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Hafida Slimani - Laboratory for the Arabization of Terminology in the Human and Social Sciences – Tlemcen University

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HAFIDA SLIMANI

LABORATORY FOR THE ARABIZATION OF TERMINOLOGY
IN THE HUMAN AND SOCIAL SCIENCES – TLEMCEM UNIVERSITY

Introduction

Khayyam's quatrains' impact on modern Arabic literature has resonated significantly in its thoughts, imagination, and expression methods. Among those who devoted attention to Khayyam, we find proponents of the Diwan School: Al-Aqqad, Al-Mazini, and Shukri. Their translations have led to the emergence of a unique literary phenomenon with various dimensions. This phenomenon can be termed the "Khayyamian Phenomenon" in modern Arabic literature. How did they perceive his poetry? Were they able to translate it? To what extent did they excel in their translations, and who had the greatest success in this regard?

The love for translation, translating great creative texts, and the intense desire to appropriate the text and rewrite it in the translator's language are deeply rooted in the translator's essence. It grips them as the spark of creation seizes the creator, not finding peace or rest until they transform the text that captivated them into their own language. Translation involves struggles, pains, and labor, much like the process of creation. The ability to enjoy the original text does not ease the translator's anguish (Muhammad Al-Saeed, 2002).

1. Who is the Translator?

Here, the content of the text of the first headline in the same format (font, size, interlines spacing). The translator is someone who fulfills an individual need for a larger literary and cultural context through translation. They bridge their language with others, as every literature requires continuity and renewal until it sees itself in other languages. Additionally, it needs to assimilate texts from other literature and express them in its own language. Without translation, each literature would remain confined within its narrow borders, like an inhabitant on an isolated island, hearing only its distorted

echoes (Muhammad Al-Saeed, 2002). A. Souter states, "Our highest aim in translation is to evoke in the reader's mind effects as close as possible to those produced by the original text" (Abdulwahid Wafi, 2004). The translation of poetry should align with the aesthetic beauty of the language being transferred to it. This is evident in how Arabs enjoyed the quatrains of Khayyam for the beauty of Omar Khayyam's language (Omar Khayyam, 2008), and how the art of the troubadour in Spain benefited from Arabic Muwashahat. J. B. Phillips remarks, "True translation is one that does not seem like a translation" (Muhammad Didaoui, 1992). Anis al-Maqdisi's translation of Alfred Tennyson's poem "The Lotos-Eaters" and Arberry's translations of pre-Islamic odes and selections from contemporary Arabic poetry into English, including poems by Mikhail Naima and Ilyas Abu Maadi, exemplify this concept (Shihab Ghanem, 2012).

A successful translator is one who relies on the use of foreign languages to avoid falling into linguistic errors of all kinds and levels. The prerequisites for a successful and creative translator include mastering the language from which and into which they are translating, as well as proficiency in the rules of both languages, rhetoric, and eloquence in them. The translator must specialize because the task of translation is not as easy to be ventured into without experience or expertise. Proficiency in one or two languages does not necessarily mean success in the field of translation. Translation requires honesty and precision in conveying the ideas of others. The translator should render the text using a style that resembles the original, so that the translated piece maintains the same level as the original, without deletion, abbreviation, or elongation.

2. Translation of Khayyam's Quatrains

One of the largest poems that has undergone translations is the original Persian quatrains of Omar Khayyam. Their translation into English first and then into languages worldwide later caused a tremendous echo (Muhammad Al-Saeed, 2002). Western Orientalists recognized the depth of Omar Khayyam's poetic experience, leading to numerous translations of his quatrains. The English translation was the first medium through which the quatrains reached our Arabic literature, and it stands as one of the finest translations ever, showcasing its impact on the works of Arab translators (Muhammad Al-Saeed, 2002). Many of our contemporary writers, skilled poets, and insightful critics have contributed to enriching the Khayyamian phenomenon in modern Arabic literature. They engaged with Khayyam's quatrains through translation, critique, criticism of those who translated

