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PHD

A linguistic investigation of translations of Iraqi poetry (1950-1986)

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A Linguistic Investigation
of Translations of Iraqi Poetry
(1950 - 1986)

Submitted by
H.N. Al-Haddad
for the degree of Ph.D
Of the University of Bath - U.K.

1990

~~Volume One~~

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To my Parents,
Brothers and
Sisters

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ABSTRACT

Translating Iraqi poetry into English is a relatively new issue, which developed mainly in the United Kingdom, in the United States of America, in the Lebanon, and in the Netherlands. Attention is focussed in this study on documenting and examining various translated texts presented and published between 1950 and 1986, and on evaluating the amount of attention each school of Iraqi poetry has received in the process of translation.

The impact of English poetry on modern Iraqi poetry is examined, and criteria for the evaluation of translations of Iraqi poetry are proposed. Poetic licence or deviance is treated, and its impact on the translatability of Iraqi poetry is discussed. There is also an investigation into any diglossic problems related to the inclusion of expressions borrowed from the Colloquial Iraqi Arabic in poems written in Standard Arabic.

Emphasis is also placed on certain syntactic incongruities between Arabic and English, in matters related to tense, voice, cohesive devices, etc., and on the impact of these incongruities on transference of meaning in poetic translation. The theoretical discussion of these contrastive aspects is supported by extracts quoted from the corpus, and, whenever necessary, by statistical data highlighting the treatment of these incongruent aspects encountered by translators.

Furthermore, metaphorical, symbolic and culture-bound features are analysed, and their transference to the TL is treated. There is an investigation into causes behind any deviation or change of meaning encountered in the translated version. This research also focusses on certain viewpoints adopted by various scholars who claim that poetry is untranslatable. Other claims, which stress that metaphors should be translated into non-metaphors, are examined.

Overall, this study aims to document and analyse translated texts of Iraqi poetry and to make a contribution to research into Arabic-English poetic translation in general.

TRANSLITERATION OF ARABIC

ARABIC SYMBOL	TRANSLIT-ERATION	ARABIC SYMBOL	TRANSLIT-ERATION
ف	ف	ف	f
ق	b	ق	q
ك	t	ك	k
ل	ṭ	ل	l
م	j	م	m
ن	h	ن	n
هـ	k	هـ	h
و	d	و	w
ي	ḍ	ي	y
أ	r	أ	a
آ	z	آ	ā
إ	s	إ	i
إِ	ṣ	إِ	ī
أُ	ṣ̣	أُ	u
أُو	d	أُو	u
أُو	ḍ	أُو	ū
أِي	t	أِي	ai
أُو	ṭ	أُو	au
أُو	z	أُو	
أُو	c	أُو	
أُو	ca	أُو	

ABBREVIATIONS

A	Arabic; Arabic text
b.	born
CA	Classical Arabic
E	English; English text
Fem.	Feminine
H	High
L	Low
LSP	Language for Special/Specific Purposes
Mas.	Masculine
MSA	Modern Standard Arabic
SA	Standard Arabic
SL	Source Language
TL	Target Language

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CHAPTER ONE

INTRODUCTION

1.1 The Problem

Translation is a very extensive and appealing area which has attracted much enthusiasm, especially during the last four decades of this century. Yet, little attention has been devoted to Arabic-English poetic translation, let alone to the translation of Iraqi poetry which appeared in the form of a few articles and a number of translated texts, poems or extracts. This present linguistic study was designed on two major bases: documentary and descriptive.

On the first side, it aims to document various invaluable, yet limited, attempts of translating Iraqi poetic texts, which may assist in transmitting the culture of Iraqi society to other nations, in particular, to those people who speak English. This step might indicate which school of Iraqi poetry has received the lion's share of interest by translators, the reason behind such interest, and which area needs more attention.

On the descriptive side, this study will — through analysing the corpus of documented texts — focus on the incongruities between Arabic and English in matters pertaining to structure and metaphorical and symbolic elements, to investigate whether there is some sort of common agreement among translators of Iraqi poetry in applying certain methods in translating various chunks of poetic discourse, whether or

not translators have successfully emancipated themselves from the influence of modes of Arabic writing on their translation, and which linguistic area poses a problem to translators of Iraqi poetry.

It is my ultimate hope that this present study will contribute to the development of Arabic - English poetic translation in general, and to the translation of those areas of Iraqi poetry which are still in need of more attention.

1.2 Data Collection Procedures

The data-base for this research, which includes translated texts of Iraqi poetry, was gathered primarily from June, 1986 through April, 1987, although the search for texts was conducted as early as 1981. Data collection has resulted in sixty-one translated texts, covering works translated and published between 1950 and 1986. It is important to mention that the collection of the corpus has not been randomly carried out; rather three major processes have been adopted:

First, consulting field specialists. In this respect, scholars and people interested in Iraqi poetry and in translation were consulted to obtain advice leading to samples of Iraqi poetic texts translated into English. This data collection procedure has been consistent with the Bley-Vroman and Selinker (1984) method which involves conducting interviews, and asking questions pertaining to the

area of linguistic research, so that one can get representative samples for analysis.

Second, visiting libraries. The libraries of SOAS (School of African and Oriental Studies), the Bodleian Library of Oxford, the U.A.E. Library for Research and Higher Studies, The Central Library of Baghdad, in addition to the library at Bath University, were searched for texts related to the area of this research. In these libraries, interviews were also conducted with librarians for advice.

Moreover, many bookshops and publishing houses in Al-Ain, Baghdad, Beirut, London, Oxford and Cambridge were surveyed, and in these establishments certain anthologies of translated Arabic poetry have been collected.

Third, Computer Search. On the fourth of March, 1987, a computer search was conducted to trace any texts related to this study. This resulted in my receiving articles and books where translated excerpts were mentioned.

The next step was to categorise the corpus, and this categorisation process involved two significantly related phases. During the first phase, these translated texts, i.e. the SL and TL versions, were re-sorted, identified and labelled according to titles of poems (see Appendix). Here , the overall results of this step can be summed up in Table 1.

Table 1

Categorisation of the Corpus

No of SL Texts	No of TL Texts	No of Poets	No of Translators
41	61	8	21

The second phase involved an overall assessment of the corpus in order to make sure that what has been collected, namely, the sixty-one translated texts, could be relied upon as representative specimens of Iraqi poetry translated into English. This issue, however, has been highlighted by the following findings:

1. The data-base includes translated poems pertaining to the Conventional School of Poetry, and to Free Verse School in Iraq . These texts have been translated and published between 1967 and 1986.
2. The majority of these translated texts were published in the United Kingdom and in the United States of America, a few in the Lebanon, and one in the Netherlands. This may indicate that there is a worthwhile interest in the English-speaking world to translate Iraqi poetry into English.
3. These works of translation have been carried out by twenty-one translators, who can be classified into three groups:

a) Native speakers of Arabic, such as Bishai (1986) and Al-Udhari (1974; 1986).

b) Native speakers of English, such as Arberry (1967), Stewart (1976) and Bosworth (1984).

c) Native speakers of Arabic and native speakers of English collaborating in translating texts, e.g. Jayyusi and Tingley in Jayyusi (1977).

4. It has been found out that As-Sayyab's poem Song of the Rain, which is well-remembered by the poetic audience of Iraq, has received six translations: Loya (1968); Ṣubhī (1968); Salama (1972); I. Boullata (1976); Al-Udhari (1986); Bishai (1986). Other poems, such as The Mailman, written by Al-Haydari, received three translations: Al-Azma (1969); Khouri and Algar (1974); I. Boullata (1976). There are also certain poems which received double translations, such as City of Sinbad (see Khouri & Algar, 1974; Bennani, 1982).

5. This final point is very significant. The data-base has indicated that some translated texts have been published in Anthologies (see I. Boullata (1976); Izzidien (1984); Al-Udhari (1986); Bishai (1986). Another batch of texts appeared in Journals: Badawi (1971); Khulusi (1980). The third group of texts came in books on criticism: Badawi (1975a); and finally, certain texts have been encountered in Theses: Ṣubhī (1968); Loya (1968); Al-Azma (1969), where researchers tackled various aspects related to Arabic poetry (See review of the literature). These theses, however,

provided the present study with many relevant extracts of Iraqi translated texts with their SL versions, in addition to remarkable and useful highlights of schools of Iraqi poetry.

1.3 Plan of Work

Since translating Iraqi poetry is rather a novel area, and because it has been rapidly developing in the second half of this century, the Review of Literature tends to link this area with the earliest attempts advocated by scholars who translated extracts of poetry for research, or for compiling textbooks on Arabic literature in general. Moreover, this review will mention certain issues such as various schools of Iraqi poetry, the impact of western literature on these schools, and examples of deviation from the SL texts, all representing a start for a more detailed analysis in the subsequent chapters of this thesis.

Chapter Two starts by examining language barriers and translation, and the role played by the latter in disseminating knowledge and culture among various nations. Also, it aims to make clear that, despite many efforts, aspirations and suggestions presented by educationalists, policy-makers and other people in matters related to using one international language, the role played by translators cannot be overlooked. That role cannot be replaced by foreign language teaching either.

As the art of translation has been practised since time immemorial, this chapter is also intended to give a brief account of the development of this area during the Roman Empire, mentioning invaluable attempts exerted by eminent scholars such as Cicero and Horace in rendering various works from and into Latin. In this respect, mention will also be made to the development of translation in Baghdad during the reign of the Abbasīd Caliph, 'Al-Ma' mūn.

After this survey, however, the chapter will move further to define and explore notions involved in translation as a problem-solving activity which cannot be measured or video-taped even by applying the most sophisticated apparatus. Mention will be made of poetic licence and translation, to discover whether or not poetic licence in Arabic poses an obstacle in the way of transferring Iraqi poetry into English. Finally, this chapter will concentrate on methods of evaluation of poetic translation and the translation of Iraqi poetry into English.

It is worth mentioning that Iraqi poetry cannot be described or referred to as one unified form of poetic discourse. Thus, Chapter Three is devoted to the development of Iraqi poetry, in particular, in the second half of this century with the birth of the new school called Free Verse Movement, stressing the fact that advocates of that school tend to dispense with the norms of the Conventional qasīda form. It will examine the influence of English poetry on Iraqi poets (whose works have been translated into English) as well. The final stage

of this chapter will be a descriptive analysis of diglossia in Arabic, and its impact on the translation of Iraqi poetry.

Chapter Four is designed to focus on problems of structure and the translation of Iraqi poetry. Among many sensitive issues, vocalization will be examined. The chapter will reveal whether or not translators could rely on rhythm to arrive at proper vocalizations of certain controversial lexemes. Transpositional procedures, such as class-shift, unit-shift, structure-shift and internal shift (tense and voice) will also be dealt with in the translated texts of Iraqi poetry. In this chapter, an investigation will also be carried out to discover whether or not translators of Iraqi poetry have a common ground concerning these shifts, or it is a matter of stylistic choice. However, the most central issue here is detecting ambiguities caused by such shifts or transpositional procedures.

The final section of this chapter will tackle certain issues related to cohesion in translation, to stress that cohesion does not solely depend on surface connective devices, and to maintain whether or not any SL→TL shift in the cohesive links used could lead to ambiguities in the translated texts.

In Chapter Five, this research will focus on the translation of metaphorical and symbolic elements in Iraqi poetry, reminding us, once more of the impact of English poetry on Iraqi Free Verse Movement, and the images used by this school. Various areas, such as the construction of metaphor, source of metaphorical and symbolic issues, the importance of gender

to Arabic-English poetic translation, and the transference of metaphor and culture-bound features will be discussed.

This chapter will also discuss trends or methods used in translating or rendering these features, and whether or not there are gaps in the TL versions, and, if so, the reasons behind such gaps.

General Conclusions, which include certain recommendations, will be summed up at the end of this thesis.

The Appendix, which includes the Arabic Texts and their TL versions will be presented in Volume Two.

1.4 A Review of the Literature

Interest in translating Iraqi poetry into English is a relatively recent issue. A quick survey of the related literature reveals the fact that this interest has grown and flourished with the development of various Arabic studies undertaken by non-Arabs seeking a deeper understanding of the language through its literary use, or by those writing course-books for students at university level.

One of these worthwhile studies comes from Nicholson (1907) , who gives what can be considered as a detailed account of the literary history of the Arabs up to the end of the nineteenth century. Nicholson , in his study, has focussed

on poetry — since it is the Arab's prime concern — translating various selections belonging to many poets of different eras and backgrounds. One of those famous and widely read poets is 'Al-Mutanabbī (915-965) of Iraq whose concise style is well-remembered by many people when reading this line of verse:

يا أعدلَ الناسِ إلا في معاملتى
فيك الخِصامُ وأنتَ الخِصمُ والحكمُ

In translating this verse, Nicholson (1907:306) tries to imitate the poet's conciseness, his clarity and his appealing style:

"O justest of the just save in thy deeds to me
Thou art accused and Thou, O Sire, must judge
the plea."

Nicholson's conciseness can be realised when one focusses on the way he has amalgamated two sentences, namely, (فيكُ) and (وأنتَ الخِصمُ) into one English sentence "Thou art accused".

Khulusi (1958) translates selections of verse in his article entitled "Modern Arabic Poetry", which mainly revolves around the poetic achievements in Iraq during the first five decades of the twentieth century. The conclusions of this brief study indicate how Arabic poetry not only participated in politics and political debate, but also in other socio-cultural issues, such as women's liberation as well. In this respect, he quotes a line from the Iraqi poet, 'Az-Zahāwī (1863 - 1939) who revolts against an established tradition

of the "veil" used by women:

مَزَّقِي يَا ابْنَةَ الْعِرَاقِ الْجَبَابَا
وَاسْفِرِي فَالْحَيَاةُ تُبَغِي انْقِلَابَا

Khulusi translates this line as:

"Daughter of Iraq, tear thy veil into pieces
and go about unveiled, for life demands a
revolution."

(Khulusi, 1958:73)

In his translation, first, Khulusi translates the lexeme "inqilāb", which literally means "coup d'etat", as "revolution" which is more appropriate for this poetic context. Obviously, the term "coup d'etat" is more technical than "revolution" which — although it might have some bad connotations — can mean a change towards the better.

Secondly, he deletes the vocative article "yā" in "yabnati", which in English mean "O" or "Oh" since this vocative article can be dispensed with in a context like this; it is intuitively graspable; and finally, he inverts the structure of the first hemistich by placing "Daughter of Iraq" before the verb "tear" to give more prominence and emphasis to the addressee.

Two other translated anthologies are presented by Arberry (1965) and (1967). In his first anthology, entitled Arabic Poetry, A Primer for Students, Arberry translates poetry into prose, covering a period from before the dawn of Islam through the twentieth century. In his (1967) anthology, he

renders poetry into poetry, retaining both meter and rhyme; a process which requires considerable scholarship. In the section devoted to Iraqi poetry, Arberry translates three poems: two by 'Ar-Ruṣāfī (1875-1945), and one by 'Aṣ-Ṣāfī 'An-Najafī (1895-1977), entitled (الساعة) 'As-Sā'ah: To a Clock (see Appendix: A-10; E-56). One of the most striking points in Arberry's translation of 'As-Sā'ah is the way he has apparently replaced the lexeme (إنحسام) inhiṣām by one of its derivatives (حسام) meaning "sword" thus, retaining the meaning of the SL, and linguistically sympathizing with what Haas (1968:107) refers to as "choosing the smallest possible unit that will admit of adequate matching".

Here is the extract and its translation:

النوم من أعمارنا انحسام
ألا تنامين كما ننام

"Sleep is a sword that cutteth our lives through
And dost thou never slumber as we do?"

(Arberry, 1967: 5-6)

Concentrating on free verse in modern Arabic literature, Moreh (1968a: 51) stresses the fact that free verse depends on "parallelism and repetition to produce melody and unity and to compensate for the loss of regularity in line lengths and rhyme patterns." (1) However, this repetition can be noticed in the translated version of As-Sayyab's poem

(أنشودة النظم) The Song of Rain or Hymn to

(1) Chapter 3 will discuss various schools of poetry in Iraq and how much attention each school receives in the process or poetic translation.

Rain in which the word maṭar meaning "rain", is repeated many times (see Appendix, E-22).

It is worth noting that this poem, namely, The Song of Rain has been of the utmost significance to many translators of Iraqi poetry, since it is considered as 'As-Sayyāb's masterpiece. Our review of the corpus reveals that almost all translators, including Loya (1968), Ṣubḥī (1968), Salama (1972), I. Boullata (1976), Al-Udhari (1986), and Bishai (1986), render this poem into English, aiming to reflect the linguistic and creative merits "embedded" in the images, and in the onomatopoeic effect produced by the repetition of the word maṭar "rain" in the SL version. However, Salama (1972) wants to produce something more musical, and even more onomatopoeic than merely translating the word "maṭar" by its English equivalent "rain". To achieve this objective, he adds the lexeme "patter" when rendering the poem into English as in the following extract:

كَأَنَّ صَيَادًا حَزِينًا يَجْمَعُ الشَّبَاكَ
وَيَلْعَنُ الْمِيَاهَ وَالْقَدْرَ
وَيَنْثُرُ الْغِنَاءَ حَيْثُ يَافِلُ الْقَمَرُ
مَطْرٌ
مَطْرٌ

"As if a sad fisherman gathering nets
cursing sea and fate
Was singing with moon in eclipse
Rain - patter....
Patter....

(Salama, 1972: 120)

In her thesis on 'As-Sayyāb, Loya (1968) translates many poems taken from his works, trying to copy 'As-Sayyāb's melancholic tone, and his simple daily-life diction to convey the vivid

language through which the poet is talking about his distress of life:

الغرفة موصدة الباب
والصمت عميق
وستائر شباكي مرخاة ...
رَبِّ طَرِيقٍ
يتنصت لي، يترصد بي خلف الشباك، واثوابي
كمنزع بستان، سود

"The door of the room is closed,
Silence is deep,
And the blinds of my window are drawn.
Perhaps a road
Is eavesdropping, laying in ambush for me
behind the window,
My clothes, like the scarecrow's are black;"

(Loya, 1968: 392-394)

Loya, like many scholars interested in modern Iraqi poetry, draws our attention to the fact that ²As-Sayyāb has initiated a revolution in poetry by using symbolic elements to express his innate restlessness as in the following extract taken from A Marriage at the Village:

كَانَ نَقْرُ الدَّرَابِكِ مِنْذُ الْإَصِيلِ
يَتَسَاقَطُ مِثْلَ الثَّمَارِ
مِنْ رِيَّاحٍ تَهْوِمُ بَيْنَ النَّخِيلِ
يَتَسَاقَطُ مِثْلَ الدَّمْعِ
أَوْ كَمِثْلِ الشَّرَارِ
إِنَّهَا لَيْلَةُ الْعُرْسِ بَعْدَ انْتِظَارٍ

"The beat of the drums since dusk
Fell like fruits
By winds blowing amidst the palm-trees,
It fell like tears,
Or like sparks:
It is the night of marriage after long waiting!"

(Loya, 1968: 221-222)

Subhī's thesis (1968) can be considered as a useful guideline to the influence of modern English writers on Arab

poets. In his research, he concentrates on the fourth and the fifth decades of this century, as these decades represent the forerunners of real change in poetry (see Chapter Three). Further, his translation of Iraqi poetry, especially that of 'Al-Malā'ika, shows how he applies concept-for-concept process to get at the gist of meaning. For instance, in the following extract, he renders the verb

(أرسم) 'arsimu, which literally means "draw", as "portray" which is more appropriate for poetic contexts since "portray" is more formal and literary than "draw". Also, he does not render (روحي الغريب) rūhī l-garīb literally into "my strange soul" but into "my nostalgic soul" which is akin to the poetess' feelings in the SL text:

أعبرُ عما تحسُّ حياتي
وأرسمُ إحساسَ روعي الغريبِ
فأبكي إذا صدمتني السنين
بخنجرها الأبدى الرهيبِ

"I express what I feel in my life,
And I portray the sensation of my
nostalgic soul,
I then weep if the years stab me
With their awful eternal dagger."

(Ṣubḥī, 1968: 138, 293)

Al-Azma (1969) is another researcher who is also pre-occupied with Free Verse Movement. In his research, Free Verse in Modern Arabic Literature, he states that "since medieval times, Iraq had had a remarkable record as far as the periodic renewals of poetry is concerned". (1969: 68). Challenging those who advocate Arabic qaṣīda form he continues:

Consequently, for a long time the conservatives boasted that Arabic poetry protected itself against the Western impact and thus preserved the originality of the Arabs in vision as well as in expression. This claim was disproved for good. However, we must not say with the extremists, that poetry was the last stronghold of the Arab East to collapse under the hammering impact of the West.

(ibid: 177)

Here, one should admit that both schools of poetry have their supporters although much of the enthusiasm allotted to the new school of poetry, started to dry up after the sixth decade of this century.

It is worth noting that in translating Al-Haydari's poem "The Mailman", Al-Azma attempts to render three lines of SL verse into one TL verse. This formal change is permissible provided it does not cause deviation in the meaning intended by the poet:

ما كان
ما زال على عهد
يحلّم
أو يدفن
أو يستعيد

What was remained what was,
Dreaming or burying or restoring.

(Al-Azma, 1969: 120)

Badawi (1971; 1975a; 1975b) contributes immensely to the translation of Iraqi poetry. His two selections of translated poems published in Journal of Arabic Literature (1971; 1975b), include modern Iraqi poetry of the Free Verse

School, and in particular, the poetry of Al-Haydari, Al-Bayati and As-Sayyab, which provides our corpus with a number of translated texts . (Appendix: E-12; E-45). However, in his (1975a) study, A Critical Introduction to Modern Arabic Poetry, Badawi renders into English many famous extracts from the famous Iraqi poet, 'Al-Jawāhirī, the most important of which is "Descend Darkness", where he produces the same effect intended by the poet in the original version, first, by repeating the verb "descend", and secondly, by using dictions which produce the same magical imprecation and power felt in the SL :

أُطْبِقُ دَجِيَّ ، أُطْبِقُ ضَبَابَ أُطْبِقُ جِهَامًا يَا سَحَابَ
أُطْبِقُ دُخَانَ مِنَ الضَّمِيرِ مَحْرَقَاءَ أُطْبِقُ عَذَابَ
أُطْبِقُ دَمَارَ عَلَى حِمَاةِ دَمَارِهِمْ ، أُطْبِقُ تَبَابَ

"Descend, darkness and fog, and clouds without
rain
Burning smoke of conscience and torture, descend
Woe and destruction, descend upon those who
defend their destruction."

(Badawi, 1975a: 66-67)

Haywood (1971) argues that English translation of Arabic poetry cannot well represent the effect of the original. In this respect, he reminds us of Simpson (1975: 251) who focuses on difficulties involved in poetic translation in general. Simpson puts it this way:

"Because of the special problem involved in the translation of poetry, for instance, it has often been stated that a poem, like many

other forms of creative writing cannot, and therefore should not, be translated. Indeed, the greatest source of difficulty in translating a work of art, especially poetry, is how not to sacrifice form for content, or vice versa, since form quite often determines content, and content form."(2)

Yet Haywood's translated selections of Arabic poetry reveals great linguistic merits, and ability to convey the message of the SL. In the following extract, taken from Al-Haydari's poem (ساعي البريد) "The Postman", notice how by using the iambic meter, and rhyme-scheme similar to the couplets, Haywood manages to convey the feelings of the poet and his private world:

ساعي البريد
ماذا تريد؟
أنا عن الدنيا بمنأى بعيد
أخطأت لا شك فهل من جديد
تجلبه الدنيا لهذا الطريد.

Postman
What is your plan?
From this world I'm remote, far out
You're wrong! There is no news, without
 doubt
That earth can bring to this dejected man!

(see Haywood, 1971: 184)

Besides, it must be pointed out that in this translated extract, the nominal compound (ساعي البريد) which is formed by "genitive construct", has been transferred into "post-man" since both Arabic and English are familiar with this concept. Yet, some translations prepared in the United States, such as Al-Azma (1969), and Khouri and Algar's (1974)

(2) Earlier, 'Al-Jāhiz (d. 868 A.D.) believes that poetry is untranslatable. On this, see 2.2.

use the word "mailman" instead of "postman" which indicates how geographical variations can, to a certain extent, influence translators translating Arabic poetry into English (see Appendix: E-43; E-44).

At this stage in our review of the literature, we have to admit that Khouri and Algar's (1974) Anthology is perhaps the most comprehensive batch of translated poems published in the seventies, covering many poems from various Arab countries. As far as Iraqi poetry is concerned, this anthology reveals a tendency towards supporting free verse and prose poetry. This has been proved by statistics obtained from the corpus. Here, out of a total of nineteen translated Iraqi poems, only two poems belong to the Conventional School of Poetry which advocates the monorhymed and monometered qaṣīda form, whereas the other seventeen poems are taken from the other school, namely, The Free Verse School. However, in one of those poems written in qaṣīda form entitled (الحرية الخالدة) "Immortal Liberty", the translators manage to produce the structure and the tone of English poetry in matters pertaining to inversion and negation. This remarkable feature can be portrayed in the use of "cast me forth", "sweet unto me there are", and "confine me not" in the following extract:

أَقْدِفُونِي فِي الْفَلَاحِ مِنْ بَعْدِ مَوْتِي
حَبِّذَا عَيْشِي وَمَوْتِي فِي الْفَلَاحِ
لَا تَزْجُونِي بِقَبْرِ ، إِنَّنِي
أَبْغَضُ السَّجْنَ وَلَوْ بَعْدَ مَاتِي

When I die, cast me forth in the plain:
Sweet unto me there are both life and death.
Confine me not in the tomb:
Hateful unto me is prison, though I be dead.

(See Appendix A-8;E-24)

Other translated works, published in the 1970's include Al-Udhari (1974a) and (1974b). The first of these works, published in Leeds, is mainly concerned with Al-Bayati, whose poem, To Anna Seghers, Author of 'The Dead Stay Young' is of great value. The translation of this poem can be accounted for as proof of the fact that literal method of translation which is advocated by Newmark (1988), seems successful when applied to translating Iraqi poetry (see 4.3.4.2). In this respect, the following extract, translated by Al-Udhari, shows no deviance from the original Arabic version:

دمٌ ... على الأشجار
على جباه الحرس الأسود
والأحجار
على عيون القمر المصلوب في الجدار
على المصابيح
على الأزهار

"Blood.... on the trees
On the foreheads of the black guards
And on the stones
On the eyes of the moon nailed to the wall.
On the lamps
On the flowers"

(Al-Udhari, 1974a: 54-59)

The translator of the above-mentioned poem uses the lexeme, "nailed", instead of "hung" or "executed" to clarify the potential meaning implicit in the Arabic word maṣlūb (مصلوب)

which refers to "crucifixion". Although Al-Udhari uses literal translation process, he tends to agree with Newmark (1982: 146) in selecting the "most fitting" expression.

Newmark states:

"Where the target language has a number of synonyms to express the sense of a source language word, the translator should choose the word he considers stylistically most fitting (congruent, adēquat) rather than the word that most obviously translates the source language word."

What has to be stressed here is that both of Al-Udhari's (1974) works have formed a solid foundation for his invaluable translated anthology which appeared in 1986. In this anthology, fifteen Iraqi poems have been translated, with an introduction shedding more light on modern literary movement of the century⁽³⁾.

Issa Boullata's translated collection (1976) is another worthwhile anthology of free verse. As an advocate of this modern verse, he points out that "free verse poets are sincerely preoccupied with an understanding of life".

(I. Boullata, 1976: xi). But this can be an exclusively biased decision if we forget the role played by Conventional poets, such as 'Al-Jawāhirī, 'As-Ṣāfī 'An-Najafī, and Jamāluddīn. Suffice it to mention here a few lines from Jamāluddīn's poem (في حُضْنِ الْأُمِّ) "In the Mother's Lap", where he addresses London to show how the conventionalists "tickle" our feelings when they tackle topics related to life:

⁽³⁾ See Al-Khaleej newspaper (Abu Dhabi) No. 2620, 22 June, 1986.

جئتها يوماً ورأسي بالغيوم السود مفعم
ماخبا أسمع في صدغيه شيئاً يتحطم
واستحال الثلج في فوديه جماً يتضرم
فتلقاني منها الصدر والساعِدُ والقَم
وبرفق الأم - في طفلٍ على الفاقة يفظم
أسلمت رأسي إلى حزن من الرحمة أرحم
فاذا بالغيوم ينجاب .. ودعني يتبسم

(Jamāluddīn, 1980)

to her

One day came I with clouds so black crammed
in my head
So noisy in its temples heard I something
destroyed;
The ice at his temple has turned into live coal
There She received me by her bosom, her arms,
her mouth, her all
And in a motherly kindness - a baby in poorness
weaned -
Rested I my head in a lap more blissful than the
bliss itself,
When all at once the clouds cleared up, my
tears smiled.

(My translation)

Jayyusi (1977) believes that we cannot separate poetic activities from political debates of any era in history. Concerning the translation of poetry, a close investigation of her study shows that first, she pays similar attention to the conventional poets and to those who advocate free verse and prose poems. Secondly she collaborates with Christopher Tingley, a native speaker of English, to translate the selections used for her references; and finally, and perhaps most importantly, she and Tingley translated poetry into prose in the form of a passage. Perhaps they use this medium i.e. prose, to have more freedom to convey the meaning of the SL. To highlight this last point, here is an extract they translate from 'Al-Jawāhirī:

أَنَا أَبْغِضُ الْمَوْتَ اللَّئِيمَ وَطَيْفَهُ
بَغْضِي طَيُوفَ مَخَاتِلِ نَصَابِ
يَهْبُ الرَّدَى شَيْخُ خَتِي وَيَقِيْتَهَا
بِكَهْوِ لَتِي وَيَقِيْتَهَا بِشَبَابِي
ذَنْبٌ تَرَصَّدَنِي وَفَوْقَ نَيْبِهِ
دَمٌ إِخْوَتِي وَأَقَارِبِي وَمَحَابِي

"I hate malignant death and its phantom as
I hate the phantoms of deceivers and frauds.
[It fed] my maturity with my youth, it fed
my old age with my maturity, and grants an
end to my old age; a wolf lurking for me,
watching me, on its fangs the blood of my
brothers, my relatives and my friends."

(Jayyusi and Tingley, in Jayyusi, 1977: 202)

The role of the London-based Iraqi Cultural Centre in supporting and financing works on translation cannot be underestimated. For instance, Buland Al-Haydari's poem, (شَيْخُوْه) "Old Age", which was translated by Khouri and Algar in 1974, was also republished in the Cultural Magazine UR (1978). In the same issue of this Iraqi magazine, Stewart (1978) has also translated another poem from Al-Haydari, entitled (عَقْمٌ) "Sterility", in which he (Stewart) manages to amalgamate two lines from the original verses into one line of verse when translated into English, as in the following extract:

و هناك...
خلف النافذات المغلقات
كانت عيون غائرات
جمدت،
لتنظر الصغار
وتخاف أن يمضي النهار
مع الطريق

and there, behind closed windows
large, hollowed eyes,
frozen with waiting for children
fearful that the day will finish....with the road

(Stewart, 1978: 45)

Indeed , this process, i.e. the process of uniting or amalgamating two or more lines of SL verse into one line of TL verse, might give translators more freedom to group certain manageable "chunks" or units of meaning together in order to make the TL version more comprehensive to the English reader.

Shamaa (1978) analyses certain problems of Arabic to English translation, emphasising the fact that areas pertaining to gender, images and tenses should be carefully tackled when translating from Arabic into English, and indeed, our review of the literature, and of our corpus, indicates that these areas should be given priority when rendering Arabic poetry into English. This is due to the fact that poetry relies heavily on emotive meanings and on images which can, in Arabic poetry, be incongruent with those used by English people. Therefore, any deviation can cause misleading ambiguities (see Chapter 5).

At this juncture in our review of the literature on Iraqi poetic translation, one has to remember Bakalla's (1981) study on modern Arab poetesses, in which he quotes selections of verse translated by other scholars whenever he analyses topics related to Arabic language and literature. This

phenomenon, i.e. quoting other people's translated extracts, is rather different from what other scholars, such as Nicholson (1907.), Haywood (1971), Abdal-Halīm (1975), and Badawi (1975a), do whenever they want to provide an exposition of any literary or any linguistic subject. In general, those scholars usually translate all verses they want to use as a reference or an example to clarify a certain issue. In what follows, we can mention one extract quoted by Bakalla (1981: 206) from Kamal Boullata (1978: 17):

الليلُ يسألُ من أنا
أنا سرُّه القلقُ العميقُ الأسودُ
أنا صمتهُ المتمرّدُ
قنعتُ نفسي بالسكونُ
ولففتُ قلبي بالظنونُ...

The Night asks me who I am
Its impenetrable black, its unquiet secret I am
Its lull rebellions
I veil myself with silence
Wrapping my heart with doubt....etc.

Bannani (1982) has also translated and edited poetic selections of many Arab poets, including 'As-Sayyāb of Iraq. His translation of 'As-Sayyāb's poem, Garcia Lorca, could be taken as a conspicuous example or proof of the fact that Iraqi poetry also deals with international themes and concepts: . .

Here is an extract from that poem:

في قلبه تنورُ
النارُ فيه تطعمُ الجياعُ
والماءُ من جيبه يفورُ
طوفانه يطهرُ الأرضَ من الشرورُ

His heart is like a hearth
its fire feeds the hungry
its water boils and blows
Cleansing the bowels of the earth.

(Bennani, 1982: 22)

The above-mentioned extract, however, needs two explanatory comments, the first of which revolves around the lexeme (تَنْوْرٌ) tan-nūr. This lexeme is — in our Iraqi culture and folklore — connected with "bread" and "the hungry"; therefore, using the "hearth" when translating tan-nūr could be considered as an example of inappropriate word-choice referred to by Duff (1980) in his book, The Third Language. The reason is that we all know that "hearth" is connected with "warmth" and "winter" which is alien to what the poet means.

The second worthwhile comment concerns the two lexemes (جَبِيْهُ) jaḥīmuhu and (طُوْفَانُهُ) tūfānuhu which have disappeared in the translated version. This can be considered as an example of undertranslation, since the lexeme, "tūfān" is of great significance; it refers to a culture-bound religious theme (see Chapter 5).

Bishai (1986), in her translation of the same poem, Garcia Lorca, uses the word "furnace" for tan-nūr, creating a similar semantic detour, since the word "furnace" is linked with factories and industry: it is rather far from what is intended by the poet in this context:

"There is a furnace in his heart
Its fire feeds the hungry
And water sizzles in its hell.
Its blood purifies the heart from evil."

(Bishai, 1986: 21, 35)

This critical issue, namely, reference to religious and culture-bound elements, will undergo careful scrutiny in Chapter Five. However, one should not halt at the frontier of the above-mentioned extract, and leave the rest of Bishai's translated anthology untouched. For example, her translation of 'As-Sayyāb's poem Take Me, reveals conciseness and "fidelity" in transferring the meaning intended by the poet (Appendix: A-23; E-35):

خذيني أطر في أعالي السماء
صلى غنوة، كركرات، سحابة!
خذيني فإن صخور الكآبه
تشد بروحي إلى قاع بعيد القرار.

"Take me to the heights,
Let me fly through the heavens
Like the echo of a song,
Gurgles of laughter or a cloud.
Take me, for the rocks of gloom
Are dragging my soul
Down a bottomless sea."

In her translated poems from 'As-Sayyāb, the publication of which has been sponsored by UNESCO, she seems obsessed by this poet, and his way of looking at life. In an introduction to these selected poems (1986: 16), Bishai observes that, like the English poet, Tennyson, 'As-Sayyāb is preoccupied with the notion of death. Yet, one can notice that, whereas Tennyson does not have the element of hope in his poetry, 'As-Sayyāb presents such element as in

Every tear of the hungry and of the naked ,
Every drop spilled from the blood of the slaves ,
Is a smile waiting for new lips ,
Or a rosy nipple in the mouth of a new-born babe
In the world of tomorrow , the bestower of life !

(See Appendix: E-51)

The final stage in this review concerns Izzidien's anthology Songs from Baghdad (1984). The work of translation for this small anthology has been the outcome of many people interested in translation and in literature, names such as Bosworth, Morris and Hawari, each of which translates a poem felicitously aiming to convey to the TL readers the deep heart-felt emotions of the poet⁽⁴⁾. However, the pivotal theme surrounding most of Izzidien's poem is spiritual love as in:

يَبْسُوحُ أُمَّهُ يَكْتُمُ
صَبَّ بِكُمْ مَفْرَمُ
إِنْ بَاحَ فِي وَجْدِهِ فَكَلِّكُمْ لَوْمَ
فِي قَلْبِهِ لَأَعِجُ
وَبِالْهَوَى مَفْعَمُ

This is translated by Morris (1984: 26) as:

Lovesick he is, and longing for you?
Should he declare it
Or should it be revealed?
But when he does reveal his love, you all
reproach him
With heart inflamed and overcome with passion.

Izzidien has also included, in some of his poems, references to fictitious characters to add rigor to these poems. For

(4) See the Introduction to these selections of translated texts by Cowan, Page 3.

instance, in his poem, A Shahrazad Love-Song, he tends to refer to a love-story from 'alf layla wa layla, making himself Shahriar and referring to his beloved as Shahrazad. Hawari (1984: 10,12) translates the poem, where the inclusion of a footnote could be very helpful to the English readers who have never come across these two characters, namely, Shahriar and Shahrazad.

(شهرزاد) أسبل الستر الدجى
حدثينا عن جمال السور
...
لا تلومي (شهریاراً) في الهوى
لم يجد في حبه من ناصر

"O Shahrazad, the curtains of night falls:
Now let us enjoy visions of beauty.

....

Blame not (Shahriar) for love,
No succour could he obtain!"

To sum up this review of the literature, one has to stress the fact that translating Iraqi poetry into English is a recent issue which gained impetus during the seventies and eighties when many scholars, researchers and students of translation focussed on this interesting area. Yet, the majority of those people seemed interested in poetry pertaining to Free Movement of Iraqi Verse. Here, the impact of English poetry has been pinpointed in Iraqi poetic texts.

Furthermore, this review has also shown how certain scholars believe that translating Arabic poetry cannot represent the effect of the original. However, many extracts of translated texts have been presented to highlight the fact that such

a viewpoint cannot be taken for granted, leaving the issue open for more scrutiny in the subsequent chapters.

Finally, this review has displayed efforts aimed at translating poetry into poetry, and how translators try to imitate English poetry by using certain formal constructions, such as negation and inversion. Other issues, such as intertextual relationships between the poems and other texts have also been briefly tackled as an introduction to what will be discussed in Chapter Five.

CHAPTER TWO

TRANSLATION AND POETRY

2.1 The Language Barrier and Translation

The language barrier has been one of the most crucial problems facing various nations all over the world. In general, this barrier could hinder the dissemination of knowledge and the transfer of civilisation and technology from one area to another, and in order to highlight the significance or the seriousness of this issue, i.e., the language barrier, one need only think about hundreds of thousands of books, newspapers, magazines, theses and dissertations, pamphlets, etc., published in various world languages every year, and the necessity of putting these publications — especially scientific and technical books — within the reach of people concerned.

Moreover, this language barrier has been, and still is, the cause of many misunderstandings and conflicts among many nations and states claiming, for example, sovereignty over certain territorial areas, both on land and at sea. It is worth noting that the developing nations can be retarded in their economic and political development by language diversity. In this respect, Coveney (1970:16) states that

Language diversity in an under-developed country can slow down economic development by preventing occupational mobility and the spread of innovating techniques. Moreover, under-development may perpetuate language diversity by isolating people belonging to different language groups and preventing them from communicating with each other.

However, Coveney believes that "if language diversity is a contributory factor in under-development, then language uni-

fication could be considered as a necessary part of development planning" (op.cit.).

Besides problems caused on this inter-state level, language barrier has left its remarkable impact on the intra-state level, i.e., within the borders of a country. This final problem is noticeable in bilingual or multi-lingual states, such as Canada and Switzerland (Bourhis, 1982), and many Asian states, such as Sri Lanka and India where many local languages exist, and where people often wonder which of these languages can be termed as the official language(s) of the state, a case which can endow it/them with special prestige. Yet, one has to remember that the prestige granted to the high variety over the low variety in a diglossic society is different from the bilingual case mentioned above (See Chapter 3).

However, this dominating issue, viz. the case of deciding which language can be considered official, has also affected language-planning in schools, which has been "a matter of educational, political and social significance" where "new language policies will be developed and old policies revised" (Hornby, 1977: 2). In India, for instance, English has been adopted as an official language, and as a means of unifying all the peoples of this sub-continent, whereas in Canada, English and French are used side by side.

On a wider international scale, the problem of facing language barriers is much more complicated. One solution to these

barriers, albeit an ambitious one, would be to adopt an artificial language, such as Esperanto or Interlingua, to unify all peoples of the world — despite distinctive differences in their aims and aspirations — into one speech community. But, no one should forget that although Esperanto, for instance, is "the native language of no one and therefore gives nobody an unfair advantage" (Trudgill, 1983a: 160), it can still be looked upon as an imposed language which cannot be instinctively acceptable.

Another optimistic solution to the language barrier is to select one of our living natural languages and adopt it as a universal language. In this respect, one may wonder which of the world's 3000+ languages could be adopted for this purpose, and on what bases or criteria the choice will be carried out, since we all admit that all languages are equally perfect, beautiful and useful to the communities who use them, and that no linguist has the power or right to state that language A is inferior to language B!

Broadly speaking, this issue of an artificial language has encountered many impedimenta; in particular, it conflicts with the fact that a national language is an important ingredient of identity and nationalism. For this reason alone, an artificial language could never be internationally accepted. Thus, in an important sense, the language barrier remains with us despite many efforts exerted by linguists, sociologists, policy-making bodies, and international organisations to create and use one universal language. However, until this "Utopian dream" becomes a reality, translation will continue

as an active and necessary means for information transfer even after this "one language" has been created, and used by all peoples of the world, since we need to render all previously written books and other publications into this newly-born language!

One final question remains pertinent to this section of the thesis, and that is: Can foreign language learning successfully eliminate, or completely abolish the language barriers, and the role played by translators all over the world?

When attention is focussed on this question, one has to admit the valuable role played by foreign language teaching in breaking down the language barriers. Yet, it will never be able to replace the significant role played by interpreters and translators for the following reasons:

First, foreign language learning is a long process, consuming time and effort which may never be allotted by very busy scholars and scientists interested in absorbing the rapid progress of science and technology (each in his own field), let alone the layman. In this respect, readiness and time factors are essential.

Second, which language(s) to learn. Will the learning of French, for example, suffice and help a Czech scientist know everything about this rapid progress? Or, are Spanish and Italian helpful to attain the required results?

Recently, many scholars seem enthusiastic about helping scientists with their job. For instance, Coveney (1975) tends

to support the notion of integrating the foreign language study with the technical syllabi so that scientists can have a better communicative ability while working in other countries. Although such a programme has been worthwhile and constructive at Bath, it is confined to a limited number of students enrolled at Bath University. However, this experience could be useful if applied worldwide.

Third, the problems of funding, and of recruiting the teaching staff to undertake this great project, namely, the project of teaching languages to scientists. Therefore, translation will remain one of the pivotal processes for the dissemination of knowledge and transfer of technology for generations to come. LSP (Language for Specific Purposes) will be supportive, but never replace or displace the importance of translation.

2.2 Translation as a Craft: A Brief Overview

Translation, or interpretation, as an art, a craft and a profession has been the central concern of many people working as mediators between various parties speaking different languages, or as scholars whose aim is to explore various aesthetic and valuable treasures hidden in works composed in other languages. This means that translators or interpreters work to bridge the gaps naturally created — by language barriers — among various societies. Hence, the history of translation must be the history of mankind in the wider sense (Finlay, 1971), and therefore, it is rather difficult to give a detailed account of the history of translation in a few pages. However, one can go back as far as the Babylonian

Empire when translation was a well-established tradition. Certainly, there must have been strong inter-Empire links: links with other nations in India, Persia and Egypt who required mediators facilitating various aspects of relations, including trade. In this respect, Pinchuck (1977: 16) emphasises that "the multilingual inscriptions whose decipherment has given us access to many forgotten languages of antiquity are translations". Similar worthwhile inscriptions have also been found in Egypt in recent years.

It is nonetheless apparent to almost all researchers that translation in the past was mainly connected with Greek, Latin, and Arabic. Before the Christian era, Greece was the centre of civilisation and knowledge for many centuries, when philosophy, literature, chemistry, medicine and other disciplines flourished. Consequently, there was a need to translate various scientific and literary works into Latin as it became the lingua franca of Europe; and at this stage, we have to refer to the Latin scholars, Catallus and Cicero, for their invaluable services in Greek-Latin translation. (See Bassnett-McGuire, 1980).

With the rise of the Roman Empire, the art and craft of translation acquired an important role in the dissemination of knowledge, and the spread of Christianity all over the world. During that time, the two eminent names, Cicero and Horace, remind us of the introduction of two significant notions pertaining to translations, namely, "word for word" and "sense for sense". Basnett McGuire (1980: 44) reminds us that those

translators (Cicero and Horace) "make an important distinction between word for word and sense for sense (or figure for figure) translation". Moreover, Cicero and Horace's main concern was not only to render texts literally into TL, namely Latin, but to enrich the TL version as well. Therefore, sense for sense translation was commended at that time, and translation was considered as a process of comparative stylistics. Many readers at that time (the elite in particular) know both Latin and Greek; so, they tried to appreciate and evaluate the translated versions of any works, as long as these versions possessed the merits and the richness of a well-written text.

After the spread of Islam, and following the Arab conquest of Egypt and Syria in the seventh century (A.D.), Greek remained the language of teaching and writing in these areas (Ullmann, 1978), and University of Alexandria in Egypt participated — to a large extent — in both preserving and disseminating Hellenic treatises, such as Synopsis of works on Medicine, the sixteen basic works of the Greek physician, Galen, and the book on Pediatrics written by Paul of Aegina (ibid :8). It is worth noting that these precious works were rendered into Arabic, and then from Arabic into other languages.

It was after the foundation of Baghdad, and during the reign of the Abbāsīd Caliph, 'Al-Ma' mūn, who founded Bayta l-Ḥikmah

(The House of Wisdom), that translation reached its zenith. Eminent translators such as Ḥunayan ibn-³Ishāq, his son ³Ishāq, Yuhannā ibn al Baṭrīq, and Ibn Nā⁶imah ³Al-Ḥimsī and their contemporaries translated many works from and into Arabic. (See Gibb, 1963; Kruk, 1976; Khulusi, 1982).

It remains useful to mention that during ³Al-Ma³mūn's reign there were two major trends of translation from Greek into Arabic, the first of which was the word-for-word method. This method did not work successfully and efficiently due to the incongruity between Arabic and Greek in matters related to problems of equivalence and syntax. The second trend, which was advocated by Ḥunayn ibn ³Ishaq, ³Al-Jāwharī, and others, was concept-for-concept translation. Proponents of the latter trend usually take the concept of the SL sentence, "irrespective of the number of words included in the SL sentence or in the TL sentence" (Khulusi, 1982:12).

At this juncture, we have to stress that the two notions of translation, namely, "concept-for-concept" and "word-for-word", which are often encountered in many recent books and articles, and which are often analysed and applied by modern scholars and translators, are by no means a "novel" invention. These two major problem areas had been discussed since "classical" times, and are still being discussed, although the terminology changes. For instance Steiner (1975) looks at word-for-word translation process as "strict literalism, the word-for-word matching of interlingual dictionary", whereas Newmark (1982) uses the term "communicative" versus "semantic" translation. However, these

invaluable contributions, as well as others presented by scholars such as Catford (1965) and Bassnett-McGuire (1980) represent a series of efforts, added to those exerted by early western translators, such as Cicero and Horace, and by Abbasīd translators, such as Hunayn ibn 'Ishāq and his contemporaries long ago.

Focussing once again on the Abbāsīd period, one has to admit that translation of Greek, Syriac or Persian works into Arabic contributed — to a large extent — to the elaboration of technical terminology in Arabic. Like modern translators who translate scientific or technical works from other languages into Arabic, those who translated medical works from Greek, Syriac or Persian faced the problem of rendering certain items which had no equivalents in Arabic. To solve that problem, translators followed three methods:

First, they took the technical term as it is, i.e., unchanged into Arabic. An example of this is the word "to xērion" meaning "desiccative powder", which later became "iksirīn" in Arabic.

Secondly, those translators arabised the foreign words with loan renderings, and this process is the commonest among all other methods. For example, "alōpekia" meaning "fox sickness" became "dā't -ta^llab. .

Thirdly, they used old Arabic terms in a terminologically restricted sense. For instance, "ramad" meant in Arabic "any eye inflammation". It was then applied by doctors as equivalent of "ophthalmia" trachoma, and so on (see Ullmann, 1978, Chapter 2).

It is worth mentioning that early Arab scholars have given us their opinion in matters related to translating poetry . For instance , 'Al-Jāhiz (d. 868 A.D) , in his book "Kitābu l-ḥayawān " , edited and annotated by Haroun (1968) , claims that poetry is untranslatable , and should therefore be left untranslated . Focussing on Arabic poetry , 'Al-Jāhiz maintains that " if poetry is translated, the poetic form disintegrates , the rhythm disappears and all beautiful and admirable features of that poetry are lost. (ibid:75) .

It is rather difficult to agree with 'Al-Jāhiz's point of view concerning translating poetry . An initial investigation of the corpus of Iraqi poetic texts indicates that many poems have been faithfully and with varying degrees of success translated into English , and therefore , it might be unrealistic if one tries to discredit the invaluable efforts invested in translating these texts . This point will be clarified in Chapter Four and Chapter Five . (Also , see Appendix: A-10;E-56 ; A-2; E-15)

The final point in this section will be allotted to translation from and into Arabic in the twentieth century. It is worth noting that this activity has flourished in many parts of the Arab world . Many institutions and universities in Egypt , Morocco , The Lebanon , Iraq , as well as in other countries , such as Syria , Jordan and the United Arab Emirates have already inaugurated courses in English -Arabic translation .

Also, we should not underestimate the role of Arab academies in supporting this discipline (see Bakir, 1984). For instance, the Permanent Bureau of Arabization in Rabat, which was established in 1961, published a linguistic journal called "Al-lisān al-ʿarabī". This journal covers various linguistic and literary areas, and publishes many glossaries in English, Arabic and French. In 1970, after the establishment of ALECSO (Arab League Educational, Cultural and Scientific Organisation), the Permanent Bureau of Arabization in Rabat was attached to it.

In America, the University of Michigan (Ann Arbor), Georgetown University in Washington, and Indiana University (Bloomington), are already conducting research in translation. (See , for instance , Mouakkat , 1986) .

In the United Kingdom, Bath University can be considered one of the pioneers in conducting M.A. taught courses in Linguistics and Translation. The second five-year plan is in progress at this University, which stresses developing a high level of competence in the students' ability to translate from and into Arabic. Coveney (1983: 4) maintains that this course

"also aims to deepen the students' understanding of the structure of English and Arabic, as well as to broaden their knowledge of linguistic variation in order to increase their sensitivity to translational equivalence between the two languages. The degree scheme includes translation from and into Arabic of material of an economic, legal political and technical nature."

Finally, one has to mention that much research has already been done at London, Oxford, Cambridge, Edinburgh, Salford, Manchester as well as other universities, which promises well for the future of this discipline, i.e. translation⁽¹⁾.

2.3 Translation: Definition of the Notion

The essence of translation lies in the meaning or in the message embedded or "concealed" in the intra-language levels, including syntactic, stylistic, semantic and pragmatic aspects. The transference occurs on the inter-language level, i.e., between any two languages, in a process described as "textual approximation" at all linguistic levels (Wilss, 1982), or what Sa'adeddin (1987) refers to as "target-world experiential matching". This process, however, depends largely upon the world-knowledge shared by the author and his reader/translator. This issue will be tackled later in (2.4). Yet, it is worthwhile to survey certain definitions set forth by eminent authorities in the field of translation, and deduce what might be relevant to our research on the translatability of Iraqi poetry in the second half of this research.

It is well-known among linguists and translation specialists that "translation is a process of presenting a text in a language other than that in which it was originally written" (Finlay, 1971:1). This definition focuses on the "text",

(1) Many theses done in some of these universities will be referred to in the bibliography at the end of this thesis.

which represents a worthwhile and an advanced step towards looking at, or examining something above word level or sentence level. Although this definition seems to shed little light on all the elements involved in the translation processes, it forms a good starting point towards more solid research in this area, i.e., translation. In the following paragraphs, a closer examination of other definitions, set forth by other authorities, will be conducted.

One of the worthwhile definitions comes from Catford (1965: 35) who states that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

Bassnett-McGuire (1980: 2) argues that

"what is generally understood as translation involves the rendering of a source language (SL) into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted."

Newmark (1982: 7) believes that translation is a "craft consisting in the attempt to replace a written message and/or statement in one language by the same message/statement in another language."

Finally, we have to mention how Wilss (1982: 28) points out that

"Translating is a linguistic formulation process encompassing a wide spectrum of interlingual transfer procedures ranging from

literal translation (and its extreme form, the interlinear version) to free paraphrasing of a text in the TL".

