Translating Metaphor and Simile from Persian to English: A Case Study of Khayyam’s Quatrains

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Abstract—Metaphor and simile are two figures of speech which make comparison between two things. These two figures of speech are widely used by writers and poets in their literary works and Persian poets are no exception. Metaphor and simile often create problem for translators. These problems are even more complicated in poetry due to its compactness and its obligation to preserve the sound effects. This research intends to identify the most accurate translation made of the Rubaiyat of Omar Khayyam in translating its metaphors and similes. Khayyam is a well-known poet in the west and certainly the most famous one. This fame is due to the translation of his Rubaiyat by the Victorian poet Edward FitzGerald. But FitzGerald has not rendered an accurate translation and has done a more or less a free translation. In his translation, many of the verses are paraphrased, and some of them cannot be confidently traced to any of Khayyam’s quatrains at all. Other translators also have translated Rubaiyat. This study investigates two translations of Rubaiyat (i.e. FitzGerald and Arberry) with regard to similes and metaphors.

Index Terms—Khayyam, quaternian, rubaiyat, metaphor, simile

I. INTRODUCTION

Translating figures of speech due to cultural and linguistic differences is a challenging task. This challenge multiplies when the translator has to deal with metaphors, and to a lesser degree, similes. It is even more difficult in poetry, because in poetry the translator has little options due to the sound devices and compactness of poetry. Above all, there is a great cultural gap between English and Persian, which makes it again more difficult. Even translation scholars admit the difficulty: Newmark (1981, p. 105) says “Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor.” Therefore, in this research the researcher intends to find out which strategies the translator has used in dealing with similes and metaphors in translating Khayyam’s quatrains and to see which translator has been more successful in transferring connotations and meanings of similes and metaphors.

The result of this study can be useful to the trainee translators and also to the researchers in the field of translation studies. The trainee translators can benefit from this research as it provides them with the aspects ignored by translators in dealing with simile and metaphor, especially simile and metaphor in poetry. Therefore the trainee translators can choose better options while translating simile and metaphor. Also researchers can benefit from the result of this research as it reveals the strategies adopted by translators in translating simile and metaphor and the aspects of the message which have not been adequately translated. Therefore researchers can use these results to devise a better strategy for translating simile and metaphor. Furthermore, one of the other goals of this research is to attract the attention of translators toward the issue of the problems on the way of accurate translation of Persian metaphor and simile into English as well as connecting linguistic findings of translation studies to the practice of translation.

A. Translation Process and the Act of Translating

Catford (1965, p. 20) defines translation as: “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”.

By translation here we mean the act or the process of translating. “Translation process” may be used to designate a variety of phenomena, from the cognitive processes activated during translating, both conscious and unconscious, to the more “physical” process which begins when a client contacts a translation bureau and ends when that person declares satisfaction with the product produced as the final result of the initial inquiry. In translation practice, of course, the cognitive aspects are activated under the influence of the physical aspects, and their interdependency for either research or educational purposes might be a bad idea. In his discussion of translation competence, Kiraly (1995, p. 139) presents his “doubly articulated view of translation processes: from the translator’s perspective, looking outward toward the social situation in which professional translation occurs, and looking inward toward the mental processes going on in
the individual translator’s mind during the production of a translation”. The two aspects are inseparable and, while particular studies will naturally tend to focus on one of these perspectives, it is important not to lose sight of the other.

Even when we decide to examine only the cognitive aspects, the problem of delineating the “translation process” is not over. House (2000, p. 150) points out that, in using the term “process of translation”, “we must keep in mind that we are dealing here not with an isolable process but rather with a set of processes, a complex series of problem-solving and decision-making processes”. She goes on to say that we can look upon the “process” as “any number of operations” performed by a translator while converting a source text into a translation text. Attempts have been made to isolate the different sub-processes that make up the process of translation.

According to House (2000), the selection and the sequencing of the various operations that make up the translation process is conditioned by “semantic, pragmatic, situation-specific and culture-specific constraints operating on two ‘levels’ – that of the source and that of the target language” and also by “the emergent translation text itself both in its physical realization and its on-line cognitive representation” (p.150–151).