them, or opposition. Notable figures among them include, but are not limited to: Ibrahim Abdul Qader al-Mazini, Ibrahim al-Areedi, Ahmed Hamed al-Serafy, Ahmed Rami, Ahmed Zaki Abu Shadi, Ahmed al-Safi al-Najafi, Jameel Sadiq al-Zahawi, Abbas Mahmoud al-Aqqad, Abdel Rahman Shukri, Abdel Wahab Azzam, Fuad Abdel Muttalib al-Sayyid, Mobasher al-Tarazi (Abu al-Nasr), Mohamed Hassan Awad, Mohamed al-Sabai, Mohamed Ghaneimi Hilal, Mohamed al-Farati, Mustafa Wahbi (Muhammad al-Saeed, 2002).

Before its first Arabic translation by the Lebanese translator Wadih Al-Bustani, the number of Arabic translations of it exceeded, featuring names such as Al-Mazini, Ali Mahmoud Taha, Al-Aqqad, Al-Zahawi, and Ahmed Zaki Abu Shadi. However, the translation by Ahmed Rami remains the most famous and enduring. Ahmed Rami completed the translation of Khayyam's quatrains and published them in (Dawood Al-Salman, 2020). Ahmed Rami (1892–1981 CE) is considered the first to directly translate the quatrains from Persian, capturing their precision and imagery, as evident in their Persian origins. Perhaps the reason for this lies in his extensive exposure to the quatrains and his dedication to the idea that influenced him, taking over his being, which is endowing Arabic literature with a translation of the quatrains closest to the spirit of Khayyam (Dawood Al-Salman, 2020). His translation was harmoniously responsive to Arab taste, as he was keen to ensure that the quatrains move within the orbit of Arabic poetry with all its expressive, imaginative, and melodic tools, just as they are in his own poetry (Dawood Al-Salman, 2020).

Ahmed Rami realized that Fitzgerald omitted a significant portion of Khayyam's quatrains, specifically the part related to supplication. This deficiency was reflected in all the previous indirect Arabic translations. In his translation, he aimed to avoid this major gap (Muhammad Al-Saeed, 2002). This indicates that Fitzgerald chose the quatrains selectively; he omitted to translate quatrains that include repentance, regret, and seeking forgiveness from God Almighty. The English poet seemed to believe that affirming these quatrains would disrupt the context of his system, which positioned wine as its central theme, excluding quatrains that reveal repentance and seeking forgiveness (Muhammad Al-Saeed, 2002).

Fitzgerald portrayed Khayyam as a man intoxicated, burdened by the troubles of humanity, constantly returning to the wine cup as a way to ease his thoughts. He says:

Then to this earthen Bowl did I adjourn
My Lip the secret Well of Life to learn:
And Lip to Lip it murmur'd—'While you live,
Drink!—for once dead you never shall return.

The originally in Persian (Ahmad Al-Safi, 2009)

مي خور كه ز تو قلت وكثرت ببرد
وانديشهء هفتاد ودو ملت ببرد
برهيز مكن ز كيميائي كه از او
يك قطره خوري هزار علت ببرد

Ahmed Al-Safi Al-Najafi translated it as follows (Ahmad Al-Safi, 2009)

I feel relief from worldly worries when I sip a drop of dew.
Whether matters are few or many.
Do not avoid the chemistry of coffee
It removes a thousand defects with each drop.

So how can a drunkard like him, full with wine, persistently object to the divine decree and fate, refusing to repent, seek forgiveness, and strive for satisfaction.

In general, Fitzgerald's system, while capturing people's attention to the tents and drawing their focus to the beauty of his poetry and art, has, at the same time, excluded quatrains from some of the most beautiful things the poet has said or that have been attributed to him, especially in the realm of supplication and prayer (Muhammad Al-Saeed, 2002).

Ahmed Rami translated several splendid quatrains in this section, such as the following:

If I have not been sincere in your obedience:
then I hope for your mercy.
But what intercedes for me is that
I have lived without associating partners with your oneness
(Ahmed Rami, 2000).

And the concluding quatrain:
Knower of secrets, the certainty of knowledge:
Revealer of distress to the wretched,
Acceptor of excuses, we turn to
your shade, so accept the repentance of the repentant (Ahmed
Rami, 2000).