Focussing on these definitions, and on others presented by various scholars, such as Forster (1958), Nida (1969a), and House (1977a), we can tentatively proceed to state that translation revolves around four major points:

First, it is a process which involves "transfer" or "migration" from one language into another. This migration stresses the role played by the lexemes, syntax, semantics, as well as pragmatics of both TL and SL. At this point, we have to emphasise how the world knowledge possessed by the translator can influence the translated version (see 2.4.1). In translating poetic texts, which are — in general — full of metaphoric, symbolic, culture-bound, etc. elements, translators should not only know, or rely on the meanings of the SL or TL components, i.e., semantics, but on their use (pragmatics) as well. This means that the world-knowledge, shared by the author/poet, and the reader/translator, will enable the translator to gain the "highest degree of textual approximation" (Wilss, 1982), required in any faithful translation.

Secondly, since the field of translation is organically linked with languages — bridging the gaps between any two languages — it can be considered as a sub-branch of Linguistic Science. Here, one has to stress the fact that in translating technical texts, such as texts pertaining to physics or chemistry, which can be categorised under "standardized language" (Newmark, 1982), or (LSP) "Language for Special

Purposes" (Wilss, 1982), Linguistics can be very helpful to translators. Specialised bilingual dictionaries can be helpful too.

In these texts, translators usually encounter lexemes pertaining to a particular field, say Chemistry. For instance, steam-jacket, brine, batch process, proportioning pump, and heat exchanger, are parts of the chemical terminology, i.e. the jargon of this discipline⁽²⁾. In general, each of such terms has one specific meaning commonly known by specialists in Chemical Engineering.

Yet, in translating literary texts, and in particular, poetic texts, linguistics can help translators to a certain extent, since these texts, in general, include what Newmark (1982: 17) refers to as "non-standardized language". Certainly, these texts often include certain aesthetic features, poetic licence or deviance, symbolic and metaphoric elements and so forth, which make the translator's job a creative one, or as Newmark puts it "a craft and an art" (op.cit.). For instance, in the following lines, quoted from the Iraqi poet, ^ʾAṣ-Ṣāfī ^ʾAn-Najafī, the word "^ʾal-falā" does not simply mean a "desert" in the poem; it refers to freedom:

إِذْفُونِي فِي الْفَلَا مِنْ بَعْدِ مَوْتِي
حَبْذَا عَيْشِي وَمَوْتِي فِي الْفَلَا
لَا تَزْجُونِي بِقَبْرِ
أَبْغَضِ السَّجَنِ وَلَوْ بَعْدَ مَمَاتِي

(2) These terms are encountered in one page, in a book entitled The Language of Chemical Engineering in English by Hughson (1979).

Khouri and Algar (1974: 75) translate that term into "plain" which could be more graspable to the English readers, who look at the countryside as a peaceful, quiet place, and where one can find more freedom than living in the city:

"When I die, cast me forth in the plain:
Sweet unto me there are both life and death.
Confine me not in the tomb
Hateful unto me is prison, though, I be dead."

Thirdly, The translation process is related to written texts, and not to the spoken media, which is generally linked with "interpretation". In this respect, one has to take into consideration the fact that the translator is left with the written text (a document, a book, a treatise, a poem, etc.), whose author may be absent, or even dead, and the translator has to treat all the nuances or ambiguities of the texts, including the culture-bound and inter-textual features. However, it must be stressed that the process which involves dealing with texts (elements above individual words or the single sentence), should be studied as a process of interaction between the author (poet, novelist, etc.), translator, and reader of translation (de Beaugrande, 1978). Here, one has to stress that the most recent approach of many translation specialists is that translating is a text-oriented process (Chau, 1984) which revolves mainly around the following aspects:

First, the text is regarded as the relevant unit of translating, but sentences and lexemes, which form the ingredients of any text, are also important.

Second, translation is not studied merely as a comparison between two texts, but as a process of interaction between author, translator and TL readers.

Third, the focus of studies of translation is on the strategies of language use in relation to context, rather than text features alone.

Fourth, the pragmatics of the SL texts is emphasized.

Finally, the concept of equivalence, launched in the sixties, is replaced by that of adequacies, although these two concepts are intimately inter-related.

However, all these concepts, viz. equivalence, adequacy, appropriacy (Duff, 1981) etc. are centered on using the right expression or stretch of language in the right place. This sensitive issue is related to whether the style is formal, informal, and the degree of formality; technical, non-technical and the degree of technicality and so forth. On this, Wilss (1982) tends to agree that translational equivalence (TE) is an "empirical phenomenon", which can only be solved for each individual translation. It is a text-oriented, or a translator-oriented issue, where translators often have "choices". This is supported by the fact that the meaning of a word is a collection of many individual uses of it, in verbal and non-verbal contexts (Hass, 1986). Here, the translator can choose — from a set of synonyms — the most suitable and adequate for the text he or she is translating. For instance, in translating a text taken from Political Science or Geography, one

should remember that continental shelf does not simply mean an ordinary "shelf" where one stacks books, or a shelf in a supermarket, and in phonetics, the term assimilation⁽³⁾ has a technical meaning used exclusively by specialists in this field.

In translating Iraqi poetry into English, one should be aware of any lexeme "penetrating" from Colloquial Iraqi Arabic into any poem, since in Arabic, there exists what sociolinguists refer to as "diglossia". This controversial issue will be highlighted in (3.4).

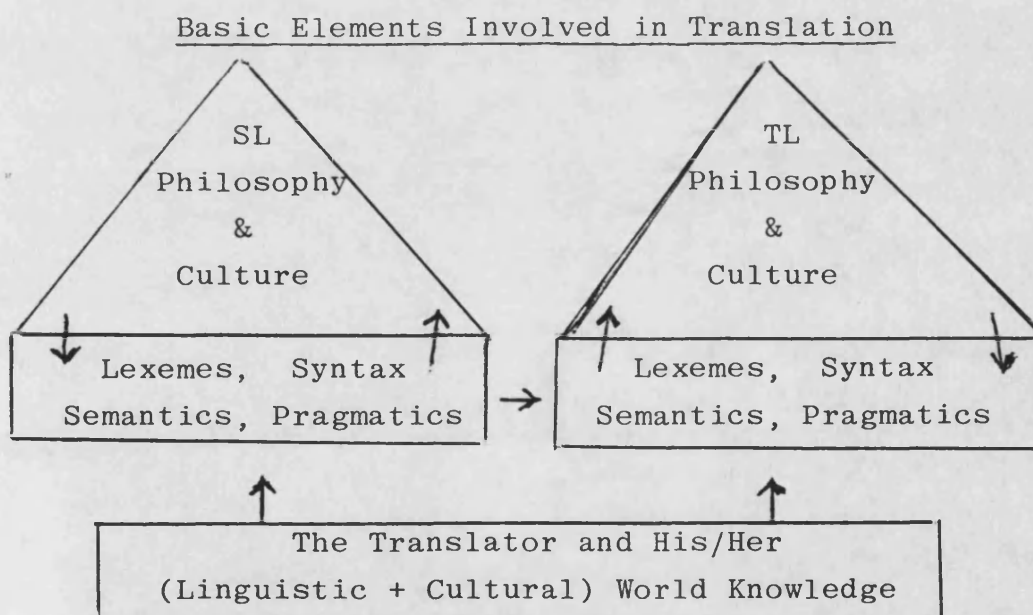
2.4 Arabic - English Poetic Translation

As mentioned earlier in Review of the Literature, Arabic-English poetic translation is rather a novel area, gaining much impetus during the second half of this century when it inspired many translators in the Middle East, in the U.K. and in the United States of America to investigate and convey the aesthetic elements involved in this form of creative writing, i.e. poetry. This fascinating area, which falls under the general field of literary translation, requires a sympathetic understanding of linguistic and aesthetic aspects of both Arabic and English, two languages of different origins, and of incompatible cultures, and an absorption of assimilation, by the translator, of the philosophy and culture or tradition "mingled" in, or expressed by these linguistic aspects. This argument, which can also

(3) in Arabic "continental shelf" means ('al-jurf al-qārrī) and "assimilation" means ('idgām).

be applied to any text, can roughly be portrayed in Fig. (1), which shows how the issue of translation is not merely linked with the surface structure of the sentence, or with the linear arrangement of the words in the text, but with elements stored in the translator's memory, i.e., experience, events, stories, history, love, hatred, religion, etc. In fact, the reader/translator, relying on his world-knowledge, and on pragmatic elements, gives or "injects" meaning into the text!

Figure 1



Whereas we have to admit that every utterance, or speech act, whether it is

(1) declarative, such as:

Spring is warm in England;

(2) interrogative, such as:

Who wrote "Song of the Rain"?

(3) imperative, such as:

Show me that poem, please;

involves "philosophy" or "shared knowledge" among any two or more interlocutors, or as Clark and Clark (1977: 13) refer to as "co-operative enterprise", we have to stress that poetic performance involves a "larger" amount of creativity, which demands a deeper understanding and more intimate "co-operation" between the reader (translator) and the utterance (text) to pursue and grasp the gist of the message conveyed by the orthographic elements on the SL pages prior to transferring them faithfully to their TL equivalents. Therefore, any gap in this co-operation mentioned above would lead to deviation from the original text. (See Chapter Five).

At this point , one may go back and shed some light on the notion of "intimate co-operation" mentioned in the previous paragraph, and clarify that notion in the light of the translatability of Iraqi poetry into English.

A translator can have an intimate co-operation with his text if he has fully understood the poetic communication of the text, including the emotive and culture-bound dimensions of that poetic communication, which is "a type of communication through language that has an aesthetic function" (Posner, 1982: 113). This intimate co-operation or "interaction" between the translator and his or her text may produce the effect of the SL version upon his or her TL readers. For instance, any translator, knowing the political scene of the fifties in Iraq, understands how ^ʿAl-Jawāhirī, in his poem, Lullaby of the Hungry, stirs people to revolt although he

ironically uses the verb "nāmī" meaning "sleep". In fact, by using "nāmī", Al-Jawāhirī means AWAKE!

نامي جياغ الشعب نامي
حرسنك آله الطعام

"Sleep! O hungry people and slumber!
Guarded by the angels of food"

(My translation)

Also in the same poem, there is a culture-bound feature, and that is the proper noun, Hadām, which is a symbol of "truth" and reality⁽⁴⁾.

نامي ولا تتجادلي
القول ما قالت حدام

This is translated into English:

"Sleep, and argue not
The truth is only in Hadām's speech."

(My translation)

2.4.1 Theory, Process and Product

Researchers and students of translation often wonder whether or not translation – like any other disciplines, such as chemistry or economics – has a theory of its own, which "negotiates between languages whose utterances may be subtly or grossly incompatible" (Ebel, 1968: 50). To highlight and answer this question, one has to investigate two basic points:

First, the meaning of theory, and why a novel theory emerges.

The term "theory", which will be tackled in the following

(4) Hadām was an Arab woman known to be truthful (see ʿAbdu l-Hamid, 1963: 14).

paragraphs, refers to the general principles put forward or involved or followed in any action whatsoever, and which arise out of a pertinent need or a crisis. In this respect, the leading philosopher, Kuhn (1970: 74-75) says that, in general, novel theories emerge "after a pronounced failure in the normal problem-solving activity". Therefore, theories are inevitably needed by mankind to solve problems confronted in various aspects of life, and these theories may change, or "break down", if they fail to cope with the "paradigm-induced expectations that govern normal science" (ibid: 53).

Depending on these statements, we can safely say that general translator, and translators of poetry should have a theory since the whole process of translation is a "problem-solving activity", and a linguistic exercise facing the "crisis" of transferring SL texts into TL texts.

Obviously, many modern translation specialists, such as Catford (1965), and Newmark (1982) tend to agree that there must be a "body of knowledge" that governs the process of translating. In this respect, Newmark (1982: 19) states that

"Translation theory's main concern is to determine appropriate translation methods for the widest possible range of texts or text categories. Further, it provides a framework of principles, restricted rules and hints for translating texts and criticizing translations, a back-ground for problem-solving".

Secondly, the process of observing theories involved in translating texts. Here a pertinent question has to be

answered: can we quantitatively "measure" the process of translation like any researcher monitoring or watching an experiment on certain chemicals in a laboratory? Would a theory of translation lead us directly and straightforwardly to something like:

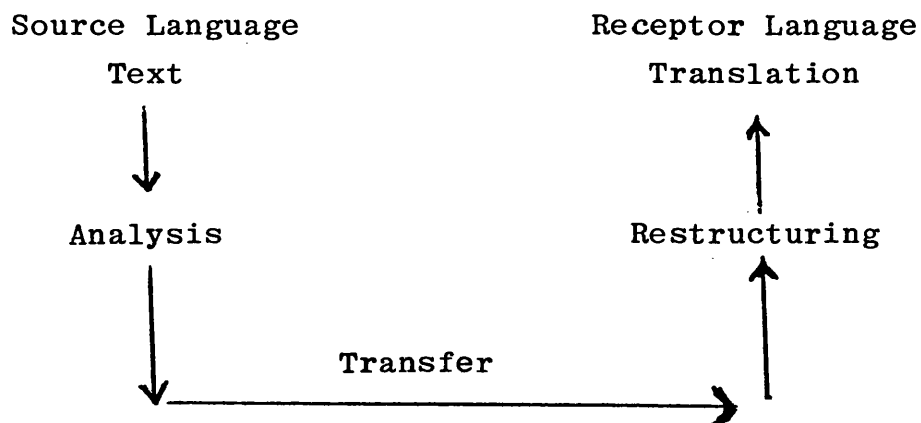


Remembering that translation can only be a science when dealing with LSP texts, i.e., standardised texts (Wilss, 1982), and before trying to answer the question mentioned above, it is convenient in our linguistic analysis to focus on Nida's (1969a) article, in which he states that the whole process of translation goes from the source language to the receptor's language (TL) through text analysis, transfer and restructuring. This process has been portrayed in Fig. (2).

Figure 2

Translation Process Quoted from Nida

(1969a: 484)



Whereas we tend to agree with Nida's thesis portrayed in the diagram above, we have to emphasise that the whole process is not quantitatively measurable or observable, and cannot be "practically" pictured or recorded, even by applying the most sophisticated apparatus. Yet, theoretically one can relate, or represent schematically what is happening during the process of translation.

Generally speaking, as translators, we encounter the SL visual information represented by the orthographic signs or "signifiers" on the pages in front of us. This visual information, which can be referred to as the surface structure of the discourse, has to be processed through very complicated electrical cells of our nervous system. Using all our stored knowledge, our knowledge of the world (including experiences, memories, stories, events, expectations wishes, etc.) of both Arabic and English, we start the process of conveying the SL text into its TL equivalent.

Therefore, it is not the dictionary meanings that decide the translatability of any text; it is the knowledge possessed by translators, which lies beyond, around and above these meanings. This is perhaps the main reason behind the failure of machine translation in rendering simple texts, let alone the highly creative ones, i.e., the literary and poetic texts.

However, this is further evidence to support the importance of pragmatic dimensions in our understanding of poetic texts. These dimensions, which represent "the contextual relations between the text and the participants in the

communicative act" (Hartmann, 1980: 68), i.e., poetic communication, cannot be fed into a machine as "templates" for translations. In translating Iraqi poetic texts, into English, translators should always be aware of the cross-cultural elements, the semiotic function of these elements and speech acts, as well as grammatical, lexical, etc. devices or links to produce coherent discourse.

Stressing the significant role played by the shared knowledge of the poet and his reader/translator in translating any text, one could mention the following extract from the Iraqi poet, ^{As-Sayyāb}

كأنَّ بابلَ القديمةَ المسوّرة
تعود من جديد
...
جنانها المعلقة زرعها الرؤوس
تجزها قواطعُ الفؤوس

"As if walled, ancient Babylon
Had returned once again!

...

Its hanging gardens are sown
With heads cut off by sharp axes."

(Khouri & Algar, 1974: 100-3)

In the aforementioned verse , (الجنائنُ المعلقة) does not simply mean any "hanging gardens" or "suspended gardens" which are designed nowadays. Our proof to this statement is that "hanging gardens" comes with "Babylon" in the same context. The poet presupposes that his audience (readers,

translators, analysts, etc.) understand that he refers to a city in ancient Iraq where a former Babylonian king built these gardens for his beloved wife, who loved and longed for the mountainous life. Yet, it might have been more helpful if the translators had written "hanging gardens" with capital letters, i.e. Hanging Gardens (see appendix: E-12; E-13).

However, this argument brings us to a point where one has to mention two important notions related to the meaning of lexemes within a language.

First, one has to distinguish between meaning per designation, i.e. the relationship between the significant (signifier) and signifié (signified); in other words, between the phonological/graphological elements of a word, and the object or the notion it refers to, i.e., the semantic dimension of that word (see Wilss, 1982: 38).

Secondly, and perhaps more importantly, one has to recognise the pragmatic dimension of the word, i.e. the relationship between the linguistic sign and its denotation, or what Leech (1974) refers to as meaning defined relative to speaker/user of the language, namely, the communicative dimension.

To clarify this interesting point, let us return to the word "garden" mentioned in the extract on page 55. The relationship between "g-a-r-d-e-n", /gādən/, i.e. the "significant" and its "signified", namely, "a piece of ground used for growing flowers, fruits, etc." can be called designation,

whereas the relationship between "gardens", in "Hanging Gardens" and "Babylon" which occurs in the same context takes audience/translators to their denotation. Hence, readers/translators give lexical elements their proper meanings (semantic plus pragmatic) when encountered in various contexts. In other words, translators "make choices" and attach the proper meanings to the lexemes as they appear in their syntactic patterning. Stressing the role played by context, Snyder (1981: 129) points out that

There is no such thing in any language as an utterance without context; every word, every phrase, every attempt at communication must occur in some context... A lexeme cannot be translated without regard to its meaning in the particular context.

In the light of the argument above, it is rather unsafe to translate, for instance, the term "course" out of context. One may wonder which of the following meanings the inquirer wants:

river course
English course
three-course meal
of course
race course
damp course
etc....

Also, it is not always safe to try to give the meaning of a compound by looking at its constituents. For instance, "basket ball" is different from "ball-basket", and "sky-shop" does not simply mean "a shop in the sky"! It is a shop, a duty-free shop in the airport. This is idiomaticity,

created by "fusing" two or more units into one semantic unit.

However, when we take into consideration the context or the situation in which the linguistic elements occur, and the world knowledge each translator possesses (of course, translators vary with the amount and "quality" of world knowledge each one possesses), we may not be surprised when we encounter various translated versions of the same SL text.

In Arabic-English poetic translation, a highly-creative activity, our linguistic investigation reveals that translators can have different views, and therefore, a single line of verse from (*أَنْشُودَةُ الْمَطَرِ*) "Song of the Rain" has received these five different translations:

عَيْنَاكَ غَابَتَا نَخِيلِ سَاعَةِ السَّحْرِ

1. Loya (1968: 230) translates it as;
"Your eyes are two forests of palms at the hour of dawn"
2. Subhī (1968: 8) gives us another translation:
"Your eyes are two groves of palm trees
During the hour of dawn."
3. Salama (1972: 118) comes with another translation:
"Your eyes twin forests of palm trees at dawn"
4. Al-Jdhari (1986: 29) presents this translation:
"Your eyes are palm groves refreshed by dawn's breath"
5. Finally, Bishai (1986: 24) translates it as:
"Your eyes are forests of palm at dawn"

This above-mentioned issue needs two further comments:

First, translating poetry, like composing poetry, depends on how translators manipulate the aesthetic elements, and not on the literal, surface meaning of lexemes that constitutes the line of verse or the stanza;

Secondly, this colourful diversification and "inconsistency" of the translations of a single line from Arabic lead us to believe that there are no "unified" or ready-made linguistic moulds or templates that can be employed when translating Iraqi poetry into English. Otherwise we could save ourselves the effort and time by "feeding" a machine with these moulds and templates, and receive translations in seconds!

This issue, i.e., the colourful diversification of the translations of a single line from Arabic, reminds us of Wilss' invaluable conclusions in which he states that transfer regularities would not "ever obtain the status of transfer algorithms" (Wilss, 1982: 193). In this respect, one would tend to agree that in almost all world languages "syntactic, semantic and stylistic features can linguistically be expressed in different ways" (ibid: 194). In translating poetry, this issue is of the utmost significance, since poetry is — in general — based on emotive language; and therefore, translators should not "sacrifice" meaning at the expense of stylistic beauty. However, this point will be cautiously regarded when analysing our corpus in the remaining chapters of this research.

2.5 Translation of Iraqi Poetry: Criteria for Evaluation

2.5.1 Preliminary Remarks

The critic's point of view varies according to his or her understanding of the text, which largely depends — as mentioned earlier — on the world knowledge he or she possesses, and the nature of the text submitted for evaluation. Linguistic evaluative criticism should not merely offer subjective explanation or interpretation of a piece of prose or poetry, but it should analyse the literary works, and provide an objective account of the literary conventions, codes and extra-linguistic factors. Focussing on affinities between critics of literature and those interested in painting, Brower (1968: 15) says that "the critic of literature like the critic of painting must direct us to the medium if he wishes us to share adequately his experience of a particular work." Certainly, no job is more sensitive than to establish a criterion or criteria for the evaluation of poetic translation, since poetry sometimes deviates from the norms set forth by previous generations of poets, or from the linguistic norms followed by the community; an issue which needs more clarification.

There is no doubt that the syntactic affinities between poetry and any other style are considerable. In fact, the grammatical structures of a style must reflect the native speaker's competence. Otherwise, they make no sense. Hence, the poet and the reader must have full grammatical competence in the SL for "deviance" to take place. If not, there is a danger of nonsense!

At this stage, one may ask the following question: Do all sentences in poetry behave like the following few lines taken from Matthew Arnold :

"The sea is calm tonight
The tide is full, the moon lies fair
Upon the straits;"⁽⁵⁾

which can be represented by

S → NP + VP ?

Broadly speaking, this is not so, and "it is common to find sentences in literature which cannot be generated by rules of grammar" (Widdowson, 1975: 25). However, it must be emphasized that deviant sentences can be interpreted within the context of literary writing in which they occur as the context of poetic communication entails a group of general expectations concerning what will happen in the text (de Beaugrande, 1978).⁽⁶⁾

2.5.2 Poetic Licence and Translation

In English, poetic deviance has received much attention by linguists, critics as well as by translation practitioners. (See, for instance, Levin, 1965; Cruse, 1986).

One of the most controversial examples of syntactic deviance can be taken from e. e. cummings :

"anyone lived in a pretty how town
(with up so floating many bells down)
Spring, summer, autumn winter
he sang his didn't, he danced his did"

(5) Quoted in Simonson (1977: 658).

(6) Differences between syntactic deviance and semantic deviance will be treated in (4.1).

Do we have the right to say that this verse is nonsense? Or, can it be considered as syntactic deviance? It is commonly agreed that this is not a nonsensical utterance, although cummings does take poetic licence one stage further than most poets, using, for example, how as an adjective and didn't and did as common nouns. Thorn (1969: 51) is right in saying that these sentences may "resist inclusion in a grammar of English". Yet, the word-order (apart from lack of co-ordinators) in the first and the fourth lines is grammatically acceptable.

This poem is important because, although it is highly deviant, it nevertheless contains structural signals or clues that enable the reader to recognise it as English, and reinterpret its elements as necessary, i.e., deduce that did and didn't are functioning as nouns, and that how is functioning as an adjective. According to Transformational Grammar, the main deviance in the aforementioned extract can be classified under two headings:

First, the violation of lexical rules which are:

- a) Sub-categorization Rules which indicate that did is an auxiliary verb in the past tense, and that how is a question word.
- b) Selectional Rules which determine that the verb "sang" collocates with a small number of objects, such as: "song, tune, opera, lyric, rhyme, etc." (On Selectional Restrictions see Jackendoff, 1972).

Second, the violation of syntactic rules by using neither prepositions, co-ordinators nor punctuation marks that are

used in normal texts.

In spite of all this lexical and syntactic deviance, we have the SVO word-order in the first and the fourth line of the above-mentioned quotation. This normality is enough for the educated native speaker to make some sort of meaning out of highly deviant poetry.

The moral of this is that poetic licence has constraints, such as the constraints of the normal word-order, except when the poet wants to give his/her verse some sort of effect, for the sake of "rhyme or metre, or some other patterning" (Cruse, 1986: 7).

In Arabic poetry, poetic licence or deviance is, by no means, a rare phenomenon. This remark is supported by the common saying known by many educated Arabs:

(يجوزُ للشّعراءُ ما لا يجوزُ لغيرهم) which means: "Poets are allowed to do things which other people have no right to do". Yet, in Arabic, poetic licence is rather different from the English example mentioned earlier in this section. Looking closely at this point, Wright (1859: 374) states that in Arabic "the poet may find himself obliged, by the exigencies of metre and rhyme (ضَرُورَةُ الشَّعْرِ : poetic necessity), to make some slight change either in the consonants, or in its vowels"⁽⁷⁾.

An interesting example of this "poetic necessity" would be to use some sort of contracted form of a word instead of its full form, i.e. on the morphological level. In this

(7) I have underlined the word slight for emphasis.

respect, it is worth mentioning that the imperfect verb (الفعل المضارع) "أَسْتَطِيعُ" astati has been contracted into astī in the following line quoted from Izziddien (1984: 42):

أَنَا لَوْ أُسْتَطِيعُ قَدْ سَرْتُ عَلَى الْأَجْفَانِ مِنْ شَوْقِي الْعَمِيقِ

This "contraction" has not been done haphazardly; rather, it has been well-planned, i.e. on purpose, for the sake of rhythm. Translating this line, Khattab (ibid: 46) seems to have grasped this morphological deviance:

"Would I could, full of longing,
walk on eyelids"

Yet, looking at this translation closely, readers may encounter an instance of syntactic deviance, which could mean that the translator is trying to parallel the deviance in Arabic by syntactic deviance in English. Of course, their non-deviant version may be:

"Would that I could, full of longing,
walk on eyelids"

Another interesting phenomenon, pertaining to deviance in Iraqi poetry, is the inclusion of foreign words, English in particular, in certain verses. Such words are used in Arabic poetry, either because they have a certain power as they stand in the poem, or because the poet uses them ironically. The following line, quoted from Jamāluddin's poem, (فِي حُضْنِ الْأُمِّ) In the Mother's Lap (1980), where he addresses London, reveals how the poet uses the

English word "sorry" transliterated in his poem:

قَلْتُ "سُورِي" لَسْتُ بِأَحْوَةَ مِمَّنْ تَتَوَهَّمُ

which means:

"Sorry" said I "sweet lady, you are not
so erroneous."

(My translation)

The final point is the inclusion of expressions borrowed from colloquial Iraqi in poems written in Standard Arabic. This point will be discussed later in (3.4.2) when the focus will be on diglossia and the translation of Iraqi poetry, where ^ʿAs-Sayyāb includes the word "darābik", meaning drums, in his poem "A Marriage in the Village":

كَأَنَّ نَقْرَ الدَّرَابِكِ مِنْذُ الْأُصَيْلِ
يَتَسَاقَطُ مِثْلَ الثَّمَارِ

Loya (1968: 221-222) translates this line:

"The beat of the drums since dusk fell
like fruits"

To conclude this analysis of poetic deviance in Iraqi poetry, one has to stress the following points:

First, poetic licence, similar to those mentioned above, is not common in Iraqi poetry translated into English. An investigation reveals that only sporadic instances of such deviance have been encountered in the corpus under investigation.

Second, poetic licence has been used by Iraqi poets for the sake of flow of rhythm, or to draw the readers' attention to certain expressions or events.

Thirdly, poetic licence does not seem to have formed an obstacle in the way of transferring the message from SL to TL, as these instances of poetic licence have been contextually interpretable.

2.5.3 Approaches to Evaluation of Poetic Translation

At first, one has to mention that there is no single criterion for the evaluation of poetic translation which has been taken for granted by scholars interested in this domain, i.e., translation. Every scholar or researcher has his own method of evaluation. However, in order to linguistically evaluate any translated version, one has to focus his or her attention on the merits of the version, on any aspect or aspects "deviation" from the original — particularly if the TL and SL have different grammatical constructions and incongruent culture-bound and folkloric features — as well as on "the assimilation of foreign stylistic innovation, which sometimes influence the entire phrasing of the sentence" (Stetkevych, 1970: 96). Yet, one has to remember that linguistic evaluation cannot be completely objective because the critic or the researcher is a human being affected by likes and dislikes. However, even with the use of poetic language, which represents a special context (de Beaugrande, 1978), researchers can

present linguistic descriptions of the translated version, shedding considerable amounts of light on relevant issues valuable to translators and to trainee-translators who make use of contrastive studies (see Emery, 1985: 173). In what follows, we will explore the validity of two critical approaches relevant to translation of poetry:

1) Prescriptive (Legislative) Approach:

This traditional approach to literary criticism is often found in early books on rhetoric. This approach claims to teach the translator HOW to render a better version by giving him or her a series of rules or guidelines. This approach, which cannot be "paged" diachronically, is very much linked with the notion which believes that translation is a practice in comparative stylistics. (8) However, this type of evaluation was generally practised by the Elizabethans, such as Dryden and other eminent scholars in later years, and is still used today by some. We would agree with Crystal (1969: 260), that those scholars, like many students of literature, "frequently begin their analysis of a text in a highly impressionistic way, relying on their innate sensitivity to produce the required results". This approach does not seem of much help to our linguistic investigation of translations of Iraqi poetry.

2) Descriptive Approach

This trend is the most recent approach to criticism following the growth of linguistic and stylistics, which help us —

(8) Bassnett-McGuire (1980) believes that this notion is linked with the Romans.

among other things — to analyse the structure, and the meaning of texts more precisely.

The structuralists segment languages in an empirical way, showing the effect of the segmental features (i.e. sentences, words, morphemes, phonemes) on speech and on writing. Although the signifiers (i.e., letters, words, etc.) of normal sentences are systematically arranged in any utterance, there is a risk in depending solely on this arrangement to find out the entire meaning of the verse submitted for translation. In other words, we cannot rely only on the surface structure of the line of verse, which represents the visual information mentioned earlier, but on the underlying syntactic structure of that verse as well. On the other hand, there is a risk in rejecting the whole of the structuralist's thesis as invalid. In this respect, one tends to agree with Culler (1980: 65) that linguistics "offers a first step, certainly: re-write the poem or stanza as a series of distinctive feature matrices." This means that before translating the first line of verse from the following extract quoted from Simonson(1973:616) :

"Had we but world enough, and time,
This coyness, lady, were no crime."

(Andrew Marvel)

one has to "cut" it into its smaller elements which might help detect the meaning beyond these elements as a whole. This line for example has seven lexemes; seven free morphemes; eight syllables and four iambic feet. Moreover, it

can be termed as protasis or if clause of a conditional sentence , meaning:

"If we had but world enough, and time"

This could mean that one has to look for the other part of the poetic utterance, i.e. the main clause, to get at the meaning intended by the writer.

It is worth noting that translating involves two language systems, whereas descriptive linguistics is concerned with single systems (de Beaugrand, 1978). However, various approaches to language analysis serve as guidelines for translators to solve ambiguities and various shades of meaning related to deviance and metaphoric elements in the SL sentence.

For instance, transformational grammar relies on the intuition of the native speakers and his/her ability in relating the surface structure of the sentence to its deep structure. Transformational grammarians, such as Chomsky (1965), tend to agree that, for example,

"The thief killed my old friend"

is derived from, or identical to:

"The thief killed my friend"

and "My friend is old"

which represent the deep structure of the sentence mentioned above (see Lyons, 1977). Yet, in the above-mentioned

example, the ambiguity concerning "old friend", and similar structures, such as "flying planes" and "catching flies" (Akmajian, et al., 1984), and the like, can be resolved by reading the whole text. This means that translators "cannot translate isolated words or sentences unless they are part of a complete discourse which is usually embedded in a particular context or situation (Hartmann, 1980: 51).

Hence, textlinguistic studies aid us in evaluating translated versions of poetry. Stressing the importance of pragmatic and semiotic elements (discussed earlier in 2.4.1) analysts can use their world knowledge, and their linguistic tools, such as contrastive grammar, cohesive devices etc. to evaluate the translated version, and see whether or not there is any "detour" from the SL text.

It is not difficult for researchers to see how competent translators deal with unfinished sentences in poetry, sentences like those encountered in the following quotation from Al-Haydarī's poem (عقم) Barrenness :

نفس الطريق
نفس البيوت، يشدها جهد عميق
نفس السكوت
كنا نقول :
غدا يموت وتستفيق
من كل دار
أصوات أطفال صغار

Khouri and Algar (1974: 127) have managed to follow the same style, and left the third line of SL verse as it is, i.e.

unfinished, since it is coherent to the readers: coherent because cohesion has been maintained through the "parallel" repetition of the lexeme, "same":

"The same road,
The same houses,
Held together by profound exertion,
The same silence.
We used to say:
Tomorrow it will die,
And there will awaken
From every house
Young children's voices"

At this point, one has to refer to House's research on Translation Quality Assessment (1977a; 1977b). In her thesis, she tries to develop an eclectic model for assessing the quality of translated texts related to science, commerce, journalism, tourism, religious sermons, political speech, moral anecdote and comedy dialogue. Her model, which stresses the ideational and interpersonal function of the texts, is based on pragmatic theories of language, and in particular on speech act theory and on textual and contextual considerations. She tends to focus on differences in the cultural presuppositions of the SL (English) and the TL (German) which necessitates the application of "cultural filter". Yet, on the whole, she excludes literary texts, and in particular, the poetic texts from her analysis. Therefore, what one needs are certain criteria in the light of which one could evaluate any translated text of Iraqi poetry.

2.5.3 Criteria Proposed for the Evaluation of Translations of Irqi Poetry

After the brief survey of certain approaches, applicable for evaluation of poetic translation, conducted in the previous section of this chapter, it seems pertinent at this stage to set out our own criteria for evaluation used in this research.

Here, a linguistically-oriented, descriptive approach will be adopted in the light of the following facts, some of which were touched on earlier in this research:

First, poetic translation is not an easy job, therefore, one has to give those invaluable efforts exerted by translators of Iraqi poetry much credit;

Second, the process of evaluating and appreciating a translated poem is similar — to a certain extent — to the appreciation of an original poem, and therefore it cannot be completely objective;

Third, all criteria adopted by scholars could be subjected to revision if they do not meet the needs of new situations.

Therefore, in this thesis, care will be taken to avoid the use of emotive terms like "good" or "bad" translations prior to launching a full-fledged investigation accompanied by, or substantiated with, ample examples for points discussed. Here, this investigation will work along three interrelated areas:

1) Syntactic incongruity between Arabic and English, two languages of different origins. In this respect, various transpositional procedures, such as change of voice, shift in tenses and grammatical cohesion, besides other syntactic elements will be stressed, and two terms: Influential versus Neutral will be used. "Influential" refers to the state where any change of voice, shift in the time-value (of the verbs), change or deletion of cohesive links causes change of meaning transferred, whereas "Neutral" refers to no change in the translated version.

2) Use of metaphoric, symbolic or culture-bound elements. The following changes will be investigated:

metaphor → simile
simile → metaphor
metaphor or simile → zero-image⁽⁹⁾

Here, the prime concern will be transferring meaning to the TL readers, and where necessary and applicable, footnotes should be provided. Related to this point will be the lexical-choice. In this respect appropriate versus inappropriate word-choice will be focussed on, and this concerns the use of

Poetic versus unpoetic;

Formal versus informal;

Meaning per designation versus meaning per denotation;

Colloquial versus classical or standard;

(⁹) By zero-image, it is meant changing the image into sense. On this, see (كَيْدُ السَّمَاءِ °) in 5.4.

3) Addition or Deletion. Here the two terms, overtranslation and undertranslation, will be applied. The main concern behind this point is to investigate whether or not any addition or deletion in the TL texts has caused any change in the meaning of the SL texts.

To sum up the main points investigated in this Chapter, one has to stress the fact that foreign language learning can never replace the role played by translators in disseminating knowledge among nations.

This chapter has also pinpointed the significant role played by former Greek and Arab translators, and their efforts in rendering various works of science, emphasizing that the two widely-used notions namely, word-for-word and concept-for-concept translation, are not a novel invention at all. These two notions had been discussed and used since "classical" times.

Furthermore, this chapter has presented 'Al-Jāhiz's view on the translatability of poetry, showing certain reservations and leaving this issue open for further analysis in the subsequent chapters. After discussing various definitions pertinent to translation, and the major debate revolving around this domain, i.e., translation, much emphasis has been placed on the pragmatics of the texts, and the role played by translators to understand and transfer them to the target language.

As far as poetic licence is concerned, it has been revealed that this phenomenon is not common in the SL texts, and it

does not form any obstacle when these texts are translated into English.

Finally, this chapter has surveyed certain criteria applicable for evaluation of poetic translation, and proposed certain guidelines for analysing and evaluating translations of Iraqi poetry.

CHAPTER THREE

IRAQI POETRY: ITS DEVELOPMENT

AND TRANSLATION

3.1 Arabic Poetry: Identity and Craftsmanship

No-one denies the fact that poetry is considered by the Arabs as an incomparable craft, a task which, in general, involves philosophy, music as well as other aesthetic features. In this respect, almost all Arab writers look at poetry and poetic achievements as "the most important characteristic and one that distinguishes them from all other peoples." (Cantarino, 1974: 1). This is because Arabic poetry — as a literary achievement — surpassed all other domains of arts, such as the novel or the drama. In fact, there is no point in comparing the quality and the "amount" of poetry produced in Arabic with any other literary works composed in this language.

It is well-known that, since the famous Seven Suspended Odes of the pre-Islamic era, and possibly even before this, the Arab poets have been constantly using poetry to record their important events, relations, love, chivalry, eulogy, satire as well as other intentions and desires. (See for example, Nicholson, 1907.; Gibb, 1963; Haywood, 1971; Jayyusi, 1977). Poets have always been considered as "spokespersons" of their tribes and their communities, and this is due to the fact that poets, in general, are the most eloquent, and perhaps, the most brave people in their societies. They are skilful in selecting words, expressions or images to "tickle" emotions or arouse feelings.

In general, one can say that pre-Islamic poetry is a poetry of nomad origin. The dictions and images used by poets of that era are characterised by features related to deserts, horses, camels and ruins. But this is not always true, because there have been many instances where poets – who lived some fourteen centuries ago – address us in 20th century "images" or dictions. In the following verse, for example, readers often notice how the pre-Islamic poet, 'Imri' l-Qays, successfully coupled the words sea and trouble to convey the image of the night descending like a sea wave, full of troubles and discomfort:

و ليلٍ كَمَوْجِ الْبَحْرِ أَرخَى سُدُولَهُ
عَلَيَّ بِأَنْوَاعِ الْهَمِّ لِيَبْتَلِي

It reads in English:

"As gigantic sea waves, night has descended
On me not unlike heavy curtains
To conceal all kinds of troubles
To test my prowess."

(My Translation)

At this point, it is worth mentioning that there is a parallel between Shakespeare and 'Imri' l-Qays in using the words sea and trouble together, despite the different ages and cultures in which they lived. This interesting coincidence can be seen in the following verse quoted from Shakespeare:

"Or take arms against a sea of troubles"
(See Alexander , 1964: 216)

At the dawn of Islam, and during the 'Umayyād and Abbāsīd dynasties, poetry flourished in the mosques, in the Caliphs' courts, in the market-places, etc., and with the rapid spread of Islam, and the diffusion of Arabic among the non-Arabs, "many poets preferred a simpler diction to match the gentler cadences of new music" (Arberry, 1965: 13).

In order to clarify this shift or change towards the use of simpler expressions and images, one has to remember

'Al-Mutanabbī, a tenth century Arab poet, who compares the "bricks" of palaces to "stars" in a very simple, daily-life language, commonly understandable to twentieth century readers (See Wormhoudt, 1978:44)

مُسْتَقْلٌ لَكَ الدِيَارُ وَلَوْ كَانَتْ
نَجُومًا أَجْرُ هَذَا الْبِنَاءِ

This line of verse means:

"The habitations are considered too small for you
Even if the bricks of this building were stars."

The final example in this brief introduction on Arabic poetry comes from Ṣawqī (1868 - 1932) who can be remembered for tackling certain universal themes in his poetry, as in the following couplet quoted from Arberry (1965: 160):

أَنْتِي لِأَذْكَرُ بِالرَّبِيعِ وَحُسْنِهِ عَهْدَ الشَّبَابِ وَطَرْفِهِ الْمِرَاحِ
هَلْ كَانَ إِلَّا زَهْرَةً كَزَهْرِهِ عَجَلَ الْفَنَاءُ بِهَا بِغَيْرِ جُنَاحِ

"In spring and its beauty I recall the time
of youth and its frolicsome young steed -
Was it aught but a flower like Spring's blossom,
that annihilation hastened to overtake without
any sin (committed)?"

This universal theme, namely, the relationship between "spring" and "youth" has frequently been mentioned by many English poets. However, one of the most outstanding examples is taken from John Keats (1795-1821), whose Ode To a Grecian Urn has continuing popularity among many readers of the English literature:

"Ah, happy, happy boughs! That cannot shed
Your leaves, nor ever bid Spring adieu;
Ah happy melodist, unwearied,
For ever piping songs for ever new."

(See Wain , 1981: 455)

In this aforementioned extract, happy, happy boughs, happy melodist, piping songs and adieu have special flavour and beauty pertaining to the Romantic Movement by which many modern Iraqi poets are obsessed. In (3.3.2), reference will be made to Nāziki 'Al-Mālā'ika, an Iraqi poetess of the Free Verse Movement, whose famous poem To Keats indicates how she adores the Romantic Movement, and how that movement has left a strong impact on her poetic style. In fact, she borrows and uses many of Keats' expressions in her own poem mentioned above, which makes us feel sure that there must be some sort of inter-cultural relationship between Arabic and English poetry, and that this relationship is by no means a matter of haphazard coincidence. This poetic influence on 'Al-Mālā'ika, and on her contemporaries, will be dealt with later in this chapter, when discussion will be focussed on innovations in Iraqi poetry in the second half of this century, innovations which influence content as well as form.

3.2 Iraqi Poetry: Preliminary Remarks

Before proceeding to explore various aspects related to Iraqi Arabic poetry in the second half of the twentieth century, which is the core of our research on poetic translation, one has to emphasise that Iraqi poetry has its inseparable roots very deep in the literary history of the Arabs. In fact, Iraq has been the centre of many literary activities, including poetry which flourished in 'Al-Hīrah, 'Al-Kufah, Basrah and Baghdad⁽¹⁾. In this respect, Cowan stresses that

"The fertile and passionate land of Iraq has from time immemorial been the cradle and homeland of countless poets and singers who have been forced by the very air they breathe to express their feelings, passions and longings in sublime verse and song."⁽²⁾

The people of Iraq wrote and recited poetry in the pre-Islamic era, at the dawn of Islam, and during the 'Umayyād period (662-750) and Abbāsīd time (750-1258). Eminent poets, such as 'Abu Nu'ās (747-813), 'Al-Mutanabbī (915-965), 'As-Sarīf 'Ar-Raḍī (970-1015) and others are still read and enjoyed today⁽³⁾.

During the Age of Decline, which continued throughout the Ottoman Empire (1453-1924), and up to World War I,

(1) 'Al-Hīrah is a town, approximately 170 kilometers to the south of Baghdad. History tells us that civilisation flourished there before Islam.

(2) See Introduction to Izzidien's "Songs from Baghdad" (1984).

(3) Selections of verse belonging to those poets have been translated by Arberry (1965).

literary activities -- including poetry -- remained "stagnant", and confined to mini gatherings called Nadwas (Haywood, 1971). At that time, although many poets were virtually concerned with eulogizing the Ottoman Sultan to get their rewards, some wrote religious poetry which dealt with ethics. The name of 'Al-'Umarī (1789-1860), Haydar 'Al-Hillī (1830-1886) and 'Al-Habbūbī (1849-1916) are obvious landmarks of that period in Iraq.

3.3 Iraqi Poetry in the Twentieth Century

3.3.1 The First Five Decades

This section of the thesis does not aim at a detailed historical account of Iraqi poetry in the first half of this century; however, certain pertinent points should be recalled.

First, one should remember that the twentieth century has witnessed many political and cultural phenomena which have left the impact on society as a whole, and, in particular, on literary life. Besides the two World Wars, Iraq has witnessed the formation of the first national government, the establishment of official schools, more contact with the West through missionaries, and later through the process of sending students to study abroad -- particularly to Great Britain -- for higher degrees. In general, there was a degree of cultural and emotional enlightenment the fruit of which has been reaped by later generations.

This multi-faceted renaissance, together with other authentic and influential factors, such as the physical nature of the land of Iraq with its green plains, the twin rivers, the Euphrates and the Tigris, the date-palms, mountains in the north, marshes in the south, and the Gulf: all these gave Iraqi poetry of this century special distinctive features and identity. Here Jayyusi (1977: 175) observes that in Iraq

"an artistic growth of vast dimensions was taking place during the first decades of this century and, with the support of an authentic and strongly entrenched poetic tradition, it brought, in the late forties, the most important and drastic revolution in the history of Arabic poetry."

Yet, one should not forget the role played by religious and language studies in the mosques which gave another impetus to this enlightenment. Among the most outstanding poets of the first half of this century are 'Az-Zahāwī (1962-1936), 'Al-Kāzimī (1870-1935), 'Aṣ-Ṣabībī (1890-1966) 'Aṣ-Sāfī 'An-Najafī (1895-1977), and 'Al-Jawāhirī (b.1900). From this chronological order, however, it seems obvious that there is no clear-cut demarcation, or periodization line separating the first half of the twentieth century from the rest of this century, since three of the above-mentioned poets, who wrote poetry in the first five decades, have also contributed to the poetic scene even after the fifties. What is significant here is the birth of a new school of poetry called The Free Verse School ('Aṣ-Si'ri l-Hurr) around the fifties of this century (see 3.3.2).

This school has been considered as a challenge and a "revolution" against the Traditional or Conventional School of Poetry which will be examined in the following paragraphs⁽⁴⁾.

This school, namely, the Conventional School of Poetry, which is supported by the poets mentioned above, advocates the monorhymed and monometered poem called qaṣīda. The formal structure of each verse is that it is composed of two hemistiches of equal length, and that all the verses of qaṣīda have one rhyme, for example, a, a, a, a, a, etc. This technique, which is "adored" by modern poets as well, relies on the fact that poetry should have music mingled with emotions. In Arabic, this music comes mainly from metre and rhyme, and in this respect, many Arabists, such as Moreh (1976: 125) tend to agree that

"the accepted definition of poetry among most of the classical Arab prosodists is al-kalam al-mawzun al-muqaffa 'speech in meter and rhyme'. Unrhymed verse was thus excluded."

In what follows, three short extracts will be quoted from various poets belonging to the first half of this century, the first of which shows the political attitude of the poet, 'Ar-Ruṣafī, towards the government at that time. This extract has been translated by Jayyusi and Tingley into prose:

(4) The word "traditional" used in this research does not mean archaic, out-of-date or backward at all. In general, it refers to the norms set by poets throughout the literary history of the Arabs.

من أين يرجي للعراق تقدمٌ
وسبيلٌ ممتلكيه غير سبيله
لا خير في وطنٍ يكون ال
سيف عند جبايه، والمال عقد بخيله
وقد استبد قلبه بكثيره
ظلماً وذل كثره، لقليله

"How can you hope for progress in Iraq when the road of its rulers is not its own? There is no good in a country where swords are in the hands of the cowards and money in the hands of misers, where the few tyrannise the many and the many bow their necks to the few."

(See Jayyusi, 1977: 190)

The second extract, which has inspired many readers for its vivid images, comes from ^ʾAs-Sāfī ^ʾAn-Najafī's poem ^ʾAs-Sa^cah. Here, the theme revolves mainly around life and death, and how time passes away quickly. This poem, namely ^ʾAs-Sa^cah (To a Clock), which has been translated into English by Arberry (1967: 5), can be considered as a worthwhile example of translating poetry into poetry, where the translator maintains the couplet rhyme-scheme: aa, bb, cc, etc. (See Appendix: A-10; E-56).

يا ساعةً أتعبها النظامُ عليك كلُّ راحةٍ حرامُ
تجربينَ لا يوقفك الزحامُ مسرعةً كأنك الحِمامُ
هذي اللبالي لكِ ولائبامُ تفنينها كأنها أخصامُ

"O Clock, worn out by regularity!
Rest and repose are all forbidden thee;
Thou hurriest, since no crowd hindereth
Thy running footsteps, swift and sure as death.
Our nights and daytimes are thy properties,
And thou destroyeth them like enemies."

The third and last example is quoted from 'Az-Zahāwī, who can also be considered as a traditionalist, yet, in some poems, he freed himself from the monorhymed pattern of qaṣīda, and experimented with what is called "AṢ-Si^vri l-mursal" meaning blank verse. However, this new type of verse, which is composed with varied rhyme, can be considered as "one of the most interesting phenomena in 'Az-Zahāwī's work". (Masliyah, 1973: 3). 'Az-Zahāwī's blank verse can also be considered as an indirect influence from the West; an influence he received through his contact with missionaries. However, surveying the poetic scene during the first five decades of this century, one can conclude that this phenomenon, namely, 'Az-Zahāwī's blank verse, was unfamiliar to his Iraqi contemporaries, such as 'AṢ-Sabībī and 'Ar-Ruṣāfī, who supported the conventional qaṣīda form, and used it for writing poetry.

In what follows, Haywood (1971: 108-109) translates a couple of lines from 'Az-Zahāwī's works composed in blank verse, i.e., with varied rhyme:

لموتُ الفتى خيراً له من معيشة
يكونَ بها عبئاً ثقيلاً على الناسِ
وأنتَ مَنْ قد صاحبَ الناسَ عالمٌ
يرى جاهلاً في العزِّ وهو حقيرٌ

"Death for the youth is better than life
in which
He is a heavy burden to his fellow men.
None is more troubled than the wise man
who can see
The ignoramus honoured, while he is
despised."

3.3.2 Innovation in Iraqi Poetry

As discussed earlier, one of the revolutions against the conventions of Arabic poetry came from 'Az-Zahāwī, yet, its scope was rather limited and tentative. The real drastic change, in terms of poetic innovation, started around the fifties of this century when poets abandoned the rhythm of meter and resorted to an inner rhythm "variously created by a subtle arrangement of thoughts, a harmonious array of images, and a syntactical parallelism of words and other artistic devices." (I. Boullata, 1976: X). Poets who advocate this innovation believe that the norms governing the qaṣida form, i.e. the monometer and the monorhyme, often curb the flow of their thought. Rejecting these norms, many Iraqi poets aim at a freer form of verse uninterrupted by the equal length of the hemistiches. This Modern School of Iraqi Poetry has been led by Nazikī al-Malā'ika (b. 1923), Abdul Wahab Al-Bayati and Buland al-Haydari (b. 1926), and Badr Shakir As-Sayyab (1926-1964). Many other poets followed suit.

Doubtless, this innovation in poetry has not affected only Iraq, but . . . other Arab countries as well. Earlier, Abu Shadi (1892-1955) of Egypt, used this technique, i.e. the Free Verse, and "continued to defend and preach the encouragement of versification in Shi'ar ḥurr after establishing his magazine Appollo... 1932-1934." (Moreh, 1968a: 36). The following quotation from Abu Shadi throws some light on that Egyptian experience:

تترجمُ أسمى معاني البقاء °
تثبت بالفن سرَّ (الحياة)
وكلُّ معنى يرفُّ لديك في (الفن) حيُّ
إذا تأملت شيئاً قبستَ منه (الجمال) .

(ibid, p. 34)

In English it means:

"You interpret the highest meaning of eternity,
And prove by art life's essence;
Every thing throbs in your art alive
You borrow the beauty you see in things."

In the aforementioned extract, one can easily notice the different lengths of the lines, and the varied rhyme (a, b, c, d) experimented with by many poets of this Modern School throughout the Arab world.

A cursory glance at this Modern School of Verse in Iraq indicates that it can roughly be divided – according to the poetic form it advocates – into:

- a) Free Verse
- b) The Prose Poem

In what follows, these two stimulating forms of Arabic poetry will be explored in some detail.

a) Free Verse, which is called AS-Si^vr al-Hurr. In this type of poetry, the poet uses multiple rhymes, and a combination of metres (rhythm) in one and the same poem.

Poets and critics supporting this school claim that this type of poetry is more flexible. In general, those people prefer "to use strophic or irregular stanza form with a change of rhyme, or, more simply to change the rhythm of

the poem many times at the discretion or convenience of the poet" (ibid, p. 28). Samples of this form of verse, composed by modern Iraqi poets, are quoted in the Appendix.

Focussing on the birth of this phenomenon in Iraqi poetry, one has to go a little further, and investigate the linguistic and literary background of the four leading poets of this new movement: 'Al-Malā'ika, 'As-Sayyāb, Al-Haydari and Al-Bayati, to see how this movement has developed throughout the last four decades.

Biographically speaking, one has to admit that those poets have many affinities. All of them were born in the same decade, and educated in a college in Baghdad, where they had more contact with English literature, whose influence is very vivid in their works. From reading and analysing their poems, any researcher can easily trace the ingredients or the impact of many English poets, such as John Keats (1795-1821), on their poetry.

For instance, it is quite obvious how the Iraqi poetess, 'Al-Malā'ika, is fond of and deeply obsessed by the works of Keats, especially by his "Ode to a Nightingale", and "Ode to a Grecian Urn". Like Keats, she is preoccupied with, and interested in nature. She finds herself addressing him in her poem "'ilā Kīts" To Keats, where she imitates Keats' mood and even uses some of his expressions, such as pipng songs. (see 'Al-Malā'ika, 1960: 167).