Furthermore, Tirkkonen-Condit (2000, p. 123) claims that “no two processes are the same, even though the task is the same”. Wilss (1996, p. 42) voices a similar opinion when he says that “translation is an activity that varies as we pass from one translator to the next, from one ST to the next, and from one TT readership to the next”. Séguinot (1997, pp. 104–105) elaborates this point by saying that:

Different text types require different approaches; different people can translate the same text in different ways […]. Different levels of competence, familiarity with the material to be translated, as well as different interpretations of the nature of the assignment will lead to differences in processes and in the results. Even more specifically, there is potential for variation within the individual, that is, the possibility of there being different pathways to access language, interpret it, and produce it.

Séguinot explains the variability by describing translation as a “toolbox” rather than algorithmic skill. A toolbox skill implies that there is a variety of choices, which depend on a number of things, including “the nature of the assignment, the functions of the text, the translating ideology held by the individual or the institution initiating the request, as well as the pragmatics of the translating situation” (p.109).

B. Simile

Simile is much less investigated than metaphor therefore there is not much work about simile. Newmark (1981, p. 88) believes that similes “must normally be transferred in any type of text, but in sci-tech texts the simile should be culturally familiar to the TL reader”. And he also believes since the whole point of a simile, like that of metaphor, is to produce an accurate description, it is pointless to tone it down with a smoother collocation. Larson (1984, p. 246-247) has discussed translating simile together with metaphor and believes that metaphor and simile are grammatical forms which represent two propositions in the semantic structure and she believes it can be very helpful to the translator to analyze it and find the two propositioned which are the semantic structure behind it. She believes that a metaphor or simile has four parts which are: topic, image, point of similarity and nonfigurative equivalent.

She believes in English simile is composed of two propositions and it has four parts which are:
1. Topic – the topic of the first proposition (nonfigurative), i.e. the thing really being talked about.
2. Image – the topic of the second proposition (figurative), i.e. what is being compared with.
3. Point of similarity – found in the comments of both the propositioned involved or the comment of the EVENT proposition which has the image as topic.
4. Nonfigurative equivalent – when the proposition containing the topic is an EVENT proposition, the COMMENT is the nonfigurative equivalent. (p. 247).

Larson also mentions that only when propositions and four parts of the simile have been identified, can an adequate translation be made into a second language.

She believes (p.254) a metaphor may be translated in five ways as follow (a simile would follow steps 3, 4, and 5):
1. The metaphor may be kept if the receptor language permits
2. A metaphor may be translated as a simile
3. A metaphor of the receptor language which has the same meaning may be substituted
4. The metaphor may be kept and the meaning explained (that is, the topic/or point of similarity be added)

The meaning of the metaphor may be translated without keeping the metaphorical imagery

C. Metaphor

According to Abrams (1999) in a metaphor, a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison.

Metaphor brings forth the unique human ability to create and transmit ideas through the manipulation of language. metaphor is as old as the history of literature. It is one of the main characters in the play of literature, indeed. For ages, it has been translated as a part of a literary or non-literary text and nobody had talked about its nature in translation, or proposed some procedures on how it can be translated before Newmark (1981).

D. Rubaiyat
Rubaiyat is the plural of Rubai. Rubai is a verse, a kind of quatrain rhymed aaxa. Rubai is known in west because of Rubaiyat of Omar Khayyam by FitzGerald. It is a free translation of Persian version of Rubaiyat. The historical Omar Khayyam (1048–1131), a Persian mathematician, is hardly one of the great poets of the Persian tradition. At the first when it was published, Rubaiyat of Omar Khayyam didn’t sell well. As Bloom (2004, p. 1) says.

FitzGerald’s first Rubaiyat appeared in 1859, and would have vanished, unread and forgotten, except that a copy reached Dante Gabriel Rossetti, poet-painter and leader of the circle of Pre-Raphaelites. Rossetti indubitably must have recognized and enjoyed the Tennysonian coloring of the poem.

A decade before FitzGerald’s death Rubaiyat became popular and brought him fame. And as Zare-Behtash (1994) remarks “Although Rubaiyat was unnoticed by the mid-Victorian English public, once it was noticed, it was never allowed to fall into neglect again” (p.205), and also Karlin (2009) says:

In the early twentieth century the poem was spoken of as one of the two or three best-known in the English-speaking world; ominously perhaps, it was also spoken of as the poem you would find on the shelves of people who knew no other poetry (p.xii).

