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VOICE IN KHAYYAM'S RUBAIYAT AND FITZGERALD'S ENGLISH TRANSLATION

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ABSTRACT

The present study attempted to examine the concept of "voice" in Khayyam's Rubaiyat compared with Fitzgerald's English translation through investigating the extent of ideological changes Fitzgerald applied in his paraphrase and through analysis of the existing voice in every selected quatrain of Khayyam's Rubaiyat.

For this purpose, six Persian quatrains by Khayyam have been selected randomly and their equivalences have been traced in the first edition of the translation of Rubaiyat by Fitzgerald. By analyzing and comparing the Persian quatrains with their English equivalences, according to Johnstone (2008) framework of Discourse Analysis, the existing "voice" within the quatrains is highlighted.

The results revealed that among sixteen kinds of voices observed in the six selected quatrains, six of them have been transmitted during the translation process successfully. Four of the voices have been used oppositely, it means that the opposite voice that exists in the source text has been used in the paraphrase text. Four kinds of voices have been omitted and the other two are created by Fitzgerald.

Keywords: Voice, Ideology, Discourse Analysis, Barbara Johnstone, Rubaiyat

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1. INTRODUCTION

Although it has been more than one hundred and sixty years from the first translation of Khayyam's Rubaiyat by Edward Fitzgerald, this eloquent literary text has remained as the best in comparison to other translations. Along with all the prominent features of Fitzgerald's translation, if we consider the text from the viewpoint of modern literary translation such as "loyalty to the text" and by considering the precepts of discourse analysis, so many questions are raised.

There have been so many researches around the structure and the meaning of Khayyam's Rubaiyat and Fitzgerald's translation. After Edward Fitzgerald's (1809-1883) brilliant recreation of Rubaiyat in nineteenth century and actually when Khayyam was introduced to the world, many literary scholars paid their attentions

towards Rubaiyat and Khayyam's thoughts, such as Valentine Zhukovsky, Arthur Christensen, and Edward Heron-Allen.

Dehbashi(2004) has stated that "nowadays, Rubaiyat is the most famous piece of literature in the world and among the readers it can be regarded after the religious book and Shakespeare's works" (p. 16). Worldwide fame of Khayyamian's Rubaiyat has attributed a great interest for deeper researches among the Iranian scholars, too. Some scholars such as Ghazvini, Hedayat, Dashti, Foroughi, Ghani, Meynavi and Homaei have created great works about Khayyam's life and works.

Afterwards, the studies developed among the academic population who used all these studies in order to find suitable answers for their questions; the questions in different fields of study such as linguistics, literacy, sociology and in the vast scale of comparative studies in regards to discourse studies in which, the consideration and resemblance of Rubaiyat and its English equivalence is not ignored. They all were interested to find out that to what extent the Khayyamian thought and soul and the Iranian culture, which existed in Rubaiyat, have been transmitted to its so-called English text.

Loyalty to the source text is the first concept considered by translation researchers. According to Andre Lefevere (1992), a set of concepts, ideologies, people and things belong to a specific culture can be defined as the "discourse". Therefore, according to Ghazanfari (2011):

"loyalty to the text is not only the adaptation of the texts in the linguistic level, but also contains a set of complicated decisions that should be taken by the translator in a big scale of ideology, literature, and the domain of discourse" (p.11).

Considering Khayyam's Rubaiyat and Fitzgerald's translation in the realm of discourse studies and ideological concepts is included in the main aim of this research. Besides, by choosing the concept of "voice" which can be a more comprehensive term including all the previous concepts, the researcher has tried to find the more reliable answers for the research questions.

"Voice" is one of the new themes in discourse studies and discourse analysis, especially critical discourse analysis. Finding the voice in a piece of poetry means finding the ideological and social-political tenets existed in the text. The reflected voice in a text goes under so many changes in the process of translation.

It means that Fitzgerald has been affected by the social-political atmosphere of his era and also created, changed or omitted the ideological voice of the source text in order to create his paraphrase.

In this research the change of "voice" is considered and the researchers tries to find the extent to which these changes has happened in the process of translation by relying on the discourse analysis framework of Barbara Johnstone.

