ABSTRACT

The present study is an attempt to read and compare two different English translations of Omar Khayyam's Quatrains in the light of a Target-oriented Approach. The two selected translations are Edward Fitzgerald's Translation and Peter Avery & John Heath-Stubbs' Translation.

The major intention beyond this research is to conduct a unified and comprehensive study of the mentioned translations based on Gideon Toury's DTS (Descriptive Translation Studies).

This research is composed in five chapters, an Introduction and an Appendix, a brief sketch of each is to be presented:

In the Introduction, the researcher provides justifications for research, particularly Target- Oriented research, in Translation Studies. The emerging need for interdisciplinary studies in the English departments is also emphasized. The objectives and the methodology of the research are provided in the Introduction.

The First Chapter elaborates on Omar Khayyam’s poetry, his philosophy of life, Sufism and Sufi poetry based on the viewpoint of Persian scholars.
Chapter Two includes the theoretical framework of the research that begins with the discipline of translation studies. James Holmes’ map of translation studies, which is the basis for Toury’s DTS (Descriptive Translation Studies), is discussed. Then, Target-oriented Approach and accordingly DTS are elaborated fully, for the methodology of the research, as well as its theoretical basis, is indebted to them.

DTS is at the heart of an extended map of translation studies that was developed based on the initial map by Holmes. Toury categorizes Descriptive Translation Studies into three subdivisions: Product-oriented, Process-oriented and Function-oriented translation studies from which, in the present study, the researcher is concerned with the Product and its Function.

The focus of Product-oriented descriptive translation studies is the description of individual translations. A comparative analysis of different translations in the same target language of one source text, or of a source text and its translation into one or more languages, also, constitute a Product-oriented model. It is a study of texts rather than the contexts. The study may be restricted to works of one historical period (synchronic), or they may cover different periods (diachronic).
Function-oriented descriptive translation studies include research which describes the impacts that a translation, or a collection of translations, might have on both Literary System and socio-cultural situation of the target language. It is therefore ‘a study of contexts rather than texts’. Within this field of research one may, for example, study the reasons why certain types of texts were translated in a certain country in a particular historical period or during a longer period of time while others were excluded.

Alternative translations are not expected to occupy the same position in the culture which hosts them. The position and function of translated texts are determined, mainly, by considerations initiating in the receiving culture. Moreover, translation activities and their products do cause changes in the target culture and target literary system.

In this regard, researcher introduces ‘Polysystem Theory’ by Even Zohar. He recognizes ‘Primary’ as well as ‘Secondary’ positions for the translated literature in the Literary Polysystem.

According to this theory, “When a literature contains a vacuum or finds itself in a state of crisis or at a turning point” a translation may maintain a primary position.
In the Third Chapter, different textual and stylistic features of the translated texts such as **Meter, Rhythm, Rhyme, Alliteration, Repetition, Archaism, Command, tone, Imagery, Metaphor, Symbolism, Allegory, Personification, Unity, etc.**, are examined. This Chapter provides a detailed description as possible of the works in question.

FitzGerald’s Translation exhibits iambic pentameter, terza rima or AABA Rhyme scheme, plenty of beautiful alliterations, an archaic language, and vivid Eastern images. The metaphors he used are mostly created, and not translated. He has frequently denied esoteric interpretations and the divine Allegories of the *Rubā’iyāt*, though many scholars are against his view. He has given the *Rubā’iyāt* a unity, and has sorted them based on different themes.

Peter Avery & John Heath Stubbs, on the other hand, do not follow regular meter, Rhythm and Rhyme. Their translation is an example of free verse. It has a modern prosaic language. They have literally translated almost all the metaphors. Their translation is less concerned with Eastern imagery. The unity of their translation is indebted to the unity of the original Persian *Rubā’iyāt* by Sadeq Hedayat. They have just followed the sequence proposed by him.
Chapter Four elaborates upon the function of the translated texts. The discussion begins with the transmission of the *Ruba’iyyat* into the West and the resultant impact on Western literary circles and figures.

Discovery of Khayyam by Europeans first and Americans afterwards was mostly indicative of the readiness of the west for Khayyam’s message, Hedonism and Carpe diem. The nineteenth-century view of the Eastern world was of a strange, exotic, mysterious and mythical world where one may have access to profundities not available in the west. At that point of time, Omar Khayyam became the image of ‘Oriental wisdom’.

It was Edward FitzGerald who first introduced Khayyam to the English-speaking world in the 1858, rendering thirty five quatrains based on Calcutta edition.

Among the literary circles of the time inspired by the translated *Ruba’iyyat*, one can name Pre-Raphaelite Brotherhood that is considered as a major literary movement in the Victorian era.

Later, Omar Khayyam’s Club of England and Omar Khayyam’s Club of America were founded and many poets interested in Persian poetry gathered and developed fresh poems inspired by either the form or the themes of the *Ruba’iyyat*. 
The impacts of Persian poetry, in general, and Omar Khayyam’s *Rubā‘iyat*, in particular, on the major poets and men of letters of the time, in a period of more than a century, are also another concern of this chapter.

In this Chapter, The researcher undertakes to contextualize the selected English translations properly.

The final chapter (Five) consists of a concluding analysis based on the discussions of the previous chapters. It includes three major parts. The first one deals with the idea of the ‘Trilogy’ of great Persian poets, Hafiz, Khayyam and Rumi. The researcher provides evidences to show that the three poets have been treated, to a great extent, the same way in the English literary system and society. Every one of them has passed through the three phases of Reception, Climax and disregard.

In the second part, a normative analysis of the selected translations is provided. Initial, preliminary and operational norms, as discussed by Toury, are the basis of the analysis. The data needed for such analysis is provided in the previous chapters.

And lastly, the researcher proposes three projects that can be built upon the findings of the in-hand research.