FitzGerald has changed many of the poems into new poems and in some instances he has mixed two or three Rubai and created one. Some call this adaptation and not translation at all.

Though FitzGerald had other translations but only his translation of Rubaiyat made him famous. Critics have different views about the success of Rubaiyat. Some believe the reason for the popularity of Rubaiyat is due to its theme and the hedonistic philosophy behind it.

Other translators have also translated Rubaiyat of Khayyam like Arberry, Edward Heron-Allen, Omar Alishah and Robert Graves.

II. METHODOLOGY

A. Material

The material for this research is the Persian text of Rubaiyat and two English translations, one by FitzGerald and the other by Arberry.

B. Procedures

First the metaphors and similes will be identified in the Persian text then the corresponding translations will be identified and at last based on Larson (1984) the strategy employed by the translators will be identified

According to Larson (1984, p. 254) a metaphor may be translated in five ways as follow (a simile would follow steps 3, 4, and 5):

1. The metaphor may be kept if the receptor language permits
2. A metaphor may be translated as a simile
3. A metaphor of the receptor language which has the same meaning may be substituted
4. The metaphor may be kept and the meaning explained (that is, the topic/or point of similarity be added)
5. The meaning of the metaphor may be translated without keeping the metaphorical imagery

There may be other strategies used by translators, which are not mention by Larson. Those strategies too will be identified.

C. Data Analysis

From the eighty three Rubais, thirty-five containing either simile or metaphor or both and translated by both Arberry and FitzGerald were found. Nine strategies employed by the translators in translating the metaphors were found.

Abbreviations:

FT = Fitzgerald’s translation.
AT = Arberry’s translation
Strategy for metaphor = strategy employed by the translator for translating metaphor
Strategy for simile = strategy employed by the translator for translating simile

Metaphor 1: khorshid kamande sobh bār bām fekand
Literal translation: the sun cast the noose of morning on the roof
Meaning: sun came up and it became morning

Metaphor 2: monadie sahar khizān
Literal translation: harbinger of early risers
Meaning: the sun
And Lo! The Hunter of the East has caught
The Sultan’s Turret in a Noose of Light

Strategy for metaphor 1: translated with two metaphors in the last couplet which has also retained the meaning

Strategy for metaphor 2: a new metaphor which has changed the meaning

(AT):
The sun has cast the noose of morn
Athwart the roof-top of the world:
The emperor of the day has hurled
His bed, our goblet to adorn

Drink wine: for at the first dawn’s rays
The proclamation of desire
Rang through the universe entire,
And bade men drink through all days.

Strategy for metaphor 1: literal translation of the metaphor
Strategy for metaphor 2: the meaning of the metaphor has been conveyed without retaining the metaphor

Metaphor 1: šam’e ashāb shodand
Literal translation: became the candle of friends
Meaning: became the guide

Metaphor 2: shabe tārik
Literal translation: dark night
Meaning: mystery of creation and death

Metaphor 3: dar khab shodand
Literal translation: fell asleep
Meaning: died

(FT):
Then to the rolling Heav’n itself I cried,
Asking, "What Lamp had Destiny to guide
Her little Children stumbling in the Dark?"
And--"A blind understanding!" Heav’n replied.

Strategy for metaphor 1: a new metaphor which has changed the meaning
Strategy for metaphor 2: literal translation
Strategy for metaphor 3: omission

(AT):
They who encompassed all high wit
And of fine words the mastery bore,
Who in discovery of deep lore
A lantern for their fellows lit:
Those never won to find a way
Out of the darkness of our night:
They had their legend to recite,
And in endless slumber lay

Strategy for metaphor 1: metaphor has been translated with a new metaphor with the same meaning
Strategy for metaphor 2: literal translation
Strategy for metaphor 3: metaphor has been translated with a new metaphor with the same meaning