Ahmed Rami's translation distinguished itself from other translations, yet it did not escape criticism. Various comments were raised about it, and critics' opinions differed. Mohamed Fareed Abu Hadeed said, "We rejoice that Egypt, like Rami, provides us with such enjoyable, simple expressions that offer readers of Khayyam's quatrains a taste of the intellectual pleasures" (Muhammad Al-Saeed, 2002).

While Al-Azizi described it as 'a feeble and empty translation (Muhammad Al-Saeed, 2002). The Arabic critics did not delve deeply into critiquing Ahmed Rami's translation because they were not familiar with the Persian language from which the translation was directly made. However, the harshest and most severe criticism directed at Rami's translation came from Ibrahim Al-Mazini, who placed both Ahmed Rami's translation and Ahmed Hamed Al-Sarraf's translation from Persian side by side with the English translation by Fitzgerald (Muhammad Al-Saeed, 2002).

3. The Diwan group and Omar Khayyam

I was intrigued by a wonderful book authored by Youssef Bakkar, in which he extensively delves into the interest of Diwan enthusiasts in translating Khayyam's quatrains. The one who showed the most interest and conducted the most thorough exploration was al-Aqqad, who shifted from a comparative negative influence to a moderate scientific stance due to his exposure to various sources beyond the English system, which had been his primary source. For al-Aqqad and al-Mazini, this interest manifested in writing about Khayyam, his quatrains, and some aspects related to their early Arabic translations. All of them engaged in translating different numbers of quatrains from Edward FitzGerald's system (Youssef Bakkar, 2004).

Their attention had varied impacts on them. Al-Aqqad, who showed the most interest and scrutiny, expressed admiration for the translation of three quatrains, acknowledging that his poetry was influenced by them and others as well. As for Abdul Rahman Shukri, he conveyed his admiration for the translation of three quatrains, which also left an impact on him. Al-Mazini, driven by his profound admiration for the man and the quatrains, defended him against charges of "Sufism" and "Epicureanism". He took on the criticism of the translations by Mohammed Al-Sabai, Ahmed Rami, and Ahmed Hamed Al-Serraf, and these two factors together led him to translate what Fitzgerald had translated from quatrains as well. His examination of all these effects reveals that he translated a total of nineteen quatrains as follows:

1. Three quatrains translated into prose in the article that critically reviews the translation by Mohamed Al-Sabai and published in the first edition of "Harvest of Fragments".
2. Thirteen quatrains were published in "Harvest of Fragments", following the objectives outlined in his article, "Sufism in Literature".
3. Three quatrains were published in the second part of his poetry collection.

Al-Mazini was the most influenced among the Diwan group by the quatrains; anyone who reads his poetry with knowledge of the quatrains can see their influence in his work (Youssef Bakkar, 2004).

From Khayyam's quatrains translated by Fitzgerald:

(1)

Alas for spring, it takes away the roses,
Do not let our eyes be deprived of them.
And for youth, its pages are folded,
Yet its fragrance continues to enchant us.
Where is the nightingale that used to sing,
Entertaining us on the branches?
It disappeared, so do any of you have good news?
Will our questions ever find answers?

(2)

O Lord, a door whose key I cannot find,
And O Lord, a veil I tried to lift.
My moment increased, and his ambitions bent,
As tongues of wounds licked within us.
When tomorrow departs with us,
Breaking every striking spear (Al-Mazini, 2012).

3.1 Khayyam's Echoes: Unveiling Wisdom Across Translations

Al-Mazini is the only one who followed the translation of every quatrain, translating them directly from English, except for the quatrains of the first edition of "Harvest of Fragments" and the quatrains of "Diwan", both consisting of three volumes. As for Al-Aqqad and Shukri, they chose quatrains and translated them without establishing their origins. Abdul Rahman Shukri's goal in translation differed from that of his colleagues, especially since his aim was not a citation or establishing evidence and proof, as was the case with the other two.