أناشيدك الخالدات العذاب
نشيدى وأغنيتى الهاتفة
فكم ليلة من ليالي الشتاء
دفعتُ بها ضجة العاصفة

The English translation reads:

"Your sweet immortal songs
Are my song, my piping song.
Oh how many a night in winter
Have I used them to turn back
The tumult of the storm."

(Subhí, 1968: 139).

At this point, one should not forget or underestimate the influence of other English poets, such as Edith Sitwell, Ezra Pound and T.S. Eliot on modern Iraqi poets of the Free Verse Movement; an influence characterised by the use of symbolic elements to express what they feel, what they aim at, as well as how they (those poets) survive certain internal conflicts. In what follows, we will notice how western influence "migrated" to Iraqi poetry.

At first, it has to be admitted that some useful guides to that influence come from Sitwell and Eliot, who use rain, snow and death to express their dissatisfaction with modern life, and their hope for reform. As evidence of this, we refer to Sitwell's "Metamorphosis", Second Version 1946, in which she says:

"Death seemed our only clime
And death our bell to chime."

(Sitwell, 1957: 221)

In this poem, she repeats expressions referring to, or denoting the concept of death many times. Also, in "Still Falls the Rain", she mentions the word rain seventeen times (ibid: 273). The repetition of the phrase Still falls the rain conveys the fact that disaster and gloom are never ending. This tendency has been copied by many Iraqi poets of the Free Verse Movement. For example, 'As-Sayyāb in "The Song of the Rain" repeats the word rain no less than twenty-five times creating a similar atmosphere of distress and gloom.

مطرًا
مطرًا
مطرًا
وَكَمْ ذَرَفْنَا لَيْلَةَ الرَّحِيلِ مِنْ دُمُوعٍ
ثُمَّ اعْتَلَلْنَا - خَوْفَ أَنْ نَلَامَ بِالْمَطْرِ ...
مطرًا
مطرًا

This has been translated by Al-Udhari (1986: 31):

Rain...
Rain...
Rain...
To avoid suspicion on departure night
We hide our tears under the rain...
Rain...
Rain...

Another example highlighting the influence of the English poetry on Iraqi poets comes from Al-Bayati, who repeats the concept of death more than five times in Two Poems to My Son Ali. Here, how the poet starts his poem:

قمرى الحزين
البحر مات وغابت امواجه السوداء قلع السندباد
ولم يعد ابناؤه يتصايحون مع النوارس والصدى المبحوح
والأفق كفته الرماد
فلمن تغني الساحرات ؟
والبحر مات

Khouri and Algar (1974: 109) translate it as:

"O my sad moon;
The sea is dead and its black waves have
devoured Sinbad's sail
His sons no more exchange cries with the
guls and the hoarse echo
Rebounds
The horizons are shrouded in ashes
For whom then do the enchantresses sing?
When the sea is dead"

b) The Prose Poem, which is called "qaṣīdatun-naṭr" or
"poetry in prose" where neither rhyme nor rhythm is used.
Therefore, this type of verse is different from blank verse
"²Aš-Ši'ri l-mursal", employed by 'Az-zahāwī, in that the
blank verse possesses rhythm although it is not monorhymed.
Moreh (1968b: 336) argues that

in the prose poem the intention is to
write poetry by taking prose as a
medium, i.e., the thoughts, subject
matter, emotion and diction all belong
to poetry and only the meter is absent.

Moreh tends to draw our attention to the fact that, in the
Arab world this genre, i.e., prose poetry, achieved so
much success that many poems of the Mahjaris' works "Shi'r
manthur" were republished⁽⁵⁾. Yet, he emphasised that

(5) "Mahjaris" are those Arabs who migrated from Syria, Lebanon
and Palestine to the Americas, and settled there. Later,
they established their literary clubs.

"most of these prose-poets were not successful" (ibid: 351), perhaps, because they misused that freedom of prosodic composition to the extent that it cannot be called "poetry".

However, to call this type of literary composition poetry is a controversial issue, and has remained at the heart of literary debate for the last three decades, and latterly, it has lost a great number of its supporters. This is because — we must admit that — what is called "a prose poem" is not poetry; it is a type of ornate prose! In poetry, the first element that appeals to the listener is music (rhythm) which prose poems completely lack, and herein their weakness lies. Yet, this does not mean that all prose poems are "inferior" or "incorrect". For instance, Rejuvenation of Words is a sample of poetry which contains beautiful images, such as:

في صَحْوَةِ النُّجْمِ شَعَّ ضَوْءٌ فِي الزَّاوِيَةِ
...
هِيَ مِحْرَابٌ وَأَنَا صَلَاةٌ

"In the wakefulness of the star
A beam of light appeared in the corner;

...
She is a niche
I am a prayer," (Khulusi, 1980:66-67)

3.3.3 The Conventional School

Having analysed certain issues relating to the "wave" of innovation affecting Iraqi poetry after the 1950's, and

shedding some light on the influence of English poetry on certain Iraqi poets, one has to refer to the other school of poetry, namely, the Conventional or Traditional School, and trace its attitude towards this innovation.

It is true to say that the emergence of this innovation has been received rather coldly by the Conventional School which believes in the validity of the monorhyme and the monometer for the Arabic poem. Many very gifted poets, such as Al-Jawāhirī, and Mustāfa Jamaluddīn (b. 1927) strongly reject the westernisation of Arabic poetry, as they believe that the poem must be monorhymed and monometered (see Haywood, 1971: 184). Otherwise it is not poetry; it is prose.

But this does not mean that those talented poets are inflexible or unable to write free verse or prose poetry; on the contrary, they wrote excellent and memorable poetry; excellent in form and in content. Three lines from Al-Jawahiri's (تَبْوِيمَةُ الْجِياعِ) "Lullaby of the Hungry" (Diwan, Vol. IV; 73) reveals the beauty and the genius of this school, i.e. The Conventional:

نامي جِياعَ الشَّعبِ نامي حَرَسْتُكَ آلهةَ الطَّعامِ
نامي فإن لم تشبِعي من يقظةٍ فمن المنامِ
نامي على زبدِ الوعودِ يدافُ في غسلِ الكلامِ

This is rendered into English as:

"Sleep! O hungry people and slumber!
Guarded by the angels of food;
Do sleep, for if you are not 'full' in
wakefulness fed
You will be fed in this slumber.
Sleep on the scum of promises
Embedded in the honeyed speech;"

(My Translation)

Yet, one has to pay attention to the fact that some Con-
ventionalists have occasionally written poetry in free
verse form. This might indicate that this type of verse,
i.e. free verse, has also had some sympathisers from the
other school. The following extract quoted from Izzidien's
(هَمْسَةُ الذِّكْرِيَّاتِ) Lure of Memory (1984: 32-33) can
be taken as a sign of sympathy:

أَنْتِ لِلشَّعْرِ وَلِلحَبِّ أَغَانٍ وَأَمَانِي
وَلِقَلْبِي ، أَنْتِ فَجْرٌ لِرَقِيْقَاتِ الأَغَانِي
يَا حَبِيْبِي ، أَرْفُقْ بِصَبْرٍ
لَا تَذُرْ دِمْعَكَ يَجْرِي
فَصَدَى الآهَاتِ حَيْرَانٌ بِصَدْرِي

This has been translated by Bosworth :

"For poetry and love you are songs and wishes
And for my heart you are the harbinger of fine
songs.

O my beloved, be merciful to a lover
Let not your tears flow.
The echoes of deep sighs are roving in my
heart."

(ibid)

Moving a little further, however, one can easily see how
advocates of the Free Verse School occasionally write
poetry in qaṣīda form. This is another indicator to the

fact that the relationship between the two schools has not been completely severed! Here is an extract from 'Al-Malá'ika, translated by Şubḥī (1968: 138, 293):

أَعْبُرُ عَمَّا تَحْسُ حَيَاتِي
وَأَرْسُمُ إِحْسَاسَ رُوحِي الْغَرِيبِ
فَأَبْكِي إِذَا صَدَمْتَنِي السِّنِينَ
بِخَنَجِرِهَا الْأَبْدَى الرَّهِيْبِ
وَأَضْحَكُ مِمَّا قَضَاهُ الزَّمَانُ
عَلَى الْهَيْكَلِ الْآدَمِيِّ الْعَجِيبِ

"I express what I feel in my life
And I portray the sensation of my nostalgic soul
I then weep if the years stab me
With their eternal awful dagger,
and laugh at what was destined by Time
For the strange human frame".

Yet, in almost all literary gatherings, and in conferences, people can often see the "rift" between the two schools of poetry in Iraq; a dissension born after the birth of certain innovations in Iraqi poetry discussed earlier in this chapter.

3.4 Diglossia and the Translation of Iraqi Poetry

The sociolinguistic issue of diglossia has been the centre of much debate over the last four decades. This controversial issue, which is constantly linked with Arabic, as well as with other languages, such as Tamil, Greek, Swiss German and Haitian Creole, has been analysed by researchers who tried to draw a clear-cut line between two varieties of the same language used by a speech community, in order to trace the implications for educational, political, and social

issues. (See Ferguson, 1959; Al-Toma, 1970; Fishman, 1971; Bin Abdallah, 1975; Dittmar, 1976; Hornby, 1977; Hudson, 1980; Zughoul, 1980; Ryan et al., 1982; Tollefson, 1983 and Trudgill, 1983a).

The term "diglossia" has been borrowed from the French term "diglossie", meaning "two languages". But, Zughoul (1980) notices that this subject, namely, diglossia, was first tackled by the German linguist Karl Krumbacher in 1902, shedding much light on Arabic and Greek. Here, this linguistic phenomenon has been analysed and defined by Ferguson (1959: 339) as:

"a relatively stable language situation in which, in addition to the primary dialects of the language (which may include a standard or regional standards), there is a very divergent, highly codified (often grammatically more complex) superposed variety, the vehicle of a large and respected body of written literature, either of earlier period, or in another speech community, which is learned largely by formal education and is used for most written and formal purposes but is not used by any sector of the community for ordinary conversation."

Looking at this definition more closely, one can see how this phenomenon, i.e., diglossia, is linked with, or based on two significant points, which are: "variety" and "community". This means that this notion, namely, diglossia, is linked with or rather confused with bilingualism. The reason for this confusion is that both "diglossia" and "bilingualism" are societal phenomena involving some sort of dichotomy of languages, or varieties of one language.

Broadly speaking, diglossia is very often referred to as a situation where two varieties — of the same language as in Arabic, Greek, Tamil, German, etc. — exist side by side in a speech community, and "these two varieties are associated (in behaviour and in attitude) with particular domains" (Fishman, 1971: 53). In other words, each of these two varieties is linked with certain situations or functions, and these "two varieties have names and are felt to be distinct (Trudgill, 1983a: 114). These two varieties, which will be discussed elsewhere in this section, are referred to by sociolinguists as the High variety (H) which is used for formal occasions, and the Low variety (L) which is used for informal, intimate purposes, and for daily-life conversation.

As for bilingualism, the case is rather different. A bilingual person is a person who speaks two different or discrete languages, say Arabic and Cantonese. Yet, the term "different" can be vague and subject to much linguistic debate, because one might wonder whether or not a pair of languages, such as French and Italian (which are two descendants of Latin) could be taken as completely different languages! However, almost all people tend to agree that any individual speaking Italian and French, English and German, etc. is referred to as a bilingual person. Conversely, no researcher has yet referred to a person speaking Katharevousa and Dhimotiki, two varieties of Greek, as bilingual. To analyse the issue on bilingualism depends on how one tackles the problem: historically, structurally or functionally, which is beyond the scope of this section on diglossia and the Translation of Iraqi Poetry.

3.4.1 Main Features of Diglossia

Focussing on diglossia, one should stress that the High/Low dichotomy of the same language is characterised by three major sociolinguistic features:

First, distinction between two varieties of the same language used by people living in a single geographical region, where one variety possesses a special prestige over the other one, as in Figure 3, quoted from Trudgill (1983a: 114):

Figure 3

Diglossic Situation in Four Languages.

Quoted from Trudgill (1983a: 114)

LANGUAGE	HIGH	LOW
Swiss German	Hochdeutsch	Sweitzerdeutsch
Arabic	Classical	Colloquial
Greek	Katharevousa	Dhimotiki
Tamil	Literary	Colloquial

Second, standardisation, which means the establishment of accepted phonological, graphological, morphological, syntactic and semantic norms in the variety concerned. This standardisation process can be achieved when the variety is codified or written down, since the written form of any language is more "stable" than its spoken form, and these "codified norms are available in the form of dictionaries,

grammars, style manuals and prototype texts" (Ryan, E.ß. et al., 1982: 3). Yet, not all low varieties have been codified. Trudgill (1983) draws our attention to the fact that Colloquial Arabic has been codified whereas Sweitzerdeutsch is not normally written.

Finally, and perhaps more importantly, is the Specialisation of Function which refers to the situation or environment in which the High variety (H), or the Low variety (L) is used. Ferguson (1959: 328) points out that "in one set of situations only H is appropriate and in another only L, with the two sets overlapping only very slightly"; and this point is of the utmost relevance to the investigation carried out in this research, concerning the translation of Iraqi poetry. This investigation will be dealt with after the following observations related to diglossia in Arabic as a general phenomenon.

At first, one has to admit that there seems to be a unanimous agreement among researchers that in Arabic, there are what the sociolinguists call the High Variety (H), which is referred to as Classical Arabic, namely, "Āl-fuṣḥā", or Standard Arabic, and the Low Variety (L), which is referred to as the Colloquial, "Āl-ʿāmiyyah". Yet, Emery (1983) notices that the language used in university instruction, in the media, and in the formal speeches can be called Modern Standard Arabic (MSA)⁽⁶⁾. Earlier, Zughoul (1980) stresses

(6) Stetkevych (1970) calls it Modern Literary Arabic. In this research on poetic translation, Standard Arabic and Classical Arabic are used interchangeably.

that in recent years some sort of Educated Arabic has emerged. Certainly what Emery, Zughoul and other researchers want to establish is that there is a tendency towards a "simple" form of Fushā Arabic, different from the one used in old poetry and in old writings: a language free from archaic expressions, such as (taka^ʔka^ʔa) meaning gathered, and (ʔifranqi^cu) meaning scatter or disperse. However, this variety, namely Classical Arabic, which is the language of the Holy Qurān, and in which the major bulk of Arabic literature is written, is usually learnt at educational and religious institutions. It possesses high prestige value too.

The second variety, which is called (ʔad-dārijah) or (ʔal-^camiyyah), is usually used at home, for intimate purposes, and in the folk literature, including prose and poetry⁽⁷⁾.

Whatever names are given to this Low variety, one has to admit that in every Arab country, there is a Low variety — perhaps with many variations — used by people living there, and this variety may be incomprehensible to the people of another Arab country. For instance, an Iraqi can find it difficult to understand and follow two Algerians, or two Sudanese, fluently chatting in their local variety "al-^camiyyah", but when they "code-switch" to Standard Arabic, the problem can be solved. This may suggest that there are considerable disparities between Standard Arabic and the colloquial(s) used by various Arab countries, and these incongruities involve differences in lexical, syntactic, semantic as well as other elements.

(7) Zughoul (1980) and Aziz (1982) refer to this variety as Spoken Arabic (SA), whereas Hudson (1980) calls such a variety "local vernacular".

Although this section of the thesis does not aim to give a detailed account of these countless disparities, it is worth our notice to shed some light on four expressions used in the Low varieties (colloquials) of four Arab countries as in Figure 4, where readers can imagine the amount of differences existing in other elements.

Figure 4

Diglossia and Four Lexical Items

SA	ENGLISH	EGYPTIAN	GULF:U.A.E.	SUDANESE	IRAQI
hidā	shoe	gazma	jūtī	jazma	hidā or ḡundara
qalam	pencil	alam	gaṭum	gaṭum	qalam
ṡāi	tea	ṡāi	ṡāhī	ṡāi	t } ai
ilā amām	straight	duḡrī	sīda	duḡrī or cadīl	gubal

3.4.2 Attitudes Towards Diglossia in Arabic

At this stage, it is necessary to realize that there have been interminable suggestions and sincere calls to stop using, or "abolish" the colloquials in all aspects of life. In fact, some of these calls advocate "the preservation of Classical Arabic and raising it to the status of a naturally spoken language" (Al-Toma, 1970: 692), and that the gap between the two varieties L and H will be bridged by eliminating illiteracy and by means of the mass media. This classicists'

approach also calls for the simplification of CA so that it can be used by the majority of people, and then the L variety will disappear (Zughoul, 1980).

Yet, these suggestions could encounter many obstacles, the most significant of which is that the use of the colloquial has been extended; it is expanding rather than decreasing! Also, colloquial Arabic is understood by the laymen, and it is not easy to impose the H variety on them.

The second suggestion is to nominate and develop a regional variety, such as Egyptian Arabic, or Baghdadi Arabic to replace the Classical or Standard Arabic (Ferguson, 1959; Anis, 1960). This latter trend, however, has encountered strong opposition from many politicians and linguists on the grounds that none of the present colloquials "could fill the needs of the Arab community as a whole" (Chejne, 1958: 41), and that encouraging the use of dialects may make divisions among Arab countries. In this respect, Chejne continues:

"The only way out of the dilemma is to revive the Classical Arabic on the assumption that it is the only common bond of unity and the most practical way for preserving Arab homogeneity and Arab cultural tradition." (Op.cit.)

However, Bin Abdalla (1975) approaches this issue from another perspective. He suggests eliminating the Colloquial Arabic from poetry and prose, and other creative works. Also, he urges Arab thinkers and educationalists to "purify" the colloquial Arabic and make it as close as possible to Classical Arabic. (Also, see Bakir, 1984).

Examinations of these attitudes, suggestions and counter-suggestions may provide useful insights into the socio-linguistic features of diglossia in Arabic. What one has to stress here is the fact that the colloquials exist side by side with CA of MSA as vehicles of communication, despite the fact that they are not the only means of communication. However, to bridge the gap between Standard Arabic and the colloquials, certain measures should be adopted, the most profitable ones would be:

- a) Running more courses in Standard Arabic where speaking is encouraged.
- b) Reducing the amount of plays and talks presented -- in the colloquial(s) -- on the radio and on TV.
- c) Increasing the visual aids and means of advertising which make use of Standard Arabic.
- d) Giving priority to practising SA in speaking, reading and writing over the teaching of theoretical grammar at all levels of educational institutions, etc., i.e., stressing the communicative aspect of the language.

3.4.2 Diglossia and Iraqi Poetry

As has been pointed out in the previous sections, diglossia exists in Arabic despite hopes and efforts put forth to bridge the gap between the (H) variety and the (L) variety. This section will move a little further and investigate the existence of this phenomenon, i.e., diglossia in Iraqi poetry, and its influence on the translatability of this poetry during the last three decades.

In the first place, one has to stress that in Iraq, there is poetry written in the High variety, i.e., Standard Arabic, and poetry written in the Low variety, the colloquial. Much emphasis and more interest has always been shown towards poetry written in Standard Arabic, especially at schools, in the cultural clubs, linguistic and literary conferences, and in research. As far as poetic translation is concerned, a careful survey has revealed that almost all translators of Iraqi poetry focussed on, and translated verses written in Standard Arabic, perhaps because this variety, i.e., Standard Arabic, possesses a special prestige. Moreover, it is widely understood by native, as well as non-native speakers of Arabic. Finally, this type of poetry is the main concern of publishing and printing houses inside Iraq and abroad, particularly in the U.K. and in the United States. Therefore, many British and American translators and researchers could have easy access to selections of Iraqi poetry, and only to poetry written in Standard Arabic.

The other relevant point revolves around whether or not any of the translated poems — included in our corpus — contains in its original SL text words or expressions quoted or borrowed from the colloquial, namely, "ʿal ^cāmiyyah", and the influence of such "penetration" or inclusion on the translation of these texts.

Careful investigation of the corpus of this thesis indicates that the original (SL) poems, which have been translated into English, do not include any outstanding problem lexemes taken from the colloquial. The only noteworthy expression in the survey done on the corpus is "darābik" in ʿAs-Sayyāb's poem

(عُرْسٌ فِي الْقَرْيَةِ) "A Marriage in the Village":

كَأَنَّ نَقْرَ الدَّرَابِكِ مِنْذُ الْأَصِيلِ
يَتَساقَطُ مِثْلَ الثَّمَارِ
مِنْ رِيَّاحِ تَهْوَمُ بَيْنَ النَّخِيلِ

This poem has been translated by Loya (1968: 222):

"The beat of the drums since dusk
Fell like fruits
By winds blowing amid the trees".

The poet has borrowed the colloquial word "darābik", or more accurately "danābik", in his above-mentioned poem because it is the only expression referring to these narrow-waisted, jar-like drums often seen used by Iraqi folklore musicians in wedding parties, and on similar occasions. Standard Arabic does not seem to offer any fixed word for this type of musical instrument, and this might be the reason which led the poet to include this colloquial expression in his poem.

To the translator of this poem, namely, A Marriage in the Village, the word "darābik" does not seem to have created any problem. Loya (1968) uses the word "drums", which is a common word understood by all English readers. Yet, a footnote, describing the shape of these drums can be helpful to non-Iraqis who have never come across or seen such musical instruments.

To summarize the main issues investigated in this chapter, one should remember that Arabic poetry, and the poetry of Iraq, had passed through various stages before the evolution of Free Verse Movement, and the prose poem which attracted

the attention of many scholars and translators. Here, the impact of many English poets, such as Keats, Sitwell, Pound and T.S. Eliot on modern Iraqi poets have also been traced.

Moving a little further, this chapter has focussed on diglossia and the translation of Iraqi poetry. After pinpointing the main features of diglossia, the most significant of which is specialisation of function, the focus has been placed over views and attitudes of various scholars towards this phenomenon in Arabic. These views and attitudes have been followed by suggestions presented to bridge the gap between the High variety and the Low variety of Arabic.

Finally, it has been indicated that, although poetry written in SA or CA exists side by side with poetry written in colloquial Iraqi Arabic, no problem lexemes have "infiltrated" from the colloquial into our corpus of Iraqi translated texts. The only noteworthy word is darābik, which does not seem to form any obstacle to the translator.

CHAPTER FOUR

TRANSLATION OF IRAQI POETRY:

PROBLEMS OF STRUCTURE

4.1 Preliminary Remarks

One of the central issues related to the full appreciation and evaluative understanding of a poem is the way one tackles its grammar, or what Kintgen (1978a) refers to as "comprehension of its syntax". This comprehension relies, to a certain degree, on some sort of what can be termed as "sentence diagramming" formulated by readers/translators as they go through any poetic text. Given the fact that a poem or any piece of literary work is composed of sentences, "most of them well-ordered, many of them deviant (no pejorative meant), some of them incomplete" (Ohmann, 1973: 132), readers/translators try to relate various chunks of that literary work to each other in an effort to grasp the overall meaning of the work. This argument supports the fact that our sentences, and the larger texts such as poems, are by no means haphazardly arranged.

In fact, all readers, whether they are students, critics, translators or those reading for pleasure, try to get meaning out of the text by using their knowledge about the world, about the lexicon (Clark and Clark, 1977), as well as about the properties of grammatical elements of the text which serve the conveyance or transference of meaning (Cruse, 1986). These properties, which include certain basic relationships between subject-verb, verb-object, modifier-head, etc.

(Kintgen, 1978b), as well as other relationships between the close-set items, such as affixes, articles, conjunctions and prepositions, and the open-set items, namely, those items in the lexicon which are "subject to a relatively rapid turnover in membership" (Cruse, 1986: 3) are very significant to translators since their focal function is the transmission of meaning.

However, it is not uncommon for readers to encounter instances of grammatical deviance existing simultaneously with semantic deviance. In this respect, Cruse maintains that whereas grammatical deviance can be normalised by changing element(s) belonging to the closed-set items, semantic deviance can be interpreted -- or rather corrected -- by altering one of the lexical items pertaining to the open set. The following example is quoted to support this point (ibid):

The green idea sleep

a) change of close-set items:

The green idea is sleeping

b) change of the "open-set" item:

The green lizard is sleeping

However, in poetic contexts, readers/translators often accept grammatical deviance "especially if syntactic well-formedness is clearly sacrificed to some higher aesthetic end, such as the maintenance of rhyme or metre, or some other patterning" (ibid: 7). In general, readers very often interpret grammatically deviant sentences by referring to non-deviant examples, or "presumable normal version" (de Beaugrande, 1978).

The following line quoted from Ezra Pound supports this viewpoint:

"Shines in the mind of heaven God"

which should normally be taken as:

"God shines in the mind of heaven"

On the other hand, semantic deviance can be considered as figure of speech as in the following quotation taken from Gibson (1948: 46):

"Not all my ink
Keeps to my word or want,
Arrests the sun, resurrects the tree,
Or translates out of my water
So little wine."

(Quoted in Kintgen , 1978a:17)

In this excerpt, poetic deviance is created by the use of "Not all my ink" as a subject followed by four conjoined predicates, each of which involves an example of metaphor:

- 1) keeps to my word or want
- 2) arrests the sun
- 3) resurrects the tree
- 4) translates out of my water so little wine

This issue, namely, figures of speech, will be treated in Chapter Five, when the focus will be upon imagery and the translation of Iraqi poetry. However, the following remarks have to be stressed before embarking on any grammatical analyses of translations of Iraqi poetry:

First, the translator of Iraqi poetry — like all translators — is a reader before he becomes the writer of the TL version, and in order to get meaning from print, a pre-requisite would be to find some sort of grammatical relationship among various chunks forming any text, be it a line of verse, a stanza or a full poem.

Second, since grammar is representation of form and representation of meaning (Chomsky, 1980) which means that grammatical elements bear semantic properties, incongruities between Arabic and English in matters related to syntax should be given top priority, as these incongruities — if not tackled properly — could lead to meaning ambiguities in the TL text.

Third, generally speaking, in poetic language, grammatically deviant sentences can be tolerated or interpreted by referring to non-deviant sentences (Cruse, 1986) stored in the translator's long-term memory, which forms a basis for interpreting problem areas encountered in translation. This area, viz grammatically deviant sentences, has been discussed earlier in (2.5.2) when discussion has been focussed on e.e. cumming's poetry as it represents a highly deviant poetic work. It has been concluded that, although that poetry violates the subcategorization rules and selectional rules of English, educated native speakers could understand that poetic composition and appreciate its images.

4.2 The Importance of Vocalization to the Translation of Iraqi Poetry

This section is concerned with the area of vocalization (التشكيل أو الضبط بالشكل والحركات) which may cause problems for translators translating Iraqi poetry into English.

It must first be admitted that, in the past, Arabic script showed no means of noting a vowel at all, and the twenty-two characters belonging to the Arabic alphabet were written individually (as in print style of the English orthography), and therefore, the values of these characters or "symbols were exclusively consonantal" (Beeston, 1970: 24). History tells us that such orthography might have caused ambiguities as it showed no sign of dots or even markers known nowadays.

A sentence like

(ا و ن ل ح ا م ل ا ل ح ط ا ب)
(ا ق ل ح ا م ل ا ل ح ط ا ب)

could have various vocalizations rendering various meanings, some of which could be problematic. Here are two possible readings for that sentence:

(1) "iqbal hāmīl l-kiṭāb"

which means "accept the messenger" or "accept the carrier of the letter"

(2) "uqtul hāmīl l-kiṭāb"

which means "kill the messenger".

However, many attempts were made to solve that state of ambiguity by adopting the system of dots used in Syriac. Later, and with the extensive circulation of the Qurān in the eighth century A.D., the system of vocalization

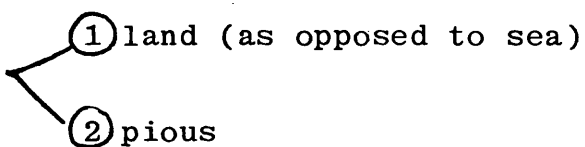
"Developed, designated to secure the current reading of the Holy Book, by which short vowels were marked by symbols placed above or below the consonants which they follow in speech; other symbols placed above the letter marked absence of a following vowel, and length of a consonant."

(ibid: 25)

Since Arabic is a highly inflectional language, a language in which affixes (prefixes, suffixes and infixes) combine with words or stems to indicate such grammatical categories as tense or plurality, vocalization marked, or represented by the diacritics or short vowels, namely, [i], [a], [u] : kasrah, fathā, and Dammah must be taken into account, to attain the required degree of accuracy.

Although this research is not aimed towards a full analysis of diacritics in Arabic, one may attempt to lay down a few examples where changes of meaning occur when vocalization is changed.

At the word-level, for instance, the combination of the consonants (ب) and (ر) would create the following lexemes:

- A) (بَرَّ) barr, meaning  ① land (as opposed to sea)
② pious
- B) (بُرَّ) burr, meaning: wheat

C) (بِرٌّ) birr, meaning: charitable gift⁽¹⁾

At the sentence level, changes of meaning also occur when one changes the vocalization of the words comprising an utterance as in the following couple of sentences:

"qatala d-di'ba r-rajulu"

and: "qatala d-di'bu r-rajula"

whereas the first sentence can be represented by (V + obj + subj), the second sentence is represented by (V + subj + obj).

At the textual level, proper vocalization can be considered a very helpful means of maintaining cohesion of the text, since this element, i.e., vocalization, entails links or relationships among various chunks of the text. This level, which secures coherence of our discourse (Newmark, 1988), is of central importance to the way the text is processed by translators whose work goes beyond the word level or the sentence level.

However, since the short vowels "possess" grammatical properties, they also entail semantic and pragmatic properties. Yet, people nowadays (either out of negligence, speed, or to save time and effort) tend not to put short vowels and/or doubled consonant markers on the letters constituting the word. They leave them to the reader to interpret from the text. This situation is not linked with personal messages

(1) See J. Cowan (1976: 49).

and letters only, but with journals, newspapers and some books as well. In such a case, and in order to surmount this ambiguity, translators often have to regress, i.e. go back and re-read the previous line(s) to try to catch the proper meaning intended by the poet, and this act of regression can be time-consuming to translators⁽²⁾.

In the following three quotations, one can see how ambiguities may emerge as a result of various possible types of vocalization. The first of these quotations comes from the Iraqi poet, 'Al-Haydari, when he addresses the Mailman:

وَعَدَ مَعَ الدَّرْبِ وَيَا طَالَمَا
جَاءَ بِكَ الدَّرْبُ
وَمَاذَا تَرِيدُ ؟

In this quotation, the underlined expression (وَعَدَ) can have two forms of vocalization rendering two different meanings. First, one can vocalize it as (وَعَدُ) wa^cdun, and in this case it means "a promise" which is inappropriate in this context.

The other vocalization is (وَعُدَّ) wa^cud meaning "and return" i.e., two words, and this is the proper meaning intended by the poet. This quotation has been translated by Khouri and Algar (1974: 123):

(2) Smith (1971: 36) indicates that "the number of regressions that readers make is an indication of the difficulty of the passage they are trying to read."

"Return along the path whence you came,
The path that so often brings you
What is your desire of me?"

Notice how the Arabic conjunction (وَ) wa meaning "and" has been deleted when the verse has been translated into English; yet, the meaning has not been affected. (On this point, see 4.4.2).

The second quotation, illustrating the significance of vocalization in Arabic comes from As-Sayyāb's poem, Song of the Rain:

أَتَعْلَمِينَ أَيَّ حُزْنٍ يَبْعَثُ الْمَطْرُ °
وَكَيْفَ تَنْشِجُ الْمَزَارِيْبُ إِذَا أَنْهَرُ ° ؟
وَكَيْفَ يَشْعُرُ الْوَحِيدُ بِالضِّيَاعِ °
بِلا انْتِهَاءٍ - كَالدَّمِ الْمَرَاقِ - كَالجِيَاعِ °
كَالْحُبِّ، كَالْأَطْفَالِ، كَالْمَوْتَى - هُوَ الْمَطْرُ °

In this quotation, the underlined expression (كَالْحُبِّ) can also have two vocalizations which produce two different interpretations, the first of which (كَالْحَبِّ) ka-lḥabbi meaning "like seeds", is entirely inappropriate in this context. The other form of vocalization: (كَالْحُبِّ) ka-lḥubbi, which means "like love", is the one intended by the poet. However, all of the seven translated versions of this poem, namely, Song of the Rain, have retained the latter meaning of this SL item. In what follows, Al-Udhari's translation (1986: 30) will be quoted:

"Do you know what sadness the rain brings?
And how the gutters burst into sobs when
it pours?
And how lost the lonely feel?
Incessant - like running blood, like the
hungry,
Like love, like children, like the dead -
is the rain."

The final example portrays the significance of vocalization in Arabic - English poetic translation, and is quoted from As-Sayyab's City of Sinbad:

هُمُ التَّارُ أَقْبَلُوا ، فَنِي الْمَدَى رُعَافُ

The underlined word has two different vocalizations, the first of which is (الْمَدَى): al-madā meaning: "the distance" or "the period of time". The other vocalization (الْمُدَى): al-mudā meaning "the knives" is the one intended by the poet. Here, as far as rhythm is concerned, both vocalization, al-madā and al-mudā are acceptable in that line of verse. Yet, rhythm cannot always be relied upon in choosing the proper interpretation. The overall context has to be investigated for clues of meaning, and in this respect, the word al-mudā is unquestionably the proper vocalization, which is translated into "knives". This argument is supported by two fundamental reasons:

First; (historically and pragmatically speaking) if one regresses, or goes back, he/she would encounter the expression Tartar, or more accurately Tatars : those tribes who attacked Baghdad and other Iraqi cities, causing considerable plunder, damage and death.

Second, (linguistically speaking) if one looks cataphorically one would meet the word (رُعافٌ) meaning nose-bleed or bleeding which is linked with knives. Bennani (1982: 19) translates this line of verse, using the pronoun their referring anaphorically to Tartars:

"The Tartars have struck! Their knives are bloody"

Here, one has to mention that, in the absence of the vocalized version of a poem, able translators can – to a certain extent – rely on the context of the item concerned to arrive at the proper choice of its TL version or equivalent, in particular, if the item has a symbolical value only (Newmark, 1982). But students of translation should not be told that vocalization is dispensable, as this could lead to deviation from what is intended by the writer.

Another interesting example, pertinent to the significance of vocalization to translators of Iraqi poetry, comes from Izzidien's poem Lure of Memory (هَمْسَةُ الذِّكْرِياتِ) . Bosworth (1984: 32) has utterly rejected the vocalization of (المعنوى) as 'al-ma^cnā in the following verse:

ولتكن آخرَ نظره
ضحكةً فاقت مسره
وَخَذَ الْقَلْبَ الْمَعْنَوِيَّ
فِي الْهَوَى لَنْ يَتَهِنَا

"And let this be the last look,
With a smile of remembered pleasures,
Take this suffering heart
Which in the far loneliness will not be happy."

Bosworth's acceptance of the vocalization: 'al-mu^can-nā and not 'al-ma^cnā could have been the outcome of two main reasons:

First, whereas the context needs an adjective, the word 'al-ma^cnā is a noun;

Second, the use of 'al-ma^cnā vocalization could certainly hamper the flow of that verse. This means that besides the pragmatic and semantic features of the poetic text, rhythm could be another fundamental factor in deciding the proper vocalization, in order to determine the proper choice.

Hence, the use of suffering is the proper translation of the Arabic item (المعنى).

At this stage, one can conclude that vocalization is of the utmost importance in translating Iraqi poetry into English. Its importance lies in the fact that any "mis-vocalization" could create distortion in the TL text. Here, an important outcome of the discussion mentioned above has been that this issue, namely vocalization, forms no obstacle in the way of transferring SL texts into their TL equivalents. Also, the analysis of the corpus reveals that in poetic texts:

- a) Rhythm can be considered as a helpful factor (but not the sole factor) for grasping proper vocalization of certain controversial items.
- b) When the SL version lacks vocalization – as is the case with many poems included in our corpus – linguistic and pragmatic information is applied by translators to

arrive at the proper vocalization (i.e. reading) prior to transferring the poem into the TL.

What is more interesting is that when reading various translations (double translation, or even "treble" translation) of a poem, one can clearly notice how there is some sort of agreement or consistency among various translators in their proper choice of vocalization which leads to proper rendering of the items concerned. For instance, translators of As-Sayyab's poem The River and Death have translated the word (عالم) cālam into "world":

فَالْمَوْتُ عَالِمٌ غَرِيبٌ يُفْتِنُ الصَّغَارَ

"Death is a strange world that enchants the young"

(Khouri & Algar, 1974: 107)

"For death is the children's spellbound world"

(Al-Udhari, 1986: 33)

"Death is a strange world which lures the young"

(Bishai, 1986: 30)

In the double translation of City of Sinbad, notice how translators render the lexeme (الحجر) as al-hajar - and not al-ḥijr - into stone:

أَمْسُ أُزَيْحَ فَارِسُ الْحَجَرِ

"Yesterday they removed the stone horseman,"

(Bennani, 1982: 20)

"Yesterday the took the stone horseman,"

(Khouri & Algar, 1974: 101)

4.3 Transposition and the Translation of Iraqi Poetry

In Chapter Two (2.2), it was shown how the two controversial notions pertaining to translation, namely, word-for-word, and concept-for-concept, or sense-for-sense are not "novel" inventions created by modern linguists, or by translation practitioners working nowadays. Rather, these notions are very much linked with eminent names, such as Cicero and Horace, Ḥunayn ʿibn ʿIshāq and others who boosted this art to its zenith so long ago. (See, for example, Basnett-McGuire, 1980; Wilss, 1982).

However, "word-for-word" and "concept-for-concept" processes of translation, very basic and general as they are, represent a somewhat broad spectrum through which various works of translation can be assessed. What one requires is a deeper understanding and awareness of certain transpositional areas, such as structure-shift and intra-system shift (tense and voice), which if not tackled properly — could cause ambiguity in transferring the SL message into its TL equivalents. The significance of transposition, which is "the only translation procedure concerned with grammar" and "where most translators make transpositions intuitively" (Newmark, 1988: 88), can be attributed to the fact that it

works on two levels, the first of which is the intra-language level, i.e., within the language itself, be it Arabic, English or Chinese. The second level can be referred to as the inter-language level, i.e., between two languages, and in this very level lies the organic relationship between transposition and translation. In what follows, this topic will be discussed with reference to translated texts of Iraqi poetry.

One of the most straightforward definitions of transposition comes from Pinchuck (1977: 190) who states that transposition "involves replacing a grammatical structure in the SL with one of a different type in the TL in order to achieve the same effect". This procedure involves a two-fold transposition, encompassing the intra-language, and the inter-language levels. Pinchuck continues:

"Transposition can take place within a language as well as between two languages. Paraphrase is transposition within a language: 'I am going to town tomorrow' and 'I will go to town tomorrow'. There is no change in denotative meaning."

(ibid: 192)

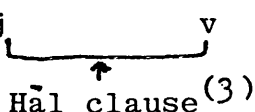
In Arabic, and on the intra-language level, the following sentence:

جاءَ الطفلُ باكياً

<u>jā'a</u>	<u>ṭ-ṭiflu</u>	<u>bākiyan</u>
v	subj	hāl

can be converted syntactically into another form without changing the meaning:

جاءَ الطفلُ وهو يبكي

<u>jā'a</u>	<u>ṭ-ṭiflu</u>	<u>wa</u>	<u>huwa</u>	<u>yabkī</u>
v	subj	HP	subj	v
				

Notice how the lexeme, bākiyan, which is hāl, is changed into wa huwa yabkī which is a clause referred to as hāl or circumstantial clause (see 4.4.2). This subordinate clause, which expresses an attendant circumstance (Williams, 1984), usually comes after the particle "wa" which is used here as a subordinator and not a co-ordinator. This issue will be tackled later.

Now, what is worth mentioning is that transposition revolves around three major points:

- 1) It is a "trans"- "position", involving a change or a shift in certain elements of a sentence: a shift which can be optional or obligatory (see the translation of the Nominal Sentences).
- 2) It is very much linked with grammatical structures, or with what Newmark (1982) refers to as grammatical units.
- 3) It is applicable to Arabic-English poetic translation, since these two languages have different grammars, and incongruent syntactic areas which require transpositional operations in translation.
- 4) Grammatical transpositions could be adopted by writers/ translators for stylistic reasons. Thus, it must be

(3) HP: hāl particle, i.e., wāwi l-hāl.

remembered that "certain transpositions appear to go beyond linguistic differences and can be regarded as general options available for stylistic considerations" (Newmark, 1988: 87). This point will be highlighted later.

One of these incongruent areas mentioned in the third point above revolves around the Nominal Sentence, which is prevalent in Arabic texts, whereas it is "absent" in English. However, such a sentence is translatable into English with the use of certain syntactic procedures, such as the insertion of verb to be, since Arabic nominal sentences do not have copulas (Wright, 1859). So, the nominal sentence

"²al-waladu mu²ad-dabun"

which is represented by (subject + predicate) can only be rendered into a verbal sentence:

"The boy is polite"

In order to be capable of showing the significance of transposition in the translation of poetic texts (Iraqi poetic texts), one has to shed a certain amount of light on the following changes:

- 1) change in word class or class shift;
- 2) change in rank of the item, or what can be called as unit shift;
- 3) change in word-order which can be referred to as structure shift;

4) change in tense, voice, etc. which is referred to as internal shift (see Pinchuck, 1977; Catford, 1965).

4.3.1 Class Shift

It is generally agreed that almost all languages have four basic word classes, consisting of what Quirk et. al., (1973) calls "open-class items" which are known as noun (N), Verb (V), adjective (Adj) and adverbs (Adv) which are "subject to a relatively rapid turnover in membership" (Cruse, 1986: 3). An investigation of the corpus shows that these words are sometimes inter-changeable when Iraqi poetry is translated into English. It has also been noted that change or shift in word classes seems optional since translators of Iraqi poetry enjoy the freedom to exploit more than one TL alternative to replace the SL item. This freedom, which could be taken as stylistic preference, will be exhibited in the following few paragraphs.

One of the most interesting examples of class-shift is the translations of Iraqi poetry revolves around changing verbs into nouns (V → N) as in the following line taken from As-Sayyāb's poem Song of the Rain

وَكَّرَكَرَ الْأَطْفَالُ فِي عَرَائِشِ الْكُرُومِ

Salama (1972: 120), in his translation of this verse, seems to favour the non-literal method of translation when he renders the verb (V) karkara into (N): the chuckle, retaining the meaning of the SL text:

"The chuckle of the boys amid vinetrellis"

This change, i.e., (V → N) has been optional since the translator could – if he wished – have rendered verb into verb (V → V) as is done by Loya (1968: 230), when she translates the same verse:

"Children giggled in the vine-arbors"

Another example, where a verb is changed into a noun, is quoted from Bishai (1986: 39). Notice how she translates the verb (تَخْفِقُ) takfiq into (N): the "flutter" in 'As-Sayyāb's poem: Jaikur and the Trees of the City⁽⁴⁾

وتخفق الأجنحة
في أعين الأطفال، في عالمٍ للنوم - مرت غيوم
بالدرب مبيضا بنور القمر

"And in the eyes of the children
There is the flutter of wings
In the world of sleep.
The clouds have passed over the road
Whitened by the light of the moon,"

(see Appendix: E-26)

The other extract, portraying class-shift, suggests that SL verbs can be changed into adjectives: (V → Adj) while rendering Iraqi poetic texts into English. The translation of this extract, taken from (حَبْرَةٌ) Perplexity, supports

(4) Jaikur is a village in southern Iraq, where the poet was born.

this point. Notice how Morris (1984: 26) uses the adjective "asleep" for the SL verb (نِمْتُ) nimtum:

أَسْهَرْتُمْ مَدَنًا
لَكِنكُمْ نِمْتُمْ

"Who makes a lover spend his nights awake,
Yourself asleep."

It must be noted that this tendency, namely, changing (V → Adj) has also been adopted by Hawari (1984: 10) when translating Izziddien's poem, A Shahrazad Love-Song, into English. In the following excerpt, Hawari presents two interesting examples of changing (V → Adj):

yantašī (v) → ecstatic (adj)

fāda (v) → brimful (adj)

صوتك الرقراق نشوى هائم
ينتشي بالحلم العذب الجميل
أنت ضخت الهوى والهبة
قانتشى الواله من لطف الخليل
وأنا سقت لك العتب هوى
وشعورا فاض بالود النبيل

"Thy lucid voice, of wanderer sublime,
Ecstatic with beauty of a sweet dream.
Thou hast, love-lorn, annointed love.
And he, love-lorn, by your kindness; lives again.
And I remonstrated with thee in loving dalliance.
And a feeling brimful of noble love."

(see Appendix: A-32; E-6)

Finally, and in order to pursue a wider view of class shift in the translation of Iraqi poetry, one can quote the following verse from 'As-Şāfī 'An-Najafī's poem الخريف الخالده where a noun has been rendered into a verb (N → V):

إِذْفُونِي فِي الْفَلَا مِنْ بَعْدِ مَوْتِي
حَبْدًا عَيْشِي وَمَوْتِي فِي الْفَلَا

"When I die, cast me forth in the plain
Sweet unto me there are both life and death."

(Khouri & Algar, 1974: 75)

This example is interesting as it contains an instance of Unit Shift, namely, changing a phrase into a clause:

"min ba^cdi mawtī" → "when I die".

This point will be discussed later in (4.3.2).

4.3.2 Unit Shift

This transpositional procedure involves changing a word to a phrase, a word to a clause, a phrase to a clause or vice versa (Pinchuck, 1977). In translating Iraqi poetry into English, one can encounter many instances where a single word has to be expressed by two or more items, as in the following quotation taken from As-Sayyab's poem The River and Death:

أودُّ لوَّ أطلُّ من أسرة التلال
لألمح القمر

In translating this verse, Bishai (1986) substitutes the single lexeme (ألمح) al-maḥ with a phrase constructed from (V + det + N + prep) and that is "catch a glimpse of":

"If only I could
Look down from mountain peaks
To catch a glimpse of the moon"

(Bishai, 1986: 26)

Shown also below is another transpositional example pertaining to unit shift in translating Iraqi poetry. Şubḥī (1968: 197), in translating 'Al-Malā'ika's poem (ذكریات) Memories, has used a clause: "which resounded" for the single word: (رَنَ) ran-na which is a verb⁽⁵⁾.

غير صوتٍ رنَّ في سمعي وذا
لحظة لم أدرك حتى أين غابا

"Except for a voice which resounded in
my ear
Then melted away
For a moment, then I did not know even
where it went."

Arberry's translation of 'Aş-Şafī's poem : (الساعة)

To a Clock is an excellent example of rendering poetry into

(5) One has to bear in mind that the Arabic verb can be an amalgam of a pronoun theme and a predicate. Hence, the verb ran-na means "it resounded". (See Beeston, 1970).

poetry. In his translation (1967: 6), he changes a word into a clause, ending the line with "through" so that it may rhyme with the next line. Here is the change:

أَلنُّومُ مِنْ أَعْمَارِنَا أَنْحَامٌ
أَلَا تَنَامِينَ كَمَا نَنَامُ

"Sleep is a sword that cutteth our lives through
And dost thou never slumber as we do."

Also in the above-mentioned verse, there is an instance of class-shift. In order to create the image of "sleep cutting our lives", Arberry has changed an abstract noun into a concrete noun (i.e., different categories):

inḥisām → ḥusām (meaning: sword)
N → N

Khouri & Algar (1974:81), who translate 'Al-Malā'ika's poem Who Am I, present a useful example of changing a simple sentence into a subordinate clause:

والرَّيْحُ تَسَالُ مِنْ أَنَا
أَنَا رُوحَهَا الْحَيْرَانُ أَنْكَرَنِي الزَّمَانُ

"The wind asks who am I?
I am its confused spirit, whom time has disowned".

This subordinate clause, namely, "whom time has disowned" which forms a part of the complex sentence:

"I am its confused spirit, whom time has
disowned"

involves a significant instance of structure shift which will be dealt with in the next section.

4.3.3 Structure Shift

Structure shift is concerned with word-order in Arabic and in English, a significant issue relevant to translators of Iraqi poetry.

In English, word-order is both grammatically and semantically significant for "grammatical intelligibility depends largely... on the order of elements in the sentence" (Darbyshire, 1971: 69). This system of word order, which can be referred to as "fixed word order" (Matthews, 1981), exemplified by two significant features, namely, adjacency and sequencing, is tentatively portrayed in the following couple of sentences:

- a) Michael beat Andrew
- b) Andrew beat Michael

Sentence (a) is semantically different from sentence (b) because each has a different word-order which tells us who does what (Abboud et al., 1975). Therefore, the change from (a) into (b) can be referred to as meaningful change.

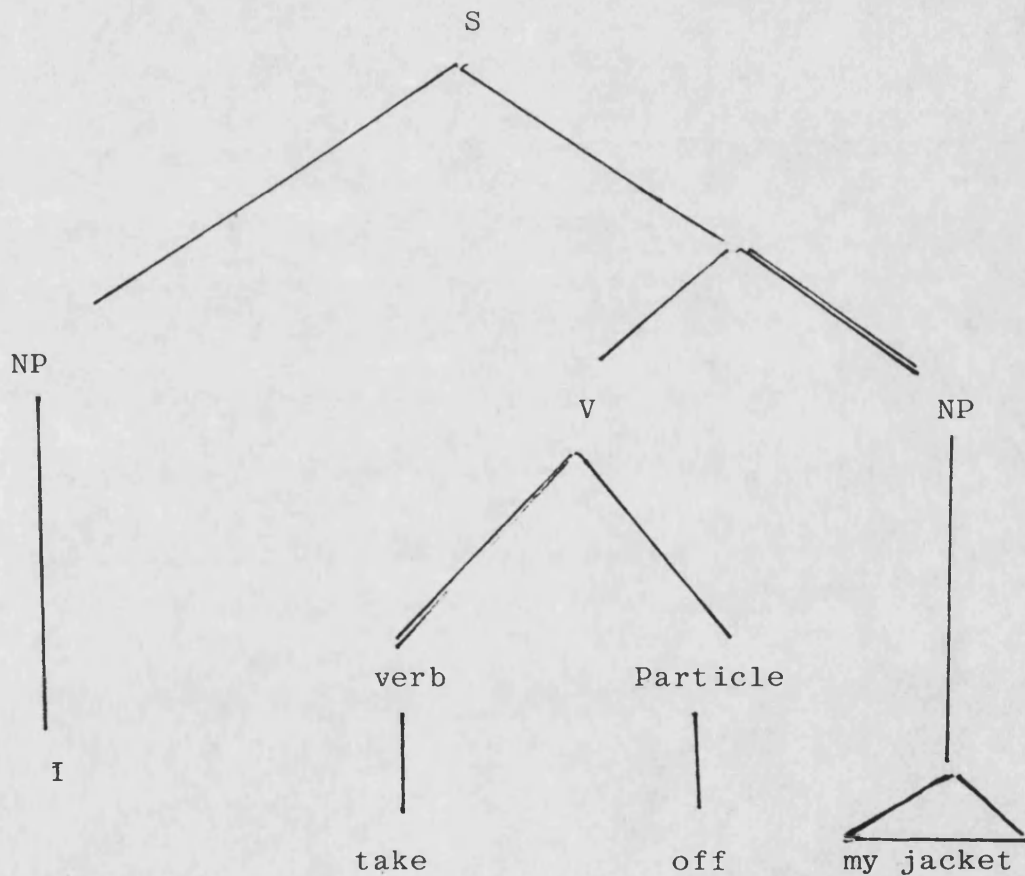
On the other hand, there are optional changes which do not indicate any change or alteration in meaning. To clarify this point, one can, for the sake of example, examine the

verb "take off" to see how certain changes in word order may not entail any semantic change:

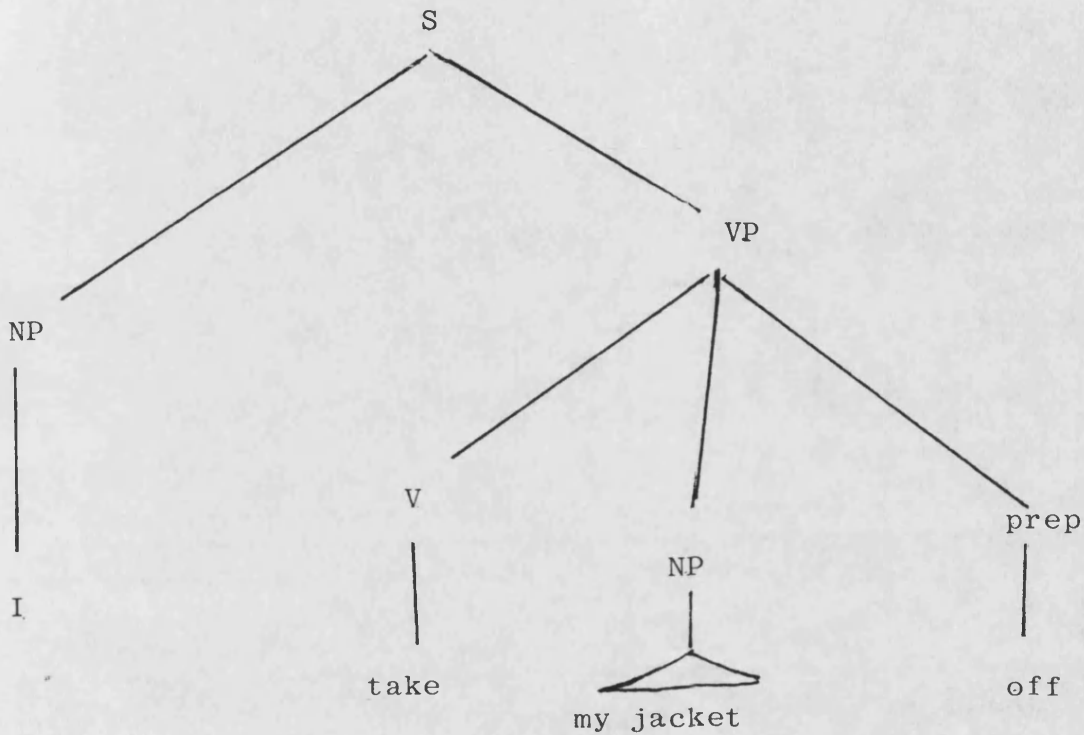
c) I take off my jacket

d) I take my jacket off

This point can be portrayed by examining sentence (c) which is represented by the following tree:



The following tree represents sentence (d) where the movement of the adverbial particle "off" does not entail any semantic change.