Metaphor 1: jāmist
Literal translation: a bowl
Meaning: human

Metaphor 2: kūzegar-e dahr
Literal translation: potter of age
Meaning: time
Metaphor 3: bar zamin mizanadash
Literal translation: throws it to the ground
Meaning: kills him
(FT):
That ev'n my buried Ashes such a Snare
Of Perfume shall fling up into the Air,
As not a True Believer passing by
But shall be overtaken unaware.
This Rubai is wholly a new poem and is not a translation

Strategy for metaphor 1: omission
Strategy for metaphor 2: omission
Strategy for metaphor 3: omission

(AT):
Riddle me this: a bowl I know
Which Reason doth high praise allow,
And in affection on its brow
A hundred kisses doth bestow.
Yet time, the fickle potter, who
So skillfully designed a cup
So fragile, loves to lift it up
And dash it to the earth anew.

Strategy for metaphor 1: literal translation
Strategy for metaphor 2: literal translation with addition of meaning
Strategy for metaphor 3: literal translation

in kohne rebar tā ke ālamānām ast
vārāmgāhe ablagh e sobh-o shām ast
bazmīst ke vārāmgāhe sad Jamshīd ast
qasrist ke tekye gāhe sad Bahrāmāst

Metaphor 1: kohne rebar
Literal translation: old caravanserai
Meaning: the world

Metaphor 2: ārāmgāhe ablagh e sobh o shām
Literal translation: pied resting place of morning and night
Meaning: place of day and night, place of sunrise and sunset

Metaphor 3: bazmi
Literal translation: a feast
Meaning: the world

Metaphor 4: sad Jamshīd
Literal translation: a hundred Jamshīd
Meaning: many powerful men, many kings

Metaphor 5: qasri
Literal translation: a palace
Meaning: the world

Metaphor 6: sad Bahrām
Literal translation: a hundred Bahrām
Meaning: many powerful men, many kings

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

Strategy for metaphor 1: literal translation
Strategy for metaphor 2: the meaning of the metaphor has been translated without retaining the metaphor
Strategy for metaphor 3: omission
Strategy for metaphor 4: the meaning of the metaphor has been translated without retaining the metaphor
Strategy for metaphor 5: omission
Strategy for metaphor 6: the meaning of the metaphor has been translated without retaining the metaphor

(AT):
This ancient hostelry, which those
May call the World who have the knack,
A stable is where the poor hack
Of dawn and sunset takes repose

Here Jamshid once high revel kept
But know the feast is bare of him:
Bahram here hunted at his whim,
And here at last forever slept.

Strategy for metaphor 1: literal translation
Strategy for metaphor 2: literal translation
Strategy for metaphor 3: literal translation
Strategy for metaphor 4: literal translation
Strategy for metaphor 5: the meaning of the metaphor has been translated without retaining the metaphor
Strategy for metaphor 6: literal translation

Ey dust bāt ġahne fardā nakhorim
Vin yek dāme omr ghanimat shemorim
Fordā ke az in deyr kohan dar gozarim
Bā haft hezār sālegan hamsafarim

Metaphor 1: deire kohan
Literal translation: ancient monastery
Meaning: world

Metaphor 2: bā haft hezār sālegan hamsafarim
Literal translation: be companion with seven thousand years old people
Meaning: be with those who have died long ago

(FT):
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.

Strategy for metaphor 1: omission
Strategy for metaphor 2: literal translation

(AT):
Come, let us not consume with care
For what to-morrow may portend,
But let us count for gain, my friend,
The ready moment that we share.
For in the morn when we are sped
From earth’s most ancient hostelry,
We join the immortal company
Of those ten thousand ages dead.

Strategy for metaphor 1: literal translation
Strategy for metaphor 2: literal translation with addition of meaning

Afsūs ke nāmehe javānī tay shod
Vān tāze bahār zendegānī day shod
Ān morghe taraf ke nāme ōt būd shabāb
Faryād ke nādānm kā amd kāy shod

Metaphor 1: nāmehe javānī
Literal translation: book of youth
Meaning: years of being youth

Metaphor 2: tāze bahār Zendegānī
Literal translation: early spring of life
Meaning: youth

Metaphor 3: day shod
Literal translation became day (the first month of winter in Iranian calendar)
Meaning: became old

Metaphor 4: morghe taraf
Literal translation: bird of happiness
Meaning: youth

(FT):
Alas, that Spring should vanish with the Rose!
That Youth's sweet-scented Manuscript should close!
The Nightingale that in the Branches sang,
Ah, whence, and whither flown again, who knows!