Al-Mazini compared Fitzgerald's translation with my translations, Rami and Al-Sarraf, through his translation of Khayyam from English by Fitzgerald. He said,

“Before me, two Khayyams: the Khayyam that Fitzgerald portrayed for us in one hundred and one quatrain, pouring his soul into them, and the Khayyam that Professor Ahmed Hamed Al-Sarraf draws, translated from Persian into Arabic in prose, in one hundred and fifty-four quatrains, most of which you won't find in Fitzgerald. And the poet Ahmed Rami, translating poetry from Persian.” (Al-Mazini, 2012).

If the translations by Professor al-Sarraf and the poet Rami are accurate—and it appears that they are—and since we are not familiar with Persian, it may seem to us that Fitzgerald intentionally chose similar quatrains, crafting one of them that dispensed with redundancy and repetition. An example of this is that in Professor al-Sarraf's translation, Khayyam repeats in several quatrains the call to disregard two days: the day that has passed and the day that has not come. For instance, he says in a quatrain: Few days of life have passed like water in the valley or like the wind in the wilderness. I do not fret for a couple of days, the day that has not come and the day that has passed.

In another instance, he says: Do you not remember the day that has passed, and do not be dismayed by tomorrow that has not yet come—treat your soul and do not let your life be troubled.

Then comes Fitzgerald, intertwining these two quatrains with what is common in most quatrains:

Bring me the cup, for the wise one gains nothing
 how can he fold time beneath his feet?
 Yesterday has passed, and tomorrow is yet unborn
 let today be enough, for today is beautiful (Al-Mazini, 2012).
 Ah, fill the cup: what boots it to repeat
 How time is slipping underneath our feet
 Unborn tomorrow and dead yesterday
 Why fret about them if today be sweet! (Fitzgerald, 1922).

3.2. Exploring Khayyam's Philosophy on Life's Fleeting Nature

It appears that Fitzgerald was captivated by Khayyam's saying that the few days of life have gone like water in the valley or wind in the wilderness (Al-Mazini, 2012). Undoubtedly, the bitterness of life is akin to the meaning of

death when its cup is full. An example of this reasonable and commendable behavior is that Khayyam says:

We are the toys of children, and destiny is the player with us.
This is a real, not metaphorical, matter.
We played for a while in the field of existence,
Then one by one, we went to the box of non-existence.

Rami translated it as follows (Ahmed Rami, 2000):

We are mere pawns of destiny
moved on the board as it pleases
And anyone who escapes his role
is thrown into the abode of oblivion

Then, Al-Da' translated it, adding more clarity to the analogy, and made it like this:

This is the chessboard of fate, with two colors: morning and evening
We move the line in it as it pleases
then the courtyard boxes evolve us (Al-Mazini, 2012)
Is all a chequer-board of nights and days
Where destiny with men for pieces plays
Hither and thither moves, and mates, and slays
And one by one back in the closet lays (Fitzgerald, 1922)

Al-Mazini believes that “the meaning in Fitzgerald’s quatrain is more complete and intense than in the literal prose translation of Khayyam’s quatrains, clearer than in Rumi’s quatrains, and the analogy is fulfilled from all its aspects. Moreover, it is more beautiful and skillful. Its flaw, however, is that we do not know which fate stands before this patch? Does fate see itself as a playful player amusing itself?” (Al-Mazini, 2012).

Al-Mazini delves into the psychological aspect of tents, questioning their nature, so what is this tent? What is the psychological image that these quatrains and the like deliver to us? The tent depicted by Fitzgerald in the quatrains he chose, a poet, does not rise to the first class nor approach it, but he is a poet with his own vision, spirit, and inspiration. However, in the two Arabic translations from Persian, it falls short and does not reach its level... It is like a flag that rises when dawn breaks to flutter, or as the poet Rami says (Al-Mazini, 2012):

The hand of dawn has split the darkness
so rise and hands me the morning of the madam.
How many times have we lived for its rise ,yet we have not
responded to the greeting.

