapter of collection of advises for his son Gilân-šâh *Qâbus-nâme* (*the Book of Qâbus*) (Yusofi 1382hš/2003: 82–86). A scholar and vizier of the Seljuq Empire (1037–1194) Abu Ali al-Hasan al-Tusi Nezam-ol-Molk, better known as Hâğe Nezam-ol-Molk-e Tusi (1018–1092) in his ministers piece on among other things government, administration and the troubles facing the nation wrote also about drinking wine on the court and related official and unofficial *savoir-vivre* (Šo'âr 1382hš/2003: 146–147).

The most popular wine poet was Omar Hayyâm (died: 1122) of Neyšâbur (today's eastern Iran) whose philosophical *ruba'yat*s (quatrains) about joy, life, love and wine[14] became very popular among European and American readers thanks to Arberry in XIX century:

> And David's Lips are lock't; but in divine / High piping Pehlevi, with "Wine! Wine! Wine! Red Wine!" — the Nightingale cries to the Rose / That yellow Check of hers to'incarnadine (Fitzgerald 1906: 28).

> Dreaming when Dawn's Left Hand was in the Sky / I heard a Voice within the Tavern cry, / "Awake, my Little once, and fill the Cup / Before Life's Liquor in its Cup be dry" (ibidem: 26).

> For "Is" and "Is-not" though with Rule and Line, / And "Up-and-down" without, I yet in all I only cared to know, / Was never deep in anything but – Wine (ibidem: 45).

During centuries wine gained in New Persian literature one additional metaphysical meaning connected with the Iranian Islamic mystical movement – *tasavvof*, represented by the *sufi*s and the *dervišes*. It became an integral element of some

[14] According to Rypka (1970: 178–181), roots of Hayyâm's short mystical, "naïve" philosophical and humorist poems should be seek in the folklore literature.

mystical experiences like *samâ'* – a kind of musical meeting which helped adepts to reach the God-Beloved as near as it was possible. In New Persian mystical literary terminology developed by some famous Persian poets like Sanâ'i, Attâr or Moulânâ, wine and drinking was very often used to describe the relationship between lovers and figuratively as the relationship between man and God-Absolute and *sâqi* – a beautiful lad serving wine who was often depicted by some poets became a symbol of the Absolute.

As we can see, wine preserved within it a kind of supernatural power, but this time, somehow different. In Middle Persian literature wine was also used to travel to the Other world. Provided Middle Persian wine was mixed with some drugs and helped Wīrāz to make an extraterrestrial journey and visit the hell and the heaven, New Persian wine helped some sufis to get near to the Absolute.

Obeid Zakani, the most famous Iranian satirist living in the 14th century, peeled wine out of its metaphysical and mystical skin, explaining that it was an basic element of every bender. We can find some other humorous definitions related to wine and drinking in the 7th chapter of his *Dah fasl* (*Ten Chapters*) – a short text about the moral decline at his time:

> Wine is a base of a bender. / backgammon, maid, candle and speak – its elements. / Poison – wine drunk on an empty stomach. / Yelling – drunkards' prayers. / Hell – entertainment (...) (Józefowicz-Czabak 1988: 98 – trans. MK)

In the contemporary literature, wine motive seems to have weaker position as it used to have previously, in the Foruq Farrohzâd's (1313–1345hš/1935–1967) poetry it appeared really rare, but surprisingly quite often in the Imâm Homeini's (1281–1368hš/1902–1989) one, where it has completely non-material but only spiritual dimension, e.g.:

> Drink a cup at the gate of the tavern and be joyous / In remembrance of the angel who gave you this success (...) (A'wānī, Legenhausen 2003: 33).

> O You sâqi! Fill up my cup with wine to cleanse my soul! / (...) / Fill up my cup with the wine which annihilates this soul. / (...) (ibidem: vii).

As we can see in this sketchy article, both kinds of alcohol – *araq* and *mey*, had two different cultural background: *araq* is generally negative but *mey* is neutral or mystical. That is why, neither *araq-ḫâr* nor *mey-ḫâr* are neutral equivalents of the French *buveur*. Hence *araq-ḫâr* can be seen by the today's Iranian reader as a negative hero and *mey-ḫâr* as a metaphysical or mystical one, but as was noted by some Iranians, such understanding of the other word is of course possible but not unique. They consider the translation of Qâzi as a better one because it has less cultural burden the one by Šâmlu.

At the end, we can add that a *mey-ḫâr* can be analysed through classical New Persian literature as mocking treatment of Islamic mysticism. So any reader can ask him-/herself, if a mystic drinks to forget he drinks, does mysticism have any meaning? Just like Zakani, who not only laughs at mystical wine drinkers, but

advises us also perversely that we cannot expect any kind of loyalty from the man who drinks wine and smoke narcotic, or that we should always be pleasant toward wine-sellers because they can provide us some happy life.

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Résumé

Deux équivalents persans du *buveur* dans *Le Petit Prince* d'Antoine de Saint-Exupéry

Le Petit Prince est un personnage sur-culturel. En courant le cosmos de divers types humains, sur une planète, il rencontre un buveur. Si le terme français *buveur* ne pose pas de problème au traducteur polonais, il met le traducteur persan face à la nécessité de préciser à quel alcool le *buveur* se soûle. Deux traducteurs, dont les travaux ont servi de point de départ pour la présente analyse, ont utilisé soit le substantif *araq-ḫâr* soit *mey-ḫâr*. Mais chacun des alcools détermine le *buveur*. *Araq* 'eau-de-vie, arak' fait penser aux héros de deux récits d'Abbas Ma'roufi. Par contre, *mey* 'vin' évoque la poésie classique. Tout l'article constitue donc un essai, assez risqué, d'esquisser l'arrière-plan culturel le plus complet possible des deux types d'alcool, sur la base des matériaux littéraires anciens et nouveaux, et de montrer l'influence de cet arrière-plan sur la réception de deux *buveurs* persans : *araq-ḫâr* i *mey-ḫâr*.

Streszczenie

Dwa nowoperskie odpowiedniki *pijaka* w *Małym Księciu* Antoine'a de Saint-Exupéry'ego

Mały Książę to postać ponadkulturowa. Wędrując przez kosmos ludzkich typów, napotyka na jednej z planet pijaka. O ile francuski termin *buveur* nie sprawia kłopotów polskiemu tłumaczowi, o tyle stawia perskiego przed koniecznością uściślenia tego, jaki alkohol *buveur* zwykł nie wylewać za kołnierz. Dwaj tłumacze, których przekłady stały się punktem wyjścia do analizy, wykorzystali bądź to rzeczownik *araq-<u>h</u>âr*, bądź też *mey-<u>h</u>âr*. Każdy z alkoholi określa jednak *buveura*. *Araq* 'wódka, arak' przywodzi na myśl bohaterów dwóch opowiadań Abbasa Ma'rufiego. Tymczasem *mey* 'wino' nawiązuje do poezji klasycznej. Cały tekst stanowi zatem nieco przerysowaną próbę nakreślenia jak najpełniejszego tła kulturowego obu rodzajów alkoholi w oparciu o materiał literacki stary oraz nowy i wpływu owego tła na odbiór dwóch perskich *buveurów*: *araq-<u>h</u>âra* i *mey-<u>h</u>âra*.