2. Materials and Method:

"Voice", as a literary device and specifically as a poetic technique, as defined by many scholars in the realm of literature and linguistics. In every piece of text, the presence of a persuasive authorial presence, a determinate intelligence and a moral sensibility can be followed to see how the literary characters and events, images and metaphors, and other existing devices are used.

By considering "voice" as a type of discourse in poetry, the written text can communicate and interact with culture; in fact, it can be a manifestation of a particular culture. As Wiget (1992) states:

"... for all writers, the ability to garner the attention and recognition of a listening and/or reading audience contributes a sense of authority, authenticity, and identity, suggesting that to be is to be heard, to speak into the silence of ignorance or oblivion, or to anticipate, even interrupt the utterance of falsehood with a statement of personal truth that substitutes an act of self-naming for an act of other-labeling" (p. 604).

By maintaining this kind of authority and authenticity, Graves' definition of "voice" as "the imprint of ourselves on our writing" comes to the mind (Montgomery, 2009:5). Moreover, in regard to what is said and the definition of ideology, as a set of beliefs and aims of a person or a group, it is deduced that "voice" is composed by a set of features in line with the author's ideology.

In order to find the gist of voice embedded in a piece of poem, finding out the existed ideology behind the lines is needed.

Translating poetry is not far from creating a personal fingerprint. The task of the translator is to compose an analogous text in another language, and the translator is therefore not firstly a writer and then a reader, but firstly a reader who becomes a writer. As Paz states, "the original poem comes to exist inside another poem: less a copy than transmutation" (Bassnett & Lefevere, 1998, p. 66)

According to Heylen (1993), very text convey a particular ideology and view point of the original writer through which the author expresses his or her opinion of the world" (5).

Poetry translation is a challenging task due to the significance of form, content, poetic and musical devices in order to convey the voice of poetry.

Since the form of poetry cannot be fully imitated and followed in the process of translation, some changes may occur in the voice of the original poem during the process of transferring the profusion of emotions and the meaning, demonstrated by the original poet.

In such a process, the poem goes under some either obligatory or optional changes, or as it is followed in this research, under some ideological changes in the "voice" underlying poetry.

In the present study, these ideological voices are highlighted in the original text as well in the translated text of Rubaiyat and then they were compared in order to trace the extent of Fitzgerald's loyalty in maintaining the main voice of Khayyam.

The selected framework of the research is extracted from Johnstone's (2008) different parameters of doing a discourse analytic study on the texts.

Those parts in relation to ideology and a helper to find the voice in Rubaiyat are selected by the researcher and put as keywords together. The criterion for making this selection is the ability needed to find the poetic and ideological "voice" of Rubaiyat.

1. Exuberance and Deficiency
2. Labeling, power and identity
3. Cognitive metaphor theory
4. Parallelism
5. Ideological choices:
 - i. Choices about the representation of actions, actors and events
 - ii. Choices about the representation of knowledge status
 - iii. Choices about naming and wording
 - iv. Choices about incorporating and representing other voices
6. Silence

Taking all these points into account, this study has used this framework, as the basis of its analysis, to find how ideological differences exist between the voices of the Khayyam's Persian Rubaiyat (ST) and Fitzgerald's English equivalence (TT).

2.1 Source of data:

Khayyam's Rubaiyat in its Persian form as the literary source text (ST) and its corresponding target text (TT) translated into English by Edward Fitzgerald has been chosen as the source of data for this study. In this study, Rubaiyat of Omar Khayyam by Khorramshahi (1994), rendered into English verse by Edward Fitzgerald (the First and Fifth edition) with original Persian text edited by Foroughi has been chosen. Khorramshahi (1994) includes a collection of 178 Persian quatrains that Foroughi and Ghani have selected among a myriad of quatrains attributed to Khayyam, along with 75 English translated quatrains in the first edition and 101 in the fifth edition. For the purposes of the present study, the English verses of the first edition would be analyzed and compared with the corresponding Persian Rubaiyat. A literal translation of each quatrain by Arberry and Saidi has been used in the research in order to help to clarify the manifestation of differences between the (ST) and the (TT).

2.2 Research questions:

Regarding what Fitzgerald as the translator of Rubaiyat says, "better a live sparrow than a stuffed Eagle" (Yohannan, 1977, p. 103) one finds it vital to investigate what Fitzgerald actually did as a translator and whether we can call him a translator who intended to make Khayyam known to the world or a poet who exploited our poet's artistic skills as a launch pad to his own success and popularity.