Yet, the case is not as simple as this. It must be noted that, whereas the movement of the adverbial particle in example (c) does not entail any semantic difference, the movement of the particle "out" in example (e) carries or entails semantic difference:

- e) He must pull his finger out
- f) He must pull out his finger

Focussing on these two examples, native speakers of English can tell that sentence (e) involves literal and idiomatic meaning (he must proceed faster), whereas sentence (f) is likely to be taken only in the literal sense (Matthews, 1981).

However, pursuing the issue of preposition/adverbial particles and word-order, one has to stress that there are certain constraints concerning the position of these items, namely, prepositions and particles, in our utterances.

For instance, people do not normally say:

g) I take my off jacket

because "my" is a possessive adjective which has to be followed by a noun in normal utterances.

In Arabic, which is considered a highly inflected language, word-order is not as important as in English, since the diacritics or the short vowels, and what Goodman (1973) refers to as "inflectional cues" play a considerable part in determining (subject-verb-object) relations. Referring to Latin (which shares many characteristics with Arabic, such as the role of inflections in determining subject-predicate relations), Matthews (1981: 255) observes that "it is a commonplace of linguistic typology that the more relations are realised by inflections, the more the order is, or can be, syntactically free." Emphasizing this point, he maintains that

"There is thus a complementary relationship between a type of system with free order and rich inflections - in particular, with an extensive pattern of agreement - and one with few inflections and fixed order"

(ibid: 256)

This system of free word-order can be portrayed by the following couple of sentences where change of word sequence does not entail any semantic change:

h) $\frac{\text{qatala}}{\text{v}}$ $\frac{\text{Caliyyun}}{\text{subj}}$ $\frac{\text{zaydan}}{\text{obj}}$

i) $\frac{\text{qatala}}{\text{v}}$ $\frac{\text{zaydan}}{\text{obj}}$ $\frac{\text{Caliyyun}}{\text{subj}}$

j) $\frac{\text{Caliyyun}}{\text{subj}}$ $\frac{\text{qatala}}{\text{v}}$ $\frac{\text{zaydan}}{\text{obj}}$

However, it would be unwise to conclude that, in Arabic, word-order is entirely free from constraints. For instance, one can say

k) $\frac{\text{ḳaraja}}{\text{v}}$ $\frac{\text{l-qit̄aru}}{\text{subj}}$ $\frac{\text{mina}}{\text{prep}}$ $\frac{\text{n-nafaqi}}{\text{n}}$

which can be translated as:

l) The train came out of the tunnel

but it is not correct to say:

m) $\frac{\text{ḳaraja}}{\text{v}}$ l-qit̄aru an-nafaq min

because in Arabic, as in English, prepositional phrases, are normally formed by (prep + N). This may suggest that, although Arabic can be referred to as having free word order, that order within phrases — as in English — is largely fixed (Concerning English, see Matthews, 1981: 257). Here, one

should remember that studies on word order usually explicitly exclude poetic discourse. However, the main incongruities between Arabic and English word order can be summed up as:

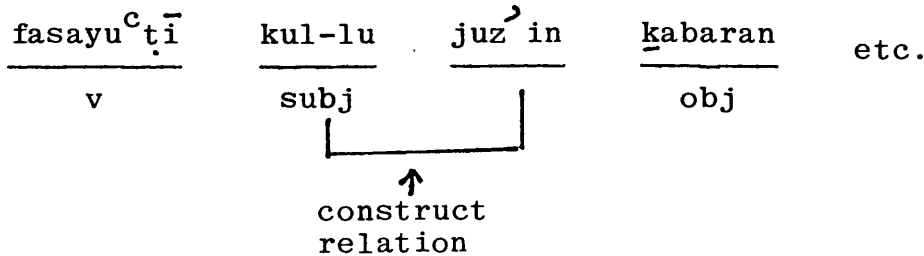
First, in general, Classical Arabic, or Modern Standard Arabic, which is inflectional in its morphological structure, follows VSO (verb + subject + object) word order (Bakir, 1979; Saad, 1982; Agius, 1988; Raof, 1988). Although this system of word order is dominant in Arabic, it is not very "rigid". This means that other forms of word order are also allowable, depending on the context of use triggered by speakers/writers, and implemented for stylistic choices. Commenting on the dominance or frequency of VSO word-order, Raof (1988: 356) states that:

"It is a commonplace in Arabic that the VSO is the favourite word order; it is by far the most dominant order as far as the actual use of the language is concerned. It has a higher frequency of occurrence than the actual types of order such as SVO, SOV, OSV, etc."

It seems clear from the body of research done in this area that the VSO order has been considered as discourse-neutral, and any shift from this basic word-order to another type of word-order is "pragmatically motivated and discourse-oriented" (ibid: 358), which can be carried out by emphasis (i.e.; intonation in speech).

This VSO order can be illustrated in the following verse quoted from ʿAs-Sāfi ʿAn-Najafī's poem Immortal Liberty:

فَسُبِّطِي كُلَّ جِزْءٍ خَبْرًا
لِي عَمَّا قَدْ جَرَى مِنْ حَادِثَاتِ



In contrast, the English sentence normally follows the SVO pattern. Therefore, translators have to make a structure shift to conform to the TL system, namely, English:

<u>"Each will come</u>	and	<u>relate to me</u>
subj	v	v
The happenings it has seen"		
<u>obj</u>		

(Khouri & Algar, 1974: 77)

In order to demonstrate another structure of Arabic verbal sentences which follow VOS pattern, one can quote the following verse from As-Sayyab's poem, In the Night:

سَأْخُذُ دَرْبِي فِي الْوَهْمِ
وَأَسِيرُ فَتَلْقَانِي أُمِّي

"Sa[>]ākudu darbiya fi l-wahmi
wa ḥasīru fatalqāniya ḥum-mī"⁽⁶⁾

v	obj	subj
---	-----	------

(6) In this transliteration, there is an amalgamation of "nuna l-wiqāyah" and the object "iya" in talqāniya".

Translating this verse, Loya (1968: 394) has to restructure the last line (or the last hemistich) by starting with the subject in the (SVO) normal order pertinent to English:

"I shall take my way in fancy
And walk, and my mother shall meet me."
 subj v obj."

Finally, one has to stress that in Arabic, the verb can be "an amalgam of two semantic elements, a pronoun theme and a predicate" (Beeston, 1970: 71), whereas in English the subject, verb, etc. are normally represented by separate units or free morphemes. Therefore, the Arabic-English translator has to use separate or independent units instead of the bound morphemes encountered in the SL texts. This can be illustrated by examining the following verse quoted from Al-Bayati's poem, Eye of the Sun:

عُدْتُ إِلَى دِمَشْقَ بَعْدَ الْمَوْتِ

"^cud tu 'ilā dimašqa ba^cda l-mawti"
 v subj

It is worth noting that the subject tu is a pronominal affix; it is a pronoun theme. This line is translated by Stewart (1976) as:

"I returned to Damascus after death"
 subj v

Second, the Adjective and the Adverb Modifiers. In Arabic, and in languages with the dominant order VSO, the adjective

usually comes after the noun⁽⁷⁾. In fact, all modifiers follow the element they modify, whereas in English, they precede these elements as in the following sentence:

اشترى الطالب حقيبة صغيرة

1	2	3	4
v	subj	obj	mod
'ištara	t-ṭālibu	ḥaqībatan	ṣāgīratan

1	2	3	4
subj	v	mod	obj
The pupil	bought	a small	bag

Therefore, translators should be aware of this syntactic disparity between Arabic and English. From the translated texts of Iraqi poetry, the following extract illustrates this difference:

دم.. على الأشجار
على جباه الحرس الأسود

"damun... ^cala l-ašjār
^cala jibāhi l-ḥarasi l-^aaswadi
n mod

Al-Udhari (1974: 54) translates it:

(7) Greenberg (1961), quoted in Saad (1982)

"Blood... on the trees

On the foreheads of the black guards ."
mod. n.

Likewise, adverb modifiers, such as (جداً) jid-dan, normally follow the elements they modify instead of preceding them (Abboud et al., 1975). In English such modifiers precede these elements:

القَصِيْدَةُ رَائِعَةٌ جَدًّا
mod.

"The poem is very wonderful"
mod.

The third significant incongruity between Arabic and English in matters pertaining to word-order, concerns the genitive case. It is apparent that English has two forms of genitive case, namely, the possessive marker ('s), and of-construction or "of-genitive" (Quirk et al., 1973), as in:

"the teacher's plan": the modified noun occurs finally,

and "the plan of the teacher": the modified noun occurs initially.

Arabic, in this respect, depends on what is known as construct relation, (ʿidafa), which consists of two terms, "each term being most commonly a single noun". (Abboud et al., 1975: 79). Here, the modified noun comes first. Consider the following example quoted from ʿal-Malāʾika's poem, To Keats:

تُعَذِّبُهَا صَرَخَاتُ الْأَسَى
وَتُرْعِشُهَا صَدَمَاتُ السِّنِينَ

This quotation is rendered by Şubhî, (1968: 139):

"Tormented by cries of anguish
Shaken by the shocks of years."

Another quotation to highlight the use of 'idafa in Iraqi poetry comes from As-Sayyab's poem, The Song of Rain:

وَدَغْدَغْتَ صَمْتَ الْعَصَافِيرِ عَلَى الشَّجَرِ
أَنْشُودَةَ الْمَطَرِ

This is translated by Loya (1968: 230-232) as:

"And the Song of rain
Tickled the silence of the sparrows on trees."

There is a good reason to think that, in the aforementioned example, the translator uses the of-construction instead of the possessive marker ('s) because both the modifier and the modified nouns are non-person (Quirk et al., 1973). Also, in English prose, although not necessarily in poetry, the final element receives end-focus, and is in the normal position for new information. So, the rain's song emphasizes the noun song, whereas the song of the rain emphasizes rain. In the original poem, As-Sayyab enjoys emphasizing the word rain; therefore, The Song of the Rain could be considered as a better rendering of (أَنْشُودَةُ الْمَطَرِ) than the rain's song.

The fourth incongruity between Arabic and English word-order is concerned with the formation of questions. In the question construction, Arabic uses general particles like

hal, or " " a, or pronouns like (مَنْ) man. Such particles or pronouns normally precede "verbs which occupy initial position in the same sentence" (Saad, 1982: 14), whereas these particles or question words are placed before the NPs when the question is about a person or a thing rather than the verb (Raof, 1988).

English, on the other hand, normally forms questions either by inverting the elements of the verb phrase (VP), or by using "dummy" do. Very plainly, and in order to clarify this structural issue, Akmajian et.al (1984: 174) refer to the Question Rule adopted for the formation of questions in English:

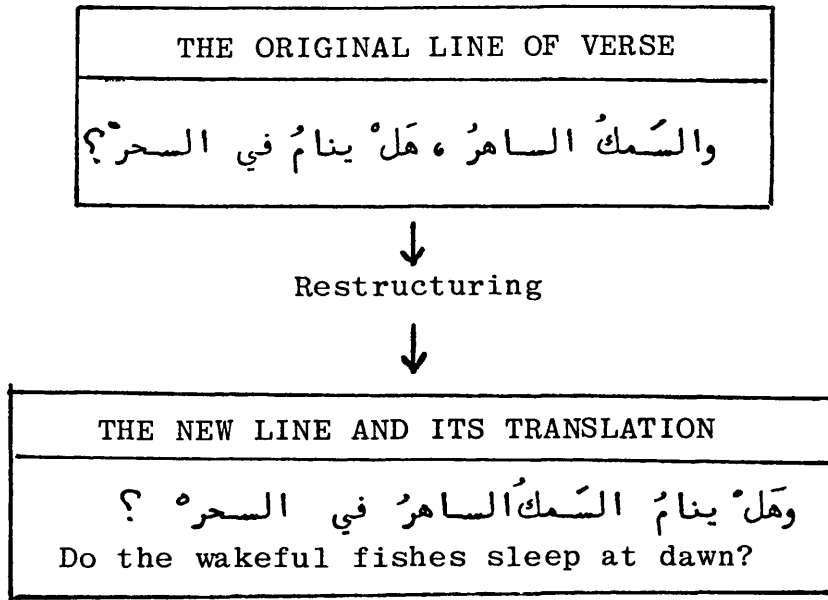
"To form a question from a declarative sentence, place the first auxiliary at the beginning of the sentence. If there is no auxiliary verb, but only a main verb, place an appropriate form of the verb do at the beginning of the sentence, and make appropriate changes in the main verb."

However, syntactic analysis of the translated texts of Iraqi poetry indicates that translators have been well aware of this incongruity of question construction between Arabic and English, and the process of restructuring involved in translating verses including question forms. In order to portray how translators of Iraqi poetry cope with question particles, here are two quotations, the first of which is from The River and Death (see Appendix: A-13)

أَغَابَةُ مَنْ الدَّمْعِ أَنْتَ أُمَّ نَهْرٍ ؟
وَالسَّمَكُ السَّاهِرُ ، هَلِ يَنَامُ فِي السَّحْرِ ؟
وَهَذِهِ النُّجُومُ ، هَلِ تَنظُرُ فِي أَنْتَظَارِهِ

تُطعمُ بالحرييرِ آلافاً مِنَ الأبر.

Khouri and Algar (1974: 105) translate this quotation, replacing (أَ) with ARE, and (هَلْ) with DO. This is one point; the other point is that those translators restructure the second line of this verse before transferring it into English. This re-structuring can be illustrated as follows; notice how they maintain conciseness by placing the question particle hal at the beginning of the line:



This is the translation of the whole quotation as in
(Appendix: E-48)

"Are you river or forest of tears?
Do the wakeful fishes sleep at dawn?
And these stars, do they still wait
To nurture with silk a thousand needles!"

(Khouri & Algar, 1974: 105)

Since this quotation undergoes a non-literal translation, such syntactic restructuring shown above is not obligatory (Wilss, 1982); rather it is optional. This argument can be supported by introducing Al-Udhari's translation of the same quotation, where he places the question particle DO in the middle of the line of verse, and not at the beginning of that line:

"Are you a forest of tears or a forest of a river?
The unsleeping fish do they sleep at daybreak?
The stars, do they go on waiting
Threading silk through thousands of needles?"

(Al-Udhari, 1986: 33)

Yet, careful analysis of the first line of Al-Udhari's translation shows an example of overtranslation. The inappropriate replacement of (نَهْرٌ) with "a forest of a river" seems to affect the meaning intended by the poet, since such replacement involves an instance of unnecessary padding (see Duff, 1981). Hence, Khouri and Algar (1974: 105) come closer to what is intended by the SL text:

"Are you river or a forest of tears"

The second extract, exemplifying the formation of questions in Iraqi poetic translation, comes from Al-Bayati's poem:

"The Book of Poverty and Revolution":

أَهَذَا الْقَمْرُ الْمَيْتُ إِنْسَانٌ ؟
عَلَى سَارِيَةِ الْفَجْرِ عَلَى حَائِطِ بُسْتَانٍ ؟
أَتَسْرِقُنِي ؟

أَتَتْرَكُنِي
بِلاَ وَطَنٍ وَأَكْفَانٍ (8)

Khouri and Algar (1974: 113) translate it as:

"Is this dead moon a man?
On the mast of dawn, on a garden wall?
Do you rob me?
Do you leave me
Without a homeland and a shroud?" (9.)

It is worth noting that, in translating a nominal sentence such as:

أَهَذَا الْقَمَرُ الْمَيِّتُ إِنْسَانٌ ؟

translators of Iraqi poetry are mainly involved in a two-fold linguistic operation identified as follows:

First, they have to render this nominal sentence:

هَذَا الْقَمَرُ الْمَيِّتُ إِنْسَانٌ

into a verbal sentence, since nominal sentences do not exist in English (see 4.3.4.2). This is normally done by inserting verb to be after the subject:

"The dead moon is a man"

Second, since, the SL line is in a question form, this TL sentence "this dead moon is a man" should be transformed into a question by the process of permutation, i.e., placing

(8) Because the question particle (أَ) consists only of one letter, it is normally written as a part of the following word, e.g. أَهَذَا (see Abboud et al., 1975).

(9) Problems pertaining to disparities between Arabic and English in matters related to gender will be tackled in Chapter Five. However, in this verse, "moon" is used as masculine!

the verb to be at the beginning of the sentence (Akmajian et. al, 1984). Hence, the proper rendering of the abovementioned line of verse is:

"Is this dead moon a man?"

(Khouri & Algar, 1974: 113)

4.3.4 Intra-system Shift

This transpositional procedure, discussed by Catford (1965) has also been tackled by Pinchuck (1977) as "Internal-Shift", where he presents examples from English and German. However, in this section, the focus will be directed towards tense and voice on the inter-language level, i.e., between Arabic and English, which possess incongruent tenses and voice patterns. This incongruity could be very crucial to Arabic-English poetic translation.

This research will first focus on tenses in the translated texts of Iraqi poetry, to examine whether or not there are shifts in the "time-value" of the translated texts, and whether or not such shifts in the "time-value" have any impact on the meaning transferred from the SL texts into their TL equivalents.

The next step will be to investigate change of voice in the translated texts, to find out whether or not there is a "general tendency" among translators of Iraqi poetry to retain the voice of the SL text, to change the active voice into passive or vice versa, and what impact this syntactic issue, namely, change of voice, has on the meaning transferred in the translated texts.

4.3.4.1 Problem of Tense

In general, Arabic has two tenses, namely, the perfect (الماضي) as in (sāfara, kataba, etc.), and the imperfect (المضارع) as in (yusāfiru, yaktubu, etc.). Normally the perfect is changed into imperfect by attaching certain prefixes, such as "ya" " a", etc., which indicate the tense, whereas certain suffixes, such as "u"; "īna", etc. mark only the gender (see Wright, 1859; Beeston, 1970).

It should be remembered that this section is not aimed at a detailed exposition of verbs and tenses in Arabic; however, certain focal points, pertinent to tenses in Arabic-English translation should be considered:

First, it must be stressed that, in Arabic, a verb sequence can function as a complete sentence. This can be illustrated by examining the verb (ماتت) mātat, meaning: "she died" (Beeston, 1970). This Arabic verb sequence contains: subject + singular + feminine + verb + past, all in one orthographic unit. However, this is different from the nominal sentence which has a non-verbal predicate structure, such as mu^ʿad-dabun in:

"^ʿal waladu mu^ʿad-dabun"

or a prepositional phrase, such as fi l-ḥadiqah:

"^caliyyun fi l-ḥadiqah"

Second, although certain dynamic verbs in Arabic, such as māta, refer unambiguously to the past time (ibid), Arabic verbs do not always indicate time-reference automatically

unless there are contextual clues used for the projection of action to a definite time: clues, such as time-marking adverbials, or an event or an experience shared by writer/speaker and his readers/audience.

The argument mentioned above might lead one to emphasize the fact that, for every grammatical category, be it a verb, a noun etc., there must be a distinction between "context-independent meaning and interpretation fostered by specific context" (Comrie, 1985: 19). For instance, take the verb "رَأَى" ra'ā meaning saw. Out of context, its basic meaning refers to the past time. Yet, it can "acquire" what can be termed as a secondary meaning referring to future as in the following sentence:

إِذَا رَأَيْتَ حَرِيقًا ، أَخْبِرْ فَرِيقَ الْإِطْفَاءِ .

"If you see a fire, inform the fire-brigade."

Likewise, the dynamic verb "مَاتَ" māta, which refers unambiguously to the past time (Beeston, 1970) can acquire future time value as in:

إِذَا مَاتَ الرَّجُلُ تَرَكَ وَصِيَّةً

"If the man dies, he will leave a will"

In these couple of sentences, future time reference is indicated by the use of the conditional particle "إِذَا" idā meaning: "if".

In the following sentence, the imperfect tense has been rendered into future tense because the Arabic version includes future time reference indicated by the use of the adverbial:

ʾaš-šahra l-qādim

أَسَافِرُ إِلَى الْهِنْدِ الشَّهْرَ الْقَادِمَ

I will travel to India next month .

Here , what this section of the thesis has claimed for Arabic can — to a certain degree — be valid for English verbs as well. Comrie (1985) observes that, for instance, the verb "did", which basically refers to the past time, can — in the following sentence — refer to a potential action in the present or future:

"If you did this, I would be very happy"

This means that, in certain contexts, certain English verbs could acquire secondary meaning or time reference.

At this stage, and in order to initiate the discussion of tense in the translations of Iraqi poetry, one has to review certain instances quoted from the corpus prior to the general conclusions which will follow later.

In the first extract below, an immediate observation one can make is how Bosworth (1984: 32) is very much concerned with the "time reference" of the SL text (and not with the "superficial" forms of the verbs) when transferring this poetic text into English (Appendix: A-41; E-27):

أَوْ تَمَسِّي ذَكْرِيَاتِي
شَاكِيَاتٍ مِنْ نَحْبِي
مَنْ يَغْنَبِنِي وَيَسْقِنِي بِكُوبِي
إِنْ رَحَلَتَ الْيَوْمَ عَنِّي

في تاني
وتثني
قف حبيبي

"Will my memories complain of my weeping?
Who will sing to me and give me my cup?
If you depart to-day quietly and gracefully!
Then stay, my beloved."

In this SL extract, there are five verbs, namely, tumsī, yuḡan-nīnī, yasqīnī, raḥalta and qif. With the exception of the verb qif which is "command", the other verbs have been rendered into future in the TL text as in Figure (5) below:

FIGURE 5

SAMPLES OF TREATING TENSES ACCORDING TO TIME VALUE

SL VERBS ARABIC		TL VERBS ENGLISH	
VERB	TENSE	VERB	TENSE
tumsī (šākiyātin)	imperfect	will complain	future
yuḡan-nīnī	imperfect	will sing	future
yasqīnī	imperfect	(will) give	future
raḥalta	perfect	depart	present (suggesting futurity because of the use of (إنه) meaning "if")
qif	order	stop	order

Here, although the poet uses three imperfect verbs and one perfect verb, the "atmosphere" of the whole aforementioned extract is future. Bosworth gives the time value of these verses, i.e., futurity, much credit, because he has been well aware of the whole argument between the poet and his beloved; a dialogue syntactically focussed on the conditional clause (إِنْ رَحَلْتَ) in rahalta which suggests and involves futurity.

In the next quotation, taken from Al-Bayati's poem, Two Poems to my Son Ali, the poet uses the verb (تَتَنُّ) ta'in-nu which is imperfect, as a part of hāl or circumstantial clause:

نَادَيْتُ بِاسْمِكَ فِي شَوَارِعِهَا فَبَاوَبِنِي الظَّلامُ
وَسَالَتْ عَنْكَ الرِّيحَ وَهِيَ تَتَنُّ فِي قَلْبِ السَّكُونِ
وَرَأَيْتُ وَجْهَكَ فِي المَرَايَا وَالعيونُ
وَفِي زَجَاجِ نَوَافِلِ الفَجْرِ البَعِيدِ
وَفِي بَطَاقَاتِ البَرِيدِ

Yet, the whole surroundings, or what Brown and Yule (1983) refer to as "environment", i.e., the co-text or the linguistic context, indicate or refer to the past. However, the following observations may clarify this context-specific issue:

First, the poet starts with:

قَمْرِي الحَزِينُ
الْبَحْرُ مَاتَ وَغَيَّبَتْ أَمْوَاجُهُ السُّودَاءِ قَلْعَ السَّنْدِبَادِ

where the verb " مات " refers unambiguously to the past time (Beeston, 1970). This verb has also been repeated elsewhere in the poem.

Second, 'As-Sindabād 'Al-Bahrī, known by Iraqis as an old sailor who lived many centuries ago, conveys the reader/ translator to the past time⁽¹⁰⁾. Therefore Khouri and Algar (1974: 109-111) translating the poem, have used the past tense in the TL text:

"In their street I called your name , and
darkness was the answer.
I asked the wind after you, as it moaned
in the heart of silence
I saw your face in mirror and eyes
In the window panes of distant dawn
In post cards."

4.3.4.2 Tense in Nominal Sentences

One of the major incongruities in sentence structure between Arabic and English is that, in Arabic, there exists what is referred to as the Nominal Sentence, which is mainly composed of a subject and a predicate, i.e., without a verb. Therefore, it is timeless. In this respect, Beeston (1970: 67) states that

"Non-verbal predicates are in themselves not time-marked at all, and any time reference they may have is derivable only from the context in which they are placed, or by the addition of a time-marking adverbial."

(10) Some people believe that 'As-Sindabād 'Al-Bahrī is a legendary character, and a symbol of brave adventurers.

However, it is not uncommon to find a nominal sentence forming an entire line of verse, as in:

وَأَنْتِ فِي الْقُبْرِ جَرَسٌ يَدُقُّ
صَوْتٌ طَوِيلٌ عَوِيلٌ
وَأَنَا أَخْرَسٌ

The last line is transliterated:

wa ʾanā ʾakras
subj pred.

Khulusi (1980: 66) translates this quotation inserting the verb to be after the theme I:

"And you are right at the top of the cupola
As a bell ringing, a long wailing sound,
whilst I am dumb "
 subj v adj

Another example portraying how a nominal sentence forms an entire line of verse comes from Song of The Rain:

عَيْنَاكَ غَابَتَا نَخِيلِ سَاعَةِ السَّحْرِ

I. Boullata (1976: 7) translates this line inserting the verb to be after the subject:

"Your eyes are two palm groves at the hour
of dawn."

Translators of Iraqi poetry into English, then, face the job of tackling problems related to nominal sentences prevalent in Arabic texts, since in English, almost all sentences are

verbal sentences⁽¹¹⁾. However, their linguistic job is two-fold:

First, those translators have to provide a verb, and this could be the verb to be, the significance of which is to link the subject with the complement in the TL. (Nilsen and Nilsen, 1978). Yet, using the verb to be does not always seem obligatory in the translations of Iraqi poetry. Other options may sometimes prove better in transferring the SL message. In the following verse, quoted from Izziddien, Khattab (1984: 44) uses the lexical verb "recline" indicating locatory position, and involving the notion of rest and resting situation:

لَيْتَهُ جَاءَ بِكُورًا وَمَعَ الْفَجْرِ الْحَبِيبِ
وَأَنَا فَوْقَ سُرِيرِ الْفَلِّ مِنْ نَسِجِ حَبِيبِي

"Had he come in day's loving prime,
When on the jasmine bed
Woven by love, I recline."

Certainly, the above-mentioned translation is better than:

"When on the jasmine bed
Woven by love, I am."

Second, they must assign tenses to the TL sentences, and if the Arabic nominal sentence has no time markers (such as

أَمْسٍ amsi, غَدًا gadan, etc.), translators often make

(11) Exceptions can be found in the language used in captions and in block language which often consists of a noun and a noun phrase, such as Danger: Falling Rocks (see Quirk et al., 1973).

their own judgement, relying on the overall "environment" of the text. This point can be supported by examining the following couple of lines, which are taken from the Iraqi poetess, 'Al-Malā'ika:

الليلُ يسألُ مَنْ أَنَا
 أَنَا سرُّهُ القلقُ العميقُ الأسودُ

Pred. subj.

In this example, the time reference is present, which is indicated by the preceding verb (يَسْأَلُ) yas'al; hence, in translating it, Boullata (1978: 17) uses the present verb am:

"The night asks who I am
 Its impenetrable black, its unique secret I am"

The next quotation involves the use of (كَانَ) kāna (the root: kwn), whose "suffix set serves to mark explicitly past time" and "its prefix set future time or notional value" (Beeston, 1970: 80). Here, the poetess is recalling "memories" occurring in the past. Notice how Ṣubhī uses "was" and "were" when rendering that verb:

كَانَ لَيْلٌ كَانَتْ الْأُنْجُمُ لَغْزَاءً لَا يَحِلُّ
كَانَ فِي رُوحِي شَيْءٌ صَاغَهُ الصَّمْتُ الْمَمْلُ
كَانَ فِي حَسِي تَخْدِيرٌ وَوَعْيٌ مَضْمَلٌ
كَانَ فِي اللَّيْلِ جَمُودٌ لَا يَطَاقُ
كَانَتْ الظُّلْمَةُ السَّرَاراً تَرَاقُ

"It was night in which stars were an unsolved
riddle.
In my soul there was something brought about
by the wearing silence;
In my sense there was numbness and fading
consciousness;
In the night there was an unbearable stagnancy
Darkness was secrets shed"

(Ṣubḥī, 1968: 197)

Yet, Al-Udhari (1974: 55), in translating Al-Bayati's
poem: To Anna Seghers: Author of "The Dead Stay Young",
prefers to copy the style of the SL poem when rendering the
nominal sentence into English. In other words, he has
never used or inserted any verb after the subject "blood":

دَمٌ ... عَلَى الْأَشْجَارِ
عَلَى جَبَاهِ الْحُرَمِ الْأَسْوَدِ
وَالْأُحْجَارِ
عَلَى عَيُونِ الْقَمَرِ الْمَلُوبِ فِي الْجِدَارِ
عَلَى الْمَصَابِيحِ
عَلَى الْأُزْهَارِ
عَلَى زَجَاجِ عَرَبَاتِ النَّوْمِ فِي الْقَطَارِ

Notice that , in translating the seventh line, "railway
sleeping cars " could be better than "railway sleepers" .

"Blood... on the trees
On the foreheads of the black guards
And on the stones
On the eyes of the moon nailed to the wall
On the lamps
On the flowers
On the windows of the railway sleepers."

(Appendix: A-15; E-57)

Newmark (1988) states that, despite the fact that, in trans-
lating poetry, literal translation is usually condemned,
he advocates it as a means of poetic translation. However,

an investigation of the corpus unravelled that this strategy, namely, literal translation, can sometimes be helpful to Arabic-English poetic translation. It is evident that, in translating Al-Bayati's poem mentioned above, Al-Udhari does not seem to distort the meaning of the SL text, and this has thrown a certain amount of doubt on Andrew Levere's argument that, in literal translation — where the emphasis is on word-for-word strategy — the sense and the syntax of the original are distorted (see Bassnett McGuire, 1980: 81).

Still, the discussion instigated in the paragraph above requires two more comments:

First, an investigation of the corpus reveals that no translator has applied the literal strategy for a whole poem. In other words, translators normally move or switch from one strategy to another as the situation requires. In the following extract from Al-Haydari's poem: (عُنْمٌ) Sterility or Barrenness , notice how translators manipulate various procedures:

نَفْسُ الطَّرِيقِ
نَفْسُ الْبَيْوتِ، يَشُدُّهَا جَهْدٌ عَمِيقٌ
نَفْسُ السَّكُوتِ
كُنَّا نَقُولُ:
غَدًا يَمُوتُ وَتَسْتَفِيقُ
مِنْ كُلِّ دَارٍ
أَصْوَاتُ أَطْفَالٍ صَغَارٍ

Translation one

"The same road
The same houses
Held together by profound exertion,
The same silence
We used to say:
Tomorrow it will die,
And there will awaken
From every house
Young children's voices."

(Khouri & Algar, 1974: 127)

Translation two

"The same road
The same houses, tied together by a great effort
The same silence.
We used to say
Tomorrow it will die
And in every house will wake
Voices of little children"

(I, Boullata, 1976: 23)

Translation three

"The same street
The same houses, deeply interlocked,
The same silence.
We used to say, "Tomorrow we'll be dead,
and then awake
From every house
the voices of small children"

(Stewart, 1976: 43)

In these three TL versions of the same extract, it is apparent how all translators advocate literal translation for the first, the third and the last line of the SL text, whereas the rest of the text receives concept-for-concept strategy. Furthermore, in Translation one the second SL line has been divided into two TL lines:

"The same road,
The same houses
Held together by profound exertion"

This formal division could serve to emphasize and create atmosphere of boredom intended by the poet.

Second, if a translator adheres to, or adopts the literal strategy (without paying attention to the TL syntactic requirements), he/she might "produce" an instance of under-translation as in the following line translated from Song of the Rain:

عَيْنَاكَ غَابَتَا نَخِيلِ سَاعَةِ السَّحْرِ

"Your eyes twin forests of palm trees
at dawn"

(Salama, 1979: 119)

This translation needs a linking verb which is obligatory in this context, where the new version should read:

"Your eyes are twin forests of palm trees
at dawn"

or "Your eyes are two forests of palms at the
hour or dawn"

(Loya, 1968: 230)

To sum up this section on tense in nominal sentences, it has been noted that translators of Iraqi poetry do not tend to follow one way of rendering nominal sentences into English.

Rather, three methods have been used:

- a) The most remarkable method is that nominal sentences have been rendered into verbal sentences where suitable copulas have been employed to link the subjects or the themes with the predicates. In this respect, SL sentences, when translated into English, receive copulas in the present tense (is, am, are). Those sentences which include structure modified by suffix set of kwn (e.g. كَانَ) are different from the nominal sentences mentioned above; they are verbal sentences receiving copulas in the past (was, were).
- b) In certain verses, nominal sentences have been rendered into verbal sentences where lexical verbs (and not the verb to be) have been used. This stylistic preference has been manifested in the translation of A Hymn to Al-Zahra'a by Khattab (1984: 44) mentioned earlier. Another instance could be quoted from Arberry (1967: 5):

يا ساعةً أتعبها النظامُ
عليك كلُّ راحةٍ حرامٍ

"O'clock! worn out by regularity
Rest and repose are all forbidden thee."

- c) In other extracts, translators seem to copy the structure of the SL nominal sentence where no verb is used in the TL text. Yet, it must be stressed that this method should be meticulously handled as the absence of a copula or a lexical verb could lead to an instance of undertranslation where meaning may be distorted.

4.3.4.3 Voice and Change of Voice

As discussed earlier, Arabic has two main verb forms, namely, the perfect and the imperfect. Passive voice is formed by what is called "internal vocalic change" and obligatory deletion of the agent; as in the following sentence:

Active → طَبَعَ الْعَامِلُ الْكِتَابَ

ṭaba^ca l-^cāmilu l-kitāba

which means "the worker printed the book".

Passive → طُبِعَ الْكِتَابُ

ṭubi^ca l-kitābu

which means "the book was printed"

Focussing on the transliteration of these two sentences, one can notice how, for example, the verb ṭaba^ca has been changed or transformed into ṭubi^ca which can be represented by:

CaCaCa → CubiCa

where the change of the vowel [a] into [u] and [i] is phonemic in Arabic (Beeston, 1970). This is one critical point. The other worthwhile point is that, in Arabic, the agent is not normally mentioned in the passive voice, either it is not known, or because the speaker/writer does not want the agent to be mentioned or expressed. Therefore, the

agent is majhūl which literally means "unknown". Whereas in English, one normally says:

"The lesson was written by the student",

in Standard Arabic, people do not say:

كُتِبَ الدَّرْسُ مِنْ قِبَلِ الطَّالِبِ

kutba d-darsu min qibali t-tālibi

However, if one finds sentences similar to this example in newspapers nowadays, it could be taken as an influence of the English style on the Arab journalists. Normally, in Arabic, people either "hide" the agent (i.e., the semantic subject) as in:

كُتِبَ الدَّرْسُ

kutiba d-darsu

or use the active voice:

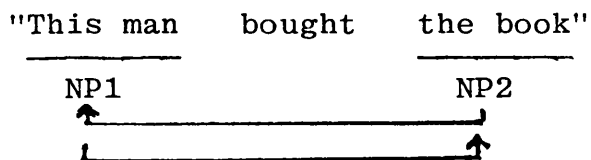
كَتَبَ الطَّالِبُ الدَّرْسَ

kata t-talibu d-darsa

As observed in the discussion above, a fundamental difference between passive voice in Arabic, and passive voice in English is that in Arabic, the verb undergoes internal vocalic change, i.e., change of vowels (Wright, 1859). Also in the passive construction Kutiba d-darsu, the object becomes the grammatical subject and is known by Arab

grammarians as nā'iba l-fā^Cil (the deputy agent), (see Agius, 1988).

In English, passive is formed by adding an auxiliary verb before the past participle of the verb concerned. However, in traditional terms, English passive voice is formed by changing the positions of the nouns or the noun phrases (NPs) and inserting "by" before the second NP in the passive (Palmer, 1971) as in the following:



Applying the above-mentioned rule, or what has been proposed by Chomsky (1957):

$$\text{NP1} - \text{Aux} - \text{V} - \text{NP2} \longrightarrow \text{NP2} - \text{Aux} - \text{be} + \text{en} - \text{V} - \text{by-NP1}$$

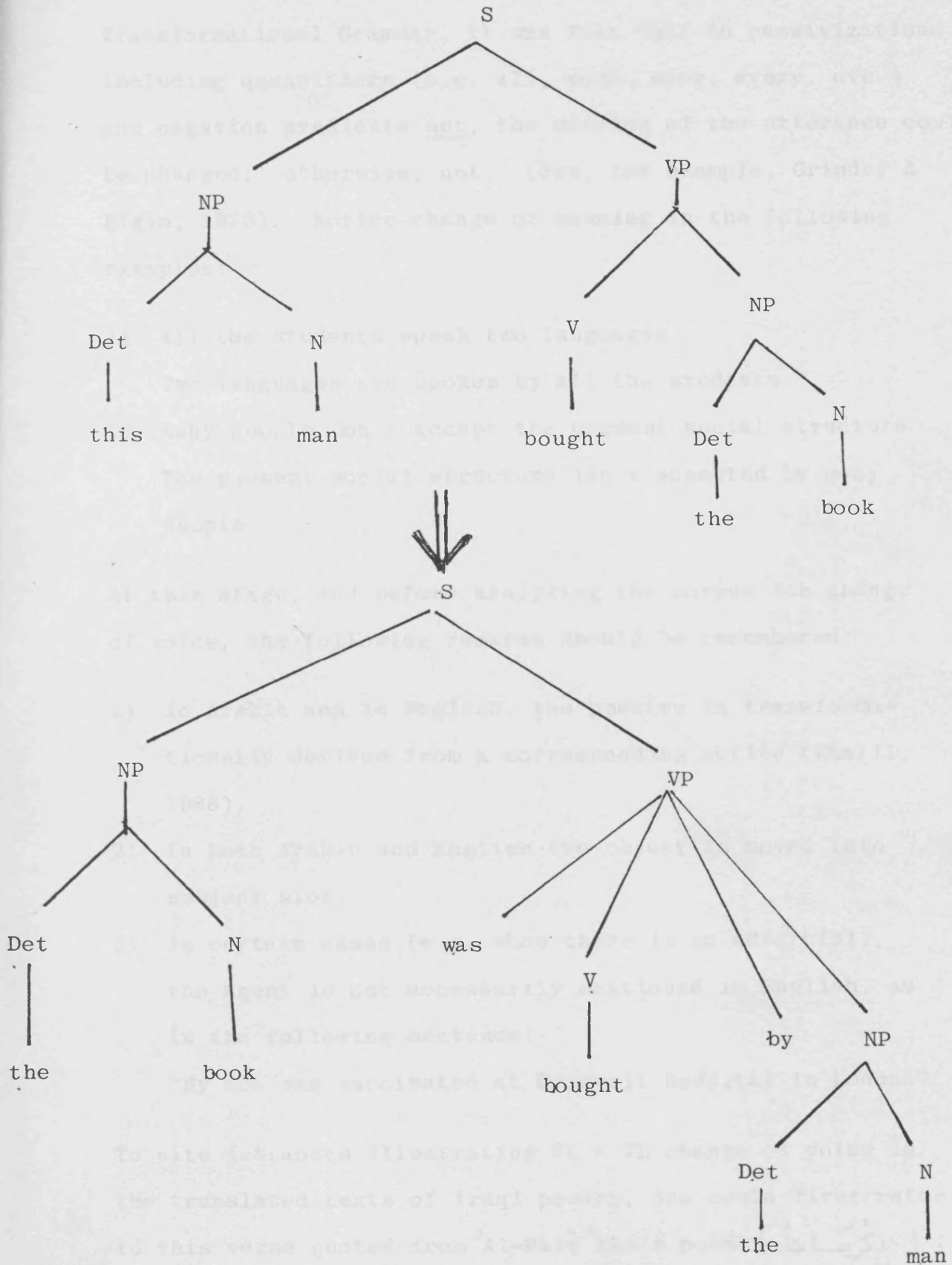
The new sentence, i.e., the passive, will be:

"The book was bought by the man".

Here, the object/goal of the Active Sentence becomes the subject (i.e. grammatical subject) of the new sentence. This procedure can be illustrated more simply by the following tree diagrams in Figure (6):

FIGURE SIX

TREES ILLUSTRATING ACTIVE → PASSIVE CHANGE OF VOICE



Another interesting issue is whether or not meaning is changed in passivization. According to Standard Theory of Transformational Grammar, it was felt that in passivizations including quantifiers (e.g. all, some, many, every, etc.) and negation predicate not, the meaning of the utterance could be changed; otherwise, not. (See, for example, Grinder & Elgin, 1973). Notice change of meaning in the following examples:

- 1) All the students speak two languages
Two languages are spoken by all the students
- 2) Many people don't accept the present social structure
The present social structure isn't accepted by many people

At this stage, and before analysing the corpus for change of voice, the following remarks should be remembered:

- 1) In Arabic and in English, the passive is transformationally derived from a corresponding active (Khalil, 1988).
- 2) In both Arabic and English the object is moved into subject slot.
- 3) In certain cases (e.g. when there is an adverbial), the agent is not necessarily mentioned in English, as in the following sentence:

"My son was vaccinated at Cromwell Hospital in London".

To cite instances illustrating SL - TL change of voice in the translated texts of Iraqi poetry, one could first refer to this verse quoted from ^{Al-Malā'ika}'s poem (ذِكْرِيَاتُ) :

Dikrayāt, translated by Ṣubḥī (1968: 197). In this verse, the verb (صَاغَهُ) sāgahu has been rendered into passive voice:

"was brought about"

كَانَ فِي رُوحِي شَيْءٌ صَاغَهُ الصَّمْتُ الْمَمْلُ

"In my soul there was something brought about
By the wearying silence."

Another instance, where a verb in the active has been changed into the passive, is quoted from Al-Bayati's poem Eye of the Sun, translated by Stewart (1976):

مَنْ يَوْقِفُ النَّزِيفَ فِي ذَاكِرَةِ الْمَحْكُومِ بِالْأَعْدَامِ قَبْلَ الشَّنَقِ ؟
وَيَرْتَدِي عِبَادَةَ الْوَلِيِّ وَالشَّهِيدِ
وَيَصْطَلِي مِثْلِي بِنَارِ الشُّوقِ ؟

"Who staunches the memory of the condemned
before execution?
Who puts on the robe of the saint and the
martyr?
Who is burned like me in the fire of longing?"

The translation of the above-mentioned extract indicates that, even with the availability of a verb in the active voice, which may well convey the meaning of the SL verb, some translators prefer the passive construction for the TL text. Here, "is burned" has been used although "burns" is also accessible.

Moving to the following couple of quotations may provide a good insight into the change of voice in poetic translation,

where the translated verses have undergone passive → active change. In this respect, however, translators have to provide the TL sentence/verse with a subject, which can be formulated by examining the context, i.e., by looking cataphorically or anaphorically for textual clues from which the subject can be inferred. For instance, in the following lines from As-Sayyab's poem: City of Sinbad, the verb *šūq-qīqa* (شُقِّقَ) has been translated into "you split"

وَشُقِّقَ الصَّخْرَةَ
وَفَاضَ مِنْ هِبَاتِكَ الْفِرَاتُ وَاعْتَكُرَ

"You split the rocks open
And with your gifts flooded the Euphrates."

(Bennani, 1982: 17)

Here, the subject provided for the translated version is "you" because the poet is, in the previous lines, addressing the rain, thus providing thematic continuity.

A second example of passive → active change of voice, where translators provide the TL verse with a subject, comes from the same poem mentioned above:

أَمْسَ أَرْبَحَ فَارِسَ الْحَجَرِ

"Yesterday they removed the stone horseman"

(Bishai, 1986: 20)

In this example, the subject "they" has been provided for the TL active sentence, because the context of the poem indicates that "the people of the city" had "removed the stone horseman".

Some translators, on the other hand, tend to retain the voice of the SL version when translating Iraqi poetry into English. This can be illustrated in the following verse where the verb (هَزَّ) huz-za is translated into were shaken:

وَهَبَّتِ الْقُبُورُ هَزَّ مُوتِهَا وَقَامَ

"The tombs moved, their dead
were shaken and they rose."

Here, one can suggest that the reason for using the passive is because the agent is unknown and not recoverable from the context.

An examination of the corpus of Iraqi poetic texts and their translated versions reveals that syntactic incongruities, between Arabic and English in matters related to voice, do not seem to have formed an unsurmountable obstacle in the way of transferring the SL poetic message into its TL equivalent. However, certain worthwhile conclusions come to the fore:

First, in general, certain verses have undergone change of voice whereas other batches of verses have not undergone such a change. In this respect, translators of Iraqi poetry

have acted along the four possible inter-language trends —
pertinent to voice — shown below:

TREND ONE: Active → Passive

يَسَاعَةٌ أَتَعِبَهَا النَّظَامُ

"O Clock worn out by regularity"

(Arberry, 1967: 6)

TREND TWO: Passive → Active

وَشَقَّقَ الصَّخْرَةَ

"You split the rock open"

(Bennani, 1982: 17)

TREND THREE: Passive → Passive

رَمَتْهُمُ مَوْتَهُمْ

"Their dead were shaken"

(Khouri & Algar, 1974: 95)

TREND FOUR: Active → Active

إِنْ بَاحَ فِي وَجْدِهِ

"But when he does reveal his love"

(Morris, 1984: 26)

Second, statistically speaking, the majority of the translated verses (i.e., our data-base) have retained the voice

of the SL texts, i.e., no change of voice. As displayed in Table (2), out of a total of 1750 verbs analysed in the SL texts, only 94 of these verbs have undergone this transpositional operation, namely, change of voice mentioned about in TREND ONE and TREND TWO.

TABLE TWO

SUMMARY OF CHANGE OF VOICE (A)

Number of Texts	Number of Verbs	Change of Voice	No Change of Voice	Remarks
61	1750	94	1656	5.37 %

Per Cent: Percentage of verbs involving change of voice to the total number of verbs analysed in the corpus.

Although this change of voice represents only 5.37%, being a somewhat small percentage compared to the total number of verbs which have never undergone any change of voice, further analysis has indicated that there is a noticeable tendency among translators of Iraqi poetry to render the active voice into the passive. However, this structural tendency, illustrated in Table 3, has been supported by the fact that 86 out of 94 verbs have undergone (Active → Passive) transpositional procedure.

TABLE THREE

SUMMARY OF CHANGE OF VOICE (B)

Number of Texts	VICV	Voice	
		Pass → Act	Act → Pass
61	94	8	86

Pass = Passive

Act = Active

VICV = Verbs Involving Change of Voice

This interesting tendency, it must be admitted, suggests that this structural preference, namely, (Active → passive) change, or the use of the passive voice in English texts, is not confined to the writers of scientific or technical texts as stressed by Pinchuck (1977); Kirkman (1980) and Andrews and Blickle (1982) — but extends to poetic translators as well.

Moreover, change of voice — in the translations of Iraqi poetry — is sometimes geared towards maintaining certain prosodic features, such as rhyme. Notice how Arberry (1967: 5) uses the passive voice in the TL text so that he can produce the complete rhyme-scheme:

يَاسَاعَةً أَتَعْبِهَا النَّظَامُ
عَلَيْكَ كُلُّ رَاحَةٍ حَرَامُ

"O clock, worn out by regularity!
Rest and repose are all forbidden thee;"

That rhyme-scheme, namely, aa, bb, cc, etc., which covers the whole poem, together with the iambic metre, makes the TL version look like an original piece of art.

Also, the use of passive constructions could serve certain rhythmic features. Notice how the translator of the following verse, Al-Udhari (1986: 9), created a trochaic (stressed and unstressed) foot by using passive voice at the initial position of the second TL line where he placed the strong "beat" or the stress on the verb "touched" to attract the reader's attention to the action.

كَالْبَحْرِ سَرَحَ الْيَدَيْنِ فَوْقَهُ الْمَسَاءُ

"Like sea
Touched by the evening's hand."

A second example where the stress has been placed on the passive verb to make it prominent is quoted from City of Sinbad. Here, Bennani (1982: 19) has placed the stress on the verb "Dressed":

وَكَانَ مُنْتَهَاكَ مِثْلُ مُبْتَدَاكَ
يَلْفُهُ النَّجِيعُ

"Your end is like your beginning
Dressed in blood...."

Of equal significance is the fact that some translators use the passive voice in the TL text because the subject of the sentence can not be recoverable from the context (see the extract on page 167).

Finally, and perhaps most importantly, translators of Iraqi poetry are in favour of using passivization because they tend to follow the English modes of writing, where English people use the passive voice and other topicalization constructions to make the focus of their thought clear (Akmajian, et al., 1984). De-emphasizing the subject and topicalizing the object in passivization could bring the object of the active SL sentence into prominence (Khalil, 1988), and provide our text with thematic continuity (Stubbs, 1983). Notice how Bishai (1986: 49) makes the object al-jarīda "the sheets of the newspaper" more prominent in the following verse from As-Sayyab:

وتحولُ دُونَهُمَا ودونكِ بَيْنَ كَفَيِّ الْجَرِيدَةِ

"And the sheets of the newspaper are
Propped up between us"

In the second example below, quoted from Al-Jawāhirī, Jayyusi and Tingley (1977: 198) have topicalized the object (i.e. the receiver of the action, idleness) and given it prominence.

أَطْبِقُ عَلَى مُتَلَبِدٍ بَيْنَ شَكَا خُمُولِهِمُ الذَّبَابُ

"Descend on the sluggish whose idleness is
scorned even by the flies"

4.4 Cohesion and the Translation of Iraqi Poetry

This section of Chapter Four is concerned with the way discourse chunks forming the translated versions of Iraqi poetry hold together, and how the cohesive devices used in these versions maintain texture. Moreover, it will pinpoint the characteristics of certain cohesive devices or ties in the SL and TL texts, whether or not these ties have been preserved or altered by translators of Iraqi poetry. Finally, it will consider the overall effect of the absence of the SL cohesive ties in the TL texts. In other words, does the absence of these ties lead to a coherent interpretation of the text, or does it lead to meaning distortion?

The concept of cohesion has been investigated in this research for two main reasons:

First, the corpus or the data-base analysed in this thesis includes full poems, which means that the study is focussing on texts. Here, a text, which can be referred to as the verbal record of communicative events (Brown & Yule, 1983); a stretch of language which maps to the surface a mutually relevant communicative intention (Hatim, 1984), involves units bigger than, or higher than the word level or the sentence level. However, the corpus does not include any ready-made, unnatural sentences, such as those prepared by traditional grammarians for their analyses.

Second, it is assumed that there are disparities between Arabic and English in matters related to cohesive links, or "cues" which influence the interpretation of various chunks of discourse constituting the text. In fact, these cues or links existing among various chunks enable audience/readers to interpret any text (Goodman, 1973; Brown & Yule, 1983), whether it is a treatise, a poem, etc., set forth for translation, or for discussion and appreciation.

In order to discuss the notion of cohesion, one has to remember an early study presented by Halliday and Hassan (1976) who define cohesion as relations of meaning that exist within the text, and that define it as a text. However, that study concentrates — to a large extent — on certain formal or verbal markers, such as but, and, so, etc., as well as on other relations like reference, substitution, ellipsis and lexical items which are necessary for verbal connection, i.e., surface connectivity. In this respect, Halliday and Hassan (ibid) believe that these ties "inject" or provide texture to any text.

Yet, it has been discovered that these links, initiated or adopted by Halliday and Hassan, are rather inadequate for texture. For instance, Brown and Yule (1983) maintain that formal linking devices used for concatenation cannot alone guarantee coherence or correct interpretation of the text. A sequence of sentences with many cohesive ties may not

necessarily guarantee textual coherence . (12) This critical issue will be tackled in (4.4.1), when treating the translated texts of Iraqi poetry.

It is important to realize that the foregoing argument should not completely discredit Halliday and Hassan's study of cohesion. Rather, what they offer can be taken — of course, with some reservation — as a milestone for any contrastive analysis pertaining to Arabic/English poetic translation. In short, what one needs is an understanding of:

First, the surface, connective relationship or "ties" among sentences of the text which refer to reference, substitution, logical connection, etc., and their formal or grammatical usage (Widdowson, 1979). In this respect, cohesion can be studied within the framework of surface connectivity of the discourse.

Second, the relationship or interaction between the text and the reader/audience/translator, etc., which involves coherence or making sense. In fact, readers are more likely to try:

"to build a coherent picture of the series of events being described and fit the events together, rather than work with the verbal connections alone"

(Brown & Yule, 1983: 197)

(12) To support their view, Brown & Yule (1983: 197) quoted an example from Enkvist (1978: 110) where no logical links have been established between the various sentences of that example despite the fact that many cohesive ties exist.