3.3. Diverging Perspectives on Tents and Wine: A Literary Analysis

The two translators, Al-Mazini and another, do not agree in their response that the life of the tents was entirely limited to wine. Al-Mazini said, "The drinking in the tents is not like drinking wine", as the two authors translated: Al-Sarraf scatters, and Al-Rami composes poetry. As our friend Rami remains sober in the council of the beloved at night, he is here intoxicated in the moonlight, and enchanting at dawn, and in the evening at sunset (Al-Mazini, 2012). He continues his criticism:

"And the tents in the quatrains of the companions, a witty drunkard, and a companionable poet, and a light-hearted companion, and he mentions death in his words as sweet, not causing alarm. When he talks about fate and destiny, you don't feel that it revolves around anything other than his tongue."

This view is contrary to that of Fitzgerald, who sees it differently.

"And the situation is the opposite ... there, wine is a refuge from the frightening thoughts and terrifying musings (...) and it puts you in front of the harsh realities he has reached. Perhaps the merit of Fitzgerald is that he added a sense of balance to the tents, balancing bitterness and sarcasm, and the burdens and trivialities are offset, and he sprinkled the water of roses on the melancholy of the soul, and beside the fear, he let out a laugh, so that the balance is restored" (Al-Mazini, 2012).

Al-Mazini took a critical stance, summarizing it as follows:

"In brief, we say that wine in the quatrains of the Sufis is the origin, but in the quatrains of Fitzgerald, it is the knot on which the poet hangs his opinions. Perhaps the tents were not like that, but they are sweeter and more poetic in this way, and the poet Rami and Professor As-Sarraf are not to blame, but the blame lies with the origin. They are both created, thanks to their honesty, except that we seek permission from them to say that we prefer the attitude of Fitzgerald" (Al-Mazini, 2012).

Al-Mazini concludes his opinion on Al-Khayyam, stating that,

"In truth, a free-thinking man still protests in his poetry against the rigidity and narrow-mindedness of the minds, and against the stubbornness of the people of his time, as well as against the deviation of the Sufis and their delusions" (Al-Mazini, 2012).

As for Dr. Nemat Ahmed Fouad (Youssef Bakar, 1988), Al-Mazini differed in her judgment of Rami, saying,

“Regarding Rami’s translation of the quatrains, no matter how divergent opinions may be or converge in them, there is a hint of the spirit of Khayyam, and a shadow from the length of his companionship and his interest in him, and his love for him. Perhaps Rami was entrusted with Khayyam because he resembles him, as the Persian poet Qadri does, and the Taroub, and the lyrical, so it is not surprising that they meet across generations.”

However, she reconsidered and added,

“I do not judge Rami’s translation of the quatrains so easily. Passing judgments with such ease is not appropriate. But I also do not want to delve into it with detailed analysis because translation, no matter how accomplished, does not reach the same place as the original composition according to its creator” (Ahmed Saleh, 2019).

3.4. Khayyam’s Legacy: Bakar’s Exploration through Awwad, Aqqad, and Fitzgerald

Youssef Bakar says:

“And El-Akad is the second contemporary Arab writer to write about Khayyam and quatrains after Ahmed Hafez Awwad in his article ‘The Persian Poets: Omar Khayyam,’ which was published in 1901 in the Egyptian magazine, which Khalil Mataran issued in Egypt and lasted only three years” (Youssef Bakar, 1988).

The article “Rubaiyat al-Khayyam” in 1908 is the first of Aqqad’s articles on Khayyam. In it, he relies entirely on what he read in Fitzgerald’s version specifically. It became apparent to him that Khayyam had a lofty vision and great poetic ability, asserting that he believes in the importance of savoring life. He argues that one should indulge in life’s pleasures, as one will eventually part with it and no longer taste the sweetness and bliss thereafter. It is as if he is following the Epicureans in what is said about them... (Youssef Bakar, 1988).

The last effort of Al-Aqqad in the field of quatrains and Rubaiyat was what he wrote in the “Introduction” of the book from Jidi’s library and in his introduction to the book “Rubaiyat of Khayyam” (translated by Fitzgerald). In the same book, translated by Othman Naway, it includes five works by

five authors, one of them being the English poet Fitzgerald, who compiled a collection of quatrains.