This study attempted to answer the following questions:

1. What is the existed voice in Khayyam's Rubaiyat?
2. How the source voice is transferred through the process of paraphrasing or the translation by Edward Fitzgerald?

To answer the research questions, six selected Rubaiyat of the first edition of Fitzgerald's translation containing 75 quatrains was compared, according to Johnstone (2008) framework of Discourse Analysis, with Khayyam's Rubaiyat. A qualitative result regarding the frequency of cases in the framework which occurred in the process of translating the above-mentioned quatrains from Persian to English by Fitzgerald was rendered in tandem with a qualitative approach to talk about the ideological voices existing in the Persian Rubaiyat and the changes applied to them in the process of translation by Edward Fitzgerald.

3. Results and discussion:

ایدوسنیبیا تا غم فر دانخوریم
وینیکدمه نقدر اغنیمت شمیریم
فردا که از بندیر کهندر گذریم
باهفت هزار سالگانسر بسریم

(A literal translation of Arberry)

O friend, come, let us not consume tomorrow's grief,
and let us count as gain this one moment's cash:
tomorrow when we pass away from the face of the earth
we shall be level with those of seven thousand years ago.

(Fitzgerald's 1st edition)

Ah, my Beloved, fill the Cup that clears
TO-DAY of past Regrets and future Fears:
To-morrow! Why, To-morrow I may be
Myself with Yesterday's Sev'n thousand Years.

1. Exuberance and Deficiency:

The voice of 'carpe diem' is clearly heard in the second line of the Persian quatrain. Seizing the day that is a familiar idiom for enjoying what is at hand, the cash or the moment.

Fitzgerald of course deviates but captures the spirit by clearing the state of yesterday and tomorrow; it is not the 'cup that clears', not to put too fine a point on it, the exhortation doesn't offer a specific remedy.

According to Behtash:

"There is an Islamic view of carpe diem according to which we should work for this world as if we were going to live in this world forever, and at the same time, work for the next world as if we were going to die tomorrow" (1997:119).

Regarding to the lost trait of meaning and voice in the English version of the quatrain, the original Persian quatrain can be regarded as "exuberant" while the paraphrased new text can be seen as "deficient".

2. Labeling, power and identity:

Fitzgerald in his translation of the first two lines has ignored the Islamic culture of seizing the time which should be productive and fruitful. By putting his emphasis on filling the cups in order to "clears TO-DAY of past Regrets and future Fears", he has provided a voice more accompanied to the identity of his nation's period. Aminrazavi has stated that:

"The memory of hundreds of thousands of young men who had died in the war was still fresh. How beautiful and timely Khayyam's quatrain must have sounded to the wounded society of America.

Facing death, emptiness, and horror calmly, he sees some beauty amidst the transient nature of life and death" (2005:229).

Although Khayyam has labeled the Persian (his "friends") such people who should not be worried about the future and just try to make their Today productive, because according to another saying from our Prophet "this world is the field for the next world"; that is, what you sow in this world, you will reap in the next; Fitzgerald has labeled his people with regret and fear who should rely on Today to be able to just forget their worries.

3. Cognitive metaphor:

Khayyam has used "deir-e-kohan" in order to talk about the universe. This word has been used in Khayyam's Rubaiyat frequently and in Persian it is a place which has two doors, one door to go in and one door to go out of it. Here the "deir" is a source domain to denote to the "universe" as the target domain. By the word "kohan" or "old" Khayyam has tried to voice that it is a universe in which people from seven thousands years ago have lived in and died and as long as a person dies and goes out of this "deir", she/he is the same as that person who left here seven years ago. They are not no longer living, life is transient, and all the creations will die a day.

All these voice are heard from this cognitive metaphor which is so palpable in Persian culture, but it is ignored in the transformation process to English.

4. Ideological choices:

I. Choices about the representation of actions, actors and events:

In the Persian quatrain, the speaker used the plural form of the verbs in order to talk on behalf of her/his friend and her/himself and actually the whole creations. The speaker wanted to remind that nothing except God is everlasting. All the creations are living in the moment "dam" and they are not aware of what is going to be acted on them by God in the next moment or future. The speaker is not alone; she/he is like all other creations that have lived even seven thousand years ago and those who are contemporaries.