Strategy for metaphor 1: literal translation
Strategy for metaphor 2: literal translation
Strategy for metaphor 3: literal translation
Strategy for metaphor 4: the meaning has been conveyed without retaining the metaphor

(AT):
Alas, that at the last must close
The tender tale of boyhood’s day,
And life’s delightful fragile May
Lie buried in December’s snows.
I can not tell, alas, in truth
How ever dwelt among us men
How ever fluttered from our ken
That sweet, elusive song bird, youth.

Strategy for metaphor 1: literal translation with addition of meaning
Strategy for metaphor 2: metaphor has been translated with a new metaphor with the same meaning
Strategy for metaphor 3: metaphor has been translated with a new metaphor with the same meaning
Strategy for metaphor 4: literal translation

Metaphor 1: shabikhūn ārand
Literal translation: raid you
Meaning: die

Metaphor 2: dar khāk nahand
Literal translation: put into earth
Meaning: bury after death

Metaphor 3: bāz birūn ārand
Literal translation: dig up
Meaning: resurrect

(FT):
And those who husbanded the Golden Grain,
And those who flung it to the Winds like Rain,
Alike to no such aureate Earth are turn’d
As, buried once, Men want dug up again.

Strategy for metaphor 1: omission
Strategy for metaphor 2: translation of the meaning without retaining the metaphor
Strategy for metaphor 3: literal translation

(AT):
Now, in this hour ere night descend
And griefs assail and slay the soul,
Bid them bring forth the crimson bowl
and pour the wine, beloved friend.
Think not, my foolish, silly swain,
Thou art as gold, that on a day
Men should commit thee to cold clay
Thereafter to bring out again

Strategy for metaphor 1: metaphor has been translated with a new metaphor with the same meaning
Strategy for metaphor 2: metaphor has been translated with a new metaphor with the same meaning
Strategy for metaphor 3: literal translation

Metaphor 1: āb angūr
Literal translation: grape juice
Meaning: wine

Metaphor 2: naghd
Literal translation: cash
Meaning: worldly and available pleasures
Metaphor 3: nesiye
Literal translation: credit
Meaning: promised pleasures in heaven

(FT):
How sweet is mortal Sovranty!"--think some:
Others--'How blest the Paradise to come!'
Ah, take the Cash in hand and waive the Rest:
Oh, the brave Music of a distant Drum!

Strategy for metaphor 1: meaning has been translated without retaining the metaphor
Strategy for metaphor 2: literal translation
Strategy for metaphor 3: the meaning has been translated without retaining the metaphor

(FT):

(FT):

(FT):

(FT):

(FT):

(FT):

(FT):
Like Snow upon the Desert's dusty Face,
Lighting a little hour or two—is gone.

Strategy for metaphor: omission
Strategy for simile: completely different simile

(FT):

For "IS" and "IS-NOT" though with Rule and Line,
And, "UP-AND-DOWN" without, I could define,
I yet in all I only cared to know,
Was never deep in anything but—Wine.

This translation is a completely different poem

Strategy for metaphor 1: omission
Strategy for metaphor 2: omission
Strategy for metaphor 3: omission

(FT):

'Tis time to quaff the morning cup:
My lucky-footed lad, arise!
Play music to the rosy skies
And bring the bowl, and fill it up.
A hundred thousand such as those
Famed tyrants who have swayed the earth
In burning June were brought to birth
And buried by December’s snows

**Strategy for metaphor 1:** translation of wrong meaning
**Strategy for metaphor 2:** meaning has been translated without retaining the metaphor
**Strategy for metaphor 3:** metaphor has been translated with a new metaphor with the same meaning

| Metaphor 1: asfāre azal rā’ na to dānī va na mān |
| Metaphor 2: mo’ammā |
| Metaphor 3: parde |

Literal translation: the mysteries of the time without a beginning
Meaning: the mystery of creation and birth and death

(FT):
There was a Door to which I found no Key:
The re was a Veil past which I could not see:
Some little Talk awhile of ME and THEE
There seemed--and then no more of THEE and ME

**Strategy for metaphor 1:** metaphor has been translated with a new metaphor with the same meaning
**Strategy for metaphor 2:** omission
**Strategy for metaphor 3:** literal translation

(FT):
You know, my Friends, how long since in my House
For a new Marriage I did make Carouse:
Divorced old barren Reason from my Bed,
And took the Daughter of the Vine to Spouse.