In the “Introduction” Al-Aqqad believes that the quatrains present to us, from the perspective of their author, how humans view the problems of life. He approaches them in the guise of a sage, or a dervish, or a poet, or as a perplexed human who is not guided by his wisdom, nor by his asceticism, nor by his poetry, to the secret of the present before him. Then the centuries fold, and suddenly the Western poet transports this version of life and art to his time and environment (Youssef Bakar, 1988). Al-Aqqad carried his interest in quatrains and tents by choosing specific quatrains that served his purpose in his articles, translating them as evidence of his views on tents. He translated twenty-eight quatrains distributed as follows:

1. Quatrains from the article 'Quatrains of Tents' (19 quatrains).
2. Quatrains from the article 'Omar Khayyam' (5 quatrains, two of them from Persian).
3. Quatrains from the collection 'Storms of Morocco.'
4. Quatrains from the article 'Coincidences on the Road' (3 quatrains).

This is all that Al-Aqqad translated of quatrains in his prose and poetry works about the system of Fitzgerald and the book 'Observatory of Servants,' which is in Persian, from which he translated two quatrains (Youssef Bakar, 1988).

3.5. The Impact of Al-Aqqad and Shukri on Rubaiyat al-Khayyam

Youssef Bakar gave us several examples suggesting the influence of Al-Aqqad, which had a contrasting impact on the Rubaiyat al-Khayyam. One of these pieces of evidence is Al-Aqqad's statement in his poem “The Cup of Death” from his collection “Morning Vigilance” (Yaqdhat al-Sabah).

If they bury me on the day my life departs,
 And they say: May God rest that tortured soul.
 Do not carry me silently to the soil,
 For I fear the grave might cause me to lament.
 Sing, for death is a desirable cup,
 And it continues to be sweet to sing and drink.
 The coffin is but a cradle, the cradle of the doomed,
 So do not grieve for the absent newborn.
 Do not remember me with tears,
 Instead, recite the poem to delight my ears (Ahmed Al-Raqab,
 2018).

As for Abdel Rahman Shukri, he showed less interest than his colleagues. In his article "Jamal Siddiq Al-Zahawi," he only mentioned the quatrains, stating that he did not mention the quatrains except in his article "Jamal Siddiq Al-Zahawi," in which he balanced, in a few lines, between Al-Zahawi and Al-Khayyam, demonstrating that he had read their poetry (Ahmed Al-Raqab, 2018).

Shukri translated three quatrains, generally taking them from a translation and not the original text (Ahmed Al-Raqab, 2018). However, Shukri's influence from the quatrains is evident, as he acknowledged that the book "Adab Al-Lughat Al-Urubiyah Al-Hadithah Al-Injiliyyah wa Al-Munqul 'Ilayha" (The Etiquette of Modern European English Languages and What Has Been Translated Into Them) is one of the sources of his culture. It was this book that influenced him with the quatrains, as he translated three of them from it (Ahmed Al-Raqab, 2018).

Our Arabic language began to familiarize itself with the quatrains of Khayyam since the beginning of this century through translation. A widespread translation movement ensued, involving numerous prominent writers and poets from across the entire Arab world. In his valuable book, "Arabic Translations of Khayyam's Quatrains", Dr. Youssef Hussein Bakar documented up to 1987 a total of fifty-six translations of the quatrains. These translations were distributed as follows (Muhammad Al-Saeed, 2002):

- Number of poetic translations: 33 translations
- Number of prose translations: 16 translations
- Number of systems and popular translations: 7 translations (three Iraqi, three Egyptians, and one Lebanese)
- Total number of translations: 56 translations
- Number of translated quatrains in these works: 4205
- The translators of these quatrains, numbering 52 translators, almost represent the entire Arab nation (Muhammad Al-Saeed, 2002).

Conclusion

In summary, the essence of the poetry of the Diwan group is rooted in romantic content, characterized by the tenderness of their emotions and their perspectives on love, nature, life, the universe, and death. This affinity aligns them with their 19th-century romantic counterparts, whose works they avidly read. Influences from poets like Ibn al-Rumi and Abu al-Ala' al-Ma'arri, who similarly expressed rebellion against life, discontent with society, and a sense

of constraint by the universe, are evident in their poetry (Suad Muhammad Jafar, 1973). However, the Diwan poets distinguish themselves with a unique style that reflects their personal imprints and thoughts on these themes. Their poetry represents an unconventional pattern in Arabic literature, resulting from the cross-fertilization of global and Arab literature within the Egyptian poetic psyche.