Whereas a voice of loneliness, has pervaded the English quatrain by choosing the singular first person point of view. The speaker is filled with the sense of fear and regret and finds the remedy in the hedonistic way of life.

II. Choices about the representation of knowledge status:

The privileged future is presented in the Persian quatrain through the certain claims of the verbs. The speaker has talked about a general certain claim of impermanent life that all people are gone out of this world someday.

In the English quatrain, the speaker is talking about an uncertain future in which she/he may not live anymore.

III. Choices about naming and wording:

Although Khayyam has used the concept of love and the beloved in some of his quatrains in order to represent the sense of misery over the loss of beloved after death, but in this quatrain, the speaker calls the "friend". All his accompanies who are like-minded. They should not go down in the pessimistic realities and should "count as gain this one moment's cash".

But Fitzgerald has used the word "beloved" instead of "friend". This ideological choice of wording has manifested the sense of epicurean view of Fitzgerald towards Khayyam's Rubaiyat.

IV. Choices about incorporating and representing other voices:

Behtash has stated that "FitzGerald was accurate enough in his recognition of Omar's idea, or "philosophy" as FitzGerald calls it, of "Today is ours." This philosophy has made Omar popular in the literature of both the east and the west. But what makes FitzGerald's Omar diverge from the Persian Omar of the 11th century and makes him a Victorian Omar is the matter of what to do with 'Today is Ours' " (1994:109).

In paraphrasing of this quatrain, FitzGerald has failed to consider "Today" the "Seed-field" of tomorrow.

5. Silence:

The main point of silence presented in this quatrain is in the ignorance of the thematic and philosophic voice of Khayyam. Behtash has stated that "Unlike the speaker in Rubaiyat who invites his readers to live in the present and forget both the past and future, FitzGerald always lived in the past and was anxious about the

future. It seems that FitzGerald in his poem invites his readers not to be as he was; that is, not to live in the past" (1994:110). The speaker in Khayyam is trying to turn the reader's attention from what is unstable and perishable to what is important in life. According to Aminrazavi (2005): "What is important in life, in addition to God, in whom Khayyam seems to have believed, are love and joy. Carpe diem echoes in the quatrain, when he claims "seize the moment and appreciate life in cheers"(102).

اینکه نهر با طراکه عالم نامست
 آر امگها بلقصبجو شاماست
 بز میست که هو امانده صد جمشید است
 قصر یست که تکیه گه صد بهرامست

Our world is a caravanserai
 haunt of black night and blazing day:
 here a scattered feast of a hundred Jamshids,
 palace and rest home of a hundred Bahrams.

Think, in this batter'd Caravanserai
 Whose Doorways are alternate Night and Day,
 How Sultán after Sultán with his Pomp
 Abode his Hour or two, and went his way.

1. Exuberance and Deficiency:

The overall voice and the meaning of the Persian quatrain has been transferred in the English quatrain, except the parts related to two of the great kings of Persia, Bahram and Jamshid. Fitzgerald tried to get the meaning of the last two lines and change it in a way more familiar with the west. So the word "sultan" has replaced Jamshid and Bahram.

In other words the original Persian text can be referred as exuberance whereas the paraphrase can be seen as deficient.

2. Labeling, power and identity:

Although the main voice of Khayyam can be heard in Fitzgerald's rendition, Fitzgerald has ignored all the glorious labels accompanied the adjectives for the "world" such as "old", "feast", "palace", "rest home". Instead he has chosen the adjective "battered" which has pervaded a kind of pessimistic voice all around the quatrain.

3. Cognitive metaphor theory:

There have been six different metaphors in the Persian quatrain which some of them have been changed or omitted in the translation and these changes affected on the voice of the context.

(rebat), old Caravanserai has been a source domain for the "world" as the target domain and it is translated literary as "caravanserai".

(aaraamgah-e-ablagh-e-sobh-o-shaam), "haunt of black night and blazing day" or place of day and night, place of sunrise and sunset has been a source domain for the "world" as the target domain. Although the meaning has been translated, the metaphor has been ignored.

(Bazm), "feast" has been a source domain for the "world" which can be considered as the target language and has been omitted in the translation.