(FT)

(FT):
Now with a glass one measure high
Grief I will slay, old foe of mine
And, having quaffed two pints of wine,
Count no man half as rich as I.
First, in divorce thrice over cried,
Reason and Faith I’ll put away
Then take, to crown my happy day,
The daughter of the grape for bride

Strategy for metaphor 1: literal translation of metaphor with meaning explained
Strategy for metaphor 2: literal translation of the metaphor with addition of another metaphor

Strategy for simile: literal translation with addition of some words

Strategy for simile: literal translation

Mathor 1: gadrūn negari ze ghade farsūde māst
Jeyhūn asari ze ashke palūdeye māst
dūzakh sharari ze ranje bīhūdeye māst
ferdaws dami ze vaghte asūdeye māst

Metafor 1: the Heavens are a vision of our weary body
Literal translation: the Heavens are a vision of our weary body
Meaning: what people call Heavens is in fact the passage of time and wearing of our body

Metaphor 2: Jeyhūn asari ze ashke palūdeye māst
Literal translation: Oxyx is a mark of our fine tear
Meaning: what people call Oxyx is in fact a mark of our tear

Metaphor 3: dūzakh sharari ze ranje bīhūdeye māst
Literal translation: Hell is a spark of our useless agony
Meaning: what people call hell is in fact those moments which we suffer

Metaphor 4: ferdaws dami ze vaghte asūdeye māst
Literal translation: Paradise is a moment of our ease
Meaning: what people call paradise, is in fact those moments which we are at ease

(FT):
Heav’n but the Vision of fulfill’d Desire.
And Hell the Shadow from a Soul on fire,
Cast on the Darkness into which Ourselves,
So late emerged from, shall so soon expire.

Strategy for metaphor 1: omission
Strategy for metaphor 2: omission
Strategy for metaphor 3: literal translation
Strategy for metaphor 4: literal translation

(AT):
The Heavens are girdle bound
About my shrunk and weary thighs;
A trickle from my tea-stained eyes
Great Oxus, surging o’er the ground
Hell is a spark that upward spires
Out of my unavailing sigh,
And Paradise, a moment I
Am easy with my heart’s desires

Strategy for metaphor 1: literal translation
Strategy for metaphor 2: literal translation
Strategy for metaphor 3: literal translation
Strategy for metaphor 4: literal translation

Metaphor 1: kūze gar
Literal translation: potter
Meaning: the jug which has been made of the potter’s body

Metaphor 2: kūze khar
Literal translation: jug buyer
Meaning: the jug which has been made of the jug buyer’s body

Metaphor 3: kūze forūsh
Literal translation: jug seller
Meaning: the jug which has been made of the jug seller’s body

(FT):
Whereat some one of the loquacious Lot—
I think a Sufi pipkin—waxing hot—
“All this of Pot and Potter—Tell me then,
Who is the Potter, pray, and who the Pot?”

Strategy for metaphor 1: literal translation
Strategy for metaphor 2: literal translation
Strategy for metaphor 3: literal translation

(AT):
Last evening in the potter’s store
Two thousand heads I counted, each
A pot, some gifted still with speech,
Some fallen silent evermore.
And suddenly one pot, more bold,
Lifted his voice upon the air:
“Where is the potter now, and where
Are they that bought, and they that sold?”

Strategy for metaphor 1: literal translation
Strategy for metaphor 2: literal translation
Strategy for metaphor 3: literal translation

Metaphor 1: sarmāye ze kaf birūn shod
Literal translation: asset went away from the hand
Meaning: the years of life passed

Metaphor 2: basi jegarā kūn shod
Literal translation: many livers became blood
Meaning: many people were agonized

Metaphor 3: mosāferān donyā
Literal translation: passengers of the world
Meaning: the dead people

(FT):
Strange, is it not? that of the myriads who
Before us pass’d the door of Darkness through,
Not one returns to tell us of the Road,
Which to discover we must travel too.