The efforts of Al-Aqqad, Shukri, Al-Mazini, along with other expatriate poets and the Apollo group, bridged the gap between theory and practice, blending Arabic and Western principles. Their criticism advocates for the new trend, namely the emotional direction.

An important cultural factor motivating Arabs to engage in poetry translation is the human and cultural interaction between the Arabs and the West. This interaction was facilitated through travels, scientific missions, and personal experiences. The need for translating poetry is shared between the text producer and its individual recipient on one level, and between languages and civilizations on a collective level. For the original text producer, translating their work into other languages signifies literary success and a means to rejuvenate and reach new readers. For the recipient, especially if they are a creative poet, proficiency in the original text's language and the ability to enjoy the text in their native language do not deter them from translating it. They are often captivated by the content and the emotional atmosphere created by the poet during the composition of the poem (Mohamed Ait Mihoub, 2018).

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Abstract

The status of Khayyam as a poet remained largely overlooked and considered insignificant within narrow limits. In the literary history of Persian literature, Khayyam was not regarded on par with the great Persian poets such as Ferdowsi, Hafez, Saadi, Jalaluddin Rumi, and others. However, a shift occurred in the modern era, particularly in the nineteenth century, when the English poet Fitzgerald published his translation of Khayyam's quatrains. This translation caused a sensation, and the impact of Khayyam's quatrains on modern Arabic literature was substantial. Scholars of the Diwan School, such as Al-Aqqad, Al-Mazini, and Shukri, paid attention to Khayyam, and their translations led to the emergence of a unique literary phenomenon in modern Arabic literature, known as the "Khayyam Phenomenon."

Keywords

Translation, Diwan Group, Poetry, Quatrains, Omar Khayyam

مستخلص

ظلت مكانة الخيام كشاعر أمراً لا يُلتفت إليه ولا يُعتد به إلا في أضيق الحدود، فلم يكن يُنظر إلى الخيام في التاريخ الأدبي الفارسي على أنه شاعر يرقى إلى مرتبة كبار شعراء الفرس كالفردوسي، وحافظ، وسعدي، وجلال الدين الرومي، وغيرهم. إلا أن الأمر اختلف في العصر الحديث، خاصة في القرن التاسع عشر، عندما نشر الشاعر الإنجليزي فيتزجيرالد ترجمته لرباعيات الخيام. أحدثت هذه الترجمة ضجة كبيرة، وكان لأثر الرباعيات في الأدب العربي

الحديث تأثير كبير. اهتم أصحاب مدرسة الديوان، مثل العقاد، والمازني، وشكري، بالخيام، وأدت ترجماتهم إلى ظهور ظاهرة أدبية فريدة في الأدب العربي الحديث تُعرف بـ "الظاهرة الخيامية"

كلمات مفتاحية

ترجمة، جماعة الديوان، شعر، رباعيات، عمر الخيام

Résumé

Le statut de Khayyam en tant que poète est resté négligé et considéré comme non significatif, dans des limites étroites. Dans l'histoire littéraire de la littérature persane, Khayyam n'était pas considéré comme un poète à égalité avec les grands poètes persans tels que Ferdowsi, Hafez, Saadi, Jalaluddin Rumi et d'autres. Cependant, un changement s'est produit à l'époque moderne, notamment au XIXe siècle, lorsque le poète anglais Fitzgerald a publié sa traduction des quatrains de Khayyam. Cette traduction fit sensation, et l'impact des quatrains de Khayyam sur la littérature arabe moderne fut considérable. Les érudits de l'école Diwan, tels qu'Al-Aqqad, Al-Mazini et Shukri, ont prêté attention à Khayyam, et leurs traductions ont conduit à l'émergence d'un phénomène littéraire unique dans la littérature arabe moderne, connu sous le nom de «phénomène Khayyam».

Mots-clés

Traduction, groupe Diwan, poésie, quatrains, Omar Khayyam