(SadJamshid), "a hundred Jamshids" which has been source domain for the target domain of "many powerful men and kings" has been changed to "sultan" in the translation.

(SadBahraam), "a hundred Bahrams" has been also a source domain for the target domain of "many powerful men and kings" has been mixed by the above concept of "sultan" in the translation.

(ghasr), "palace" which has been a source domain for the "world" as a target domain, has been omitted in the translation.

4. Parallelism:

Parallel structures of different metaphors to talk about the world are employed as a tool for the smooth overflow of "transiency of life" which is the main voice of this quatrain. This voice has been so persuasive

because of the repetitions it has employed. This kind of parallelism has been so vague in the paraphrase of Fitzgerald.

5. Ideological choices:

I. Choices about the representation of actions, actors and events:

In the last two lines of the Persian quatrain, two words (vaamaandeh) and (tekyegaah) are two nominalizations which have helped the previous concepts more stable. They can be used as verbs in those two lines by saying "basmistke sad Jamshidaanra be jay gozashteh and" or "ghasristke sad Bahraam be aantekyehkardeh and". By the help of nouns instead of verbs, a voice of validity has been sapped to the speaker's saying.

In the last line of the English quatrain the word "abode" has been used as a verb which is a past tense of the verb "abode" meaning "to live somewhere". Nominalization has not been employed in the Fitzgerald's text he has used the verb form "abode" (past tense of abide) instead of the noun "abode" meaning "home".

II. Choices about naming and wording:

In the Persian quatrain, Khayyam has used "old caravanserai" (kohnehrebaat) to denote the world. The oldness in the Persian quatrain does not denote "being battered". Khayyam has chosen the adjective "old" in order to emphasize that hundered people like "Jamshid" and "Bahram" have lived in the world and are not alive anymore, but the world has remained in its own place though becoming old. The oldness can be denoted as "grandness", according to the successive adjectives in the next lines that have identified it with a "feast" or a "place".

Fitzgerald's labeling to the world as "battered" which means "old and not in a good condition" has changed the voice through the translation.

III. Choices about incorporating and representing other voices:

Dinani has stated that "life is a mass of oppositions and Khayyam has called this mass 'ablagh-e-sobh- o-shaam'" (Feizi, 2011:252). This old caravanserai in which we live has got both features of lightness and darkness. We always live in the opposite concepts of life and death, today and tomorrow, day and night, ease and unease, victory and defeat, youth and old age, fortune and misfortune and so on. Khayyam has considered this state as a "haunt of black night and blazing day" (aaraamgah-e-ablagh-e-sobh-o-shaam). Further descriptions in order to exemplify these oppositional concepts is embedded in the last two lines of the quatrain by talking about the glorious and fortunate Jamshid who has gone and left the feast, and also Bahraam, the famous haunter who has been haunted by the fate himself and has left his glorious palace.

All these charming images though miserable has voiced the main message of Khayyam that we should be satisfied by both the sweet sides of life as well as its miseries.

Although Fitzgerald has depicted the image of day and night, his voice about the world and his ignorance to transfer the pompous images have pervaded only the unhappy side of the voice.

4. Conclusion

Exuberance and Deficiency:

In the process of translation between distant languages, exuberance and deficiency can happen by adding or omitting the elements of the meaning of the original text. In this case, the texts (the original Persian Rubaiyat and Fitzgerald's translation) are exuberant or deficient. Existence of these two elements shows the change of voice in the selected Rubaiyat.

In four quatrains, the Persian quatrains is exuberant while the English one is deficient. Ignorance towards the positive voices made by the use of certain words and phrases and by perfect allusions has pervaded a voice of anxiety and discomfort in those quatrains without regarding the Islamic beliefs of Khayyam.

In two of the quatrains, the Persian ones are deficient while the English ones are exuberant. In these cases, Fitzgerald has used a narrative- like discourse and the result has been the creation of a third voice.

Labeling, power and identity:

Khayyam has labeled the Persian (his friends) as the people who can live the moment productively and fruitfully because according to the Islamic view, the future is what people sow in the present. Therefore, there is no fear of the future, Whereas Fitzgerald has developed a voice of "fear". "Fear of future" and "regrets of

the past” are two main powerful voices which Fitzgerald and his people are presented with. On the opposite side, the voice of “Islamic fruitful and happy life of present” can be heard in Khayyam’s quatrains.