This coherent picture, and the absorption or understanding of the text — be it Arabic, English or German — depends largely on the language use, or on pragmatic aspects of the discourse involved, i.e., on the world knowledge shared, possessed and utilized by readers/translators to interpret the text. (Jackendoff, 1972; Clark and Clark, 1977; Lyons, 1977 and Widdowson, 1979). Therefore, logical links should be there so that a text can be coherent to its readers. This issue which has been mentioned in (2.4), will also be tackled in Chapter Five when the focus will be on images and culture-bound features encountered in Iraqi poetry.

4.4.1 The Role of Cohesive Links in Poetic Translation

The first of these features has been referred to by Brown and Yule (1983: 192) as "co-reference" the forms of which "direct the hearer/reader to look elsewhere for their interpretation". In this respect, two types of reference have been identified in the SL texts, the first of these is "exophoric reference" which lies outside the text as in the following line of verse quoted from Al-Bayati's poem The Book of Poverty and Revolution, where the poet points at snow:

أَهَذَا الثَّلْجُ مِنْ بَرْدِ لِيَالِيكَ ؟

Khouri & Algar (1974: 111) try to imitate the SL text and produce the same type of exophoric reference:

"Is this snow from the coldness of your nights?"

The other type of co-reference relationship, i.e., the endophoric reference, exists within the text, and "instructs the hearer/reader to look inside the text to find what is being referred to" (Brown & Yule, 1983: 199). This referential link, which is found between pairs of constituents in sentences (Akmajian et al., 1984), is well exemplified in the following quotation from As-Sayyab's poem City of Sinbad:

يا أيها الربيع°
يا أيها الربيعُ ما الذي هناك° ؟
جئتَ بلا مطر°
جئتَ بلا زهر°
جئتَ بلا ثمر°

This has been translated by Khouri & Algar (1974: 99) as:

"O Spring
O Spring, what has afflicted you?
You have come without rain
You have come without flowers,
You have come without fruit,"

In this above-mentioned translated quotation, the anaphoric cohesive relationship has been maintained by the full lexical expression "spring" and the pronominal expression "you". In the SL text, Khouri & Algar (ibid) have been well aware of the fact that Ka in (هناك) dahaka, and ta in (جئتَ) ji'ta refer anaphorically to (الربيع°) ar-rabi°c meaning "spring", which is the addressee. Therefore, "you" has been used as subject in the TL version. Such proforms depend largely on certain antecedents for their interpretation (Brown & Yule, 1983).

Focussing on the role of pro-forms, one should stress that, whereas in English all of them are free morphemes, in Arabic, they can be either:

- a) free morphemes, such as (هي) hiya which refers to 'ar-rīḥ, meaning the wind in:

وَسَالَتْ عَنْكَ الرِّيحَ
وَهِيَ تَتَنُّ فِي قَلْبِ السَّكُونِ

This excerpt has been translated as:

"I asked the wind after you,
as it moaned in the heart of silence."

(Khouri & Algar, 1974: 109)

or :

- b) bound morphemes, as in the following quotation from Izzidien's poem The Bewildered Whisper:

فِي بَيْتٍ لِي قَلْبِي الْمَعْنَى
شَوْقَهُ مَعْنَى وَمَعْنَى
وَتَعُودُ ذَكَرَايَ الْحَزِينَةَ تَشْتَكِي

The bound morpheme hu in Sawqahu (شَوْقَهُ) refers to qalb (قَلْبٌ) in the first line. This has been translated by Al-Samarrai (1984: 42):

"My lovelorn heart divulged its yearning
then in pain
Notion after notion and my wounded
memories back they turn, etc."

In this respect, Arabic bound morphemes, which represent pro-forms have to be rendered into free morphemes when the

SL texts are rendered into English. Therefore, knowing the antecedent is of prime significance to translators of Iraqi poetry, since they assume that, in order for the SL poem to make sense, various chunks of that poem should be cohesively related to one another.

Yet, one should note that recognizing the surface connective devices of the text may not be sufficient for translators to arrive at the gist of the SL text. This can be shown by examining the following excerpt quoted from As-Sayyab's poem City of Sinbad where several referential links, including the diacritics or short vowels exist (see 4.2):

كان بابل القديمة المسورة
تعود من جديد
قبابها الطوال من حديد
جنانها المعلقة زرعها الرؤوس
تجزها قواطع الفؤوس

It is not hard, then, to notice that without establishing the logical links among various fragments of the text, and without arriving at the writer's intention in producing the message (Brown & Yule, 1983), translators may not be able to convey the message accurately to the TL readers. For instance, the poet in the aforementioned excerpt is referring to Babylon and its Hanging or Suspended Gardens built by an old king for his wife a long time ago.⁽¹³⁾

(13) This issue has been discussed in (2.4) where a distinction has been made between meaning per designation and meaning per denotation.

Here is the translation of that excerpt:

"Ancient, walled Babylon
Seems to have returned once again
With its towering iron domes.

And its hanging gardens are sown
With heads chopped off with sharp axes."

(Bennani, 1982: 20-21)

It is important to note that in Arabic poetry, and in particular, in the qasīda form, the repetition of similar or parallel syntactic forms helps maintain cohesion. Rhetorically speaking, such parallel structures and juxtaposition of items can be considered as an effective means to influence the audience by "tickling" their emotions. In this respect, Koch (1983) maintains that repetition and parallelism are used in Arabic discourse to persuade people. Focussing on Arabic prose, she emphasizes that these two discursal features, i.e., repetition and parallelism, are used by writers to present a case and support it. However these two discursal features are not confined to Arabic only, but to other languages as well, and they are prevalent in The Holy Bible, The Quran, and — to a certain extent — in English poetry and drama. These features have been found to be helpful to establish the metacommunicative frame for artistic verbal performance (Bauman , 1977; Koch,1983) , as in Macbeth's famous resignation :

"Tomorrow and tomorrow, and tomorrow"

In what follows, two quotations will be analysed, the first of which comes from 'Al-Jawāhirī's famous poem, entitled Descend, Darkness:

أُطْبِقْ دَجِيًّا ، أُطْبِقْ ضَبَابًا ، أُطْبِقْ جِهَامًا يَا سَحَابًا
أُطْبِقْ دَخَانَ مِنَ الضَّمِيرِ مَحْرَقًا ، أُطْبِقْ عَذَابًا
أُطْبِقْ دَمَارًا عَلَى حِمَاةِ دِمَارِهِمْ ، أُطْبِقْ تَبَابًا
أُطْبِقْ جَزَاءً عَلَى بِنَاةِ قُبُورِهِمْ أُطْبِقْ عِقَابًا
أُطْبِقْ نَعِيبًا يَجِبُ صَدَاهُ الْيَوْمَ أُطْبِقْ يَا خِرَابًا
أُطْبِقْ عَلَى مُتَلَبِّدِينَ شَكَا خَمُولِهِمُ الذَّبَابًا
لَمْ يَعْرِفُوا لَوْنَ السَّمَاءِ لِفِرَظٍ مَا انْحَنَّتِ الرِّقَابُ

In this respect, the verb aṭbiq has been repeated eleven times in seven lines of verse. This syntactic, lexical and phonological repetition helps the poet influence his audience and present his case. Badawi (1975a: 66-67), translating this extract, attempts to reduce the number of times in which the very aṭbiq has been repeated, without causing any detour from the SL text. This example of ellipsis shows how Badawi employs commas, and the logical links derivable from that poetic context – to convey the meaning and maintain conciseness and brevity. Here is the translated version:

"Descend, darkness and fog, and clouds
without rain,
Burning smoke of conscience and torture
descend,
Woe and destruction, descend upon those
who defend their own destruction.

Punishment and retaliation upon the
builders of their own tombs.
Descend, croaking (of crows), and let
your echoes be greeted by the hooting
of owls. Ruin, descend.

Descend upon those sluggards of whose laziness
even flies complain.
From too much cringing of their necks they
cannot tell the colour of the sky."

(see Appendix: A-2; E-15)

Whereas the first example on ellipsis has been quoted from
the Conventional School of qaṣīda, the second extract will
be taken from the Free School of Iraqi poetry. Here,
As-Sayyab is talking about Lorca, the Spanish poet:

شراعُه الندى كالقمر
شراعُه القوى كالحجر
شراعُه السريع مثل لمحّة البصر
شراعُه الأخضر كالربيع
الأحمر الغضيب من نجيع

Bishai (1986: 35) translates this:

"Its sail is dewy, like the moon,
Its sail is strong as stone
As quick as the twinkle of an eye,
As green as spring.
Its redness is that of blood"

In this extract, the poet repeats ṣirā^vuhū as a part of the
construct relation four times in

شراعُه الندى ...
شراعُه القوى ...
شراعُه السريع ...
شراعُه الاخضر ...

to maintain cohesion. Bishai (ibid) – without deviating from
the images intended by the poet – tries not to copy the
formal structure when translating this verse into English.

Instead, she mentions sail meaning (شراع) Sira^c only twice, relying on "as - as" to convey the simile to the readers (On problems of images see Chapter Five).

It is worth recording here that translators of Iraqi poetry prefer to use ellipsis in the TL versions because they are well aware of the fact that, whereas Arabic tends to favour lexical repetition (Koch, 1983), English seems to favour ellipsis (Williams, 1984). This suggests that translators try to observe certain English modes of writing which make the TL version look like a normal English poem.

4.4.2 On Conjunctions

The major aim of this sub-section is to study certain conjunctions in Arabic, and their role in maintaining cohesion in Iraqi poetry; to explore which of these conjunctions is the most prevalent in the SL texts, how they are treated by translators, and whether or not any deletion or alteration applied — during the process of translation — to these elements has any impact on the overall meaning intended by the poets.

The conjunctions, which Arab grammarians call (حُرُوفُ الْعَطْفِ) i.e., connective particles, can be considered as one of the most prevalent means of cohesion in Arabic. These particles, the most significant of which are (وَ) wa: "and", (فَ) fa which can be translated as "thereupon", "for" or "so", (ثُمَّ)

tum-ma: "then", etc. (Wright, 1859 ; Kharma, 1985), are often used in Arabic prose and poetry to connect words, phrases, clauses and sentences and maintain cohesiveness. Yet, one has to remember that, in English, all conjunctions are either free morphemes, such as "and", "but", etc., or a combination of free morphemes, such as "moreover", "nevertheless", etc., whereas in Arabic conjunctions fall into two categories:

- a) Free morphemes, such as (تَمَّ) tum-ma, (إِذْ) 'id, etc.
- b) Bound morphemes, such as (فَـ) fa, (see Wright, 1859).

It is generally acknowledged that whereas wa implies simple structural linkage, fa has the "additional value of implying a sequence from the preceding expression to the following once, whether temporal or logical" (Beeston, 1970: 97).

Notice how wa in the following quotation shows simultaneous actions:

أَنَا الَّذِي أَقُودُ ، أَنْتَهِي ،
وَيَضْمَرُ جِلْدُ الْأَفْعَى
تَلْدُ ، وَتَصْرُخُ ، تَصْرُخُ وَتَلْدُ
الْأَفْعَى وَالْمَرْأَةَ

Khulusi (1980: 67) translates this:

"I, who am the leader, have come to an end,
And the snake's skin shrinks:
It gives birth and screams, it screams and
gives birth,
The snake and the woman."

In contrast, fa shows that the actions progress from cause to effect, thus resembling English "so" or from statement

back to its cause of justification (Beeston, 1970). The following verse ,from Izzidien , translated by Bosworth (1984: 32) supports the point mentioned above:

يا حبيبي ارفق بصب
لا تدع دمعك يجري
فصدى الآهات حيران بصدري
فابتسم لي قبل أن تذهب عني

"O my beloved, be merciful to a lover.
Let not your tears flow.
The echoes of deep sighs are roving in
my heart.
So smile on me before you go.

Focussing on the conjunction (وَ) wa, one has to emphasize that it has been frequently used as a co-ordinator in almost all texts analysed in the corpus of this thesis. What is important is the fact that each translator has his own decision to make when encountering this conjunction in Iraqi poetic texts. Put in a simpler way, it has been found out that not all translators replace every wa with and in the TL texts. As proof of this, here is a quotation taken from 'Aṣ-Ṣāfi 'An-Najafī's poem To a Clock:

وَتَهْجَمُونَ إِنْ غَفَا الْأُنَامُ
تَرْقُدُ (ترقد) نَسْرُ وَيَغْفُو الْجَامُ

Arberry (1967: 6) replaces wa in wa tahja^cuna and wayaḡfu with and, whereas he uses a zero-conjunction before (ترقد) tarqudu in the TL text: (14)

(14) By zero-conjunction, I mean that the conjunction existing in the SL text has been deleted in the TL text.

"And, when men slumbered, ye would take repose,
The wine would sleep, ye, and the cup would
doze."

Likewise, not all translators seem consistent in rendering
the conjunction fa into "so", "for" or "thereupon". In
the following verse, Al-Udhari (1974: 55) uses "and" to
replace fa:

حتى كأن النار
أنت على العالم
فاستحالت الأرض إلى قفار
تغمرها الصلبان والصبان

"As though fire
Had swept the world,
And reduced the earth to waste
Peopled with crosses and cactus plants."

In the following quotation, al-Malā'ika. speaks to Keats:

أناشيدك الخالدات العذاب
نشيدى وأغنيتي الهاتفه
فكم ليلة من ليالي الشتاء
دفعت بها ضجة العاصفه
وأسمعتها النار في موقدى
وغنيتها الظلة الوارفه

"Your sweet immortal songs
Are my song, my piping song
O how many a night in winter
Have I used them to turn the tumult
of the storm,
And recited them to the fire in my store,
And sung them to the outspread shade."

(Şubhî, 1968: 139)

Notice how (فَ) in fakam has been replaced by "O", an interjection, whereas the conjunction (وَ) in وأغيتني has been replaced by a comma. However, Badawi (1971: 98) in his translation of Al-Haydari's poem He Said Something To Us, has replaced (وَ) in (وَ مَرَّتْ) by then; (فَ) in (فأنساب) and (وَ) in (وأينعت) by and:

بالأمس
مرّت من هنا
قال لنا شيئاً و مرّت من هنا
فأنساب في قريتنا
فجرّ وأينعت منى

"The other day he passed this way,
Said something to us, then went his way,
And soon dawn flowered into our village
And hopes flowered."

To clarify this issue on conjunctions, one has to emphasize that (وَ) wa, which is frequently used in Arabic prose, and which is considered as a vital means of cohesion in the Arabic mode of writing (see Holes, 1984; Williams, 1984; Kharma, 1985), is also used by Iraqi poets to maintain cohesion. Whether in prose or in poetry, co-ordination and the use of parallel structures prove successful and influential in presenting a case (Koch, 1983). However, translators should be aware of the English mode of writing which depends largely on subordination rather than co-ordination, and on commas, semi-colons, etc., rather than excessive use of "and" whose equivalent in Arabic, wa, may sometimes mean a full'stop to the receiver. In such a case (Sa'adeddin, 1987: 144) observes that:

"Both wa and the full stop communicate similar information to the receiver, in so far as they activate in the minds of native receivers the concept of a jumla, that is a complete unit of sense."

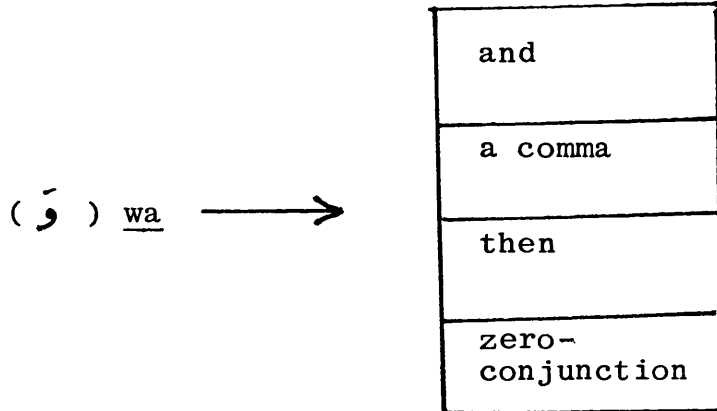
This can be portrayed in the following example:

لَقَدْ رَجَعَ الْوَالِدُ مَسَاءً فِي سَيَارَةٍ صَغِيرَةٍ وَكَانَ بَرَفَقَةً
رَجُلٌ بِاسْمِ الْوَجْدِ

↑

could function as a full-stop

Investigating the corpus, one should stress that translators of Iraqi poetry do not seem inclined to change very wa into and; rather, they generally follow four major trends of transference portrayed as follows:



This means that translators, in general, try to emancipate themselves from the Arabic mode of writing — including the punctuation system — as they are dealing with Iraqi poetic texts. Also, those translators have been cautious in tackling wa used with hal or circumstantial clauses, "clauses expressing an attendant circumstance" (Williams, 1984: 118).

This point, namely, wāwi l-hāl, which has been referred to in (4.3), can be exemplified in the following verse from Al-Bayati:

وَسَأَلْتُ عَنْكَ الرِّيحَ وَهِيَ تَتَنُّ فِي قَلْبِ الْمَكُونِ

Khouri & Algar (1974: 109) have replaced wa in wa sa'altu by zero-conjunction, whereas they have translated wa in wa hiya, which is circumstantial, into as, followed by a subordinate clause (adverbial clause) producing the same effect intended in the SL text:

"I asked the wind after you as it
moaned in the heart of silence"

The second verse, including wāwi l-hāl comes from As-Sayyab's poem, Christ after Crucifixion:

مِثْلُ حَبْلِ يَسُدُّ السَّفِينَةَ
وَهِيَ تَهْوِي إِلَى الْقَاعِ

Badawi, translating this verse, uses that followed by a subordinate clause (adjectival clause) modifying the noun "ship"

"Like a hawser tied to a ship
that is sinking into the depths"

(Badawi, 1975b: 136)

Whereas Badawi uses that to replace the circumstantial wāw, Bishai (1986: 45) employs as for the same verse:

"Like a rope which pulls a ship
As it sinks to the bottom of the sea."

(Bishai, 1986: 45)

However, it seems clear that, whether translators use that or as, their main objective is to render circumstantial clauses into subordinate clauses in the TL texts.

To sum up this discussion on conjunctions, it has been found out that wa and fa are the most prevalent concatenating or co-ordinating particles used in Iraqi poetry. Also, it has been revealed how translators make a clear-cut distinction between co-ordinating wāw and the one used with circumstantial clauses, namely, wāwi l-hāl mentioned in the example above.

Furthermore, in translating poetry, it has been discovered that almost all translators do not favour the excessive use of and to render the co-ordinating wāw in the TL text. Rather, and out of stylistic preference, four trends have generally been adopted:

1. wa → and
2. wa → a comma
3. wa → then
4. wa → zero-conjunction

However, it seems clear that the disappearance or the deletion of the "equivalent" of wa from the TL texts does not seem to distort the meaning of the original verse. This point supports the fact that the interpretation of our discourse does not

fully depend on surface connective devices alone, but on interaction between the writer and his readers as well.

As far as wāwi l-hāl is concerned, translators tend to replace it either with as or that followed by a subordinate clause anaphorically modifying an element mentioned earlier (e.g. a noun) in the text.

4.5 Conclusions

In this chapter, it has been noted that, since grammatical elements bear semantic properties, incongruities between Arabic and English — in matters related to syntax — have been given top priority by translators of Iraqi poetry.

The first grammatical issue tackled here has been vocalization which is linked with Arabic. Although vocalization on the sentence level and on the textual level seems to maintain cohesion, i.e., surface connectivity, as well as establish logical links among various chunks of our discourse, many of our SL texts lack this vital "bond". However, lack of vocalization does not seem to have formed an obstacle in transferring the SL poetic message to its TL equivalent.

When encountered with a lexeme which involves two possible forms of vocalization such as (المذى) 'al-mudā and 'al-madā, (المعنى) 'al-ma^cnā and 'al-mu^can-nā (see Bennani, 1982; Bosworth, 1984), translators either rely on the rhythm of the

verse concerned, or on the overall context of the whole poem to arrive at the proper choice of the TL item.

Another concern of this chapter has been the application of various transpositional procedures by poetic translators. These transpositions, namely, class shift, unit shift, structure shift, and intra-system shift have been widely and purposefully employed. However, the following findings came to the fore:

First, the application of many transpositional procedures, such as class shift and unit shift, has been out of stylistic preference. In other words, each translator has his or her own choice to make when rendering poetic texts. This is supported by analysing two TL versions of the same verse:

وَكَّرَكَرَ الْأَطْفَالُ فِي عَرَائِشِ الْكُرُومِ

karkara (v) → the laughter (n)
the chuckle (n)

Karkara (v) → giggle (v)

Second, literal translation has been successfully used in certain texts. Yet, one has to be cautious when dealing with this issue as it has been obvious that no translator has "employed" this method all over a full poem. In other words, translators very often switch from one method to another in the same poem, and as the situation requires.

As far as nominal sentences are concerned, translators either inserted an appropriate form of the verb to be after the subject, or used a lexical verb in the TL text. What is interesting is that in certain texts, no verb has been inserted when rendering SL nominal sentences into English. Yet, researchers and students of translation should not underestimate the role played by verbs in English sentences, as the absence of these verbs could lead to ambiguities caused by understanslation.

Third, as far as tense is concerned, translators, in general, have observed the time value of the verbs prior to translating Iraqi poetry into English. Determination of time value has rested either on the existence of certain adverbials, or on pragmatic considerations pertaining to the text; considerations which involve temporal, geographical, etc. features.

Fourth, in general, translators of Iraqi poetry have retained the voice of the SL texts when rendering them into English. Yet, whenever there is a tendency to change voice, translators seem to favour (active \longrightarrow passive) change. This general conclusion tells us that translators of Iraqi poetry, tend to use the passive in the TL texts which is one of the basic characteristics of English mode of writing (see, for example, Akmajian, et al, 1984).

Here , this syntactic phenomenon, viz, the tendency towards using passive constructions in the translated texts, together with frequent use of subordination rather than coordination, the use of commas, semi-colons rather than the

excessive use of and, can suggest that translators try to emancipate themselves from certain Arabic stylistic features, and make their TL versions look like original pieces of English writing.

Finally, it has been revealed that deletion of certain cohesive devices, such as conjunctions (حُرُوفُ الْعَطْفِ) in the TL texts does not seem to hinder the flow of these translated versions. Apart from a few instances of under-translation or overtranslation (i.e. padding), ambiguities may sometimes emerge in the transference of culture-bound features and images. These will be treated in Chapter Five.

CHAPTER FIVE
TRANSLATION OF METAPHOR
AND CULTURE-BOUND FEATURES IN
IRAQI POETRY

5.1 Preliminary Remarks

It is agreed by almost all linguists that writers, or in fact, all users of a language are inherently and constantly influenced by their societies and their cultures. This may suggest that various writers, whether they are poets, novelists or dramatists, often choose their subject matter from their environment which undoubtedly provides their works with images or what is traditionally known as "figures of speech" to add power and beauty to their creative experience, which later stands alone, separate from the artist who created it (Simonson, 1973). In the following quotation, notice how ^ʿAs-Sayyāb is influenced by Iraqi features (e.g. date-palms, the Gulf, sailors, etc.) which he often refers to when creating images or expressing an issue:

عيناكِ غابتا نخيلِ ساعةِ السّحرِ
أو شرفتانِ راحَ بنايُ عنهما القمرِ
...
وتغرقانِ في ضبابٍ من أَسَى شفيفِ
كالبحرِ سَرحَ اليدينِ فوقَ المساءِ
...
أصيحُ يا خليجُ: " يا خليجُ ..
يا واهبَ اللؤلؤِ ، والمحارِ ، والردى !"

Loya (1968: 230) tries to convey these images to the English readers:

"Your eyes are two forests of palms at the hour
of dawn,
Or two balconies from which the moon is receding,

They drown in a mist of wintry grief
Like the sea over which the hands of evening
hovered;

I shout at the Gulf: "Oh Gulf,
Oh, bestower of pearls, shells and death!"

Yet, it must be noted that Iraqi poets have not confined themselves to local themes, notions and images only, but to international or universal elements as well. For instance, 'Al-Malā'ika, in her poem, To Keats, expresses her dissatisfaction with life and finds herself addressing Keats and even using his expressions, such as piping song:

أناشيدك الخالدات العذاب
نشيدى وأغنياتي الهاتفه
فكم ليلة من ليالي الشتاء
دفعت بها ضجة العاصفه
واسمعتها النار في موقدي
وغنيتها الظلة الوارفه

Ṣubḥī (1968: 139) translates this poem, remembering Keats' own expressions which appear in his translation: Here are a couple of lines from Ode On a Grecian Urn:

"And, happy melodist, unwearied
For ever piping songs for ever new"

(Quoted in Wain , 1981:455)

Here is Ṣubhī's translation of the Arabic text mentioned above:

"Your sweet immortal songs
Are my song, my piping song
Oh how many a night in winter
Have I used them to turn back the tumult
 of the storm,
And recited them to the fire in my stove
And sung them to the outspreat shade."

Also, the symbolic use of rain as a sign of disaster and dissatisfaction is another universal or western theme, adopted by Iraqi poets of the Free Verse Movement. In (3.3.2), it has been revealed how Ās-Sayyāb uses rain as a symbol of unrest and distress, copying many English poets, such as E. Sitwell. In general, sources of symbolic features will be dealt with in (5.4.1). However, in the following few paragraphs light will be thrown on certain inseparable relationships between poetry and images used or created by poets.

It must be stressed that tropes or figures of speech, such as metaphor represent an essential and more pervasive and significant semantic feature of poetry (Leech, 1969) where the poet conveys to his/her audience meanings and concepts above and beyond the literal meaning of the actual wording of the line of verse, or the stanza. In fact, metaphor is the word-picture used by the poet or even by prose writer to illuminate and embellish his/her thought (Spurgeon, 1965), gain more insight into a situation

(Newmark, 1982), and communicate something to the receivers or influence them through his or her utterance (Olsen, 1982).

This suggests that, in dealing with metaphor or with any aspects of imagery, researchers should focus on elements that operate on the meaning (the signified) rather than the form (the signifier) of the words (Sapir, 1977). For instance, take the following line of verse from 'As-Ṣafī

'An-Najafī's poem The Flower Seller:

جاءَ طَبِيٌّ يَبِيعُ زَهْرًا نَدِيًّا
زَادَ حُسْنًا بِرُوعَةَ التَّنْضِيدِ

"A gazelle came selling fresh-plucked flowers
Their beauty enchanted by artful display."

(Khouri & Algar, 1974: 72)

In this quotation, the poet does not mean a real deer (or a small graceful antelope) selling flowers. Rather his intention is to describe how he saw a beautiful, slim or graceful lady selling flowers (maybe she was not selling real flowers, and that her cheeks were as red as roses!). However, the image involved in this comparison between a lady and an antelope causes or instigates some sort of surprise, for the audience already knows that (طَبِيٌّ) is

- human

- sell or purchase

+ animal

. etc.

This instance of surprise, expounded in the departure from the literal meaning of the word (طبي), represents an important step in detecting metaphors. In this respect, knowing the literal meaning of item A assists us when interpreting the metaphorical use of that item in different contexts. Here, Mooij (1976: 13) states that

if someone figuratively applies a word to something beyond the field of its literal meaning, he appeals at the same time to what hearers or readers know about this literal meaning. This literal meaning does not disappear but plays an essential part in the interpretation of the metaphor.

However, metaphors are considered as powerful devices used for explaining, describing, interpreting or elucidating new situations. The need for a research into metaphor is encouraged by the fact that — up to now — no-one could compose a bilingual dictionary of metaphors (Haas, 1968). Also, it is logical to say that any plan to compile a dictionary for metaphors will fail due to the fact that human languages have two major characteristics, namely creativity which is "a design-feature of the language system", and productivity which refers to the language user's ability to extend the system by means of motivated, but unpredictable principles of abstraction and comparison (Lyons, 1977). This means that no dictionary can include, or will include, all "old" metaphors as well as countless cases created daily by scientists, poets, novelists, journalists or even by the laymen. In this respect, one tends to agree with

Black (1979: 23) that a "successful metaphor is realized in discourse, is embodied in the given text, and need not be treated as a riddle" or by prescribing its meaning in a dictionary.

Before bringing these preliminary remarks to an end, one should remember that, to translators of poetry, metaphor represents one of the most critical areas to deal with, in particular, if the metaphor is a culture-bound one. However, this chapter will focus on the following points:

First, since the central issue is how translators render metaphorical elements encountered in Iraqi poetic texts, a brief account of metaphor and poetry will be presented. In this account certain views relevant to metaphor will be examined. Next, the issue of gender and its relationship with metaphorical issue will be discussed. This is done because English and Arabic include certain incongruent aspects pertaining to gender which can influence the interpretation of poetic discourse. Third, metaphorical elements in Iraqi poetic texts will be analysed, to see whether or not they have been accurately transferred to English.

The final step would be an overall evaluation of the translation of metaphor where reasons for gaps in the translations might be detected.

5.2 Metaphor and Poetry

It is well understood that what makes poetry enjoyable is the degree of emotion and emotive meaning provided by images

involving certain degree of contrast and comparison in context. The most significant of these images is metaphor or metaphorical extension which

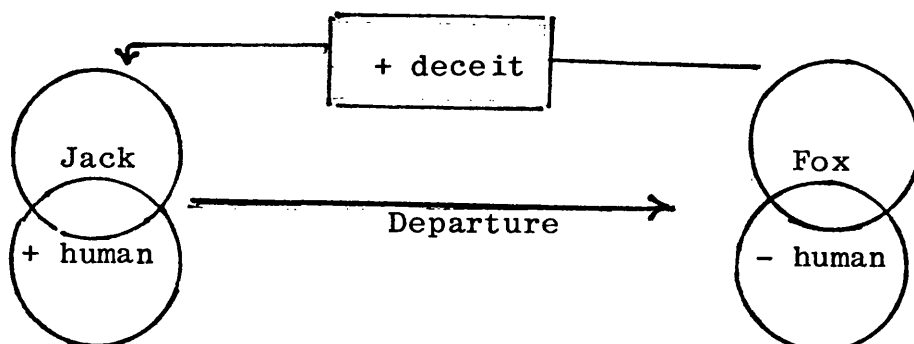
"induces the hearer (or reader) to view a thing, state of affairs, or whatever, as being like something else, by applying to the former linguistic expressions what are more normally employed in references to the latter."

(Cruse, 1986: 41)

However, one of the basic arguments on how to recognize a metaphor is the element of "strangeness" or surprise it creates for the readers or the audience as it is encountered in context (Mooij, 1976). This element of "surprise" or what Olscamp (1970) refers to as "shock" can be plainly portrayed in the following sentence:

"Jack is a fox"

Here, the core of the "shock" lies within the departure from (+ human) into (- human), and the perceived similarity understood by the readers could be that both "Jack" and the "fox" are deceptive or tricky. The following figure may illustrate the argument above:



The second example showing how metaphorical elements produce a moment of surprise is quoted from Tate's Ode to the Confederate Dead:

"We shall say only the leaves whispering
In the improbable mist of nightfall"

(Allen Tate, see Simonson, 1973; 707)

In the first line of this verse, readers usually stop at the word "whispering" to enjoy an instance of personification drawn by a contrast between that word, viz. "whispering" and the other words comprising the line of verse, in particular, the word "leaves". This suggests that "leaves" which are characterized by

- human
- speaking
- whispering
- mouth
- lips
- + plant
- + green or yellow
- etc.

have been given the qualities of other species:

- + human
- + speaking
- + whispering
- + mouth
- + lips
- plant
- green or yellow
- etc.

Yet, it must be admitted that the last two qualities mentioned above, i.e. (+ plant and + green or yellow) are in fact backgrounded rather than deleted. This is because both the literal and figurative meanings co-exist in the metaphoric utterance. Leech (1969: 151) clarifies this issue by stating that "the figurative meaning F is derived from the literal meaning L in having the sense 'like L' or perhaps 'it is as if L'". Quite obviously, from a linguistic point of view, the literal meaning is always basic, and the figurative meaning derived.

However, the image presented above could be detected or analysed through two possible foci. First, one can suggest that the word "whispering" has a metaphorical sense while the remaining words of that verse have retained their literal sense. Following Black (1962), one can consider the word "whispering" as the core or the focus of the metaphor, since in this context, it (i.e. whispering) departs from the meaning attached to it in the lexicon, i.e. the Selectional Rules (see Jackendoff, 1972). These rules, however, determine that the verb "whisper" collocates with people or what is linguistically referred to as (+ human). In this respect, the violation of the "rules of logic" created by associating properties suitable for things in one category with something in another category is a central factor for the construction of a metaphor (Binkley, 1974).

The second suggestion pertaining to the image mentioned in Tate's verse above could be that one can consider "leaves"

as an example of personification where they, i.e. "leaves" whisper - like people - to one another.

To quote a similar example from Iraqi poetry, where "trees" have been personified by 'Al-Malā'ika, one can notice the departure of certain lexemes from their Selectional Rules or selectional restrictions.

وانحنّت فوقنا الشجيراتُ حزناً
تتباكى بأدمعٍ خرساءٍ

"The shrubs bent over us in sadness,
Weeping with mute tears."

(Stetkevych, 1970: 77)

Here, trees are

- a) bending b) sadly c) weeping
d) with mute tears

Another element pertaining to word extension is the hyperbolic use or exaggeration of description which could create surprise to the readers as they encounter the image. An example illustrating this element in Iraqi poetic texts would be quoted from Al-Haydari's poem He Said Something to Us (Appendix: A-36; E-21). Notice the exaggeration involved in the use of:

"And thunder in his smile!"

بالأُمس
مرّةً من هنا

قَالَ لَنَا شَيْئًا وَمَرَّ مِنْ هُنَا
وَكَانَ فِي نَظَرْتِهِ
وَعَدَّ
وَفِي بَسْمَتِهِ
رَعَدًا ...

Badawi (1971) translates this poem:

"The other day he passed his way,
Said something to us, then went on his way.
A promise in his eyes,
And thunder in his smile."

Whereas hyperbole depends on exaggeration, irony incorporates a function that leads from a given meaning to its reverse or opposite (Cohen, 1975). An example which might be interesting to translators can be quoted from Al-Jawāhirī who tries to stir people to revolt against their tyrants. Yet, instead of using commands such as "awake", he uses "sleep" or "slumber" depending on irony or reversal of meaning to achieve his aim;

نَامِي جِيَاعَ الشَّعْبِ نَامِي
حَرَسَتْكَ آلِهَةُ الطَّعَامِ

"Sleep! O hungry people and slumber
Guarded by angels of food!"

(My translation)

Other notions adjacent to metaphor, which ought to be touched on here are metonymy and synechdoche, two areas based on actual relations of contiguity⁽¹⁾. The first of

(1) Many linguists and critics believe that metonymy includes synechdoche; see, for example, Newmark (1988: 106).

these two figurative constructions, namely, metonymy, relies on relations between something like maker and product, cause and effect, or vessel and content. An example of this would be to mention "Baghdad" meaning "Iraq", and "city" meaning "its inhabitants". Notice how 'As-Sayyāb mentions "city" meaning the people or its inhabitants:

ثُمَّ تَغْفُو عَلَى مَا تُحَصِّنُ ، الْمَدِينَةَ

Bennani (1982: 23) transfers the same image to the TL readers:

"Despite all this, the city fell asleep"

Badawi (1975b) presents another translation, where the word "feelings" has been attributed to "city"

"Despite its feelings the city fell asleep"

Another figurative construction, viz. synecdoche, which is of little literary interest, but is found in proverbs, such as "Two heads are better than one" (Leech, 1969:150), relies on relations between part and whole, or genus and species, like using "head" for "person", "hour" for "time", etc. (Mooij, 1976). The following verse can be used to illustrate how the poet uses "hour of dawn" to mean "the time of dawn":

عَيْنَاكَ غَابَتَا نَخِيلِ سَاعَةِ السَّحْرِ

"Your eyes are two palm groves at the hour of dawn"

(I. Boullata, 1976: 7)

The next topic in this section is to examine the difference between the metaphor and the simile. A worthwhile view maintains that metaphor is — in reality — a condensed or an elliptical simile (Black, 1962), which depends heavily on comparison between two entities where "as", "as.... as" or "like" have been deleted.

However, this means that for each metaphor, one can formulate or devise a simile. Here, one has to make up for the implied or implicit quality, trait or description pertaining to the two elements compared in the text. For instance, "Jack is a fox" was originally, or could mean:

"Jack is like a fox"

"Jack is deceptive like a fox"

etc.

This approach which relies on the shared knowledge of the world between speaker/writer and his/her readers/audience, was adopted earlier by Aristotle when dealing with metaphor. In this respect, Ortony (1979: 3) reminds us that Aristotle

"believed metaphor to be implicit comparisons, based on the principles of analogy, a view that translates into what, in modern terms, is generally called the comparison theory of metaphor. As to their use, he believed that it was primarily ornamental. Metaphor, in other words, are not necessary, they are just nice."

Nevertheless, the viewpoint mentioned above, which recognises metaphors as examples of elliptical:similes, cannot

be taken for granted. It needs two more comments:

First, whereas one can easily construct a simile out of "Jack is a fox", because both the topic and the noun referred to are there in the sentence, one needs more than using "like" in the following metaphorical example to form a simile:

وَعَنَّتِ الْمَنَاجِلُ

"The sickles sing"

This is because, the predicate or the noun referred to, or what the Arabs call al-muṣabbah bihi is not stated. Yet, this does not mean that it is difficult to construct by "investing" one's imagination, or what linguists call power of competence.

The sickles sing (like a group of girls in a party).

Focussing on this issue, Mooij (1976) states that there is some sort of agreement among Aristotle's point of view, and those of Henle and Arab rhetoricians like Al-Jurjānī. These views, in general, appeal to the role of imagination in understanding and interpreting the metaphor (see also Abu Deeb, 1981).

Second, if one considers "metaphor" as a vehicle for conveying meaning or elucidating an idea, one cannot take it as ornamental only. In fact, metaphors are, and should be,

ornamental and functional at the same time. Stressing this interesting point, Newmark (1988: 104) says that

The purpose of metaphor is twofold: its referential purpose is to describe a mental process or state a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify 'graphically', to please, to delight, to surprise.

Hence, the purpose of metaphor is cognitive as well as aesthetic! Notice how the metaphorical elements in the following extract from Al-Haydari's poem, He Said Something To Us, are not forced into the poem, they are not redundant, and they are not exclusively ornamental:

بالأُمس
مرَّ من هُنا
قالُ لنا شيئاً وُمرَّ مِن هُنا
فانسابَ في قريتنا
فجرًا وَاينعتْ مُني
وَاستيقظتْ كرومنا
لتنحني ، حَبًّا وظلًّا وجني

Badawi (1971: 98) translates this extract, where the metaphorical elements have been vividly transferred to the English readers:

"The other day he passed this way,
Said something to us, then went on his way,
And soon dawn flowed into our village,
And hopes flowered,
Our vines awoke from their sleep,
Their boughs bending, laden with fruit,
love and shade."

These metaphorical elements; dawn flowed, hopes flowered, vines awoke, boughs laden with love make poetry something different from our daily-life language.

At this stage, and before bringing this section of the chapter to an end, one should make a reference to how metaphor is classified by certain people interested in this field.

At first, one should remember that there is no "single" clear-cut classification for types of metaphor created and used in literature, science and technology, etc. This also means that there is no demarkation line between one type and another, and that, it must be admitted, every linguist or critic has his own way of classifying metaphor. For instance, Dagut (1976) recognizes three types of metaphor which are:

- a) Those metaphors which were of extemporal oral invention, of literature and journalism, which were used and forgotten.
- b) Those metaphors which remain as they began, unique, semantic creations, such as
"golden boys and girls"
"time's winged chariot"
- c) Those metaphors, that gradually lose their uniqueness and peculiarity and become part of the dictionary.
By this type, one might think that he means the "dead" metaphor.

Newmark (1988), on the other hand, classifies metaphor into six categories, namely, dead, cliché, stock, adapted, recent

and original metaphors.

By "dead" metaphor is meant the image which "frequently relates to universal terms of space and time, the main parts of the body, general ecological features, and the main human activities" (ibid: 106). An example of this would be "leg of the table" and "mouth of the river". Yet one should emphasize that many linguists believe that dead metaphors are no longer attracting "surprise" as they are gradually becoming part of the lexicon. For instance, Cruse (1986: 45), who refers to these metaphors as "frozen", states that "because of their non-transparency and syntactic frozenness, we shall consider dead metaphors to be minimal lexical units". According to Dagut (1976), this shift represents a movement or a shift from "performance" to "competence", or from individual creation to routine collective repetition.

Yet, Ortony (1979), in his remarks on the difference between dead and live metaphors, does not seem in favour of using these two labels, viz. dead, and live for metaphors. He indicates that the so-called dead metaphor cannot be considered as a metaphor at all, but merely an expression that no longer has a "pregnant" metaphorical use. However, what he suggests is that metaphors can be labelled as "extinct", "dormant" and "active".

One of the types discussed by Newmark (1988), and which should be mentioned here, is the stock or standard metaphor. This type of metaphor has been defined as "an established metaphor which in an informal context is an efficient and

concise method of covering a physical and/or mental situation both referentially and pragmatically (ibid: 109).

An example of this would be:

"widen the gulf between them"

which in Arabic means:

وَاتَسَعَتِ الْفَجْوَةُ بَيْنَهُمَا (بَيْنَهُمْ)
وَاتَسَعَتِ الْهُوَّةُ بَيْنَهُمَا (بَيْنَهُمْ)

Finally, and before analysing the corpus of Iraqi poetic texts, to explore how metaphorical elements have been treated by various translators, the following remarks should be stressed:

- a) In poetry, metaphor represents an essential, and not only ornamental, ingredient for conveying an idea and elucidating the thought (Spurgeon, 1965; Leech, 1974). Notice, how the following verse "collapses" when one lifts or removes the metaphorical aspects:

وَأَنحَنَّا فَوْقَنَا الشَّجِيرَاتُ حُزْنَاً
تَتْبَاكِي بِأَدْمَعٍ خَرَسَاءِ

- b) As there is no consistent procedure for generating metaphors, and hence no mechanical way of acknowledging them as they come along our discourse (Cohen, 1975), recognizing and identifying them remains a subjective process, since this psycholinguistic process involves one's taste and appreciation, and the interaction between the writer and his/her readers

which relies on the world knowledge invested to interpret this element, i.e., metaphor. Therefore, one should not expect a Chinese to understand and enjoy a culture-bound metaphor in Iraqi poetic texts at a mere glance.

- c) In general, for each metaphor, one can devise a simile. In fact, through devising that simile, one can obtain the gist of the image, i.e., clearly interpret the image. For instance,

"John is a lion"

can be interpreted as:

"John is as brave as a lion"

- d) Metaphor is one of the worthwhile sources of enlarging our vocabulary (Dagut, 1977; Newmark, 1988). This issue can be supported by the fact that, for instance, many compound words were originally metaphorical stretches of language, which later lost their emotive meanings, gained some sort of idiomaticity, and become part of the lexicon. The following instances may illustrate this point (see Nilson and Nilson, 1978):

hairspring	headquarters
headboard	headstone
headlight	head waiter, etc,...

- e) It has been noticed that there is no agreement — among people interested in metaphor — in matters related to how metaphors are categorized or classified. However, in the translated versions of Iraqi poetic texts, this issue will be given attention although the focus will

be centered — to a large extent — on how metaphorical elements are transferred into English (see 5.4).

5.3 Gender and the Translation of Metaphor in Iraqi Poetry

This section is concerned with certain problems pertaining to gender (grammatical and natural), disparities between Arabic and English in matters pertinent to this issue, and their impact on the transference of metaphorical elements in Iraqi poetry. Finally, this section aims to answer the following question: Does gender form an obstacle in the way metaphorical elements are interpreted, translated, and appreciated by the TL readers? If so, what measures may be suggested to solve this problem?

It is obvious, first, that gender is linked with grammatical grouping of words, such as nouns, verbs, adjectives, etc., into classes or categories known as masculine, feminine, and neuter. It is interesting to mention that, in certain languages, grammatical gender is different from natural gender, i.e. sex. For instance, in German, Esel which means donkey is masculine and therefore receives the masculine article der in: der Esel; whereas, Mädchen which means girl is neuter: das Mädchen, and Sonne meaning sun is feminine: die Sonne.

In Arabic, where one of the components of a lexical item is its gender (Shamaa, 1978), nouns are either masculine or feminine, which means that in it, unlike German, neuter does not exist. Also, male persons are always grammatically masculine, females feminine, but non-persons may be either (Beeston, 1970). Here, nouns are distinguished by the

nature of a pronoun which refers to them. Thus, qalam is referred to as huwa, aš-šams: hīya, yad: hīya, and so forth.

It is worth noting that the suffix (ة) which can be transliterated as a(t) indicates feminine gender, and in general, any noun without this feminine suffix, is masculine (Abboud et al., 1975),

Thus,

mu^cal-lim
mas.

mu^cal-lima
fem.

As far as verbs are concerned, Palmer (1976: 126) notices that in Semitic languages, verbs are marked for gender.

He states that

"In western Indo-European languages only number and person are marked in the verb, but in Semitic languages and Eastern Indo-European languages gender is also associated with it."

Pursuant to this discussion on gender in Arabic, one has also to mention that adjectives must also agree with the nouns they qualify. Thus we say:

ʔal-kitābu l-jadīd : the new book (masculine)

and: ʔas-sāʔatu l-jadīda: the new watch (feminine)

In English, although certain pronouns, such as (he, she, it) are considered as gender-sensitive (Quirk et al., 1973), it is generally agreed that English has no grammatical gender like the one attributed to Arabic, Latin or German. To clarify this issue, Palmer (1971: 189) indicates that English "has no gender: the nouns of English cannot be

classified in terms of agreement with articles, adjectives (or verbs). He confirms that the suffix ess used in nouns, such as princess, duchess, poetess, authoress, etc. is a lexical feature and not an ingredient pertinent to gender, since that suffix is not regular (op. cit.). This means that, for instance people do not normally say:

teacheress

doctoress

kingess

etc.

Yet, it must be emphasized that English, like Arabic, assigns sex categories (i.e. natural gender) for some nouns and in this very point has a problem where translation of metaphor in poetic texts is concerned. In certain contexts, however, English people consider nouns like car, ship, sea, moon, France, etc. as female referring to any of them as she. Nouns like sun, dawn, etc. are considered as male, whereas in Arabic nouns like sea, moon, book, sky are masculine, and nouns like sun, ship, garden, island are female. To illustrate some of these incongruities, here is a line of verse from William Wordsworth:

"The sea that bares her bosom to the moon "
fem. fem.

In the following verse, quoted from Al-Bayati's poem Two Poems to My Son Ali, both qamar and baħr are masculine.

This means that English readers have different knowledge of the world from their Arabic counterparts which could affect their appreciation of the image.

قَمْرِي الْحَزِينُ
الْبَحْرُ مَاتَ وَغَيَّبَتْ أَمْوَاجُهُ السَّوْدَاءُ قَلْعَ السَّنْبَادِ

"O Sad moon
The sea is dead and its black waves have
devoured Sinbad's sail"

(Khouri & Algar, 1974: 108)

Often, in Arabic, people compare the beauty of both men and women to the beauty of the moon. In the translated text, this could be clarified in a footnote, as the poet in the SL text is talking about his son, Ali, as if he were the moon!

It is also interesting to note that in Arabic poetry, poets talk of their loves or sweethearts using expressions pertinent to the males. Here, Izzidien, in his poem Lure of Memory, addresses his sweetheart:

قَفْ حَبِيبِي
لِحِظَّةٍ حَتَّى أَرَاكَ
أَشْبَعُ الْعَيْنَيْنِ مِنْ دَلِّ وَفَنٍ
وَأَطِيلُ النَّظْرَ الْمَحْمُومِ فِي آيَاتِ حُسْنِ
قَفْ حَبِيبِي

He continues describing what he has seen:

لَنْ أَرَى الْبَطَّ عَلَى الْجَدُولِ نَائِمًا
يَتَنَاغَى فِي رَبِيعِ الْعُمْرِ مِنْ شِدْوِ النَّسَائِمِ

Translating these verses, Bosworth (1984: 30-32) has grasped the meaning intended by the poet, and therefore (قَفْحَبِي) does not mean "Stop, my lover" or "Stay, my lover", and that (البَط) does not simply mean "the ducks". Bosworth knows that the poet is addressing his sweetheart, and that "ducks" means beautiful, well-built girls or ladies swimming or bathing on the sea shore, or the river bank like beautiful ducks⁽²⁾. This experience has been embodied in his translation:

"Stay, O beloved before you depart
A moment so as to see you
And fill my eyes with your grace and art,
To prolong the fervid stare at a masterpiece
of beauty.
Stay, O beloved.
.....
I'll not see the ducks sleeping in the brook,
Chattering in the spring of youth with the
breeze-song."

(see Appendix: A-41; E-27)

Another interesting example, where the poet uses expressions and gender markers pertinent to the males while dealing with female themes, comes from 'Aṣ-Ṣāfi 'An-Najafī's poem The Flower Seller:

جاءَ ظبيُّ يبيعُ زهراً جنياً
زادَ محسناً بروعةِ التنضيدِ
قالَ هلا اشتريتَ مني زهراً
ضمَّ أبهى شقائقِ وورودِ
قلتُ أبغي شراءَ أجملِ وردٍ
وساسخوْ بهِ بكلِّ نقودي
قالَ لي فاشترِ الشقائقَ تحكي
أكوئنَ الخمرُ أو شفاهِ الغيدِ

(2) Iraqis very often refer to well-built, plump girls as walking like ducks!

Khouri & Algar (1974: 77), translating this poem, tend to bridge the gap between what is literally stated, and what is really meant by the poet. In other words, while translating the metaphorical elements, they try to disclose the fact that the poet is speaking to a graceful lady and not to a boy! Therefore, Zabī has been rendered as "gazelle"; qāla meaning he said, has been rendered into "she said" in the TL text. Here is the translation of the extract:

"A gazelle came selling fresh-plucked flowers,
Their beauty enhanced by artful display.
Her arms full of bright roses and anemones,
She said: "Will you not buy of me a flower?"
I said: "I wish to buy your finest flower,
And will lavish on it all I have."
She said: "Then buy the anemone like unto
A goblet of wine or a maiden's lips."

However, it must be said that such a shift in the TL text is permissible only insofar as it does not distort the meaning of the SL version. Also, it must be stressed that — although gender does not seem to form an obstacle in the way poetic images are rendered into English — certain footnotes are required to explain disparities related to metaphor. This could lead to a deeper appreciation of the Iraqi poems by readers of English.

5.4 Transference of Metaphorical Elements in Iraqi

Poetic Texts

As metaphor represents a significant element in Iraqi poetic texts, and because it is centered on non-literal use of language as in Al-Bayati's poem, Two Poems to My Son Ali,

البحر مات

"The sea is dead", (Khouri & Algar, 1974: 109)

compared to the literal use:

"The sea is calm",

the accuracy of rendering that element lies within the translator and his/her capability of grasping or recovering what is meant by the image. Here, translators, like readers, have the task of restructuring the figurative verse – to understand it – before transferring it to the TL, and this process of restructuring

depends in turn upon such factors as abstractness versus concreteness of items and contexts, the explicitness and completeness of the combinations, and the number of plausible alternatives.

(de Beaugrande, 1978: 68)

In this respect, any prescriptive rules, set forth by translation practitioners, in matters related to how to render a trope, may fail due to the fact that the appreciation and understanding of any image is a psycholinguistic process, which is – to a large extent – a subjective process. It is the knowledge of the world, the interaction between the poet and his/her translators that matters most in rendering the image.

On the transferability of metaphor, however, views range from those which claim that they cannot be translated word-for-word but they can be rendered through different

linguistic forms, to those at the other extreme which stress that metaphors can and should be translated word-for-word (Shamaa, 1978). In what follows, this issue, namely transferability of metaphor in Iraqi poetic texts, will be tackled within three questions that follow:

First, what is the major difference between simile in Arabic and in English, and is there any tendency among translators to render metaphors into similes or vice versa? If such a tendency exists, what impact does it have on meaning transferred to the TL?

Second, according to their sources, can metaphor in Iraqi poetic texts be classified, and which type(s) represent(s) a problem area to translators of Iraqi poetic texts?

Finally, what are the major trends or methods adopted by translators of Iraqi poetry when transferring images into English? When investigating alternative translations, is there any indication that translators agree on applying one particular trend when dealing with the same SL image?

The first area tackled here is the major difference between similes in Arabic and in English. In this respect, one should stress that the simile is a rhetorical figure of speech whereby one thing is explicitly compared to another by means of constructional elements as like, as...as, more than, etc. (Leech, 1969). In English, all these elements are free morphemes. Arabic, on the other hand, uses either

free morphemes, such as (مِثْلُ) mitl, (كَانَ) Ka'an-na, (بِشْبِهِ) yušbihu, or the bound morpheme (كَ) ka (which is a preposition), and which is used for brevity, rhythm and where the sentence does not need the verb yušbihu or ka'an-na. To illustrate this point, two extracts will be presented, the first of which includes an instance of simile with the bound morpheme ka:

وترقصُ الأضواءُ ، كالأقمارِ في نهرٍ

"And lights dance, like moons in a river."

(Loya, 1968: 230; I. Boullata, 1976: 7)

The second verse, which includes the free morpheme ka an-na comes from 'Aṣ-Ṣāfī 'An-Najafī's poem: To a Clock:

هذي الليالي لكِ ولأيامٍ
تفنيها كأنها أخصامٌ

"Our nights and daytime are they properties,
And thou destroyest them like enemies."