Strategy for metaphor 1: omission
Strategy for metaphor 2: omission
Strategy for metaphor 3: meaning has been translated with addition of another metaphor

(AT):
Ah, life’s precious capital
Was spilled so soon and drained away.
That Destiny in ambush lay
For many hearts, to slay them all:
And, for the world that after waits,
No man has ever come from there
To bring us tidings, how they fare
Whose journey lies beyond its gates.

Strategy for metaphor 1: literal translation
Strategy for metaphor 2: metaphor has been translated with a new metaphor with the same meaning
Strategy for metaphor 3: literal translation

Metaphor: khāke pedaram dar kafe har kūzegary
Literal translation: the clay of my father in the hand of every pottery
Meaning: our body becomes dust and will be used as dust by other generations

(FT):
Listen again. One Evening at the Close
Of Ramazan, ere the better Moon arose,
In that old Potter’s Shop I stood alone
With the clay Population round in Rows.

Strategy for metaphor: omission

(AT):
As I was passing yesterday
Where potters play their skilful trade
I watched amazed, as each displayed
His cunning with the pliant clay
And I behold, as scarce I trust
They see who lack the gift of sight,
Those bowls they shaped for our delight
Where moulded from our father’s dust.

Strategy for metaphor: meaning has been translated without retaining the metaphor

(Simile: ay rafte be chogāne ghazā hamchon gū
Literal translation: o the one who is gone by force of polo-stick like a ball
Meaning: human is manipulated by fate like a ball who is manipulated by polo-stick

(FT):
The Ball no Question makes of Ayes and Noes,
But Right or Left as strikes the Player goes:
And He that toss’d Thee down into the Field,
He knows about it all--HE knows--HE knows!

Strategy for simile: simile has been translated by a metaphor

(AT):
Swirling and spinning like a ball
Before the polo-stick of Fate
Run right or left, yet run thou strait
And never speak a word at all:
Remembering that He Who throws
Into the field of mortal play
Thy ball and mine to spin to-day,  
He knows the game, he knows, he knows!

**Strategy for simile: literal translation**

zenhār ze jāme mej marā qīt konid  
vin chehre kahrobā cho yāghūt konid  
chon mordeh shavam behāde shād marā  
vaz chūb razam tākhāte tābūt konid.

Simile: vin chehre kahrobā cho yāghūt konid  
Literal translation: and make this amber-colored face red like ruby  
Meaning: change the color of my face to red

(FT):
Ah, with the Grape my fading Life provide,  
And wash my Body whence the life has died,  
And in a Windsheets of Vine-leaf wrapt,  
So bury me by some sweet Garden-side.

**Strategy for simile: omission**

(FT):

Oh let me with good wine be fed-  
My dear companions, do not fail!-  
Until my cheeks, now amber-pale,  
Be changed to rubies, rich and red,  
And when I die, as die I must,  
Wash my cold body all with wine;  
Carve me the timber of the vine  
For coffin, to preserve my dust

**Strategy for simile: simile has been translated by a metaphor**

yārān cho be ettefāq mī‘ād konid  
khor dā bejamāl yekdegar shād konid  
sāqi cho mī‘ād māqāne dar kaf girad  
bichāre folān rā bedo‘ā yād konid

Metaphor: bichāre folān  
Literal translation: the poor fellow  
Meaning: Khayyam

(FT):
And when Thyself with shining Foot shall pass  
Among the Guests Star-scatter'd on The Grass,  
And in Thy joyous Errand reach the Spot  
Where I made one--turn down an empty Glass!

**Strategy for metaphor: meaning has been translated without retaining the metaphor**

(FT):

When ye are met in harmony,  
Beloved friend, in after days,  
And on each other's beauty gaze,  
And are rejoiced by what ye see;  
And when the saki, standing there,  
Takes in his hand Magian wine,  
Think on the anguish that is mine  
And O, recall me in prayer.