By presenting the power in the hands of God, the creator, whose divine and pure identity is in contract to all the evil, both texts, the Persian and the English one, have the voice of “the power of the creator”.

Fitzgerald has ignored the voice of “Islamic culture of seizing the time which should be productive and fruitful”; a voice more accompanied to the identity of his nation’s cultural and historical period. The voice of “individualism” is what has been created by Fitzgerald’s presentation of his nation’s identity.

Cognitive metaphor:

As metaphor is not a mode of language but a mode of thought, it can be a strong device to voice the abstractions so palpable. Metaphors project structures from source domains of schematized bodily or enculturated experience into abstract target domains. The relationships among concepts are shaped by sociocultural thoughts and are reflected, created, and reinforced in discourse. Therefore, the ignorant of some metaphors in Fitzgerald’s translation has missed the presentation of some Persian sociocultural voices.

In the first quatrain, the voice of “transiency of life” has not been transmitted in the English one. It has been created in the Persian quatrain by the metaphor of “*deir-e- moghan*”.

In the third quatrain, a change in the body parts of the pot as a metaphor for human body has created a voice of “culturally acceptance view of the lover and the beloved”. Whereas the hands of the lover are presented in the Persian quatrain, the lips of the beloved bare more emphasis in the English one. The word hand (*dast*) which is presented in the Persian quatrain in order to resemble the sweet memories of the lover and the beloved is changed to “lips” in the English quatrain which has kissed so many lips before changing to a vessel. This change of wording can be regarded as the emblems of different cultures. It is not common in the Persian culture to talk about kissing clearly and Khayyam has been able to show the depth of love relationship by representing the hand which was on the neck of the beloved. On the other hand, representing hands in the West culture cannot present the affectionate feelings well, so Fitzgerald has manipulated the word “lip” in order to voice the merry-making situations

In other parts, Fitzgerald has ignored the metaphors existing in the Persian quatrains. These metaphors are related to “world” and the “life”. The situations in which Khayyam has considered life as a feast in which all the sympathetic friends are going out of it one by one, or when the “world” is represented as a “feast”, the voice of “glory” and “hope” is created. On the other hand, Fitzgerald has pervaded the vague “voice of misery” due to the omission.

Parallelism:

It is the use of components in a sentence that are grammatically the same, or similar in their construction, sound, meaning or meter which can add balance and rhythm to the voice. It helps to create a more persuasive voice because of the repetition it employs.

It has been a prevalent device to prominent the main voices of the Persian quatrains. It has been used in the second Persian quatrain to bold the voice of “transiency of life”, whereas it has been ignored by Fitzgerald.

In another part (the fourth quatrain), parallelism helps the “voice of contraction” in the form of questions, which has not been applied by Fitzgerald again.

Ideological choices:

In order to uncover the strategic voice of a text and to discover what aspects of discourse are in ideological service in the text, we should consider different strategic choices of discourse producers.

I. Choices about the representation of actions, actors and events:

Khayyam has created a voice of “wholeness and togetherness” by the use of plural form of the verbs in order to talk on behalf of all the creations, whereas the existence of the voice of “loneliness” cannot be denied in the English version of Rubaiyat. Furthermore, the Persian quatrains are eliminated contexts which have become stable through the use of Nominalization. By the help of the nouns instead of verbs, a voice of “validity” has been sapped to the Persian speaker’s saying, which is not employed by Fitzgerald in his English paraphrase of the quatrains.

The voice of "impotence towards fate" is the main voice heard in both Persian and the English quatrains.

II. Choices about the representation of knowledge status:

The voice of "uncertainty" has overflowed both Persian and the English quatrains. In fact, Khayyam is thinking, questioning and trying to make sense of why, in a mathematically ordered universe or given mathematical certainties, should uncertainties exist by the hand of the supreme Mathematician? Why did he go and throw in (andarafkand) the flaws (kam o kaast)? Why did the creator add this element of finality to the other elements in the mix of Nature?

Fitzgerald also transfers the voice of uncertainty by asking question: "did the hand of potter shake?"