(Arberry, 1967: 5)

What is interesting is that in certain texts, translators have grasped an instance of simile despite the fact that in the SL text no constructional element, such as (كَ) ka exists. The following verse, quoted from As-Sayyab's poem Ḳuḍīnī: Take Me, can be used to illustrate this point:

مُحْدِنِي أَطْرُ فِي أَعَالِي السَّمَاءِ
صَدِي غَنَوَةٌ ، كَرَكَرَاتٍ ، سَحَابُهُ

Here, the simile constructional element (كَر) is not mentioned for the sake of rhythm; otherwise (مَدَى) should read

ṣadā → kaṣadā

Bishai (1986: 32) in this verse, probes deeper in the poet's world and presents the simile to the English readers. This suggests that she recovers what has not be graphically mentioned in the SL text:

"Take me to the heights,
Let me fly through the heavens
Like the echo of a song,
Gurgles of laughter or a cloud."

On investigating the corpus for any tendency or traces of shifting from simile to metaphor or metaphor to simile through translation process, it has been found out that such a tendency is rather rare in the translated texts of Iraqi poetry. This might indicate that sticking to the formal construction of image, i.e., translating or rendering

simile → simile
metaphor → metaphor

could help translators convey the image accurately to the TL readers. Yet, the issue is not as simple as this, in particular, when translators deal with proverbs included in poetry. In (5.5), it can be seen that although translators tend to stick to the formal construction of the simile,

مَا حَكَ جِلْدَكَ مِثْلَ ظَفْرِكَ

they could not clearly render the concept of the proverb into English:

"None scratches your skin like your own
nail"

(Khouri & Algar, 1974: 115)

"Nothing can scratch your skin as well as
your own nails"

(I. Boullata, 1976: 14)

However, this can be taken as an indication to the fact that literal translation must be handled cautiously when encountering proverbs in Iraqi poetic texts, in particular, those proverbs which are culture-bound. When literal translation seems incapable of rendering certain culture-bound proverbs, then, "paraphrasing the concept" involved in the proverb would be most adequate device for coping with these sensitive elements (on this issue, see 5.4.1).

The second stage in this section is to explore what types of metaphor are prevalent in Iraqi poetic texts. This will provide us with an insight into the nature of each type, and the possible devices or means of rendering them into the TL. Careful investigation indicates that original or individual metaphor is the most prevalent type of metaphor in Iraqi poetic texts. Such metaphors are created by poets to support certain issues, and for aesthetic reasons. Newmark (1988: 112) believes that this type of metaphor — whether created or quoted by the SL writer,

a) contains the core of an important writer's message ,his personality, his comment on life, and though they may have a more or less cultural element, these have to be transferred neat;

b) such metaphors are a source of enrichment for the target language.

In what follows, three quotations will be introduced to pinpoint how translators deal with these elements. The first of these quotations is taken from Song of the Rain:

تثائب المساء والدموع ما تزال
تسح ما تسح من دموعها الثقال

Here both evening and clouds are personified. The first example of personification shows how evening yawns like a "tired" "sad" man, whereas the second line portrays how clouds weep with heavy tears. These two images can easily be grasped by English readers as both tears and rain represent:

- a) liquids which can be compared to each other.
- b) signs of sadness and unrest in the English literature.

I. Boullata (1976: 7) translates the above-mentioned quotation:

"Evening yawns, and the clouds
Pour down their heavy tears"

Loya (1968: 232), uses the verb shed which is more poetic than pour down to convey the trope to the English readers:

"Evening yawned and the clouds kept
Shedding what they could of heavy tears."

Yet, in the following translation of the same SL verse, the lexeme المساء 'al-masā' has been rendered into "the night", which represents an unnecessary change since both "evening" and "night" exist in the English lexicon:

"The night yawns and the clouds
Still drip with heavy tears."

(Bishai, 1986: 24)

The other quotation, where original or individual metaphor has been included in the text, is taken from the Iraqi poet, 'As-Ṣafī 'An-Najafī's poem To a Clock:

أُسْقِيكَ لَوْ تُسْكِرُكَ الْمَدَامُ
فَتَسْكُرُ الشُّهُورَ وَالْأَعْوَامُ
وَتَهْجَعُونَ إِنْ غَفَا الْإِنْسَامُ
وَتَرْقُدُ الْخَمْرُ وَيَغْفُو الْجَامُ

Although the whole poem is an example of what Newmark (1988) refers to as metaphor "extended" over the whole text, the most outstanding images here are:

وَتَرْقُدُ الْخَمْرُ
وَيَغْفُو الْجَامُ

Arberry (1967: 5-7), translating the poem, produces the same image in English:

"If it would make thee drunk, I'd pour thee
wine!
The months and years should share that
draught of thine,
And when men slumbered, ye would take repose,
The wine would sleep, year, and the cup
would doze;"

Notice how Arberry uses a variety of lexemes or verbs (slumbered, repose, sleep and doze) for his personification, conveying the gist of the images smoothly to the TL readers:

men (slumbered)	ye: Clock (repose)
wine (sleep)	cup (doze)

However, the beauty of these images is coupled by the couplet rhyme-scheme in "repose" and "doze".

The final extract, showing an instance of original or individual metaphor conjured in Iraqi poetry, is quoted from Al-Haydari's poem Old Age:

أحلمُ أنْ تحلمَ بي إمرأه
أحلمُ أنْ أَدفِنَ في صدرها
سِراً
فلا تسخرُ من سِرِّها

Khouri and Algar (1974: 129-131) translate this poem into English; notice the metaphor "bury a secret in her breast" in the following version:

"Dreaming that a woman might dream of me
That I might bury in her breast
A secret she would not mock;"

Here, in all these instances of original or individual metaphor, literal translation seems to be successful, and in this respect, translators tend to agree with Newmark (1988) that such metaphors, whether they are encountered in

authoritative or expressive texts, should be translated literally; yet, Dagut (1976) stresses that these elements are "impossible" to translate. He also states that

the problems of rendering poetic metaphor are so inextricably bound up with those arising from other essential features of poetry, such as rhythm, rhyme and assonance, that they can hardly be examined in isolation (ibid: 25)⁽³⁾.

It is rather difficult to agree with Dagut's viewpoint concerning the translatability of poetic metaphor since translators' job is to translate or transfer the meaning of the text, the meaning which is inaudible and invisible (Haas, 1968), and where the form is granted a secondary place in the translator's action. Careful investigation of the corpus reveals that even stock metaphors or clichés can be rendered into what Newmark (1988) refers to as sense. In the following quotation, taken from Sūq ul-Qaryā': "The Village Market", the metaphor (كَبِدِ السَّمَاءِ) has been rendered into "the middle of the sky":

والشمسَ في كَبِدِ السَّمَاءِ
وبائعاتِ الكرمِ يجمعنَ السُّلالَ

"The sun in the middle of the sky
The women selling grapes gathering
their baskets"

(I. Boullata, 1976: 14)

(3) In his article, Dagut focuses on metaphor in creative prose.

It is worth mentioning that Boullata's version above can be considered a "faithful" translation despite the fact that the metaphor has been sacrificed for the sake of accuracy; accuracy of transferring the meaning to the TL readers. But, this does not mean that one has to agree with Nida (1969b) that metaphors must be translated into non-metaphors! The problem depends on the element itself, i.e., on the metaphor and how it is perceived by the TL readers, and their culture.

It might seem reasonable at this stage to quote another translation for the metaphor (كَبِدِ السَّمَاءِ) produced by Khouri and Algar (1974: 117):

"The sun in the liver of the heavens,
And the women selling fruit collect their
baskets."

Here, (كَبِدِ السَّمَاءِ) has been literally rendered into "the liver of the heavens". One cannot be sure whether or not the TL readers understand that the poet is referring to noontime or mid-day since the liver is placed in the middle or the central part of the human body. However, distortion of meaning could have been solved if in the TL version, "heart" had been used instead of "liver".

In order to put this image into a more graspable perspective, Figure (7) is designed to show how graphically the comparison between "heavens" and "human body" is maintained by the poet, and understood by his SL readers.

FIGURE 7

Noontime Image in (الشمس في كبد السماء)

and Its TL version

"The Sun in the Middle of the Sky"



The other type of metaphorical elements explored in Iraqi poetic texts is the archetypal or universal metaphors; symbols such as light/darkness which stands for good/evil, knowledge/ignorance and security/fear (Shamaa, 1978).

Earlier, Black (1962: 241) looks at archetype as

a systematic repertoire of ideas by means of which a given thinker describes, by analogical extension, some domain to which those ideas do not immediately apply. Thus, a detailed account of a particular archetype would require a list of key words and expressions, with statements of their interconnections and their paradigmatic meanings in the field from which they were originally drawn.

This "systematic repertoire of ideas" mentioned by Black (ibid) can best be detected in the poetry of the Free Verse Movement of Iraq. Here, an extract will be quoted from 'As-Sayyāb:

كالبحرِ سَرَحَ اليدينِ فوقَهُ المَآءُ،
دَفءَ الشِتَاءِ فِيهِ وارتعاشَةُ الخريفِ ،
والموتِ ، والميلادِ ، والظلامِ والضياءِ

In the last line, 'al-mawt, 'al-mīlād, 'az-ẓalām and 'ad-dīya' are all archetypal symbols figuratively used comparing and contrasting happiness with sadness, hope with despair, etc. As these symbols are universal, and because they possess similar connotations in Arabic and in English, word-for-word rendering can be successfully applied when translating these symbols in Iraqi poetic texts. In what follows, two translations will be quoted:

"Like the sea over which the hands of
evening hovered,
Containing the warmth of winter, the
shiver of autumn,
Death, birth, darkness and light"

(Loya, 1968: 230)

"Like the sea when evening spreads its hands
over it
They are drowned in clouds of transparent
grief
Full of the warmth of winter, the shiver of
autumn,
Death, birth, darkness and light."

(I. Boullata, 1976: 7)

'Al-Malā'ika has also used darkness as a sign of sadness and distress:

كَانَ فِي اللَّيْلِ جَمُودًا لَا يُطَاقُ
كَانَتِ الظُّلْمَةُ أَسْرَارًا تُرَاقُ

Subhī (1968: 197) translates this quotation:

"In the night there was an unbearable
stagnancy,
Darkness was secrets shed."

However, at this stage, and because archetypal metaphors are linked with universal symbols, this issue will be discussed in the next sub-section, where focus will be centred on how these symbols, together with culture-bound elements are translated into English.

5.4.1 Translation of Symbolic and Culture-bound Features in Iraqi Poetry

As observed in (3.3.2), Iraqi modern poets, in particular those belonging to Free Verse Movement which emerged around the fifties of this century, rely very much on Western sources of symbolism when presenting their case in verse. Many of these loan metaphoric elements have infiltrated into Arabic through increased literary contacts (Shamaa, 1978). For instance ^ʿAs-Sayyāb, in his poem, Song of the Rain, invests the notion of rain as a symbol of distress and sadness, as it (i.e., rain) does not bring happiness to the parched land of Iraq. Emphasizing Eliot's influence on ^ʿAs-Sayyāb's poetry, Abdal-Halim (1975: 70) states:

"In this period, the influence of T.S. Eliot becomes prominent for the first time, in his prosody, in his mythological imagery, and when he represents Iraqi society as a wasteland waiting

for rain of revolution, a rain which,
when it first came, did not alter for
him the parched condition of the land."(4)

This issue, i.e., the symbolic use of rain by Iraqi poets has been discussed in the previous chapters where ample examples have been provided. What one needs now is to shed light on another symbolic feature, borrowed from English poetry, and that is the concept of death.

Suffice it say that this concept has been used by almost all poets of Iraqi Free Verse Movement to express dissatisfaction with life, followed by resurrection, i.e. happiness. Here are three extracts with their translations:

لكنَّ أَيْدِي الْمَيِّتِينَ ، وَهِيَ فِي إِحْتِضَارِهِ
خَبَاتِ الْبُذُورِ فِي الْأَرْضِ ،
فَجَاءَتْ بَعْدَهَا الْأَمْطَارُ

"But the hands of the dead, before dying,
Hid the seeds under the earth
And rain fell"

(Al-Udhari, 1974a: 57)

أُرِيدُ أَنْ أَمُوتَ فِي سَلَامٍ °
كَشَمْعَةٍ تَذُوبُ فِي الظَّلَامِ °
بِدَمْعَةٍ أَمُوتُ وَابْتِسَامٍ °

"I wish to live in peace:
Like a candle melting in the dark
With a tear to die, and a smile"

(Khouri & Algar, 1974: 83)

(4) The symbolic use of rain has been widely mentioned in English poetry and fiction. See, for example Sitwell (1954), and Hemingway (1976).

وَاللَّيْلُ مَاتَ
وَالْمَرْكَبَاتُ
عَادَتْ بِلا خَيْلٍ يَغْطِيهَا الصَّقِيعُ
وَسَائِقُواهَا مَمِيتُونَ

"When the night is dead
And the coaches returned frost-coated
No horse between the shafts
Driven by the dead"

(Khouri & Algar (1974: 11)

Since these two significant concepts, i.e., rain and death exist and overlap in the SL and the TL cultures, neither translators nor TL readers would have much difficulty in grasping the image.

Geographical and historical references are also prevalent in Iraqi poetry. These references or metaphorical symbols are often used to support certain causes. For instance, the Great Wall of China, and the myth of Sisyphus as well as other symbols have been used by Al-Haydari to inform the Postman that everything remains as it was, i.e. no change; (5)

ولم تنزل للصين من سورها
أسطورة تمحي ودهر يعبد
ولم يزل للأرض سيزيفها
(6) وصخرة تجهل ما ذا تريد

-
- (5) Sisyphus was the father of the sea-gods Glaucus and Odysseus. Myths tell us that in the underworld, Sisyphus was compelled to roll a big stone up a steep hill; but before he reached the top of the hill, the stone always rolled down and Sisyphus had to begin all over again. See Encycopaedia Britannica, Vol. 20 (1966: 726).
- (6) The myth of Sisyphus has also been used by 'As-Sayyāb. See Appendix: (A-25; E-3).

I Boullata (1976: 17), translating this poem never uses footnotes for these international symbols, assuming that the TL readers share with him the world knowledge on these symbols.

Another extract, where historical anecdotes have been used as symbols, describing or clarifying a state of affairs or certain conditions, is taken from As-Sayyāb's City of Sinbad:

أهذه مَدِينَتِي؟ خَنَاجِرُ التَّتَرِ
تَغْدُ فَوْقَ بَابِهَا ، وَتَلْمُثُ الْفَلَاةُ
حَوْلَ دُرُوبِهَا ، وَلَا يَزُورُهَا الْقَمَرُ

"Is this my city? Where the Tartar's daggers
Are sheathed on its gate, and the desert
pants
With thirst around its streets
Unvisited by the moon."

(Bennani, 1982: 21)

In this extract, the poet is referring to an historical catastrophe, when the Tatars (tribes coming originally from Central Asia) had mercilessly attacked Baghdad and other Iraqi cities many centuries ago. This symbol of fury and destruction, viz. Tatars, has been used by the poet to describe the extent of damage, and to prepare the readers for the personification: "the desert pants" like thirsty people or thirsty animals! However, in order for English readers to grasp the gist of the metaphor, a footnote explaining this symbol is required.

Furthermore, religious issues have been used by Iraqi poets to support or elucidate an issue. Most of these religious symbols or anecdotes are quoted or taken from the Holy Bible and the Holy Qurān. For instance, 'As-Sayyāb, speaking about the Spanish poet Garcia Lorca, refers to the "Flood" 'Aṭ-ṭūfān, an important event mentioned in the Bible (Genesis: chapters 7: 10, 11), and in the Qurān (Sūrat Hūd: 40), where the earth had been purified from sin and corruption in the time of the prophet Noah. In this respect, one has to present a few excerpts from the Bible and the Qurān before carrying out an analysis of the poem, Garcia Lorca. Here is the Bible saying:

"And it came to pass after seven days,
that the waters of the Flood were upon
the earth"

(Genesis: chapter 7: 10)

"In the six hundredth year of Noah's
life, in the second month, the seventeenth
day of the month, the same day were all
the fountains of the great deep broken up,
and the windows of the heaven were opened."

(Genesis: chapter 7: 11)

The Holy Qurān brought the same story:

حتى إذا جاء أمرنا وفار التنور قلنا احمل
فيها من كل زوجين اثنين وأهلك إلا من سبق
عليه القول ومن آمن وما آمن معه إلا قليل

(Surat Hud; 40)

Ali (1977: 524) translates this;

"At length, behold!
There came our Command,
And the fountains of the earth
Gushed forth! We said
"Embark therein, of each kind
Two, male and female
And your family - except
Those against whom the word
Has already gone forth -
And the believers."
But only a few
Believed with him."

In what follows, notice how 'As-Sayyāb refers to the Story
of the Flood:

في قلبه تنور
النار فيه تطعم الجياع
والماء من جحيمه يفور
طوفانه يطهر الأرض من الشرور

"There is a furnace in his heart
Its fire feeds the hungry
And water sizzles in its hell
Its blood purifies the heart from evil."

(Bishai, 1986: 35)

Unfortunately, the inter-textual relationship between
'As-Sayyāb's poem mentioned above, and the Story of the
Flood of the Bible and the Qurān have not been clearly
transferred in the TL text. The beautiful and effective
resonance embodied by the use of tan-nūr, mā', yafūr, and
tūfān, which have been borrowed from the Holy Books, has
been blurred out. Instead, blood has been used for flood,
and hearth replaced earth, and this translation drags the

docus of this metaphorical symbol, viz. Flood, out of its co-textual and inter-textual reference!

Bennani (1982: 22), who translates the same poem, never mentions the symbolic element: The Flood, At-tūfān although he seems to present the effect of that symbol in his translation:

"His heart is like a hearth
Its fire feeds the hungry
Its water boils and blows
cleansing the bowels of the earth."

Another quotation highlighting the use of symbolic features borrowed from religion is taken from Lutfi's poem, Rejuvenation of Words, where the poet speaks about his spiritual love towards his sweetheart:

هِيَ مَحْرَابٌ وَأَنَا صَلَاةٌ
صَلَاةٌ لِرَبِّ حَاضِرٌ

Khulusi (1980: 65) translates this verse:

"She is a niche,
I am a prayer,
A prayer to an omnipresent God,"

In this TL version, however, no considerable effort is required by English readers to understand the theme of spiritual love embedded in the metaphor which could be interpreted as:

"She is sacred like a niche."
"I am spiritually bound to her like a prayer."

This TL version has not been provided with a footnote as Khulusi presupposes that almost all people know the sacredness of a niche or an alter and the prayer in a church, a mosque, a synagogue or a temple, and the relationship between worshippers and these sacred objects or entities. This shared knowledge between the translator and his readers represents a significant step towards grasping the meaning of the metaphor involved in the SL texts.

The next issue, concerning metaphor and culture-bound elements, involves the use of myths by Iraqi poets to support or clarify a case or an objective. The body of myths and legends handed down from ancestors is linked with fables, stories or fantasy. Often, people do not question their "falsehood" or "reality" as long as they serve as vehicles to convey meaning. Iraqi poets use myths or fictitious characters or events to add beauty and power to their verse. Here is A Shahrazad Love-Song by Izzidien, where the theme is quoted from Alf Layla wa Layla:

(شَهْرزَادَ) أُسْبِلَ السُّتْرَ الدَّجِي
حَدَّثِينَا عَنْ جَمَالِ السَّوْرِ
لَا تَلُومِي (شَهْرِيَارًا) فِي الْهَوَى
لَمْ يَجِدْ فِي حُبِّهِ مِنْ نَاصِرٍ
وَأَرْفَقِي فِي شَاعِرٍ تَوَلَّمَهُ
ذَكَرِيَاتٍ مَا مَثَّتْ فِي خَاطِرِ

This is translated by Hawari (1984; 10):

"O Shahrazad, the curtains of night falls:
Now let us enjoy visions of beauty.

...

Blame not (Shahriar) for love,
No succour could be obtain!
Be thou then gentle to a poet whom
Boundless memories of faithless love
lave pained."

In this extract, TL readers who have come across the Arabian Nights may understand the spiritual love between Shahriar and his love Shahrazad, and the degree of suffering involved.

Traces of Western mythology have also been detected in the corpus of Iraqi translated texts. For instance, 'As-Sayyāb in his poem, City of Sinbad refers to ^cAstār or "Astarte", the Phoenician goddess of Love and Fertility, saying that Astarte could do nothing to ease the sufferings of his land, and that when she appeared, she was carrying a basket of stone (and not fruit) with which she pelted every wife (Abdal-Halim, 1975).

... وفي القرى
عشتار عطشى ، ليس في جبينها زهره ،
وفي يديها سلة ثمارها حجرة
ترجم كل زوجة به وللنخيل
في شطها عويل

"And in the village Ishtar is dying of thirst,
There are no flowers on her forehead
And in her hand, there is a basket, its fruit
are stones
Which she casts at every woman. And in the
palm-trees
On the city's shore there is wailing."

Proverbs or popular sayings are also prevalent in certain Iraqi texts. In order for the TL readers to understand the proverb, a prerequisite would be to know the social cultural, etc. background of the society where the proverb exists, and the context or situation where the proverb can be used. As proverbs represent one of the most sensitive culture-bound features, translators could sometimes find it rather difficult to render them into their TL equivalents. In this respect

"the translation difficulties involved here arise from the non-congruence of the cultural implication of certain images, or even from the total absence in English of certain objects or concepts."

(Shamaa, 1978: 148)

It is worth remembering that the main aim towards using proverbs in Iraqi poetic texts is to support an issue, and influence the hearers/readers. However, in translating proverbs included in these texts, the following trends have been observed:

First, the SL proverb can be replaced with suitable TL proverb if the SL and the TL share the same concept, i.e. if the concepts overlap, such as the following verse quoted from As-Sayyāb's Sūqu l-qarya, The Village Market:

أبداً على أشكالها تقع الطيور
(7) والبحر لا يقوى على غسل الخطايا والدموع

These two proverbs can be translated literally to test whether or not meaning has been affected:

(7) The second proverb can be considered as an influence of Shakespear on the poet. However this concept is

"Always on their shape fall the birds
The sea and the tears are not capable
of washing sins"

Yet it is rather unwise to try to impose literal translation here since the TL offers the equivalent of the same concepts. Here, I. Boullata (1976; 14) offers his translation:

"Birds of a feature, always flock together.
The sea cannot cleanse sins, nor can tears."

Second, certain proverbs, when literally translated, could convey what is meant in the SL text. The metaphor involved in such proverbs, despite their absence in English, may be understood by the TL readers without a footnote. Here is a quotation from Book of Poverty and Revolution by Al-Bayati:

صغاراً آه قد كُنَّا وَقَدْ كَانَ
لَوْ أَنَّ الْفَقْرَ إِنْسَانٌ
إِذْنُ لَقَتَلْتَهُ وَشَرَبْتُ مِنْ دَمِهِ
لَوْ أَنَّ الْفَقْرَ إِنْسَانٌ

"Once, alas, we were small and there was...
Would that poverty were a man,
Then, I would kill him and drink his blood"

(Khouri & Algar, 1974: 113)

The final set of proverbs are those which are deeply embedded in Iraqi society. These proverbs, which have no equivalents whatsoever in the TL, cannot be understood by the TL readers if they are superficially paraphrased or literally translated. An interesting example would be

(ما حكَّ جلدك مثل ظفرك) quoted in Suqu l-qarya:

The Village Market.

وصياحُ ديكٍ فرَّ من قفصٍ ، و قديسٍ صَغيرٍ
ما حكَّ جلدك مثل ظفرك والطريقُ إلى الجحيمِ
من جنة الفردوسِ أقربُ

Unfortunately, in the two versions of translated texts in the corpus, that proverb, namely, mā hak-ka jildaka miṭlu zifrik, has been literally translated where meaning has been completely changed.

"The cry of a cock escaping from a cage, a little saint"

"Nothing can scratch your skin as well as your own nails"

and "The road to Hell is closer than that to Paradise"

(I. Boullata, 1976: 14)

The cry of a cock escaped from its cage
And a little saint:

"None scratches your skin like your own nail"

and "the road to Hell is closer than the path to Paradise"

Iraqi people know that the proverb, mentioned above, is said as an advice to people who rely on others to do what they can do properly. Therefore, the meaning has nothing to do with the wording of the proverb. Here, then, one of the best methods is paraphrasing the concept involved, and not through literal rendering of the lexemes forming

the proverb. One of the suggested translations could be:

"You are your own best friend"

or "You are the best person to do your job."

In order to demonstrate these three trends conclusively, one may suggest reasons for a translator to use a certain trend in his or her process of translating proverbs. In other words, why a translator applies trend one rather than trend two or trend three to proverb X. These reasons, however, are illustrated in Figure 8.

FIGURE 8

TRENDS USED FOR RENDERING PROVERBS

TREND	SL TEXTS	TL TEXTS	REASON FOR APPLICATION
ONE	SL Proverb عَلَى أَشْكَالِهَا تَفْعُ الطُّيُورُ	TL proverb "Birds of a feather flock together"	Congruity or Similarity
TWO	SL Proverb لَوْ أَنَّ الْفَقْرَ إِنْسَانٌ لَمَاتَلَتْهُ	Literal Translation "Would that poverty were a man, etc."	Near Similarity
THREE	SL Proverb مَا حَكَ حَدَّكَ شَلَّ ظَفْرَكَ	Paraphrasing the concept "You are your own best friend"	Completely Discrete Situation

5.4.2 Conclusions

An analysis of translating metaphorical elements in Iraqi poetic texts has revealed that the most prevalent type of metaphors used in these texts is the original or individual metaphor, created and used by poets to clarify and support an issue. Translators normally apply literal method of translation when they encounter metaphors like

وَأَنَا أَحْمَلُ قَلْبِي فِي حَقِيْبِهِ
مِثْلُ طِفْلِ مَيْتٍ أَغْرَقَ بِالْمَعِ صَلِيْبِهِ

Translating the above-mentioned verse from Al-Bayati's poem An Apology for a Short Speech, I. Boullata (1967: 18) uses the literal approach:

"And I carry my heart in a suitcase
Like a child who drenched his cross with
tears."

The second type of metaphors explored in Iraqi poetic texts is the archetypal or universal metaphors and symbolic features. Most of these metaphors are used by Iraqi poets of the Free Verse Movement who are influenced by the Western Literature, in particular, English poetry. Here, translating such features is not difficult as they exist in the TL language, and they are part of the repertoire of the TL audience. In this respect, literal translation, or even word-for-word proves applicable and successful:

كَالْبَحْرِ سَرَحَ الْيَدَيْنِ فَوْقَهُ الْمَسَاءُ ،
دَفَأَ السَّيِّئَاتِ فِيهِ وَارْتَعَاشَةَ الْخَرِيفِ ،
وَالْمَوْتَ ، وَالْمِيلَادُ ، وَالظَّلَامَ ، وَالضِّيَاءُ ،

"..... like the sea
Touched by the evening's hands
And wrapped in winter warmth and autumn
shiver,
Death and birth, dark and light"

(Al-Udhari, 1986: 29)

The final batch of metaphorical elements involve culture-bound elements including proverbs, the most problematic of which is the proverb which has no equivalent in the TL, and which has – in this research – been termed as "Complete Discrete Situation". In this respect, and in order to surmount this problem, one may paraphrase the concept (see Figure 8).

Several final remarks should be recorded here:

First, an investigation of the corpus indicates that very often translators do not have a tendency to shift or change metaphor into simile or vice versa. Thus, translators do not seem to agree with Newmark (1982: 90) who believes that this might be a "compromise procedure", "if there is a risk that the simple transfer of the metaphor will not be understood by most readers."

Yet, Bishai (1986: 45) has experienced this shift, viz. changing metaphor into simile, without distorting the meaning of the image

قَلْبِي الشَّمْسُ إِذْ تَنْبِضُ الشَّمْسُ نُورًا

"My heart is like the sun when its pulse
beats with light"

Also, translators do not feel sympathetic with Nida's (1969b) thesis that metaphors must be translated into

non-metaphors! What has been discovered from analysing the corpus of Iraqi translated texts is that many factors, such as the type of metaphor, the culture, degree of overlapping, etc., play an important role in translating or rendering the metaphor.

Yet, one can detect or see sporadic instances where word-for-word rendering does not work, so, changing metaphor into sense or what can be referred to as literal meaning seems useful as in:

والشَّمْسُ فِي كَبَدِ السَّمَاءِ

"The sun in the middle of the sky"

Second, it has been observed that the value and beauty of certain metaphorical elements has been blurred out as a result of

- a) Wrong selection of words, such as using night when evening "must" be used;
- b) Absence of attention to inter-textual relationships between the metaphor and other events or texts, such as those mentioned in the Holy Books;
- c) Deletion of the image, or part of that image from the TL text, as in the following extract:

وَأَنَا أَحْمَلُ قَلْبِي فِي حَقِيْبِهِ
مِثْلُ طِفْلِ مَيِّتٍ أُغْرِقَ بِالدَّمْعِ صَلِيْبِهِ

(See Appendix: A-3 ; E-4)

Here, the underlined image has been deleted although it is not redundant.

"I carry my heart in a briefcase,
Like a dead child,"

(Al-Udhari, 1974; 59; 1986: 38)

Finally, it must be stressed that, in investigating various translations of a text, it has been observed that each translator has his own choices and his own ways of dealing with metaphorical elements. This is another indication of the fact that translating metaphorical elements is a subjective process not manacled by prescriptive rules, as in:

قَلْبِي الشَّمْسُ إِذْ تَنْبِضُ الشَّمْسُ نَوْرًا

"My heart is the sun when the sun throbs with light"

(Badawi, 1975b: 137)

"My heart becomes sun, when sun throbs with light"

(Bennani, 1982: 23)

"My heart is like the sun when its pulse beats
with light"

(Bishai, 1986: 45)

GENERAL CONCLUSIONS

This study has attempted first to document various serious efforts towards translating Iraqi poetry into English in the last three and a half decades, which represent the most lucrative period in the history of this branch of poetic translation. An analysis of the corpus has indicated that not only did translation practitioners seem interested in translating Iraqi poetry, but researchers as well. This is supported by the fact that many translated texts have appeared in journals as well as in theses or dissertations. Here, one has to mention that these translated texts can be taken as one of the significant guidelines for English-speaking scholars to gain access to our Iraqi culture, which, although it shares many features with the rest of the Arab world, has its own flavour, and culture-bound values and images as well.

Yet, it must be admitted that the majority of translators seem obsessed by the Modern School of Free Verse Movement. In other words, very little attention has been devoted to translating texts pertaining to the Conventional School of Iraqi Poetry which advocates the qaṣīda form, perhaps because of the influence of English poetry on many modern poets as well as on translators. Therefore, one would like to see more attention focussed on translating poems composed by conventional poets, which might provide readers and researchers with a deeper insight into the social and cultural aspects of Iraqi society.

This research has also indicated how Arab translators in an earlier age were interested in rendering scientific works mainly from Greek, into Arabic, a movement which flourished during the reign of the Caliph, 'Al-Ma'mūn, whereas translating poetry was rather neglected. It has been observed that, for instance, 'Al-Jāhīz claimed that poetry should not be translated, and stressed that it is untranslatable. It is interesting that even some modern researchers such as Simpson (1975) tend to agree with the Arab scholar, 'Al-Jāhīz, on this issue. However, careful investigation of our corpus reveals the fact that such claims cannot be taken seriously as the majority of translated texts show beauty and felicity in transferring the meaning of the SL texts to the TL readers.

One of the areas analysed in this study has been the impact of poetic licence on translating Iraqi poetry into English. In this respect, light has been thrown on two pertinent elements, namely, contracted forms of lexemes, such as ʾaṣṭī^c, and the inclusion of words borrowed from Colloquial Iraqi Arabic and from English. However, these elements which have been used in the SL texts for the sake of rhythm and for emphasis do not seem to pose any problem for translators.

Also, we have touched upon the significance of vocalization to translators of poetic texts, as vocalization, or the use of diacritic marks determines the correct meaning intended by the poet, and provides the text with cohesiveness, thus "binding" whole chunks of the text into one

interrelated piece of discourse. Yet, despite the fact that the majority of our SL corpus does not show signs of diacritic marks, vocalization does not seem to form an obstacle in transferring these texts into English. Translators could arrive at proper vocalization of certain controversial lexemes, such as (المديء العذاب، الحب) etc. either by relying on the rhythm of the verse, or on the linguistic and pragmatic context or environment in which the lexemes occur or are used.

This study has revealed that because of various syntactic incongruities between Arabic and English, various transpositional procedures have been used when translating Iraqi poetic texts into English. It has been indicated that the use of many of these procedures, such as Class Shift, Unit Shift, Structure Shift and Intra-System Shift has been a matter of translators' stylistic preference or stylistic choice. This has been emphasized by examining alternative translations of the same SL text, where the same stretch of language could be rendered into two or more permissible TL forms by various translators dealing with the same text.

In general, translators of Iraqi poetic texts tend to observe the time-value of the verbs used in the SL texts. In other words, when translating these texts into English, those scholars are much concerned with the time-reference, and not with the "superficial" forms of the verbs used in the SL texts, which means that they bear in mind that,

besides basic meanings, Arabic verbs — like English verbs — could acquire secondary meanings in various context.

As far as nominal sentences are concerned, it has been noted that when translating these sentences into English, translators either applied a suitable form of the verb to be or used a lexical verb. What is interesting is that, in certain cases, no verb has been used, and here word-for-word process appears to be appropriate. However, this latter phenomenon may well be restricted to poetic translation, and therefore, students of translation, in particular those who are at the training stage, should not be encouraged to dispense with the verbs when rendering Arabic nominal sentences into English, as this could lead, in certain situations, to undertranslation or even deviation from the SL texts.

It is worth remembering that in Transformational Grammar, it was felt that in passivization — except with sentences including quantifiers, and the Negation Predicate not — the meaning of the utterance does not change. However, translators of Iraqi poetry, in general, tend to retain the voice when transferring poetic texts into English. This could mean that they try to avoid any possible meaning change by altering the voice of these texts.

Yet, this does not mean that, in verses where voice has been changed, meaning becomes unclear. We have already noticed how in translating the poem, To a Clock, the translator has changed the voice, an operation geared towards

maintaining rhythm and rhyme, coupled with fidelity in retaining and preserving the meaning of the SL text.

An important outcome of analysing voice in Iraqi poetic texts has been the finding that, whenever there is a tendency among translators to change voice, this tendency, in general, is in the form of (Active \longrightarrow Passive) change. This could help in topicalizing the object of the sentence, and give it more prominence. This interesting phenomenon, i.e., using passive constructions in the TL texts, together with frequent use of subordination rather than co-ordination, the use of commas, semi-colons rather than the excessive use of and, may indicate that translators try to emancipate themselves from the Arabic modes of writing and "adopt" the rhetorical modes of writing prevalent in English texts.

Metaphorical and symbolic elements have also been analysed in this research, where it has been indicated that these elements can be universal and whose interpretation depends largely on the degree of co-operation among various interlocutors involved in an event or in an experience. In other words, the interpretation of these elements depends on the world-knowledge shared by the poet and his or her readers, translators, audience, etc.

This is a truism. What is important to mention here is that certain scholars believe that it is impossible to translate metaphor; others insist that metaphors must be translated into non-metaphors. However, careful investigation of the corpus reveals that these points of view seem far from being realistic. The translations of our

poetic texts display the fact that the generalizations mentioned above tend to neglect the fact that translating each metaphorical or symbolic element depends on context, the capability of the translator, his or her "amount and quality" of world knowledge shared with the TL, and on the type of the metaphor.

For original or individual metaphors, literal translation tend to be successful, whereas for clichés, this process seems invalid. Here, certain translators seem to favour changing the metaphor into what one may call "sense", which aims to retain the meaning of the SL text besides meeting the expectations of the TL readers.

Archetypal or universal metaphors have also been analysed in Iraqi poetic texts. As these elements, together with other symbolic features, form a part of the repertoire of the TL readers, literal translation, or even word-for-word process could be appropriate.

As with translating proverbs included in the SL poetic texts, three pertinent phenomena have been analysed.

First, similarity, which means a semantically congruent (or equivalent) proverb exists in Arabic and English. In this case, one can replace the SL proverb with its "counterpart" in the TL; yet, although this textual replacement could be adequate and permissible, it might create problems to translators aiming at rendering poetry into poetry.

This is because the TL proverb may not rhyme with the translator's scheme, i.e., the rhyme-scheme he or she plans for the poetic text. However, careful pre-planning could surmount these problems.

Second, Near Similarity, which means the SL concept of the proverb exists in the TL. Here, literal translation with a footnote could be valid, and finally, Complete Discrete Situation refers to a state where neither the proverb nor the concept is found in the TL. In this respect, paraphrasing the concept, supported by a footnote, could serve translators of poetic texts to get the best results.

To bring these general conclusions to an end, one should stress that certain instances of distortion have been detected in the translations of Iraqi texts. Evidence presented in this study indicates that these instances have occurred not because of syntactic incongruities between Arabic and English, but due to other reasons, the most significant of which are wrong or inappropriate selection of lexemes, absence of attention to inter-textual relationship (i.e. relationship between the poetic texts and other texts or events), overtranslation, deletion of an image, a line or more of verse, as well as to rarity of explanatory footnotes, which could have a key role in conveying the meaning intended by the poets.

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Text : A-2 (See E- I5 ; E- I6)

محمد مهدي الجواهري

أطبق د جي

اطبق د جي، اطبق ضباب اطبق جهاما يا سحاب
اطبق دخان من الضمير محرقا، اطبق غذاب
اطبق دمار على حماة دمارهم، اطبق تباب
اطبق جزاء على بناء قبورهم اطبق عقاب
اطبق نعيب يجب صداه اليوم اطبق يا خراب
اطبق على متلبدين شكا خمولهم الذباب
لم يعرفوا لون السماء لفرط ما انحنت الرقاب

عيد الوهاب البياتي

إعتذار عن خطبة قصيره

سيداتى سادتى :
خطبتى كانت قصيره
فأنا اكره أن يستغرق اللفظ زمانى
ولسانى
ليس سيفاً من خشب
كلماتى ، سيداتى ، من ذهب
كلماتى ، سيداتى ، كانت عناقيد الغضب
وأنا لست بسكران ولكنى متعب
الشموع انطفأت
والليالى بردت
وأنا أحمل قلبى فى حقيبته
مثل طفل ميت ، أغرق بالدمع صلبه
عبر آلاف الخيانات وآلاف الأكاذيب الحقيقه
خطبتى كانت قصيره
وأنا لست بسكران ، ولكنى أسخر
من عذابى
وأنا لست بقيصر :
إن روما تحترق
إن روحى تختنق
بين آلاف الخيانات وآلاف الأكاذيب الحقيقه
فوراعا
سيداتى سادتى .

بدر شاكر السياب

أمام باب الله

منظرًا أمام بابك الكبير
أصرخ ، في الظلام ، استجير :
يا راعي النمل في الرمال
وسامع الحصاة في قرارة الغدير .
أصبح كالرعود في مغاور الجبال
كآهة الهجير .
أتسمع النداء ؟ يا بوركّت ، تسمع ؟
وهل نجيب إن سمعت ؟
صائدُ الرجال
وساحقُ النساء أنت ، يا مفعجُ
يا مهلك العباد بالرجوم والزلازل
يا موحش المنازل
منظرًا أمام بابك الكبير
أحسّ بانكسار الطنون في الضمير .
أثور ؟ أغضب ؟
وهل يثور في حماك مذب
لا أبتغي من الحياة غير ما لدي :
المهري بالغلل يزحم الظلام في مداه ،
وحقلي الحصيد نام في ضحاه
نقضت من ترابه يدي .
ليأت في الغداه
سواي زارعون أو سواي حاصلون !
لتنثر القبور والسنابل السنون !
أريد أن أعيش في سلام :
كشمعة تذوب في الظلام
بدمعة أموت وابتسام .

تعبتُ من توقّد الحجير
أصارع العبابَ فيه والضمير ،
ومن لياليّ مع النخيل ، والسراج ، والظنون
أتابع القوافي
في ظلمة البحار والفيافي
وفي مناهة الشكوك والجنون .
تعبتُ من صراعي الكبير
أشقى قلبي أطعم الفقير ،
أضيء كوخه بشمعة العيون ،
أكسوه بالبيارق القديمة
تنث من رائحة الهزيمة .
تعبتُ من ربيعي الأخير
أراه في اللقاح والأفاح والورود ،
أراه في كل ربيع يعبر الحدود .
تعبتُ من تصنع الحياة
أعيش بالأمس ، وأدعو أمسي الغدا .
كأنني ممثل من عالم الردى
تصطاده الأقدار من دجاه
وتوقد الشموع في مسرحه الكبير ،
يضحك للفجر وملء قلبه الحجير .
تعبت كالطفل إذا أتعبه بكاه !

* * *

أودّ لو أنام في حماك
دثاري الآثام والخطايا
ومهديّ اختلاجة البغايا
تأنف أن تمسّي يدك .
أودّ لو أراك .. من يراك ؟
أسعى إلى سدّتك الكبيره
في موكب الخطاة والمعذبين ،
صارخة أصواتنا الكسيره

خنجرآ تمزق الهواء بالأنين :
« وجوهنا اليباب
كأنها ما يرسم الأطفالُ في التراب ،
لم تعرف الجمال والوسامة .
تقضت الطفولة . انظفنا سنا الشباب
وذاب كالغمامه ،
ونحن نحمل الوجوه ذاتها ،
لا تلفت العيون إذ تلوح للعيون
ولا تشف عن نفوسنا ، وليس تعكس التفاتها .
إليك يا مفجر الجمال ، تائهون
نحن ، نهيم في حدائق الوجوه ، آه
من عالم يرى زنايق الماء على المياه
ولا يرى المحار في القرار
والؤلؤ الفريد في المحار ! »

* * *

منظراً أصبح ، أنهش الحجار :
« أريد أن أموت يا إله ! »

Text: A-5 (See E- 22 ; E- 3I ; E- 33 ;
E- 50 ; E- 5I ; E- 52)

بدر شاكر السياب

انشودة المطر

عينك غابتا نخيل ساعة السحر ،
أو شرفتان راح ينأى عنها القمر .
عينك حين تبسمان تورق الكروم
وترقص الأضواء . . . كالأقمار في نهر
يرجّه المجداف وهنأ ساعة السحر
كأنما تنبض في غورهما ، النجوم . . .

وتغرقان في ضباب من أسى شفيف
كالبحر سرح اليمين فوقه المساء ،
دفع الشتاء فيه وارتعاشة الخريف ،
والموت ، والميلاد ، والظلام ، والضياء ؛
فتستفيق ملء روعي ، رعشة البكاء
ونشوة وحشية تعانق السماء
كنشوة الطفل إذا خاف من القمر !
كان أقواس السحاب تشرب الغيوم
وقطرة فقطرة تذوب في المطر . . .
وكركر الأطفال في عرائش الكروم ،
ودغدغت صمت العصافير على الشجر
أنشودة المطر . . .

مطر . . .

مطر . . .

مطر . . .

تثاءب المساء ، والغيوم ما تزال
تسح ما تسح من دموعها الثقال .
كان طفلاً بات يهذي قبل أن ينام :
بان أمه - التي أفاق منذ عام

فلم يجدها ، ثم حين لَجَّ في السؤال
قالوا له : « بعد غدٍ تعودُ . . . » -
لا بدَّ ان تعودُ

وإن تهامس الرفاق أنها هناك
في جانب التلّ تنام نومة اللّحودِ
تسفّ من ترابها وتشرب المطر ؛
كأن صياداً حزيناً يجمع الشباك
ويلعن المياه والقدر
وينثر الغناء حيث يأفل القمر .
مطر . .
مطر . .

أتعلمين أيّ حُزْنٍ يبعث المطر ؟
وكيف تنشج المزاريب إذا انهمر ؟
وكيف يشعر الوحيد فيه بالضّياح ؟
بلا انتهاء - كالدم المراق ، كالجياح ،
كالحبّ ، كالأطفال ، كالموق - هو المطر !
ومقلتناك بي تطيفان مع المطر
وعبر امواج الخليج تمسح البروق
سواحل العراق بالنجوم والمحار ،
كأنها تهمّ بالشروق
فيسحب الليل عليها من دمٍ دناز
أصبح بالخليج : « يا خليج
يا واهب اللؤلؤ ، والمحار ، والردى ! »
فيرجع الصدى
كأنه النشيح :
« يا خليج
يا واهب المحار والردى . . . »

أكاد أسمع العراق يذخرُ الرعودُ
ويخزن البروق في السهول والجبال ،
حتى اذا ما فضّ عنها ختمها الرّجالُ
لم تترك الرياح من ثمود
في الوادِ من أثر .

أكاد أسمع النخيل يشربُ المطر
وأسمع القرى تئنّ ، والمهاجرين
يصارعون بالمجازيف وبالقلوع ،
عواصف الخليج ، والرعود ، منشدين
مطر ...

مطر ...

مطر ...

وفي العراق جوعٌ
وينثر القلأل فيه موسم الحصاد
لتشيع الغربان والجراد
وتطحن الشوان والحجر
رحىً تدور في الحقول ... حولها بشرٌ
مطر ...

مطر ...

مطر ...

وكم ذرفنا ليلة الرحيل ، من دموعٍ
ثمّ اعتلنا - خوف ان نلام - بالمطر ...
مطر ...

مطر ...

ومنذ أن كُنّا صغاراً ، كانت السماء
تغيّم في الشتاء

ويهطل المطر ،

وكلّ عام - حين يعشب الثرى - نجوعُ
ما مرّ عامٌ والعراق ليس فيه جوع .

مطر ...

مطر ...

مطر ...

في كل قطرة من المطر
حمراء أو صفراء من أجنّة الزهر
وكلّ دمةٍ من الجياح والعراة
وكلّ قطرة تراق من دم العبيد
فهي ابتسامٌ في انتظار مبسم جديد
أو حلّمة تورّدت على فم الوليد

في عالم الغد الفتيّ ، واهب الحياة !
مطر ...
مطر ...
مطر ...
سُيعشَبُ العراق بالمطر ... »

أصبح بالخليج : « يا خليج ..
يا واهب اللؤلؤ ، والمحار ، والردى ! »
فيرجع الصدى
كأنه النشيج :

« يا خليج
يا واهب المحار والردى » .
وينثر الخليج من هباته الكنّاز ،
على الرمال ، : رغوهُ الأجاج ، والمحار
وما تبقى من عظام بانسٍ غريق
من المهاجرين ظلّ يشرب الردى
من بحة الخليج والقرار ،
وفي العراق ألف أفعى تشرب الرُحيق
من زهرة يربُّها الفرات بالندى

واسمع الصدى

يرنّ في الخليج

« مطر ...

مطر ...

مطر ...

في كلّ قطرة من المطر
حمراء او صفراء من أجنة الزهر
وكلّ دمعة من الجياح والعراة
وكل قطرة تراق من دم العبيد
فهي ابتسام في انتظار مبسم جديد
أو حلمة تورّدت على فم الوليد
في عالم الغد الفتيّ ، واهب الحياة . »

ويصل المطر ..

« أنا »

الليل يسأل من أنا
أنا سرّ القلق العميق الأسود
أنا صمته المتمرد
قنعت كنهني بالسكون
ولففت قلبي بالظنون
وبقيت ساهمة هنا
أرنو وتسألني القرون
أنا من أكون ؟
والرياح تسأل من أنا
أنا روحها الحيران انكرني الزمان
أنا مثلها في لا مكان
نبقى نسير ولا انتهاء
نبقى نمرّ ولا بقاء
فإذا بلغنا المنحنى
خلناه خاتمة الشقاء
فإذا فضاء !

والدهر يسأل من أنا
أنا مثله جبارة أطوى عصور
وأعود امنحها الشور
أنا أنطق الماضي البعيد
من فتنة الأمل الرغيد
وأعود أدفعه أنا
لأصوغ لي امسا جديد
غده جليل

والذات تسأل من أنا
أنا مثلها حيرى أهدق في ظلام
لا شيء يمنحني السلام
أبقى أسائل والجواب
سيظل يحجبه سراب
وأظل أحسبه دنا
فإذا وصلت إليه ذاب
وخيا وغاب

Text: A-7 (See E- 55)

بدر شاكر السياب

الباب تفرعه الرياح

البابُ ما قرعته غيرُ الرِّيحِ في اللّيلِ العميقِ ،
البابُ ما قرعته كفكُ .

أين كفك والطريقُ
ناه؟ بحارُ بيتنا ، مُدُنْ ، صحارى من ظلامِ
الرِّيحُ تحملُ لي صدى القُبَلاتِ منها كالحريرِ
من نخلةٍ يعدو إلى أخرى ويزهو في الغمامِ

البابُ ما قرعته غيرُ الرِّيحِ . . .

آه لعلَّ روحاً في الرِّيحِ

هامت تمرّ على المرافئِ أو محطاتِ القطارِ
لُتسائلُ الغرباءِ عني ، عن غريبِ أمسِ راح
يمشي على قدمين ، وهو اليوم يزحفُ في انكسارِ .
هي روحُ أمي هزها الحب العميقُ ،
حب الأمومة فهي تبكي :

« آه يا ولدي البعيدَ عن الديار !

ويلاه ! كيف تعودُ وحدك ، لا دليلَ ولا رفيقَ ؟ »

أماه . . ليتك لم تغيبي خلف سورٍ من حجارِ

لا بابَ فيه لكي أدقُ ولا نوافذَ في الجدارِ !

كيف انطلقتِ على طريقِ لا يعودُ السَّائرونُ

من ظلمةٍ صفراءِ فيه كأنها غَسَقُ البحارِ ؟

كيف انطلقتِ بلا وداعِ فالصُّغارِ يولولون ،

يتراكضون على الطريقِ ويفزعون فيرجعون

ويُسائلون الليلَ عنك وهم ليعودك في انتظارِ ؟

البابُ تفرعه الرياحُ لعلَّ روحاً منك زارُ

هذا الغريبُ !! هو ابنك السهرانِ يحرقه الحنينُ .

أماه ليتك ترجعينُ

شبحاً . وكيف أخافُ منه وما أحتُ رغم السنينُ
قسماتُ وجهك من خيالي ؟
أين أنتِ ؟ أسمعين
صَرَخاتِ قلبي وهو يذبحه الحنينُ إلى العراقِ ؟
الباب تفرعه الرياحُ تهبُّ من أبدِ الفراقِ .

Text: A-8 (See E- 24)

أحمد المصافي النجفي

الحرية الخالدة

اقذفوني في الفلا من بعد موتي
حبذا عيشي وموتي في القلاة
لا تزجوني بقبر ، انني
ابغض السجن ولو بعد مماتي
وإذا أصبح جسми مأكلاً
لنور أو سباع ضاريات
سأرى أجزاء جسمي سافرت
سائحات بي في كل الجهات
يا لها بعد مماتي رحلة
فدّة مت عليها في حياتي
كل جزء سائر في عالم
ناسياً أجزاءه المنفصلات
وإذا أجزاء جسمي اجتمعت
بعد أن طافت جميع الكائنات
فسيطبي كل جزء خيراً
لي عما قد رأى من حادثات
مكذبا أفنى وأحيا ناقلاً
لحياتي من مماتي ، مبهمات
ان هذا هو الحشر الذي
وعد الناس به بعد الوفاة

الخطوة الضائعة

كان الشتاء يحز ارضفة المحطة
وتموءُ عاصفة كقطه
وعلى الطريق
يهتر فانوس عتيق
فيهز قرينتا الضنينه
ماذا سافعل في المدينة .. ؟
وسألني :
ماذا ستفعل في المدينة .. !
ستضيع خطوتك الغبية في شوارعها الكبيرة
ولسوف تسحقك
الازقاتُ الضريره
ولسوف ينمو الليل في اعماقك الصماء
آمالاً حزينه
ماذا ستفعل في الـ ... وبلا صديق
لا .. ليس في تلك المدينة من صديق
وضحكت مني
وظللتُ انتظر القطار إلى المدينة
ومضيت عني
ومضيت عنك
ومن خلال زجاج نافذة القطار
مرت قُرى
تطفو وترسب في الرمال وكنت انتظر النهار
على المدينة

ولن اعودُ .. !
لقريبي
او للشتاء يحز ارضفة المحطة
او للضياء يهز قرينتا الضنينه
او للنساء المائتات من الحياء
لا .. لن اعودَ
لن اعود وقريبي امست مدينه
في كل منعطف ضياء
قاس لمصباح جديد
سيصبح بي :
- ماذا تريدُ .. ؟
- ماذا اريدُ .. !
لا شيء يعرفني واعرفه هنا

Text: A-10 (See E- 56)

احمد الصافي النجفي

الساعة

يَا سَاعَةَ أَتَعْبَهُمَا النَّظَامُ
عَلَيْكَ كُلُّ رَاحَةٍ حَرَامُ
تَجْرِيزَ لَا يُوقِفُكَ الزَّحَامُ
مُسْرِعَةً لِأَنَّكَ الْجِمَامُ
هَذِي اللَّيَالِي لَكَ وَالْأَيَّامُ
تُنْفِينَهَا كَأَنَّهَا أَخْسَامُ
الْتَمُّ مِنْ أَعْمَارِنَا أَعْسَامُ
أَلَّا تَنَامِينَزَ كَمَا نَسَامُ
أَسْقِيكَ لَوْ تُسْكِرُكَ الْمَدَامُ
فَتَسْكُرُ الشُّهُورَ وَالْأَقْوَامُ
وَتَعْبَعُونَ إِنْ غَفَا الْأَنَامُ
وَتَرْقُدُ الْحَمْرُ وَيَخْفُو الْجَمَامُ
وَاللَّيْلُ وَالنَّهَارُ إِنْ تَنَامُوا
فَمَا لَكُمْ فِي تَوَلِّيكمُ أَخْلَامُ
وَتَحْنُ فِي أَخْلَابِكُمْ أَوْعَامُ

Text: A-II (See E- 4I)

بدر شاكر السياب

المخبر

أنا ما تشاء : أنا الحقير
صباغ احذية الغزاة ، وبائع الدم والضمير
للظالمين . أنا الغراب
يقتات من جثث الفراخ . أنا الدمار ، أنا الخراب !
شفة البغي أعف من قلبي ، وأجنحة الذباب
أنقى وأدفا من يدي . كما تشاء . . . أنا الحقير !
لكن لي من مقلتي - إذا تبعتنا خطاك
وتقرنا قسما وجهك وارتماشك - إبرتين
ستنسجان لك الشراك
وحواشي الكفن الملطخ بالدماء ، وجرتين
تروعان رؤاك إن لم تحرقاك !
وتحول دونها ودونك بين كفي الجريده
فتند آمتك المديده
وتقول : « أصبح لا يراني ، . . . بيد أن دمي يراك
إني أحسك في الهواء وفي عيون القارئين .
لم يقرأون : لأن تونس تستفيق على النضال ؟
ولأن ثوار الجزائر ينسجون من الرمال

ومن العواصف والسيول ومن لهات الجنائعين
كفن الطغاة؟ وما تزال قذائف المتطوعين
يصفرون في غسق القنال؟
لم يقرأون وينظرون إليّ حيناً بعد حين
كالشامتين؟

سيعلمون من الذي هو في ضلال
ولأينا صداً القيود . . . لأينا صداً القيود . .
لأينا . . . -

نهض الخفير

وسأقتفيه فما يفرّ ، سأقتفيه الى السعير .
أنا ما تشاء : أنا اللثيم ، أنا الغبيّ ، أنا الحقود
لكنّنا أنا ما أريد : أنا القويّ ، أنا القدير .
أنا حامل الأغلال في نفسي ، أقيّد من أشياء
بمثلهنّ من الحديد ، واستبيح من الحدود
ومن الجباه أعزهنّ . أنا المصير ، أنا القضاء .
الحقد كالتنور فيّ : إذا تلهّب بالوقود
- الحبر والقرطاس - اطفأ في وجوه الأمهات
تنورهنّ ، وأوقف الدم عن ثديّ المرضعات .
في البدء كان يطيف بي شبحٌ يقال له : الضمير
أنا منه مثل اللص يسمع وقع اقدام الخفير .
شبحٌ تنفّس ثمّ مات
واللص عاد هو الخفير .