**Strategy for metaphor: meaning has been translated without retaining the metaphor**

bā to bekharābāt agar gyamāz  
beḥ zānkēh bemehrāb konam rāzo nīāz  
aval o a‘īhāre khlaghān hame to  
kohī to marā bēsūz kohī benavāz

Metaphor 1: ay aval o a‘īhāre khlaghān hame to  
Literal translation: oh the One Who is the First and the Last of all people  
Meaning: Oh God, Who create and make us all die

Metaphor 2: kohī to marā bēsūz  
Literal translation: burn me if you want  
Meaning: put me in the Hell in Doomsday if you want

Metaphor 3: kohī benavāz
Literal translation: caress me if you want
Meaning: put me in paradise in Doomsday if you want
(FT):
And this I know: whether the one True Light,
Kindle to Love, or Wrath consume me quite.
One Glimpse of It within the Tavern caught
Better than in the Temple lost outright.

**Strategy for metaphor 1: omission**

**Strategy for metaphor 2: metaphor has been translated with a new metaphor with the same meaning**

**Strategy for metaphor 3: metaphor has been translated with a new metaphor with the same meaning**

(FT):
Better tavern, and with wine
To lay Thee all my secrets bare,
Than to intone the parrot prayer
And thou not with me, in the shrine
Thy Name is last and first to tell;
Whatever is, save thee, is nil;
Then cherish me, if so Thy Will
Be done—or burn my soul in Hell!

**Strategy for metaphor 1: meaning translated without retaining the metaphor (based on translator’s interpretation of the meaning).**

**Strategy for metaphor 2: meaning has been translated without retaining the metaphor**

**Strategy for metaphor 3: meaning translated without retaining the metaphor**

(FT):
And, as the Cock crew, those who stood before
The Tavern shouted—"Open then the Door.
You know how little while we have to stay,
And, once departed, may return no more."

**Strategy for metaphor: omission**

(AT):
It is the time of dawn: upspring,
Sweet beauty delicately fine,
And slowly, slowly sip the wine,
And sweep the lute’s melodious string.
For all now sojourning on Earth
Noy long, not ever shall abide;
And of the others, who have died,
Not one shall come again to birth.

**Strategy for metaphor: meaning has been translated without retaining the metaphor**

<table>
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<th>Strategies Employed by Each Translator in Translating Metaphors</th>
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This study was done in order to find the strategies employed by translators of Khayyam in translating the metaphors and similes. Thirty-five Rubais were found which contained either simile or metaphor or both and were translated by both Arberry and FitzGerald. It should be noted that some of the Fitzgerald’s translation cannot be matched with their original texts because they are completely different. Nine strategies were found which had been used by the translators in translating the metaphors which are: literal translation, different metaphor with the same meaning, literal translation of the metaphor plus meaning explained, meaning translated without keeping the metaphor, translation by a metaphor with different meaning, translation of the wrong meaning, omission of the metaphor, literal translation plus addition of another metaphor and partial literal translation. Arberry has used seven strategies and Fitzgerald eight strategies. It cannot be said that the strategies used were all deliberate by the translator. 

Khayyam has used few similes in his poems. In this analysis six were found which had both been translated and six strategies employed by the translator. Those strategies are: literal translation, translation with a metaphor, translation with different simile with different meaning, omission, translation of meaning without retaining the simile, literal translation plus addition of some words

Since the translators have better translated metaphors we can conclude Arberry has translated metaphors better due to several reasons, an some of them are as follows:

1. Arberry has omitted none of the metaphors but Fitzgerald has omitted 27 of the metaphors
2. Arberry has used 37 literal translation of the original metaphors but Fitzgerald has used 17
3. Arberry has been more creative and has created 11 metaphors with same meaning but Fitzgerald has only created 8

So Arberry has been more successful in his translation and transferred the metaphors and their meaning more successfully.

As for similes, though they are slightly similar but again we can say that Arberry has translated them better due to following reasons:

1. Arberry has translated 3 of them literally but Fitzgerald has only translated one of the similes literally and he has added some other words to it.
2. Arberry has not omitted any of the similes in the translation but Fitzgerald has omitted one.

### REFERENCES

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