III. Choices about naming and wording:

There has been an "epicurean voice" in the English quatrains due to the naming by the repeated use of words "beloved" even in those situations in which Khayyam has voiced all the Persian, all his friends, the wise, not only the beloved. Voice of "dysphemism" is another voice heard in the English quatrains. As an example, in the fourth quatrain, the word "sneering" has been chosen in the English quatrain can be a representation of the oppositional views of the good towards the bad, which is not existed in the Persian quatrain. It can be regarded as a kind of dysphemism.

IV. Choices about incorporating and representing other voices:

Fitzgerald has transmitted the voice of "today is ours" from the Persian quatrains, but what is really missed in his paraphrase is the voice of "today is the seed of tomorrow".

Another voice which is clearly heard in the Persian quatrains is the voice of "oppositions". Khayyam's main message is that we should be satisfied by both the sweet sides of life as well as its miseries, whereas Fitzgerald has only depicted the negative side of the oppositions and an "unhappy voice".

Voice of "injustice" is the one heard in the fourth quatrain when an "ungainly vessel" starts talking about itself which is accompanied by a sense of dissatisfaction because it is "sneered" by those who are made flawlessly. So another voice of dissatisfaction among the creations themselves exists in the English quatrain which has made the sense of "injustice" more prominent here. Voice of "impatience" is another voice existing in both Persian and English quatrain as it exists in the fifth quatrain due the images of "potter" and the "pot" and negation of "the seller" and "the buyer" through the act of translation.

The "materialistic voice" of Fitzgerald has existed in the "mystical voice of wine" of Khayyam's quatrains. Behtash states that "According to his preface to the second edition, FitzGerald was wondering naively how 'wine' might have a mystical allusion" (1997:119).

Silence:

If the translation has done with care, it can highlight the silence, the things that are unsaid or cannot be said in one language, and not in another. On the other hand, translation can create silence, because it requires fitting one language into the categories of another. One kind of silence created in the English translation of Rubaiyat is the silence towards the thematic and philosophic voice of Khayyam. Behtash states that "Unlike the speaker in Rubaiyat who invites his readers to live in the present and forget both the past and future, FitzGerald always lived in the past and was anxious about the future. It seems that FitzGerald in his poem invites his readers not to be as he was; that is, not to live in the past" (1994:110). The speaker in Khayyam is trying to turn the reader's attention from what is unstable and perishable to what is important in life. According to Aminrazavi (2005), "What is important in life, in addition to God, in whom Khayyam seems to have believed, are love and joy" (102).

Another created silence is the silence among the creations. A silence among the creations which is broken by one of them. Although this type of silence exists in Khayyam's quatrain which is also broken by a philosophical mind and voice, Fitzgerald has performed the silence by the narration he manipulated to convey the voice:

None answer'd this; but after Silence spake

A Vessel of a more ungainly Make.

Among the sixteen voices observed in the six selected quatrains, six of them are the same, it means that they have been transmitted during the translation process successfully. Four of the voices have been used

oppositely, it means that the opposite voice that exists in the source text has been observed in the paraphrase text. Six other voices have been used separately, four of which are applied by Khayyam and the other two are created by Fitzgerald.

6. Tables

6.1. The table of the Same Voices in both Khayyam's Rubaiyat and Fitzgerald's Rubaiyat:

The same voices

The power of the creator
Culturally acceptance view of the lover and the beloved
Impotence towards life
Uncertainty
Impatience
Today is ours

6.2. The table of the Opposite Voices:

Khayyam's Persian quatrains/Fitzgerald's English quatrain

"Islamic faithful and happy life of present"
"voice of fear about future and regret about the past"
"Today is the seed of tomorrow" "epicurean voice" or "materialistic voice"
"voice of glory and hope" "voice of misery" or "unhappy voice"
"wholeness and togetherness" "loneliness" or "individualism"

6.3. The Table of the Voices Existing in Khayyam's Rubaiyat, which have been Missed in Fitzgerald's Rubaiyat:

Khayyam's Persian quatrains

"mystical voice of wine"
"transiency of life"
"voice of validity"
"voice of oppositions"

6.4. The Table of the Voices Created in Fitzgerald's Rubaiyat:

Fitzgerald's English quatrain

"voice of dysphemism"
"voice of injustice"

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