في البدء لم أك في الصراع سوى أجير
كالبائعات حليهنّ ، كما تؤجّر - للبكاء
ولندب موتى غير موتاهنّ - في الهند النساء .
قد أمعن الباكي على مضمض ، فعاد هو البكاء !

الخوف والدمّ والصغار . فأبي شيء أرغبه ؟
فعل يديّ دمّ وفي أذنيّ وهومة الدماء
ويمقلتيّ دمّ ، وللدمّ في فمي طعم كربه !
أثقل ضميرك بالآثام فلا يجاسبك الضمير

وانس الجريمة بالجريمة والضحية بالضحايا .
لا تمسح الدم عن يديك فلا تراه وتستطير
لفرط رعبك او لفرط أساك . . . واحتضن الخطايا
بأشد ما وسع احتضان تنج من وخز الخطايا .

قوتي وقوت بني لحم آدمي او عظام
فليحقدن علي كالحمم المستعرة ، الأنام
كي لا يكونوا إخوة لي آنذاك ، ولا اكون
ورث قابيل اللعين سيسألون
عن القتل فلا اقول :
« أنا الموكّل ، وبلكم بأخي ؟ » فإن المخبرين بالآخرين
موكّلون !

سحقاً لهذا الكون اجمع وليحل به الدمار !
مالي وما للناس ؟ لست أباً لكل الجنائمين
وأريد ان اروي وأشبع من طوى كالأخرين
فلينزلوا بي ما استطاعوا من سباب واحتقار
لي حفنة القمح التي بيدي ودانية السنين
- خمس وأكثر . . أو أقل - هي الربيع من الحياة
فليحلموا هم بالغد الموهوم يبعث في الفلاة
روح النماء ، وبالبيادر وانتصار الكادحين
فليحلموا إن كانت الأحلام تشبع من يجوع .
إني سأحيا لا رجاء ولا اشتياق ولا نزوع ،
لا شيء غير الرعب والقلق الممض على المصير
ساء المصير !
رباه إن الموت أهون من ترقيبه المرير
ساء المصير :
لم كنت أحقر ما يكون عليه إنسان حقير ؟!

بدر شاكر السياب

المسيح بعد الصلب

بعدهما أنزلوني ، سمعتُ الرياحُ
في نواحٍ طويلٍ تسفُ النخيلُ ،
والخطى وهي تنأى . إذن فالجراحُ
والصليبُ الذي سَمروني عليه طوال الأصيلِ
لم تُمتني . وأنصتُ : كان العويلُ
يعبر السهلَ بيني وبين المدينة
مثل حبل يشدُ السفينه
وهي تهوي إلى القاع . كان النواح
مثل خيط من النور بين الصباح
والدجى ، في سماء الشتاء الحزينه .
ثم تغفو ، على ما تُحسُّ ، المدينة .

حينما يزهر التوتُ والبرتقالُ ،
حين تمتدُّ « جيكور » حتى حدود الخيال ،
حين تخضرُّ عُشباً يغني شذاها
والشموس التي ارضعتها سناها ،
حين يخضرُّ حتى دجاها ،

بلمس الدفء قلبي ، فيجري دمي في ثراها .
قلبي الشمسُ إذ تنبضُ الشمسُ نورا ،
قلبي الأرض ، تنبض قمحاً ، وزهراً ، وماءً نغيراً ،
قلبي الماء ، قلبي هو السنبُلُ
موتهُ البعثُ : يحيا بمن يأكلُ .
في العجين الذي يستدير
ويُدحى كنهيد صغير ، كئدي الحياه ،
مُتٌ بالنار : أحرقت ظلماء طيني ، فظلَّ الإله .
كنتُ بدءاً وفي البدء كان الفقيرُ .
مُتٌ ، كي يؤكل الخبز باسمي ، لكي يزرعوني مع الموسم ،
كم حياةٍ ساحيا : ففي كل حفرة
صرتُ مستقبلاً ، صرتُ بذره ،
صرتُ جيلاً من الناس : في كل قلبٍ دمي
قطرةٌ منه او بعض قطره .

هكذا عدتُ ، فاصفرَ لما رأني يهوذا . . .
فقد كنتُ سيره .
كان ظللاً ، قد اسودَّ ، مني ، وتمثال فكره
جُدتُ فيه واستلَّت الروحُ منها ،
خاف أن تفضح الموت في ماء عينيه . . .
(عيناه صخره
راح فيها يُوارِي عن الناس قَبْرَه)
خاف من دفنها ، من محالٍ عليه ، فخبر عنها .
- أنت ! أم ذاك ظلي قد ابيضُ وارفضُ نورا ؟
أنت من عالم الموت تسمى ! هو الموتُ مره .
هكذا قال آباؤنا ، هكذا علمونا فهل كان زورا ؟ ،
ذاك ما ظنُّنا لما رأني ، وقالته نظره .

قدمُ تعدو ، قدمُ ، قدمُ
القبر يكاد بوقع خطاها ينهدمُ .
أترى جاءوا ؟ من غيرهم ؟
قدمُ . . قدمُ . . قدمُ
القيتُ الصخر على صدري ،

أوما صلبوني أمس ؟ .. فها أنا في قبري .
فليأتوا - إني في قبري .

من يدري أي .. ؟ من يدري ؟؟
ورفاق يهوذا؟! من سيصدق ما زعموا ؟
قدّم .. قدم .

ها أنا الآن عريان في قبري المظلم :
كنت بالأمس التف كالظن ، كالبرعم ،
تحت أكفاني الثلج ، يخضل زهر الدم ،
كنت كالظل بين الدجى والنهار -
ثم فجرت نفسي كنوزاً فعريتها كالثمار .
حين فصلت جيبي قماطاً وكمي دثار ،
حين دقات يوماً بلحمي عظام الصغار ،
حين عريت جرحي ، وضمدت جرحاً سواه ،
حطمت السور بيني وبين الإله .

فاجأ الجند حتى جرحي ودقات قلبي
فاجأوا كل ما ليس موتاً وإن كان في مقبره
فاجأوني كما فاجأ النخلة المثمره
سرب جوعي من الطير في قرية مقفره .

أعين البندقيات يأكلن دربي ،
شرع تحلم النار فيها بصليبي ،
إن تكن من حديد ونار ، فأحداق شعبي
من ضياء السماوات ، ومن ذكريات وحب
تحمل العبء عني فيندي صليبي ، فما أصغره
ذلك الموت ، موتي ، وما أكبره !

بعد أن سمروني وألقيت عيني نحو المدينه
كدت لا أعرف السهل والسور والمقبره :
كان شيء ، مدى ما ترى العين ،
كالغابة المزهره ،
كان ، في كل مرمى ، صليب وأم حزينه .
قدس الرب !
هذا مخاض المدينه .

بدر شاكر السياب

النهر والموت

بويب ...
بويب ...
أجراسُ برج ضاع في قرارة البحر .
الماء في الحرار ، والغروب في الشجر
وتنضحُ الحرارُ أجراساً من المطر
بلورها يذوبُ في أنين
« بويب ... يا بويب ! » ،
فيدلهم في دمي حنين
إليك يا بويب ،
يا نهري الحزين كالمطر .
أود لو عدوت في الظلام
أشد قبضتي تحملان شوق عام
في كل إصبع ، كآني أحمل النور
إليك ، من قمح ومن زهور .
أود لو أطل من أسرة التلال
لألمح القمر
يخوض بين صفتيك ، يزرع الظلال
ويملاً السلال
بالماء والأسماك والزهر .
أود لو أخوض فيك ، أتبع القمر
وأسمع الحصى يصل منك في القرار
صليل آلاف العصافير على الشجر .
أغابة من الدموع أنت أم نهر ؟
والسمك الساهر ، هل ينام في السحر ؟
وهذه النجوم ، هل تظل في انتظار
تطعم بالحرير آفاً من الإبر ؟
وأنت يا بويب ...

أودُّ لو غرقتُ فيكَ ، القطُّ المحار
أشيد منه دارُ
يُضيء فيها خضرة المياه والشجر
ما تنضح النجوم والقمر ،
وأغتدي فيكَ مع الجزر إلى البحر !
فالمتُّ عالم غريب يفن الصغارُ
وبابه الخفي كان فيكَ ، يا بويب ...

٢

بويب .. يا بويب ،
عشرون قد مضين ، كالدَّهور كل عام .
واليوم ، حين يُطبق الظلام
وأستقرُّ في السرير دون أن أنام
وأرهب الضمير : دوحة إلى السحر
مرهفة الغصون والطيور والتمر -
أحسّ بالدماء والدموع ، كالمطر
ينضحهنَّ العالمُ الحزين :
أجراس موتى في عروقي تُرعش الرنين ،
فبيد لهم في دمي حنين
إلى رصاصة يشقُّ ثلجها الزوامُ
أعماق صدري ، كالجحيم يشعلُ العظام .
أودُّ لو غرقت في دمي إلى القرار ،
لأحمل العبء مع البشر
وأبعث الحياة . إن موتى انتصار !

يوسف عز الدين

الهمسة الحيرى

عمر يمرُّ بلا هناء أو أمل
مذ ماتت النجوى وأنغام الغزل
والليل طال ولم أزل أشكو
وأملأ كأسى الظامى الحزين
دمى السخين
فيبث لي قلبي المعنى
شوقه معنى ومعنى
وتعود ذكرى الجريحه تشتكى
ظماً الشجون
وشمعى الكابى الحزين
في لوعة الحب المذاب
يطفى أغاريد الشباب
اذ لم تعد ذكرى غير صدى الأنين
ماتت أغاريد المعتاب
والهمسة الحيرى على جرح المذاب

Text : A-I5 (See E- 57)

عبد الوهاب البياتي

الى انا سيكرز

مؤلفه كتاب " الاموات يبقون شبابا "

دم ... على الأشجار
على جباه الحرس الاسود
والاحجار
على عيون القمر المصلوب في الجدار
على المصابيح ،
على الازهار
على زجاج عربات النوم في القطار
حتى كأن النار
أنت على العالم ،
فاستحالت الأرض إلى قفار
تغمرها الصلبان والصلبار
لكن أيدي الميتين ، وهي في احتضار
خبأت البذور في الأرض ،
فجاءت بعدها الأمطار
وهكذا عدنا من الحرب بلا أوسمه أو غار
فلتفتحر عيونكم
وناضلو !
قبل اشتعال النار

Text: A-I6 (See E- 58)

نازك الملائكة

الى كيتس

حياتي و آلام روجى العزيم
و أخلص السرّة الذابيه
و موكب آيامى الذاهبات
و أطياى آيامى الآنيه
تجمن فى باقة من عبير
ثوت خلفها روجى الغانبه
و أهديتها نغما حالما
الى روجك الحرّة الباقيه

حياتي يا شامى كئيبا
حياة فتاة من العالمين
الهيّة الروح لكئيبا
على الأرض حقة ما و طين
تعذبها صرخات الآسى
و توحشها عدمات المنين
ولولاك ما وجدت فى الثرى
عزاه و لم يجف بها الحنين

أناشيدك الخالدات العذاب
نشيدى و أنشيتى البهانه
فكم ليلة من ليالى الشتاه
رفعت بها ضجّة العاصه
و أسمعنها النار فى موقدى
وغشيتها الظلة الوارده

Text: A-17 (See E- 39)

احمد الصافي النجفي

بائعه الزهر

جاء ظبي يبيع زهراً جنيّاً
زاد حسناً بروعة التنضيد
قال هلاًّ اشتريت مني زهراً
ضمّ ابني شقائق وورود
قلت ابني شراء اجمل زهر
وسأسخو له بكل تقودي
قال لي فاشتر الشقائق تمكسي
أكؤس الحمر أو شفاه الغيد
قلت لا ، قال فاشر ورداً زهياً
هو بين الازهار بيت القصيد
قلت لا ، قال فاشر ، ان كنت تشري ،
زنبقاً يزدهي بيض البرود
قلت لا ، قال لي اذن فاشر فلا
قد جبهه لون الصباح الجديد
قلت لا ، قال فاشر النرجس الحاوي
لنبر في فضة كالجليد
قلت لا ، قال فاشر آساً ، فلم أقبل ،
فاغضى طرفاً ومال يجيد
قال دعني لم يبقَ عندي زهر
قلت : باقٍ لديك زهر الحدود
قال زهر الحدود كم ذا يساوي
لست أدري ، فقلت : كلّ وجودي
قال : ما تستفيد من زهر خد
فلتّه في وجودك المفقود
قلت : في البيع استفيد هياماً
هو عندي يفوق كل مفيد
ان اسمى اللذات ما تنتهي بي
لفناء ما فوقه من مزيد
لذة السكر تبلغ الأوج لما
فيه يغدو الرشيدُ غير رشيد
ان اقصى حدود سيري انسي
انحطى في السير كل الحدود

ترنيمه الى الزهراء

خرائب الزهراء بعيدة عن العمران ولا يزورها احد وقد استأجرت سيارة خاصة وذهبت اليها في طريقها الوعر فوجدت الزهراء اطلالا فبدد حضوري صمت السنين .

من خطاه مجفلات جاءني يسعى غريبا
بدد الصمت الرهيبا ؟
لم يذر دهري حبيبا !
من أتاني بعد أن صرت ركاما وحجاره ؟
عبثت أيدي زمان غارة أتبع غاره
حاقد يبغض رمزا كان في الحب مناره
كنت رمز الامل العذب وهمسات الاماني
جبل القدس شموخا ملاً الدنيا حناني
قد غرسنا لهم الحب بانغام حواني
فسقونا غصص البغض بتدمير الحياة
من أتاني زائرا بدد ضمت الحسرات !

* * *

ليته جاء بكورا ومع الفجر الحبيب
وانا فوق سرير الفل من نسج حبيبي
محملي الدفء ما أجمله دفه القلوب
ونوافيري جذلي بين كأس وحبيب
كنت قارورة اشواق والمهام وطيب
كنت للحب مروجاً عطرت كل الدروب

اين ظلي ومياهي
واغاريد الطيور؟!
برعم الوحي بأرضي فغدا العمي خطيبا
الهم المعازف حبي فيفنيه ضروبا

* * *

أنا يا زهراء قد جئت من الشرق القصي
عربي جاء يحدو بفناء عربي
ساقه الشوق لكي يستاف من هذا الندى
ويروي ظمأ النفس فصلى وتبتل
فجثا فوق اريج وعلى الترب تمهل

* * *

أنا لو اسطيع قد سرت على الأجنان من شوقي العميق
وزرعت الحب ازهارا على طول الطريق
ابيض السحر كئور اللوز كالثلج الحقيقي
هكذا الحب اذا ما كان من قلب صدوق
خالدا مثل خلودك
ساحرا سحر نشيدك

Text: A-I9 (See E- 32)

عبد المجيد لطفي

تصابي الكلمات

- ١ -

في صحوه النجم شعّ ضوءاً في الزاويه
واخترق ظل الله طريقاً عذبا هادئا
ولم تعبر بعد ذلك نسمه
وسوى الحب لم يهمس أحد بشي ...
في حين انقطع جسر
تدحرج غلام بيدين مقطوعتين
والماء اسود
وصعدت اغنيه غجريه
وأقفلت باب التوبه امرأه خاطئه !

- ٢ -

هي محراب وأنا صلاه ...
صلاه لرب حاضر ، لتذكارات طريق باليه
فعلى جبهه رثه ، هومت حشره سامه
وايبت قبله
ترنج الشيخ ، قطع صلاته !
الملساء اعطته اللعنه وبدا يرتعش
وفي السماء لمع شيء مثل قرش فضي ! ...
وصارت الأشياء مقدسه !

- ٣ -

الهوان و ريح المغرب
ان كل الجيف تصغد حثاله
وأمد الجسور المظفوره بالحقد
توصلني الى الخليئه
ليس الله ولا الجامع ولا الكنيسه !
بل العيون الصم ... والدروب الملتويه
وأنت في القبه جرس يدق
صوت طويل عويل ...
وأنا اخرس
ويتطاول دعاء حزين على رابيه رخوه
ويتقطع الشئ الا هوج

وتشرب القافله الطويله ...
ظما الصحراء

- ٤ -

أنا لا ابحث في زرائب البهائم
حيث تجثو ثيران مطهه ذات سرج ذهبيه
لأن شيئاً يغور ، في آنيه من الدم يغور !
ويتهادى الدبق ، يجف وتنبت رلاه هائمه
أسمعت ؟
لم يعد هناك شيء يخلق

- ٥ -

أنا الذي ازرع هذا
شيء من عرق الإثم
والخليئه التي لم تنم
ريح في جراب القدر
ويخر طبي مشكوك بسهم
التقطه ...
الفروسيه أن تنقذ الطبي ...
ويزرق لحماك في وهج الغروب !

- ٦ -

كفى تهروول !
وأنت رابيه رخوه ولن أكافح
الرديله حب ، أو نفايه او قدره
وأنا حب في مسيره ضائعه
وبلا مستنقعات تزحف زواحف انيقه
وفانوس يلفى الريح ! وتخدم الأضواء
أنا الذي اقود ، أنتهي ،
ويضمر جلد الأفعى
تلد ، وتصرخ ، تصرخ و تلد
الأفعى والمرأه ...
تلد المرأه هذه المره طفلا بلا ذراعين
ذاك من صنعنا
لقد بدأنا نتحدى وها نحن نضع خليقه
كسيحه بلا يدين ...
من صنعنا ...
وتصنع الأفعى صلا لا طويله لا ينقصها شيء

ثعلب الموت

كم يُضُّ الفؤادُ أن يُصبحَ الإنسانُ صَيِّداً لرميةِ الصيِّادِ ؟
مثل أيِّ الطَّبَّاءِ ، أيِّ المصافيرِ ، ضعيفاً
قابلاً في ارتعادةِ الخوفِ ، يختصُّ ارتباعاً ، لأنَّ ظللاً مخيفاً
يرتمي ثمَّ يرتمي في أتَّادٍ .
ثعلبُ الموتِ ، فارسُ الموتِ ، عزرائيلُ يدنو ويشحذُ

النُّصْلُ . آه

منه آه ، يصبكُ أسنانه الجوعى ويرنو مهدداً . يا الهى
ليت أن الحياة كانت فناء
قبل هذا الفناء ، هذي النهايه ،
ليت هذا الختامُ كان ابتداءً .
واعذاباه ، إذ ترى أعينُ الأطفالِ هذا المهددَ المسيحا ،
صابغاً بالدماء كَفَيْهِ ، في عينيه نارٌ وبين فكَّيه نارٌ .
كم تلوُّتُ أكفهم واستجاروا ،
وهو يدنو .. كأنه احتثُّ ربحاً ،
مستيحاً ،
مستيحاً : مهدداً ، مستيحاً .
مَنْ رآها ، دجاجةَ الريفِ ، إذ يُسمي عليها المساءَ في يستأنه ؟
حين ينسلُّ نحوها الثعلبُ القراس ، يا للصريفِ من أسنانه !
وهي تختصُّ ، شلها الرعبُ ، أبقاها بحيثُ الردى -
كأنَّ الدروبَ ..

.. استلها مارداً ، كأنَّ النيويا
سورُ بغدادِ موصد البابِ ، لا منجى لديه ولا خلاصٌ يُنال ،
هكذا نحن ، حينما يُقبلُ الصيِّادُ عزربيلُ :
رجفةً فاغتالُ .

جيكور وأشجار المدينة

أشجارها دائماً الخضرة
كأنها أعمدة من رخام
لا عُري يعرفها ولا صفرة ،
وليلها لا ينام
يُطلع من أقداحه فجره .
لكن في جيكور
للصيف الواناً كما للشتاء ،
وتغرب الشمس كأن السماء
حقل يمض الماء ،
أزهاره السكري غناء الطيور .
ناحلة كالصدي
أنغامه البلور ،
كان فيها مدى
يبرحن قلبي فيستترق منه النور .
وتغرب الشمس وهذا المساء
أمطر في جيكور ...
أمطر ظلاً ، نث صمتاً - مساء
غاب على جيكور .
والليل في جيكور
تهمس فيه النجوم
أنغامها ، تولد فيه الزهور
وتخفق الأجنحة
في أعين الأطفال ، في عالم للنوم - مرت غيوم
بالدرب مبيضاً بنور القمر ،
تكاد أن تمسحه ،
تسرق منه الزهر ...

Text: A-22 (See E- 30)

يوسف عز الدين

حيرة.؟؟

يُوح أم يكتُم
صَب بكم مفرم؟
ان باح في وجده فكلكم لوم
في قلبه لاعج
وبالموى مضم
أخفي جراحاً له
هينها مؤلم
لا ذقتم لوعتي
من صابها مطعم
أسهرتم مدنفا
لكنكم نمتم
ما بال قلبي الذى
لا يرعوى عنكم
قد لج في وجده
وسقمه منكم

بدر شاكر السياب

خذيبي

خذيبي أطر في أعالي السماء
صدي غنوة ، كركرات ، سحابه !
خذيبي فإن صخور الكآبه
تشد بروحي إلى قاع بحر بعيد القرار
خذيبي أكن في دجك الضياء
ولا تركيني لليل القفار .
إذا شئت ألا تكوني لتاري
وقوداً ، فكوني حريقاً .
إذا شئت أن تخلصي من إساري ،
فلا تركيني طليقاً .
خذيبي إلى صدرك المثلل
بهم السنين .
خذيبي فإني حزين
ولا تركيني على الدرب وحدي أسير إلى المجهل
وكانت دروبي خيوط اشتياق
ووجدت وحباً
إلى منزل في العراق
تضيء نوافذه ليل قلبي ،
إلى زوجة كان فيها هنائي
وكانت سمائي
كواكبها ترسم الدرب ، دربي .
وهبت عليها رياح سموم
تبعثر خيطان تلك الدروب البعيده ،
فعدت جذى كل تلك النجوم
صلبت عليها ، وعدت مسامير نعش
وعدت دروبي درباً إذا جئت أمشي
رمانى إليك ، كوزن يقود القصيده .
فوا لهف قلبي عليك !

ودرب رماني إليك !
أما تعلمين بأني تشهيتك البارحة
أشم رداءك حتى كاني
سجين يعود إلى داره يتنشق جدرانها :
هنا صدرها ، قلبها كان يخفق - كان التمني
يدغدغه ، يُشعل الشوق فيه إلى غيمة رائحه
لأرض الحبيب : ستضع أركانها
بذوب نداها .
تشهيتك البارحة
فقبلت ردن الرداء : هنا ساعداها ،
هنا إبطها ، يا لكهف الخيال
ومرفأ نغري إذا جرفته رياح ابتهاج
ودحرجه مدُّ شوقٍ ملح ، وقد حار فيه السؤال :
« تحبينني أنتِ ؟ هل تخجلين ؟
أم استنزفت شوقك الكبرياء
فلم يبق إلا ابتسام الرثاء ؟
أترين لي أم ترى تشفقين
على قلبك انهدت تحت الصليب المعلق في صخرة الكبرياء ؟ »
نباح الكلاب المبعثر في وشوشات النخيل
ينبه في قلبي الذكريات العتاق
ويربط دقات قلبي بأرض العراق
لأسمع « بابا » فيطفاً حبي وتبرد نار الغليل
وأعدو على الدرب سدّت خطاي عليه
نوافذ بيتي تجمد فيها الضياء :
تغربت عنه وعدت إليه .

ذكريات

كان ليل كانت الأنجم لغزا لا يحلّ
كان في روعي شيء صانع الصمت المملّ
كان في حسي تغدير ووعي مضمحلّ
كان في الليل جمود لا يطاق
كانت الظلمة أسرارا تراق
كنت وحدي لم يكن يتبع خطوي غير ظلي
أنا وحدي أنا والليل الشتائي... وظلي

لم أكن أحلم لكن كان في عيني شيء
لم أكن أهتم لكن كان في روعي ضوء
لم أكن أبكي ولكن كان في نفسي نوح
مر بي تذكر شيء لا يحلّ
بعض شيء ما له قبل وبعد
ربما كان خيالا صانع فكري وليلي
وظفت ولكن لم أقابل غير ظلي

كان صمت رايك حولي كصمت الأيديه
ماتت الأطيار أو نامت بأعشاش خفيه
لم يكن ينطق حتى الرغبات الآدميه
غير صوت رن في سمعي وزاها
لحظة لم أدر حتى أين غلبا

بدر شاكر السياب

رساله من مقبره

من قاع قبري اصيخ
حتى تثن القبور
من رجع صوتي ، وهو رمل وريح :
من عالم في حفرتي يستريح ،
مركومة في جانبه القصور ،
وفيه ما في سواه
إلا ديب الحياه ،
حتى الاغانى فيه ، حتى الزهور
والشمس ، إلا انها لا تدور
والدود نخار بها في ضريح .
من عالم في قاع قبري اصيخ :
« لا تياسوا من مؤلده او نشور ! »

النور من طين هنا او زجاج ،
قفل على باب سور .
النور في قبري دجى دون نور .
النور في شبك داري زجاج ،
كم حذقت بي خلفه من عيون
سوداء كالعار
يجرحن بالاهداب اسراري
فاليوم داري لم تعذ داري
والنور في شبك داري ظنون
تمتص اغواري .

وعند بابي يصرخ الجائعون :
« في خبزك اليومي دفء الدماء
فاملأ لنا ، في كل يوم ، وعاء
من لحمك الحى الذي نشتهي ،

فنكهة الشمس فيه
وفيه طعم الهواء ! ،
وعند بابي يصرخ الأشقياء :
« أعصر لنا من مقلتيك الضياء
فأنا مظلّمون ! »
وعند بابي يصرخ المخيرون :
« وعمر هو المرقى إلى الجلجلة (١) ،
والصخر ، يا سيزيف ، ما أثقله .
سيزيف . . إن الصخرة الآخرون ! »

لكن أصواتاً كقرع الطبول
تنهل في رمسي
من عالم الشمس
هذي خطى الأحياء بين الحقول
في جانب القبر الذي نحن فيه .
أصداؤها الخضراء
تنهل في داري
أوراق أزهار
من عالم الشمس الذي نشتهي .
أصداؤها البيضاء
يصدعن من حولي جليد الهواء
أصداؤها الحمراء
تنهل في داري
شلال أنوار ،
فالنور في شبك داري دماء
ينضحن من حيث التقى ، بالصخور
في فوهة القبر المغطاة ، سور .
هذا مخاض الأرض لا تياسي ؛
بُشراك يا اجداث ، حان النشور !
بُشراك . . في « وهران » أصداؤ صور .
سيزيف ألقى عنه عبء الدهور
واستقبل الشمس على « الأطلس » !

آه لوهران التي لا تنور !

سفر الفقر والثورة

(١)

من القاع أناديك
لساني جف واحترقت
فراشاتي على فيك
أهذا الثلج من برد ليالك ؟
أهذا الفقر من جود أياديك ؟
على بوابة الليل
يسابق ظلّه ظلي
ويقبع ساغباً عريان في الحقل
ويتبعني إلى النهر
أهذا الحجر الصامت من قبري ؟
أهذا الزمن المصلوب في الساحات من عمري ؟
أهذا أنت يا فقري ؛
بلا وجه ، بلا وطن
أهذا أنت يا زمي ؟
يخدش وجهك المرأة
ضميرك تحت أحذية البغايا مات
وباعك أهلّك الفقراء
إلى الموتى من الأحياء
فمن سيبيع للموتى ؟
ومن سيدد الصمّتا ؟
ومن منّا ؟
شجاع زمانه ليعيد ما قلنا
ومن سيروح للريح
بما يوحى
بأننا لم نزل أحياء
أهذا القمر الميت انسان ؟
على سارية الفجر ، على حائط بستان

أتسرقني ؟
أتركني ؟
بلا وطن وأكفان
صغاراً آه قد كنا ، وقد كان ...
لو انّ الفقر انسان
إذن لقتلته وشربتُ من دمه ،
لو انّ الفقر انسان

(٢)

ناديتُ بالبواخر المسافرة
بالبيعة المهاجرة
بليلة ، رغم النجوم ، ماطره
بورق الحريف ، بالعيون
بكل ما كان وما يكون
بالتار ، بالغصون
بالشارع المهجور
بقطرات الماء ، بالجسور
بالنجمه المحطمة
بالذكريات الهترمه
بكل ساعات البيوت المظلمه
بالكلمه
بريشة الفنان
بالظل والألوان
وبالبحر والربان
أن نحترق

لتنطلق
منا شرارات تُضيءُ صرخةَ الثوار
وتوقظ الديك الذي مات على الجدار

سوق القرية

الشمسُ ، والحمرُ الهزيلةُ ، والذبابُ
وحذاءُ جنديٍّ قديمٍ
يتداولُ الأيدي ، وفلاحٌ يحدقُ في الفراغُ :
« في مطلعِ العامِ الجديدِ
يَدَايِ تَمْتَلِئَانِ حَتْمًا بِالنَقُودِ
وسأشترى هذا الخذاءُ »
وصياحُ ديكٍ فرّ من قفصٍ ، وقديسٌ صغيرٌ :
« ما حكَّ جلدك مثلُ ظفركِ » و « الطريقُ إلى الجحيمِ
من جنةِ الفردوسِ أقربُ » والذبابُ
والحاصدونَ المتعبونَ :
« زرعوا ، ولم نأكلُ
ونزرع ، صاغرينَ ، فيأكلونَ »
والعائدونَ من المدينةِ : يا لها وحشاً ضريراً !
صرعاهُ موتاناً ، واجسادُ النساءِ
والحالمونَ الطيبونَ »
وخوارُ أبقارٍ ، وبائعةُ الأساورِ والعطورِ
كالخنفساءِ تدبُ : « قبرتي العزيزة ، يا سدوم !
لن يُصلِحَ العطارُ ما قد أفسدَ الدهرُ الغشومُ »
وبنادقُ سودٍ ، ومحراثٌ ، ونارُ
تخبو ، وحدّادٌ يراودُ جفنه الدامي النعاسُ :
« أبدأ ، على أشكالها تقَعُ الطيورُ
والبحرُ لا يقوى على غسلِ الخطايا ، والدموعُ
والشمسُ في كبدِ السماءِ
وبائعاتُ الكرمِ يجمعنَ السلالَ :
« عينا حبيبي كوكبانِ
وصدرهُ وردُ الربيعِ »
والسوقُ يُفقرُ ، والحوائتُ الصغيرةُ ، والذبابُ
يصطادهُ الأطفالُ ، والأفقُ البعيدُ
وتتاؤبُ الأكواخِ في غابِ النخيلِ

Text: A-28 (See E- 43 ; E- 44 ; E- 47)

ساعي البريد

ساعي البريد
ماذا تريد .. ؟
انا عن الدنيا بمنأى بعيد
اخطأت ... لا شك فما من جديد
تحمله الارض لهذا الطريد
ما كان
ما زال على عهده
يحلم

او يدفن
او يستعيد
ولم تزل للناس اعيادهم
وما تم يربط عيداً بعيد
اعينهم تنبش في ذهنهم
عن عظمة اخرى لجوع جديد
ولم تزل للصين من سورها
اسطورة تمحي ودهر يعيد
ولم يزل للارض سيزيفها
وصخرة تجهل ماذا تريد

ساعي البريد
اخطأت .. لا شك فما من جديد
وعد مع الدرب ويا طالما
جاء بك الدرب
وماذا ... تريد
؟

شيخوخة

شتوية اخرى
وهذا انا
هنا ... يجنب المدفأة
احلم ان تحلم بي امرأه
احلم ان ادفن في صدرها
سراً
فلا تسخر من سرها
احلم ان اطلق من منحني
عمري سنا
تقول : هذا السنا
ملكي فلا تقرب له امرأة

هنا ... يجنب المدفأة
شتوية اخرى
وهذا انا
انسج احلامي واخشائها
اخاف ان تسخر عيناها
من صلعة
حمقاء في رأسي
من شيبة
بيضاء في نفسي
اخاف ان تركل رجلاها
حيي ..
فامسي انا
هناك ... جنب المدفأة
العوبة تلهو بها امرأة

عقم

نفس الطريق*
نفس البيوت ، يشدها جهد عميق
نفس السكوت
كنا نقول :
غداً يموت وتستفيق
من كل دار
اصوات اطفال صغار
يتدحرجون مع النهار على الطريق
وسيسخرون بامسنا
بنساتنا المتأفقات
بعيوننا المتجمدات بلا بريق
لن يعرفوا ما الذكريات
لن يفهموا الدرب العتيق
وسيضحكون لانهم لا يسألون
لم يضحكون .. ؟

كنا نقول :
غداً سنترك ما نقول
ولسوف تجمعنا الفصول
هنا صديق
وهناك انسان نجول
بالامس كان هوى عميق
ولعلنا ،
لم نعن ما كنا نقول
فاليوم تجمعنا الفصول
ذاك الصديق
بلا صديق
ذاك الهوى
وجه صفيق

وعلى الطريق
نفس الطريق
نفس البيوت ، يشدها جهد عميق
نفس السكوت
وهناك ...
خلف النافذات المغلقات
كانت عيون غائرات
جمدت ،
لتنظر الصغار
وتخاف ان يمضي النهار
مع الطريق

أحمل قاسيون
غزاله تعدو وراء القمر الأخضر في الديجور
وورده أرشق فيها فرس المحبوب
وحدا يثنو وابجديه
أنظمه قصيده ، فترتمي دمشق في ذراعاه قلاده من نور

أحمل قاسيون
تفاحه أقضمها
وصوره أضما
تحت قميص الصوف
أكلم العصفور
وبردى المسحور
فكل إسم شارد ووارد اذكره : عنها أكني واسمها أعني
توحد الواحد في الكل
والظل في الظل

وولد العالم من بعدى ومن قبلي
كلمني السيد و العاشق و المملوك
والبرق و السحابه
والقطب و المرید
وصاحب الجلاله

أهدى الي بعد أن كاسفني غزاله
لكنني ألقمتها تعدو وراء النور في مدائن الأعماق
فاضارها الاغراب و هي في مراعي الوطن المفقود
فسلخوها قبل أن تذبح أو تموت
و صنعوا من جلدها ربابه ووترا لعود
و ها أنا اشده : فتورق الاشجار في الليل ويبكي عندليب الريح
وعاشقات بردى المسحور
والسيد المصلوب فوق السور
تقودني أعمى إلى منفاي عين الشمس
تملكتني مثلما إمتلكتها تحت سماء الشرق
وهبتها ووهبتني ورده ونحن في مملكه الرب نصلي في انتظار البرق
لكنها عارت إلى و دمشق
مع العاصفير ونور الفجر
تاركة مملوكها في النفي

عبداً طروباً آبقاً مهياً للبيع
وميتاً وحي
يرسم في دفاتر الماء و فوق الرمل
جبينها الطفل وعينيها وومض البرق عبر الليل
وعالماً يموتاً أو يولد قبل صبحه الموت أو الميلاد
أيتها الأرض التي تعفنت فيها لحوم الخيل والنساء
وجثث الأفكار
أيتها السنابل العجفاء
هذا أو ان الموت والحصاد
قريبة دمشق
بعيدة ومثق
من يوقف النزيف في ذاكرة المحكوم بالأعدام قبل الشنق ؟
ويرتدى عباءة الولي و الشهيد
ويصطلي مثلي بنار الشوق ؟
أيتها المدينة الصبيه
أيتها النبيه
أكتب الفراق علينا ؟ كتب الترحال
في هذه الأرض التي لا ماء ، لا عشب بها ، لا نار
غير لحوم الخيل و النساء
وجثث الأفكار ؟
لا تقترب ممنوع
فهذه الأرض إذا أحببت فيها حكم القانون
عليك بالجنون
عدت إلى دمشق بعد الموت
أحمل قاسيون
أعيدة اليها
مقبلاً يديها
فهذه الأرض التي تحدها السماء و الصحراء
و البحر و السماء
طاردني أمواتها و أغلقوا علي باب القبر
و حاصروا دمشق
وأعزوا علي صدر صاحب الجلاله
من بعد أن كاشفني و ذبحوا الغزاه
لكنني أفلت من حصارهم و عدت
أحمل قاسيون

تفاحة أفضها
وصورة أضمها
تحت قميص الصوف
من يوقف النزيف ؟
وكل ما نحبه يرحل أو يموت
يا سفن الصمت ويا دفاتر الماء و قبض الريح
موعدنا : ولادة أخرى و عصر قادم جديد
يسقط عن وجهي و عن وجهك فيه الظل و القناع
و تسقط الأشوار

غرام شهرزاد

(شهرزاد) أسبل الستر الدجى
حدثنا عن جمال السور
وغلالات المذارى هففت
تمئنا بشهي الصور
وصفي كل لقاء عاطر
لف الفين بطيب الاعصر
من ربوع الشرق قصي قصة
تفرق النجوى بدمع الوتر

صوتك الرقراق نشوى هائم
ينتشي بالحلم المذب الجميل
انت ضمخت الهوى والهمة
فانتشي الواله من لطف الخليل
وانا سقت لك المتب هوى
وشعوراً فاض بالود النبيل
رخيالي الخصب في آماله
يشتهي طيف اللقا بمد الرحيل
غيبه طالت على الآمنا
وسكوتي كان من ليلى الطويل

لا تلومي (شهريارا) في الهوى
لم يجد في جبه من ناصر
وارفقي في شاعر تؤله
ذكريات ما مشت في خاطر
قتلت انغامه غادرة
واماتت امنيات الشاعر
وسقته كأسها طائفة
وتلظت بالزعاف الغادر

قلبه الشرقي ما أخضعه
لغرام في الاماني فاجر

شوقك - النابض لحن شارد
هز في القلب اماني رجاء
فاذكريه واعزني الحانه
ان في نجواه الحان الحياه
واذا ما امتز يوماً خافت
كان يستاف بنفح من هواه
كرع الاكؤس فيضاً عارماً
من هموم لم يذرهما لسواه
فقدت انعامه هائمه
تملا الدنيا اهازيج رؤاه

واذا مرّ من الشرق الشذا
دامي الالام يزجي نشره
فهو لحن لفؤاد واله
ضجت الشكوى فكانت خمره
خمره قد عتقتها غادة
ودأت في فيض هجر صبره
فهو في بغداد يستاف هوى
بلدت فوق نراها عطره
فقدنا يعزف لحننا باكيا
وغداً الكون يغني شعره

بدر شاكر السياب

غارسيا لوركا

في قلبه تنور
النار فيه تطعم الجياع
والماء من جحيمة يفور :
طوفانه يطهر الأرض من الشرور
ومقلته تنسجان من لظى شراع
تجمعان من مغازل المطر
خيوطه ، ومن عيونٍ تقدح الشرز
ومن نديّ الأمهات ساعة الرضاع
ومن مدى تسيل منها لذة الثمر
ومن مدى للقبالات تقطع السرز
ومن مدى الغزاة وهي تمضغ الشعاع
شراعه النديّ كالقمر
شراعه القوي كالحجر
شراعه السريع مثل لمحة البصر
شراعه الأخضر كالربيع
الأحمر الخضيب من نجيع
كأنه زورق طفل مزق الكتاب

هو الليل

الغُرْفَةُ موصَدَةٌ البابِ
والصمتُ عميقُ
وستائرُ شبّاكي مرخاةٌ ..
رُبَّ طريقٍ
يتنصّتُ لي ، يترصدُ بي خلفَ الشبّاك ، وأثوابي
كفزعِ بُستان ، سودُ
أعطاها البابُ المرصودُ
نَفَسًا ، ذرًّا بها حسًّا ، فتكادُ تفتيقُ
من ذاك الموت ، وتهمس بي ، والصمتُ عميقُ :
« لم يبقَ صديق

ليزورك في الليل الكابي
والغرفةُ موصدةُ البابِ ،
ولبستُ ثيابي في الوهمِ
وسريتُ : ستلقاني أمي
في تلك المقبرةِ الشكلي ،
ستقول : « أتقنحمُ اللبّلا
من دون رفيق ؟
جوعانُ ؟ أتأكل من زادي :
خرّوبِ المقبرةِ الصادي ؟
والماءُ ستنهله نهلا
من صدر الأرض :
ألا ترمي

أثوابك ؟ والبس من كَفَنِي ،
لم يبئَلْ على مرِّ الزَّمَنِ ؛
عزربلُ الحائِكُ ، إذْ يبلى ،
يرفوه . تعال ونَمِّ عندي :

أعددتُ فراشاً في لَعْنِي
لكَ يا أغلى من أشواقِي
للشمس ، لأمواهِ الشَّهِرِ
كسلى تجري ،
لهتافِ الديكِ إذا دوى في الآفاقِ
في يومِ الحشرِ .
سأخذُ دربي في الوهمِ
وأسير فتلقاني أمي .

قصيدتان الى ولدي علي

(١)

قمري الحزين :
البحر مات وغيبت أمواجهُ السوداء قلعَ السندبادُ
ولم يعد أبناؤه يتصايحون مع النوارس والصدى المبحوح
والأفق كَفَنَهُ الرَمَادُ
فَلِمَنْ تَغْيِي الساحراتُ ؟
والبحر مات
والعشب فوق جبينه يطفو وتطفو دنيوات
كانت لنا فيها ، اذا غنى المغني ، ذكريات
غرقت جزيرتنا وما عاد الغناء
الا بكاءً
والقبريات
طارت ، فيا قمري الحزين :
الكتز في المجرى دفين
في آخر البستان ، تحت شجيرة الليمون ، حبابهُ هناك السندباد
لكنه خاو ، وها ان الرماد
والثلج والظلمات والأوراق تطمره وتطمرب بالضباب الكائنات
أكذا نموت بهذه الأرض الخراب ؟
ويجف قنديل الطفولة في التراب ؟
أهكذا شمس النهار
تخبو وليس بموقد الفقراء نار ؟

(٢)

مدن بلا فجر تنام
ناديتُ باسمك في شوارعها ، فجاويني الظلام
وسألت عنك الريح وهي تن في قلب السكون
ورأيت وجهك في المرايا والعيون
وفي زجاج نوافذ الفجر البعيد
وفي بطاقات البريد .
مدن بلا فجر يغطيها الجليد
هجرت كنائسها عصافير الربيع .

فلمن تغني؟ والمقاهي أوصدت أبوابها
ولمن تصلي؟ أيها القلب الصديق
والليل مات
والمركبات

عادت بلا خيل يغطيها الصقيع
وسائقوها ميتون
أهكذا تمضي السنون؟
ويمزق القلب العذاب؟
ونحن من منفي ومن باب لباب
نذوي كما نذوي الزنابق في التراب
فقراء ، يا قمرى ، نموت
وقطارنا أبدأ يفوت

قال لنا شيئا

بالأمس
مر من هنا
قال لنا شيئاً ومرّ من هنا
فانساب في قريننا
فجبر واينعت مني
واستيقظت كرومنا
لتنحني ، حباً وظلاً وجنى

بالامس
مرّ من هنا
قال لنا شيئاً ومرّ من هنا
وكان في نظرتة
وعدّ
وفي بسمته
رعدّ وفي قبضته
جرح وآلام تفجر السنا
للارض
للتاريخ
للدنيا ، لنا

بالامس
مرّ من هنا
قال لنا شيئاً ومرّ من هنا
في رجليه اغلاله
في عينه نضاله
في قلبه آماله
وماله للناس ، للدنيا جنى

وفي غد
اذ يمرح الصغار في قريننا
وفي غد
اذ تشرق الانوار في بيوتنا
الف يد

الف فم يرفع من حياتنا
نحية لعابر
بالامس مرّ من هنا
ابقي لنا شيئاً ومرّ من هنا

لاني غريب

لأنني غريبٌ
لأنّ العراق الحبيب
بعيد ، وأنتي هنا في اشتياقٍ
إليه ، إليها ... أنادي : عراق
فيرجع لي من ندائي نجيب
تفجّر عنه الصدى
أحسّ بأنّي عبرتُ المدى
إلى عالمٍ من ردى لا يجيب
ندائي ؛
وإمّا هزّزتُ الغصونُ
فما يتساقطُ غيرُ الردى :
حجارُ
حجارٌ وما من ثمار ،
وحتّى العيون
حجارٌ ، وحتّى الهواء الرطيب
حجارٌ يندبّه بعضُ الدم .
حجارٌ ندائي ، وصخرٌ فمي
ورجلاني ريحٌ تجوب القفار .

مدينة السندباد

جوعان في القبر بلا غذاء
عريان في الثلج بلا رداء
صرخت في الشتاء :
أقضى يا مطر
مضاجع العظام والثلوج والهباء ،
مضاجع الحجر ،
وأنبت البذور ، ولتفتح الزهر ،
وأحرق البيادر العقيم بالبروق
وفجر العروق
وأنقل الشجر .
وجئت يا مطر ،
تفجرت تنك السماء والغيوم .
وشقق الصخر ،
وفاض ، من هباتك ، الفرات واعتكر
وهبت القبور ، هز موتها وقام
وصاحت العظام :
تبارك الإله ، واهب الدم المطر .
فاه يا مطر !

نود لو ننام من جديد ،
نود لو نموت من جديد ،
فنومنا براعم انتباه
وموتنا يخبيء الحياة ،
نود لو أعادنا الإله
إلى ضمير غيبه الملبد العميق ،
نود لو سعى بنا الطريق
إلى الوراء ، حيث يدؤه البعيد .
من أيقظ العازر من رقاده الطويل ؟
ليعرف الصباح والأصيل
والصيف والشتاء ،
لكي يجوع أو يحس جمرة الصدى ،
ويحذر الردى ،
ويحسب الدقائق الثقال والسراع
ويمدح الرعاع
ويسفك الدماء !

من الذي أعادنا ، أعاد ما نخاف ؟
مَنْ الإلهُ في ربوعنا ؟
تَعيشُ ناره على شموعنا
يعيشُ حقدُه على دموعنا .

٢

أهذا أدونيس ، هذا الخواء ؟
وهذا الشحوب ، وهذا الجفاف ؟
أهذا أدونيس ؟ أين الضياء ؟
وأين القطاف ؟
مناجلٌ لا تحصدُ ،
أزاهر لا تعقدُ ،
مزارعٌ سوداء من غير ماء !
أهذا انتظار السنين الطويلة ؟
أهذا صراخ الرجولة ؟
أهذا أنين النساء ؟
أدونيسُ ! يا لاندحار البطولة .
لقد حطم الموت فيك الرجاءُ
وأقبلتَ بالنظرة الزائغة
وبالقبيضة الفارغة :
بقبضة تهددُ
ومنجلٌ لا يحصد
سوى العظام والدم .
اليوم ؟ والغد !
متى سيولدُ ؟
متى سنولدُ ؟

٣

ألموتٌ في الشوارع ،
والعقم في المزارع ،
وكل ما نجبه يموت .
الماء قيّده في البيوت
وأهتَ الجداول الجفاف .
هم التتارُ أقبلوا ، ففي المدى رعاف ،
وشمسنا دمٌ ، وزادنا دمٌ على الصحاف .
محمدُ اليتيمُ أحرقوه ، فالنساءُ
يُضيء من حريقه ، وفارت الدماء
من قدميه ، من يديه ، من عيونهِ

وأحرق الآله في جفونه .
محمدُ النبي في حراء قيدوه
فسمّر النهار حيث سمّروه .
غدا سيصلب المسيح في العراق ،
ستأكل الكلاب من دم البراق .

يا أيها الربيعُ
يا أيها الربيعُ ما الذي دهاك ؟
جئت بلا مطرُ
جئت بلا زهرُ ،
جئت بلا ثمرُ ،
وكان متهاك مثل مبتدكُ
يلقه النجيعُ ...
وأقبل الصيف علينا أسود الغيوم
نهاره هموم ،
وليله نسر فيه نحسب النجوم ،
حتى إذا السنابلُ
نضجن للحصادُ
وغنت المناجلُ
وغطت البيادر الوهادُ ،
خيل للجياح أن ربه الزهرُ ،
عشائر ، قد أعادت الأسير للبشر ،
وكللت جبينه الغضير بالثمر ،
خيل للجياح أن كاهل المسيح
أزاح عن مدفته الحجرُ
فسار يبعث الحياة في الضريح
ويبرىء الأبرص أو يجدد البصر ؟
من الذي أطلق من عقالها الذئب !
من الذي سقى من السراب ؟
وخبأ الوباء في المطر !
ألموت في البيوت يولدُ ،
يولد قابيل لكي يتترع الحياة
من رحم الأرض ومن منابع المياه ،
فيظلم الغدُ
وتجهض النساء في المجازر ،
ويرقص اللهب في البيادر ،
ويهلك المسيح قبل العازر ،

دعوه يرقد ،
دعوه فالمسيح ما دعاه !
ما تبتغون ! لحمه المقدد
يباع في مدينة الخطاه ،
مدينة الحبال والدماء والخمور ،
مدينة الرصاص والصخور !
أمس أزيح من مداها فارس النحاس ،
أمس أزيح فارس الحجر ،
فران في سمائها العاس
ورنق الصجر ،
وجال في الدروب فارس من البشر
يقتل النساء
ويصنع المهود بالدماء
ويلعن القضاء والقدر !

ه
كأن بابل القديمة المسوره
تعود من جديد ،
قباها الطوال من حديد
يدق فيها جرس كأن مقبره
تن فيه ، والسماء ساح مجزره
جنانها المعلقات زرعه الرؤوس
تجزها قواطع القؤوس ،
وتنقر الغربان من عيونها ،
وتغرب الشمس
وراء شعرها الخضيب في غصونها .
أهذه مدنتي ؟ أهذه الطلول
خبط عليها « عاشت الحياه »
من دم قتلها ، فلا إله
فيها ، ولا ماء ، ولا حقول ؟
أهذه مدنتي ؟ ختاجير التتر
تغمد فوق بابها ، وتلهث الفلاه .
حول دروبها ، ولا يزورها القمر ؟

أهذه مدينتي أهذه الحفر
وهذه العظام ؟
يُطلّ من بيوتها الظلام
وتصيفُ الدماء بالقتام
أكي تضيع ، لا يراها قاطعُ الأثر ؟
أهذه مدينتي ؟ جريحة القباب
فيها يهوذا أحمر الثياب
يسلط الكلاب
على مهود اخوتي الصغار ... والبيوت ،
تأكل من لحومهم . وفي القرى تموت
عشائر عطشى ، ليس في جبينها زهر ،
وفي يديها سلة ثمارها حجّر
ترجم كل زوجة به . وللتخيل
في شطّها عويل .

« آية ١ : اذ يقول : تجل -

في كتابه الكافي والاصحاح من

والتنزيل ، والاصحاح في اللفظ والاصحاح في اللفظ

من كتابه الكافي والاصحاح في اللفظ والاصحاح في اللفظ

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مسألة في حقايق

Text: A-39 (See B-59)

عن الوهاب الشافعي

نداء الموت

يَمْدُون اعناقهم من ألوف القبور يصيحون بي :
أن تعال ،

نداء يشق العروق ، يهز المشاش ، يبعثر قلبي رمادا
« أصيل هنا مُشعل في الظلال
تعال اشتعل فيه حتى الزوال » .

جدودي وآبائي الأولون سراب على حد جفني تهادى .
وبى جذوة من حريق الحياة تريد المحال .
وغيلان يدعو « أبي سر » ، فإني على الدرب ماشٍ أريد
الصباح .

وتدعو من القبر أمي « بُني احتضني فبرد الردى في عروقي
فدفء عظامي بما قد كسوت ذراعيك والصدر ، واحم
الجراح

جراحي بقلبك او مقلتيك ولا تحرفن الخطى عن طريقي ،
ولا شيء إلا إلى الموت يدعو ويصرخ ، فيما يزول ،
خريف ، شتاء ، أصيل ، أفول .
ويبقى هو الليل بعد انطفاء البروق
ويبقى هو الموت ، أبقى وأخلد من كل ما في الحياة .
فيا قبرها افتح ذراعيك ...

إني لآتٍ بلا ضجّة ، دون آه !

همسة الذكريات

قف حبيبي قبل ان تذهب عني
لحظة حتى اراك .
اشبع العينين من دل وفن
واطيل النظر المحموم في آيات حسن .
قف حبيبي

روضتي انعشتها بالامل
مذ رشفناها جنون القبل
عذبة مثل الاماني
ورقيقات الحنان
لا تذرني راشفا في السأم المضني الكئيب
وحوالي احاسيسي الجريجه
مطرقات في حناياي الذيحه
قبل ان تذهب عني .
قف حبيبي

يا لذكرانا بها الانسام تسرى
طفحت في قبلات
نغم في السحر يغري
وشفانا ارتعشت نشوى بسكر
ذكريات من افويق الهنا في عطر فجر
ثرة اللذة . . حلوة
تطرب الليل بنشوة
قد قضيناها عناقا وحنانا

وشربناها جمانا
اسكر الليل هوانا
فخذ الذكرى وغن
قبل ان ترحل عني
قف حبيبي

لن أرى البط على الجدول نائم
يتناغى في ربيع العمر من شدو النسائم
وسيجرى الماء من دمعى شجوننا وغنائم
وسأبكي وجمال القمر
ذاكرا انعام ايامي وطيب السمر
او تمسي ذكرياتي
شاكيات من نحبي
من يغنيني ويسقيني بكويبي
ان رحلت اليوم عني
في تان
وتثني
قف حبيبي

انت للشعر وللحب اغان واماني
ولقلبي ، انت فجر لرقبات الاغاني
يا حبيبي ارفق بصب
لا تذر دمعك يجرى
فصدى الآهات حيران بصدري
فابتسم لي قبل ان تذهب عني
ولتكن اخر نظره
ضحكة فاضت مسره
وخذ القلب المعنى
في النوى لن يتنهنا
وابتسم لي دون ان تنظر للدمع الصيب
يا منى نفسي حبيبي
أترى تغدو نصيبي؟!!

Text: E-I

Buland Al-Haydari

A False Step

Winter's sharp blade cut into the platform,
The storm miaowed like a cat,
Over the rails
Swung an ancient lamp,
And our frugal village
Quivered in its light.
"What will I do in the city?"
She asked me:
"What will you do in the city?
Down its long streets
Your ignorant steps will go astray
And its blind alleys
Will swallow you up.
Night will glow in your heart's numbed depths,
And sad longings spring up.
What will you do there, without a friend?
No, there's no friend to be found in a city."
You laughed at me,
And still I waited for the citybound train.
You walked away from me,
And I from you.
Beyond the windows of the train,
Villages passed by,
Rose up and sank back in the sand,
And I waited for morning
In the city.

For whom should I return?
For my village?
For winter's sharp blade that cut into the platform?
The light in which our frugal village quivered?
Or the women dead with modesty and shame?
No, I shall not return.
For whom should I return?
My village is become a city.
At every corner,

(E-I) Translated by Khouri and Algar (1974:123,125).

A new lamp's harsh light
Will cry out to me:
"What do you wish?"
What do I wish?!
Here, there is nothing I know,
And nothing that knows me;

Nothing I remember,
Or that remembers me.
I shall drag my short steps
Down the long streets,
And be swallowed up
In the blind alleys.
No, I shall not return.
For whom should I return?
My village is become a city.

A HYMN TO AL-ZAHRA'A

*The ruins of Al-Zahra'a are distant from bustling life, and unvisited.
The poet rented a car and went to see it, crossing unpaved roads,
until he discovered its remains. The poet's presence dispersed its long
silence.*

*What startled steps strangely coming
Dissipating sheer silence?
Time has dismantled all love!
Who's coming to see me heaped stones?
Ransacked by Time's incessant wars.
Spiteful Time, hating love's lamplight.
Monument of sweet hope I was,
 and desire's whisperings,
Proud as Jerusalem's mount,
 the world overflowing tenderness
With sweet melodies we've planted them love,
But drank for recompense hateful cups,
 destroying life.
Who's coming to waste misery's silence?*

* * *

*Had he come in day's loving prime,
When on the jasmine bed,
 woven by love, I recline,
Velvety of warmth, hearts' lovely warmth,
And my happy fountains among cups and lovers:
Yearning's perfumer was I, and inspiration,
For love my meadows scented all alleys.*

*Where are my shades,
Waterfalls, bird-songs?
In me inspiration burgeoned, the stammerer
thus flowed,
My love inspired the player
to sing it multifold.*

** * **

*Zahra'a, it's I, coming from distant East,
An Arab coming to chant caravan melodies,
Yearning-driven to inhale your holy incense,
And quench soul's thirst, recluse-like praying,
Kneeling over scents, slowing over dust.*

** * **

*Would I could, full of longing,
walk on eyelids,
And plant love flowers the way along,
Jasmine-white, genuine snow-white:
Thus love, if springs from truthful hearts,
Eternal is, in your eternity,
Enchanting is, in your anthem.*

A Message from the Grave

to the Algerian Mujahedin

From the depths of the earth I cry out
Till all the graves moan
With the echo of my voice of sand, of wind,
From a world which rests in my tomb
With ruins of palaces heaped on either side.
There is all but the beat of life in it.
There are even songs and flowers,
And a sun which does not go round,
And worms burrow away at the grave,
From the depths of that world I cry out,
"Do not despair of birth or resurrection":

Light here is made of mud or glass,
A lock on the door of a wall.
The light in my grave is darkness without light:
The light from the window of my house is made of glass.
How often have eyes pierced it to fix their gaze on me,
Eyes black as shame.
Wounding my secrets with their lashes?
Today my home is not mine.
The light from my window is but suspicion
Which sucks me to the core.
The hungry shriek at my door.
"Your daily bread has the warmth of blood in it
Fill up your bowls every day

With your living flesh which we desire";
There is the flavour of sun in it
And the taste of the wind!
The wretched knock at my door: "Squeeze out"
"Squeeze out the light from your eyes for us
For there is darkness within us.
And informers shriek at my door,
Rough is the ascent to Golgotha
O Sisyphus, heavy are the rocks,
The rocks are others!"

But voices pour into my tomb
From the world of the sun
Like the beat of drums
These footsteps of the living in the fields
Where our graves lie.
Its green echoes
Pour the leaves of flowers
Into my house
From a world of sun which we desire.
Its white echoes
Cleave the frozen air around me;
Its red ones
Pour a torrent of light
Into my house,
For the light from the window
Is blood seeping through the rocks
Over the mouth of my grave.
The earth shows signs of labour,
Do not despair.
I bring you glad tidings, dead bodies,
The resurrection is near.
Glad tidings in Wahran,
There are echoes of Soor!
Sisyphus shed the burden of aeons from him
And received the sun on the Atlas peaks.
Woe to Wahran for it does not rebel.

Text: E-4

A. W. Al-Bayati

An Apology For A Short Speech

Ladies and gentlemen
My speech is short
I 'd hate to let words take up my time .
My tongue
Is not a wood sword .
My words , ladies , are golden ,
My words , gentlemen , are grapes of wrath
I 'm not drunk , just tired .
The candles flicker out
The nights get colder .
I carry my heart in a brief-case ,
Like a dead child
Through thousands of betrayals and cheap lies.
My speech was short ,
And I 'm not drunk , just playing my suffering .
I 'm not a caesar :
Rome is burning .
My soul is suffocated
By thousands of betrayals and cheap lies .
Goodbye
Ladies and gentlemen .

Apology for a Short Speech

Ladies and Gentlemen:
My speech was short
Because I hate that words take my time,
And my tongue
Is not a wooden sword
My words, Ladies, are of gold
My words, Gentlemen, were grapes of wrath
I am not drunk but I am tired
The candles are put out
The nights are cold
And I carry my heart in a suitcase
Like a dead child who drenched his cross with tears
Over thousands of treacheries and thousands of mean lies.
My speech was short
I am not drunk but I am mocking
My suffering
I am not Caesar:
Rome is burning
My soul is choking
Among thousands of treacheries and thousands of mean lies
So farewell
Ladies and Gentlemen.

A Shahrazad Love-Song

***O, Shahrazad, the Curtain of night falls:
Now let us enjoy visions of beauty.
The tunics of virgins whirl:
Regale us with the beauty of art.
Sing of remembered embraces.
Of lovers enveloped in the sense of time past;
From palaces Oriental relate a tale
To flood my passion with tears of the lute string.***

***Thy lucid voice, of wanderer sublime,
Ecstatic with beauty of a sweet dream.
Thou hast, love-lorn, annointed love.
And he, love-lorn, by your kindness, lives again.
And I remonstrated with thee in loving dalliance.
And a feeling brimful of noble love.
The hopes of my fertile imagination
Yearn for the dream of union after your farewell:
Thy absence, ever a long affliction,
And silent are my long nights.***

***Blame not (Shahriar) for love,
No succour could he obtain!
Be thou then gentle to a poet whom
Boundless memories of faithless love have pained,
Whose love-song these now have stilled
And deadened his poetic yearning;
Who, brimful, her cup he had drained
While she, too, broached fire-poison.***

***His heart oriental in its yearning
He never inclined to love profane.***

***Thy Yearning pulse, a fleeting tune,
Has shaken his heart's hope of hopes.
Remember him and sing his song:
The music of life be in his love.
Whenever a throe has shaken the heart,
Which was wont to breathe the essence of love,
A draining of his brimming cup like unto
A flood of matchless worried plaints:
Waxing restless and with his fleeting tunes,
He fills the world with vision-Songs.***

***Hapless, the sweet Oriental essence,
Bleeding of pain, and wafting of the scent,
'Tis verily a loving heart's tune:
The poet's complaint does become his wine.
The deep-delvéd wine of a damsel
Whose farewell made still-born his love
And he in Baghdad, quaffing passionate love,
Whose essence he dissipated upon its earth,
There he sang a weeping song:
From whence his verse envelops the universe.***

Barrenness

The same road,
The same houses,
Held together by profound exertion,
The same silence.
We used to say:
Tomorrow it will die,
And there will awaken
From every house
Young children's voices,
Bursting forth, with the daylight, onto the road
And they will mock our yesterday,
Our grumbling women,
Our dead and lusterless eyes.
They will not know what are memories,
They will not understand the ancient path,
And they will laugh because they do not ask
Why they laugh.

We used to say:
Tomorrow we will understand what we say;
The seasons will bring us together—
Here a friend,
And there some shy, retiring one.
Yesterday our desires were strong
And maybe we did not mean
What we used to say.
Today the seasons have brought us together—
That friend
Without a friend,
That desire
Impudent and unashamed.
And on the road,
The same road,
The same houses,
Held together by profound exertion.
The same silence.
And there
Behind closed windows
Were the sunken, listless eyes,
Waiting for the children,
And afraid that the daylight
Would pass down the road.

Text : E- 8

Buland Al- Haydari

Barrenness

The same road
The same houses tied together by a great effort
The same silence.
We used to say
Tomorrow it will die
And in every house will wake
Voices of little children
Rolling with day on the road
They will mock our yesterday
Our grumbling women
Our frozen looks with no brilliance
They will not know what memories are
They will not understand the old way
They will laugh because they will not ask
Why they laugh

We used to say
Tomorrow we will understand what we say
And the seasons will gather us together
Here a friend
There a bashful person
Yesterday it was a deep love
Perhaps
We did not mean what we used to say
For the seasons have gathered us together today
That friend
Is without a friend
That love
Is a callous face
And on the road
The same road
Are the same houses tied together by a great effort
The same silence
And there
Behind the closed windows
Are sunken eyes
Frozen
Waiting for the little ones
Afraid that the day will pass away
With the road

Text: E-9

B. S. As-Sayyab

Before the Gate of God

Cast down before your great gate
I cry out, in the darkness, for asylum
O you who guide the ants in the sand
And hear the pebbles on the streambed
I cry out like thunder in a mountain cave
Like the sigh of the noonday heat
Do you hear my call? O blessed one, you hear
And, hearing do you answer?

O hunter of men

Wrecker of women, o torturer
Who efface your servants with cast stones and earthquakes
Who desolate homes
Cast down before your great gate
I feel thought collapse within me
Am I in revolt? In anger?
Does the sinner rebel in your holy shrine?

I desire of life only that which I have:
Darkness crowds the length of the grainfilled barn
While my harvest-field grows in the morning light
I have shaken its dust from my hands
What matter if tomorrow
There come sowers or reapers
Let the years scatter the tombs and ears of corn
I wish to live in peace:
Like a candle melting in the dark
With a tear to die, and a smile

I am weary of the blazing of noon
Of wrestling with its torrents and my mind
And of my nights with palm tree and lamp and thoughts
Chasing rhymes
In the darkness of sea and desert
In the waste of doubt and lunacy
I am weary of my great struggle
Splitting my heart to feed the poor

(E-9) Translated by Khouri and Algar (1974:83,85,87)

Lighting their hovels with my eyes' candle
Clothing them in ancient banners
That exude the smell of defeat
I am weary of my last spring
I see it in the pollen, the marigold, the rose
I see it in every spring, traversing frontiers
I am weary of life's deceit
I live on my yesterday and call it tomorrow
As if I were an actor in the world of doom
Sought out in darkness by the fates
The candles are lit on his great stage
He laughs at the dawn, and his heart is full of the
noontide blaze
I am weary as a child wearies of weeping
I want to sleep in your holy shrine
Beneath a blanket of sin and error
Cradled in whores' convulsions
So your hands would disdain to touch me
I want to behold you . . . yet who may see you?
I run to your great threshold
In the procession of tormented sinners
Our broken voices crying
Our throats rending the air in lament:
Our wasted faces
As if scratched by children in the dust
Have known not beauty or charm
Childhood passed, the flash of youth died
And melted like a cloud
And still we wear our same faces
No eye regards them as they pass
They reveal not our souls, reflect not our concern
O exploder of beauty, to you
We wander, straying in the gardens of outward form
Alas
For a world that sees the waterlilies
And sees not the shell on the oceanbed
And the peerless pearl within the shell
Prostrate and biting at the rock I cry
"O god, I wish to die!"

Burning

And even when I smelt your body of stone in my fire
And wrest the ice from your hands, between our eyes
Persist whole wastes of snow that devour the night-traveller
As if you saw me through mist and moonlight
As if we had never met in hope and longing
Hope for love is a meeting . . . where then did we meet?
Your naked body is torn open
Your breasts, beneath the roof of night, are torn by my nails
My ardor has torn apart all but the veils
Which hide within you what I desire

As if the blood I drink from you were salt
Whole draughts of it still not my thirst
Where is your passion? Where your unbarred heart?
I bolt on you the gate of night, then embrace the gate
Conceal within it my shadow, memories and secrets
Then search for you within my fire
And find you not, find not your ashes in the burning flame
I will cast myself into the flame, if it burns or not
Kill me, that I may feel you
 Kill the stone
With a shedding of blood, with a spark of fire
. . . or burn then without fire

Text: E-II

B. S. As-Sayyab

Christ After the Crucifixion

After they brought me down I heard
The long wail of winds sweeping through the palms,
And footsteps growing more distant.
The wounds, therefore, on which they have kept me
Nailed all through the evening have not killed me.
I listen: the wailing traverses the hill
Which separates me from the city
Like a rope which pulls a ship
As it sinks to the bottom of the sea,
Like a thread of light between morning and dusk
In the sad wintry sky.
Then the city sleeps.

When the mulberry trees blossom, and the orange trees.
When Jaikur spreads itself to the limits of imagination.
Then it grows green and its fragrance sings,
When the rays of the sun which suckled it
Make it sparkle,
When even the darkness grows green,
Warmth touches my heart
And my blood courses through its soil.
My heart is like the sun when its pulse beats with light,
Like the earth when it beats with grain,
Flowers and translucent water.
My heart is the water and the ear of corn
Whose death is resurrection,
Feeding on whoever it finds
In the dough rounded and moulded
Like a small breast,
Like the breast of life.

I died with fire: -
It has set the darkness of my soul ablaze.
Now God remains.
I was the beginning,
And in the beginning
There was he who was poor.
I died so that bread may be eaten in my name
With the coming of the new season.
How many lives shall I live?

(E-II) Translated by Bishai (1986:45-48).

I have become the future in every tomb.
I have become the seed.
I have become a generation,
And one or some drops of my blood
Flow through each heart.

I came back. Judas grew pale when he saw me,
For I was his secret.
He was a black shadow,
And like a shadow from which the soul
Has stolen away,
I froze in his thought.
He feared death should reveal itself in his eyes,
(They are a rock behind which he hid
His grave from people)
He feared its warmth, and what
Was impossible for him he made known.
You? Or is it my whitened shadow shedding light?

Do you come from the world of the dead?
Death comes once,
Thus have our fathers spoken,
Thus they have taught us,
Could it have been false?
This is what he thought when he saw me,
And his look betrayed him.
A passing footfall, a footfall,
And the grave is about to sink in
With the weight of each footfall. They come?
Have they come? And who else is with them?
A footfall, a footfall,
A footfall threw a rock on my breast.
Did they not crucify me yesterday?
Here I am in my grave.
Let them come — I am in my grave.
Who knows who I am? Who knows?
And Judah's friends! Who will believe their claims?
A footfall... a footfall,
Here I am naked in the darkness of my tomb:
Yesterday I was wrapped,
Like suspicion, like a blossom,
Beneath my icy shroud,
Moistening the blood red flower.
I was like a shadow between light and morning --
My soul burst forth with treasures
Which I exposed like fruit.

When I made of my pocket a bandage and my sleeve a
cloak,
When one day I warmed the bones of children with my
flesh,
When I exposed my wound and dressed another,
The wall between us and God was destroyed.

And soldiers came and reached
Even my wounds and heartbeats,
They came, all those who were not even dead.
They came to me just as the palm tree
Laden with fruit bursts into view
When a flock of hungry birds
From a poor village lights on it.
The eyes of suns devour my road
In which fire dreams of my crucifixion,
Whether made of iron or of flames.
The gaze of my people is like the light
Of the heavens, of memories and love.
They bear my burden and moisten my cross.
How small is my death, and yet how great!

After they had nailed me and I
Had turned my eyes towards the city,
I could hardly tell the plain from the wall, from the
tomb:
There was something stretching as far as the eye could
see,
Like a flowering forest,
And at every turn there was a cross and a griefstricken
mother.
Praised be *God!*
Such is the city in labour.

Text: E-I2

B. S. As-Sayyab

City Of Sinbad

Hungry in the grave and without food,
Naked in the snow and without shelter,
I cried out in the wrinkled face of winter:
Rain! Make my bed hard—
A bed of bones and the dust of doom,
A bed of snow and stone.
But let seeds grow and flowers bloom;
Let lightning burn our barren granaries.
And swell the roots
And load the trees.
And then you came, rain,
Anointing the dark forehead of the sky.
You split the rocks open
And with your gifts flooded the Euphrates.
The tombs moved. The dead rumbled and rose,
And their bones cried:
Blessed be the god who gives us blood in rain.
But alas, rain.
We should like to sleep again;
We should like to die again.
There is awareness in our sleep;
There is ignorance in our death.
We wish god would return us
To the heart of his divine mystery;
We wish god would lead us back
To the distant beginning of the road.
Who awakened Lazarus from his long sleep
To discover our mornings and evenings?
To feel the cold teeth of hunger
And the hot coals of thirst?
To avoid the grip of death

And count the slow, swift minutes?
To please the rabble and shed blood?
Did he who resurrected us
Bring back what we fear?
Who is the god that haunts our houses?
His fire feeds on our candles;
His malice dotes on our tears.

II

Is this Adūnīs, this emptiness?
This sallowness and dullness?
Is this Adūnīs? Where is the glow?
And where is the harvest?
The sickles are not reaping;
The flowers are not blooming.
The fields are black and without water.
Is this the gift of so many years?
Is this the cry of men?
Is this the wailing of women?
Alas, Adūnīs! This is the end of heroism.
Death has destroyed our faith in you.
You come to us with a wandering look
And an empty fist:
With a threatening fist
And a sickle that reaps nothing
But bones and blood.
Today? or tomorrow?
When will he be born?
When will we be born?

III

There is death in the streets
And barrenness in the fields,

And all that we love is dying.
They have stopped water from flowing;
The brooks are dry and thirsty.
The Tartars have struck! Their knives are bloody
And our sun is bleeding. Our food is blood.
They have burned Mohammad the Orphan—
The evening glows from his fire—
And burned the god in his eyelids.
They have chained Mohammad the Prophet
On top of Mt. Hira. The day they nailed him
Has become eternal.
Tomorrow Christ will be crucified in Iraq.
And the dogs will drink the blood of al-Buraq.

IV

Spring!
What has maimed you?
You come without rain;
You come without flowers;
You come without fruit.
Your end is like your beginning:

Dressed in blood . . . And now
Summer is upon us with its dark clouds:
Its days are full of cares,
And at night we stay up to count stars.
And until the wheat stalks
Are ripe for harvest,
And the sickles dance
And the grains fill our sacks,
Will it seem to the hungry
That Ishtar, the goddess of plenty,
Has brought the captive to mankind
And crowned his fresh forehead with fruit?

Will it seem to the hungry that the shoulder of Christ
Has removed the stone from his tomb
And resurrected the dead from the grave
And cured leper and restored sight?
Who has unleashed the jackals?
Who has given us drink from the mirage
And hidden the plague in the rain?
Death is being born in the houses.
Cain is being born to tear out life
From the earth's womb and from water wells.
And tomorrow will be dark
And women will abort in slaughterhouses
And fire will dance on the threshing floors
And Christ will perish before Lazarus.
Let him sleep. Christ did not summon him.
What do you want? His flesh
Is sold in the city of sinners
The city of ropes and rocks and wine.
The city of bullets and blood.
Yesterday they removed the copper horseman;
Yesterday they removed the stone horseman,
And drowsiness reigned in the sky
And anarchy spread everywhere.
A human horseman rode in the streets
Killing women,
Smearing cradles with blood.
And cursing fate and divine decree.

V

Ancient, walled Babylon
Seems to have returned once again
With its towering iron domes.
Its bells sound like a mourning cemetery;

Its sky looks like the courtyard
Of a slaughterhouse;
And its hanging gardens are sown
With heads chopped off with sharp axes.
The crows peck at their eyes
As suns set behind their hair
In its crimson branches.
Is this my city? Are these the ruins
On which was engraved "Long live life!"
With the blood of its slain?
Is there no god in it? No water, or fields?
Is this my city? Where the Tartars' daggers
Are sheathed on its gate, and the desert pants
With thirst around its streets,
Unvisited by the moon?
Is this my city? These graves and bones?
Where darkness looks out from its windows
And mixes blood with the dust of battle,
Concealing the city from the annihilator?
This is my city! Its domes are wounds.
And red-robed Judas sets the dogs
On the cradles of my little brothers
To tear their flesh apart. And in the village
Ishtar dies of thirst. There are no flowers
On her forehead, and the fruits of her basket
Are stones with which every woman is stoned.
And the palm trees along the shore
Are laden with lament.

Text: E-I3

B. S. As-Sayyah

City of Sinbad

1

Hungry in the tomb without food,
Naked in the snow without a cloak,
I cried out in winter:
Bestir, o rain,
The beds of bones and snow and particles of dust,
The beds of stone,
Make the seeds grow, let the flowers open,
And set the sterile threshing floors
On fire with lightning,
Make the roots break through,
And burden down the trees.
And you came, o rain,
The sky and the clouds broke forth to anoint you,
And the rocks were split open,
And, flowing over with your gifts,
The Euphrates muddy turned
The tombs moved, their dead
Were shaken and they arose
And their bones cried out:
Blessed be the god who grants us
Blood in the form of rain
And alas, o rain,
We should like to sleep again,
We should like to die again,
And with our sleep will be buds of awareness,
And our death will conceal life;
We wish the god would take us back
To the heart of his deep, many-layered mystery;
We wish he would lead us backward on the road
To where it has its far beginning.
Who awakened Lazarus from his long sleep?
That he might know the morning and evening,
And summer and winter,
That he might be hungry, or feel
The burning coal of thirst,
And shun death,
And count the heavy, swift minutes
And praise the rabble
And shed blood!
Who revived us?

Did he revive too what we fear?
Who is the god in our dwelling place?
His fire takes life upon our wax candles,
His malice takes life on our tears.

2

Is this Adonis, this emptiness?
And this pallor, this dryness?
Is this Adonis? Where is the glow?
And where is the harvest?
The sickles are not reaping,
The flowers are not blooming,
The black fields have no water!
Is this the expectation of so many years?
Is this the shout of manhood?
Is this the moan of women?
Adonis! Behold the defeat of heroism!
Death indeed has shattered every hope within you,
And you have advanced with a wandering look
and an empty fist:
With a threatening fist
and a sickle that reaps nothing
But bones and blood.
Today? and tomorrow?
When will he be born?
When will we be born?

3

There is death in the streets,
and barrenness in the fields,
and all that we love is dying.
They have bound up the water in the houses
And brooks are panting in the drought.
Behold, the Tatars have advanced,
Their knives are bleeding,
And our sun is blood, our food
is blood upon the platter.
They have burned Muhammad, the orphan,
And the evening glows from his fire,
The blood boiled up in his feet,
In his hands and in his eyes,

And in his eyelids the god was burned.
They have bound up Muhammad,
The prophet, on Mt. Hīrā'
And the day was nailed down
Where they nailed him.
Tomorrow, Christ will be crucified
In Iraq, and the dogs will feast
On the blood of Burāq.

4

Oh Spring
Oh Spring, what has afflicted you?
You have come without rain
You have come without flowers,
You have come without fruit,
And your end was like your beginning
Wrapped round in gore; Now Summer
Is upon us with black clouds
Its days full of cares
And its nights
We spend wakefully, counting the stars;
Until that time when the ears of grain
Will be ripe for harvest
And the sickles will sing
And the threshing floors
Will cover up crevices
Then will it seem to the hungry that Ishtar,
The goddess of flowers, has brought back the captive
To mankind, and crowned his lush forehead with fruit?
Then will it seem to the hungry that the shoulder
Of Christ has rolled back the stone from the tomb
Has set out to resurrect life from the grave
And cure the leper or make the blind to see?
Who is this that let loose the wolves from their bonds?
Who is this that gave us to drink from a mirage,
And concealed the plague in the rain?
Death is being born in houses,
Cain is being born in order to tear out life
From the womb of earth and from the wellsprings of water,
And it will soon be dark.
Women are aborting in slaughterhouses,
And the flame is dancing along the threshing floors,
And Christ will perish before Lazarus.
Let him sleep

Let him, for Christ did not call him!
What do you want? His flesh cut into strips and dried
To be sold in the city of sinners,
The city of rope and blood and wine,
The city of bullets and boulders!
Yesterday they took from its place the copper horseman,
Yesterday they took the stone horseman,
Lethargy reigned in the heavens
And discontent stepped in
And a human horseman pranced through the streets
Slaughtering women
Dyeing the cradles with blood
Cursing divine decree and fate!

5

As if walled, ancient Babylon
had returned once again!
With its high domes of iron
Where a bell is ringing, as if a cemetery
Were moaning in it, and the heavens
The courtyard of a slaughterhouse.
Its hanging gardens are sown
With heads cut off by sharp axes,
And the crows peck at their eyes,
While suns set in the west
Behind their hair dyed in branches.
And is this my city? Are these the ruins
On which was inscribed: "Long live life!"
With the blood of its slain?
Is there no god in that place, no water or fields?
Is this my city? Daggers of the Tatars
Sheathed above its gate, and the desert pants
With thirst around its streets, unvisited by the moon?
Is this my city? Are these the pits,
And these the bones?
The shadows look down from their houses
With their blood dyed somber
To be lost and unnoticed
By the pursuer
Is this my city? With injured domes,
in which red-robed Judas

Set the dogs on the cradles
Of my little brothers . . . and the houses,
They eat of their flesh
And in the village Ishtar is dying of thirst,
There are no flowers on her forehead
And in her hands there is a basket, its fruit are stones
Which she casts at every woman. And in the palm trees
On the city's shore there is a wailing.

Text: E-I4

B. S. As-Sayyab

Death and The River

Buwayb,
Buwayb,
And from a belfry
The sound of bells lost
In the depths of the sea;
Sunset gleaming through trees
And jars oozing bells of rain.
Crystals which melt with a moan
Buwayb...Buwayb!
And in my heart a tenderness deepens,
Darkens for you Buwayb,
My river sad as rain.
If some day I should pass through the night,
I shall tighten my grip
Over the year's longing,
Holding it fast with every finger
As I would the pledges of wheat and flour
I bear to you.
If only I could
Look down from mountain peaks
To catch a glimpse of the moon
As it floats between your banks,
Planting shadows, soaking the heights
With water and fish and flowers.
If only I could wade through you

To follow the moon and hear
The pebbles rattle in the depths
With the twitter of thousands of birds on the trees.

Are you a river or a forest of tears
Do the fish sleep after their vigil, at dawn?
And these stars, are they waiting to feed
Thousands of needles with threads of silk?
And you, Buwayb,
If I were to drown in you I would pick
The shells and build with them
A house where the waterweeds and trees around it
Are lit up by sprinklings from the moon and the stars.
I would float along and be drawn
To sea with the ebb of the tide.
Death is a strange world which lures the young
Whose door lies hidden in you, Buwayb.
Buwayb, O Buwayb,
Twenty years have gone by
And each year is an age;
And today, when the night falls
And I lie sleepless in bed,
Conscience grows sharp like a tall tree rising at dawn,
Its delicate branches thick with bird and fruit.
I feel that the sad world
Overflows with blood and tears,
As it does with rain;
The bells of the dead sound a knell in my veins,
And my blood darkens with longing
For a bullet to rend my breast
With the coldness of death,
Like hell fires setting bones ablaze.
I wish as I fly through the night
To help those who struggle;
And clench my fists to strike at fate.
I wish if I were to drown
In the depths of my blood,
To bear the burden with mankind,
To bring forth life:
In my death is victory.

Text: E-15

M . M. Al-Jawahiri

Descend Darkness

Descend , darkness and fog , and clouds without rain ,
Burning smoke of conscience and torture , descend ,
Woe and destruction , descend upon these who defend their own
destruction .

Punishment and retaliation upon the builders of their own tombs .
Descend , croaking [of crows], and let your echoes be greeted by the
hooting of owls . Ruin , descend .

Descend upon those sluggards of whose laziness even flies complain .
From too much cringing of their necks they cannot tell the colour of
the sky .

Text : E-16

M. M. Al-Jawahiri

Descend Darkness

Descend , night , on every side . Descend fog ! Descend ,you barren
clouds [literally: " clouds without water "]! Descend , burning smoke,
from the conscience ! Descend torment ! Descend , ruin , on the defenders
of their ruin ! Descend , perdition ! Descend , judgement , on the
builders of their own graves ! Descend , punishment ! Descend ,
croaking , let the owl answer your echo ! Descend , destruction .
Descend on the sluggish whose idleness is scorned even by the flies !
They have never seen the colour of the sky , so long have their necks
been bent !

(E-15) Translated by Badawi(1975^a:66-67) .

(E-16) Translated by Jayyusi and Tingley (in Jayyusi, 1977:198) .

Text: E-I7

A. W. Al-Bayati

Eye of the Sun

I support Qasyun.
A gazelle courses behind the green moon in the dark:
A rose, I pin on it the steed of the beloved:
A plaintive lamb, an alphabet,
I make of it a song: Damascus throws herself in its arms, a necklet
of light.

I support Qasyun
An apple I bite it,
A picture I clutch it
Under the shirt of wool.
I speak to the sparrow
And the Barada enthralled:
Each name I invoke, it is her I am invoking:
Each sunset house I call, it is hers I implore.
The One with all is made
One: shadow with shade.
After me was the world born and before.

Addressed me the Lord, the lover, the slave,
Lightning and cloud.
The All-Highest
Gave me, after unclouding, a gazelle,
But I let her leap after light in the cities of the depths.
Strangers caught her in the fields of the forsaken land;
They flayed even before they slaughtered,
Of her skin they stretched out lute-strings:
I pluck them. The trees of night put out leaves while weep
The song-bird of the wind
The lovers of Barada enthralled
The Master crucified upon the wall.

She leads me blind to exile: Eye of the Sun.
She enslaved me, as I enslaved her, under the sky of the east.
I gave her, she gave me, a rose: we pray in God's kingdom
waiting for lightning.
But she returned to Damascus
With the birds and dawn light
Leaving her slave in exile
Jesting, rebellious, for sale:
Dead and living:

Drawing in water books or on the sand
Her child's brow, her eyes the flare of lightning across night
And a world that dies or is born before the cry of death or birth.

O land on which decay
The flesh of steeds and women
The corpses of ideas:
O scant ears of corn -
This is the time of death and reaping.

Near is Damascus.
Far is Damascus.
Who staunches the memory of the condemned before execution?
Who puts on the robe of the saint and martyr?
Who is burned like me in the fire of longing?
O virgin town
O prophetess
Are death and separation, is voyaging, our decree?
On this earth with no water no grass no fire
Only the flesh of steeds and women
And the corpses of ideas.

To approach is forbidden:
On this earth, if you love, the law condemns you
At once to madness.

I return to Damascus after death
Supporting Qasyun.
For on this earth, bound by sky and desert,
By sky and ocean,
Its dead pursued me, locked on me tomb's gate,
Besieging Damascus,
Arousing the All-Highest against me
Who, after unclouding, slew the gazelle.
Yet evading the besiegers I returned
Supporting Qasyun.
An apple I bite it,
A picture I clutch it
Under shirt of wool.
Who will staunch the bleeding?
All that we love voyages or dies.
O ships of silence, O books of water: the wind arrested
Our meeting: a new birth, an age oncoming -
Now falls from my face, your face, shadow and mask:

Text: E-I8

B. S. As-Sayyab

For I Am A Stranger

For I am a stranger
Beloved Iraq
Far distant, and I here in my longing
For it, for her . . . I cry out: Iraq
And from my cry a lament returns
An echo bursts forth
I feel I have crossed the expanse
To a world of decay that responds not
To my cry
If I shake the branches
Only decay will drop from them
Stones
Stones—no fruit
Even the springs
Are stones, even the fresh breeze

Stones moistened with blood
My cry a stone, my mouth a rock
My legs a wind straying in the wastes

Text: E-I9

B. S. As-Sayyab

Garcia Lorca

His heart is like a hearth
its fire feeds the hungry
its water boils and blows
cleansing the bowels of earth.

The flame of his eyes
weaves a sail
from the threads of rain
from the sparks of souls
from the breasts of mothers
during suckling
from the sweet knives of fruit eaters
from the knives of midwives
cutting umbilical cords
and the knives of raiders
slaughtering light.

His sail is luminous
as the moon is luminous at fourteen
swift like the blink of an eye
green like Spring
and crimson like blood.
It's like the boat of a child
who has torn his notebook
to fill the river with boats.
It's like Columbus's sail
swallowed by the waves.
It's like fate.

Garcia Lorca

There is a furnace in his heart,
Its fire feeds the hungry
And water sizzles in its hell.
Its blood purifies the heart from evil
And its eyes weave a sail of flame
And knits threads together
From spindles that weave rain,
And from eyes that emit sparks,
And from the breasts of mothers at feeding time,
And from blades dripping with the fruits of joy,
And from the blades of midwives
Severing umbilical cords,
And from the blades of invaders
Rending rays of light.
Its sail is dewy, like the moon.
Its sail is strong as stone
As quick as the twinkle of an eye.
As green as spring.
Its redness is that of blood,
And is like paper a child
Has torn from his book to fill up
The stream with boats,
Like Columbus's sail,
Like fate.

Text: E-2I

Buland Al-Haydari

He Said Something to Us

The other day he passed this way,
Said something to us, then went on his way,
And soon dawn flowed into our village,
And hopes flowered,
Our vines awoke from their sleep,
Their boughs bending, laden with fruit, love and shade.

The other day he passed this way,
Said something to us, then went on his way,
A promise in his eyes,
And thunder in his smile.
The wound in his hand and the sorrows
Released a light for the earth,
For history, for the world, for us.

The other day he passed this way,
Said something to us, then went on his way.
There were chains on his feet,
And his struggle showed in his eyes;
In his heart were his hopes,
And his wealth was free for all mankind.

To-morrow when children play in our village,
When lights shine in our homes,
From a thousand hands and a thousand lips
A greeting will rise, made of our lives,
To a passer-by
Who passed this way the other day,
Left something for us, then went on his way.

Text: E-22

Hymn to Rain

B. S. As-Sayyab

Your eyes twin forests of palm trees at dawn
Or two balconies from which the moon withdraws.
Your two eyes, when they smile, vines leaf,
Lights dance... as water-reflected moons
With languid oars beating the river at dawn,
As if in their depth the stars pulsate.

They drown in a mist of transparent sorrow
Like the sea touched by Even,
Winter-warmth it has and autumn-shiver,
Death, birth, darkness and light...
A mournful tremor permeates my soul
And hectic fear embracing the sky
As a child apprehensive of the moon!

It seems Iris drinks the clouds
And drop by drop dissolves in rain.
The chuckles of boys amid vine trellis
And the excitement of birds perched on trees
By the music of the rain-patter...
Rain-patter...
Patter...
Patter...

Evening yawned, still the clouds
Wept heavy tears;
As if at bedtime a child raves:
His mummy he missed one morning
A year before; on persistent questioning
They said: "She'll come on the morrow"—
She must be coming
Though friends whisper she's there
Laid at the bottom of the hill
Forever chewing dust and gulping rain;—
As if a sad fisherman gathering nets
Cursing sea and fate
Was singing with the moon in eclipse
Rain-patter...
Patter...

Do you know what sorrow brings rain?
And the moan of water-pipes when it drops?
And how lost the lonely feel at rainfall?
Infinitely—like trickling blood, like famine
Like love, like swarming infants, like the dead—It's Rain
And your eyes keep me travelling with the rain
Across the Gulf waters lightning sweeps
Iraq's coasts with stars and shells

(E-22) Translated by Salama (1972:II9-I22).

The sun as though willing to rise
But Night spreads a gory cover.
I call to the Gulf; "O Gulf
Giver of pearls and shells and death!"
The melancholy echo returns
"O giver of shells and death..."

I almost hear Iraq thunder-fraught
With lightning stored in valleys and hills
So that when it is deflowered
No vestige of Thammuz is left in the valley.
I almost hear palm-trees gulping rain,
Villages moaning, and emigrants
Fighting with oars and masts
Gulf gusts and thunder, singing
Rain-patter....

Patter....

Patter....

Famines in Iraq

At harvest time corn scatter

For ravens and locusts

A rock-grinding mill

Rotating in the fields

With people around

Rain-patter....

Patter....

Patter....

What tears we shed on the eve of departure

With the pretext of rain for fear of blame....

Patter....

Patter....

Since our infancy winter-skies

Were always cloudy

And the rain fell.

With every fresh yield of the earth we famish

And not a year without famine in Iraq.

Rain-patter....

Patter....

Patter....

In every drop of rain

A red or yellow flower-bud
Every tear of the unfed and unclothed
And every blood-drop of the enslaved
Is a smile awaiting a new face
Or a roseate nipple in the mouth of the new-born
Into the youthful world of tomorrow, life-giver.
Rain-patter....
Patter....
Patter....
Iraq will grow green with the rainfall

I call to the Gulf: "O Gulf
Giver of pearls and shells and death!"
The melancholy echo returns
"O Gulf
Giver of shells and death.."
And the Gulf spreads its many gifts
On the sand, thick foam and shells
And what bones remain of a desperate drowner
An emigrant gulping death
At the Gulf's surge and depth
In Iraq a thousand vipers suck the odorous juice
Of a flower bedewed by Euphrates
And I hear the echo resounding in the Gulf
Rain-patter....
Patter...
Patter....
In every drop of rain
A red or yellow flower-bud
Every tear of the unfed and unclothed
And every blood-drop of the enslaved
Is a smile awaiting a new face
Or a roseate nipple in the mouth of the new-born
Into the youthful world of tomorrow, life-giver.
And the rain falls.

I Am

"The night asks me who I am
Its impenetrable black, its unquiet secret I am
Its lull rebellious
I veil myself with silence
Wrapping my heart with doubt
Solemnly, I gaze
While ages ask me
Who I am.

The wind asks me who I am
Its bedevilled spirit I am
Denied by Time, going nowhere
I journey on and on
Passing without a pause
And when reaching an edge
I think it may be the end
Of suffering, but then:
The void.

Time asks me who I am
A giant unfolding centuries I am
Later to give new births
I have created the dim past
From the bliss of unbound hope
I push it back into its grave
To make a new yesterday, its tomorrow
Is ice.

The self asks me who I am
Baffled, I stare into the dark
Nothing brings me peace
I ask, but the answer
Remains hooded in mirage
I keep thinking it is near
Upon reaching it, it dissolves."

Text: E-24

A. As-Safi An-Najafi

Immortal Liberty

When I die, cast me forth in the plain:
Sweet unto me there are both life and death.
Confine me not in the tomb:
Hateful unto me is prison, though I be dead.
If my corpse serve as nurture
For eagles and beasts of prey,
Then will I see my dismembered body journey forth
And bear me too in all directions.
O peerless voyage of my dead frame,
In life I was dead to you, unseeing.
Each limb will traverse a separate sphere,
Oblivious of its severed fellows,
And when again they reunite,
Having travelled throughout creation,
Each will come and relate to me
The happenings it has seen.
Thus will I pass away, yet live again,
Bearing mysteries from the realm of death to life.
This truly is that resurrected life
Promised to man after his decease.

(E-24) Translated by Khouri and Algar (1974:75-77).

In The Night

The door of the room is closed,
Silence is deep,
And the blinds of my window are drawn.
Perhaps a road
Is eavesdropping, laying in ambush for me behind the window,
My clothes, like the scarecrow's are black;
The closed door gave them
Soul, infusing them with feeling, they almost woke up
From that death, murmuring to me while silence is deep:
"No friend remained
To visit you in the extinguished night,
And the room is closed."
I put on my clothes - in fancy -
And I walked by night. My mother shall meet me
In that bereaved graveyard.
She will say: "Do you assault the night
Without a friend?
Are you hungry? would you eat from my food:
The thirsty carob of the graveyard?
You will drink water profusely
From the bosom of the earth.
Won't you cast off
Your clothes and wear my shroud?
Time has not worn it out.
(For) when it tears, Izrail, the weaver
Mends it. Come and sleep beside me!

I made a bed in my grave
For you, oh, dearer than my longings,
For the sun, for the waters of the river
That lazily flow,
And for the cock's crow when it resounds in the horizons
In the last day of judgement."
I shall take my way in fancy
And walk, and my mother shall meet me.

Jaikur and the Trees of the City

Its trees are evergreen
And tall as pillars of marble,
They are neither bare nor sear,
Their nights are sleepless
And from their darkness
Goblets of sunshine arise.⁽¹⁾

But in Jaikur
The summer has colours of its own,
So has the winter;
And the sun sets
As though the sky were a field
Drinking water,
And its drunken flowers
The songs of birds
Its crystal melodies pierce
My heart like daggers;
Making it bleed with light.
The sun is setting
And tonight there is rain in Jaikur
Showering shadows --
Night stealing over Jaikur.

And at night in Jaikur
The stars whisper their melodies;
Flowers are born
And in the eyes of children
There is the flutter of wings
In the world of sleep.
The clouds have passed over the road
Whitened by the light of the moon,
Almost wiping it out,
Stealing the flowers.

Text: E-27

Y. Izzidien

Lure of Memory

*Stay, O beloved before you depart
A moment so as to see you
And fill my eyes with your grace and art,
To prolong the fervid stare at a masterpiece
of beauty.
Stay, O beloved*

*You nourished my orchard with hope,
Since we sipped the bedlamite kisses,
Sweet as wishes, companions of kindness.
Leave me not sipping alone in dull tiresome
boredom,*

*Surrounded by my injured feelings,
Brooding in my slaughtered heart.
Before parting forever,
Stay, O my beloved.*

*Behold our memories through which the breeze
blows
Innundated with kisses.
A melody in enchantment that induces,
Our lips delightedly a-quiver with wine,
Memories of love and happiness in an essence
of dawn sweet full of bliss.
Delighting the night with rapture
which we exhausted
with embraces and tenderness.*

*We drank it as a crimson wine.
Our love made the night drunk.
Then take these memories and chant,
Before parting,
O stay, my beloved.*

*I'll not see the ducks sleeping in the brook,
Chattering in the spring of youth with the
breeze-song.
With my tears the course of water will flow,
With pain and agony.
The beauty of the moon shall make me weep,
Remembering the songs of my days and the
sweetness of idle chatter.
Will my memories complain of my weeping?
Who will sing to me and give me my cup?
If you depart today quietly and gracefully!
Then stay, my beloved.*

*For poetry and love you are songs and wishes.
And for my heart you are the harbinger
of fine song.
O my beloved, be merciful to a lover.
Let not your tears flow.
The echoes of deep sighs are roving in my heart.
So smile on me before you go.
And let this be the last look,
With a smile of remembered pleasures,
Take this suffering heart,
Which in the far loneliness will not be happy.*

Text : E- 28

Nazik Al-Malaika

Memories

It was a night in which stars were an unsolved riddle .
In my soul there was something brought about by the wearing silence;
In my sense there was numbness and fading consciousness ;
In the night there was an unbearable stagnancy.
Darkness was secrets shed .
Alone I was, none to follow my steps but my shadow .
Alone am I, alone with the wintry night and my shadow .
I was not dreaming , but there was something in my eyes ;
I was not smiling , but there was a light in my soul ;
I was not weeping , but there was a burden in my self .
There passed by me a memory of something unlimited ;
Something which has neither a past nor a future ;
It might have been imagination brought about by mind and the night.
I looked around but I saw nothing but my shadow .
Around me was a stagnant silence like the silence of eternity.
The birds have died or slept in some hidden nests .
Silence that gave voice not even to human desire ,
Except for a voice which resounded in my ear , then melted away
For a moment , then I did not know even where it went.

Text: E-29

Buland Al-Haydari

Old Age

Another winter,
And here am I,
By the side of the stove,
Dreaming that a woman might dream of me,
That I might bury in her breast
A secret she would not mock;
Dreaming that in my fading years
I might spring forth as light,
And she would say:
This light is mine;
Let no woman draw near it.

Here, by the side of the stove,
Another winter,
And here am I,
Spinning my dreams and fearing them,
Afraid her eyes would mock
My bald, idiotic head,
My greying, aged soul,
Afraid her feet would kick
My love,
And here, by the side of the stove,
I would be lightly mocked by woman.

Alone,
Without love, or dreams, or a woman,
And tomorrow I shall die of the cold within,
Here, by the side of the stove.

PERPLEXITY

*Lovesick he is, and longing for you?
Should he declare it,
 or should it be revealed?
But when he does reveal his love, you all
 reproach him.
With heart inflamed and overcome with passion
 he hides his wounds,
 of which e'en the smallest hurt.
May you never feel my longing, nor be nourished
 on the pain I feel –
Who makes a lover spend his nights awake,
 yourself asleep.
Why should a heart which cannot be cured
Persist in its passion and in this sickness that
 you bring?*

Translated by G. Morris

Rain Song

Your eyes are palm groves refreshed by dawn's breath
Or terraces the moon leaves behind.
When your eyes smile the vines flower
And the lights dance
Like the moon's reflections on a river
Gently sculled at the crack of dawn
Like stars pulsating in the depth of your eyes
That sink in mists of grief like the sea
Touched by the evening's hands
And wrapped in winter warmth and autumn shiver,
Death and birth, dark and light.

A fit of tears, a shot of joy reaching the sky
Sweep my soul
Like the thrill of a boy frightened by the moon
Like a rainbow that sips the clouds
Then melts in the rain . . .
And the children giggle in the vineyards,
And the rain song
Tickles the silence of the birds
In trees . . .
Rain . . .
Rain . . .
Rain . . .
The evening yawns and the clouds
Go on pouring their loaded tears
Like a little boy raving about his mother
He's not seen since he awoke a year ago
And is told: 'She'll be back the day after tomorrow . . .'
She has to come back,
Though his chums murmur she's over there
Asleep in a grave on the side of the hill
Licking soil and drinking rain
Like a sad fisherman pulling in his nets,
Cursing the water and fate,
Scattering his song as the moon recedes.
Rain . . .
Rain . . .
Do you know what sadness the rain brings?
And how the gutters burst into sobs when it pours?
And how lost the lonely feel?
Incessant - like running blood, like the hungry,
Like love, like children, like the dead - is the rain.
Your eyes float around me when it rains.
With the shells and the stars across the waves of the Gulf
Lightning sweeps Iraq's beaches
As they turn into sunrise
But the night draws a blanket of blood over them.
I roar at the Gulf: 'Gulf,
Giver of pearls, shells and death!'
And the echo rings back

In sobs:

'Gulf,
Giver of shells and death . . .'

I can almost hear Iraq collecting and storing
Thunders and lightnings on plains and mountains,
And when the men snap their seal
The winds leave no trace
Of Thamud in the wadi.
I can almost hear palm trees drinking rain,

Villages crying, emigrants
Struggling with oars and sails
Against Gulf storms and thunders and singing:

'Rain . . .

Rain . . .

Rain . . .

There is famine in Iraq:
People watch the corn harvests thrown
To the crows and locusts
And grinders pounding
Grains and stones in the fields

Rain . . .

Rain . . .

Rain . . .

To avoid suspicion on departure night
We hide our tears under the rain . . .

Rain . . .

Rain . . .

Since we were children
The sky has slipped into clouds in winter
And it always rained.

Every year the soil grows into leaf

Yet we're hungry.

In Iraq not a year has passed without famine.

Rain . . .

Rain . . .

Rain . . .

Every drop of rain
Holds a red or yellow flower.
Every tear of the starved who have no rags to their backs
Every drop of blood shed by a slave

Is a smile awaiting fresh lips

Or a nipple glowing in the mouth of a newborn
In tomorrow's youthful world, giver of life!

Rain . . .

Rain . . .

Rain . . .

And Iraq springs into leaf in the rain . . .'

I roar at the Gulf: 'Gulf,
Giver of pearls, shells and death!
And the echo rings back
In sobs:
'Gulf,
Giver of shells and death.'
The Gulf casts its abundant gifts on the sand:
Foam, shells and the bones of an emigrant
Who drank death
At the bottom of the Gulf.
In Iraq a thousand serpents drink liqueur of flowers
Reared on Euphrates's dew.
I hear an echo
Ringing in the Gulf:
'Rain . . .
Rain . . .
Rain . . .
Every drop of rain
Holds a red or yellow flower.
Every tear of the starved who have no rags to their backs
Every drop of blood shed by a slave
Is a smile awaiting fresh lips
Or a nipple glowing in the mouth of a newborn
In tomorrow's youthful world, giver of life.'

It is still raining.

Rejuvenation of Words

(1)

In the wakefulness of the star
A beam of light appeared in a corner;
God's shadow cleft a sweet quiet path.
No breeze crossed ever after,
No whisper was heard other than that of love,
Whilst a bridge collapsed,
A youth with amputated arms toppled over.
The water turned black,
A gypsy song bellowed,
And a sinful woman
Closed the gate of repentance in heaven.

(2)

She is a niche,
I am a prayer,
A prayer to an omnipresent God,
To reminiscences of a worn out road.
On a tattered gown a poisonous insect was perched,
It imprinted a kiss.
The decrepit man was shaky,
He cut his prayers short.
The shiny creature gave him the curse.
He began to quiver.
Something like a silver piastre shone in heaven,
And all things turned sacred.

(3)

Humiliation and the West wind!
Indeed all the corpses rise as scum,
And the length of the bridges woven with hatred
Lead me nowhere but to sin,
Not to God, not to the mosque nor to the church
But to the deaf eyes and twisted alleys,
And you are right at the top of the cupola
As a bell ringing, a long wailing sound,
Whilst I am dumb.
A sad prayer on a soft hillock extends
And the crazy thing gets interrupted
And the long caravan drinks the thirst of the desert.

(4)

I do not look in the stockade of beasts
Where pleasingly plump oxen with golden saddles
Kneel down,
For something sinks deeply, deeply in a vessel of blood.
Stickiness sways to and fro.
It dries up and a stray prayer is cut off
Did you hear?
There is nothing more to be created.

(5)

I am cultivating this,
It is some of the root of sin
And the unfinished crimes,
A wind in the bag of fate.
An antelope falls smitten with an arrow.
I raise him to his feet.
Chivalry demands the rescue of an antelope,
While your own flesh turns blue
In the glow of sunset.

(6)

Stop running!
A soft hillock is at hand, I shall not struggle.
Vice is love, excretions or power,
Whilst I am love in a lost parade.
Without swamps elegant reptiles creep along,
My lamp blows off the wind;
Lights are subdued.
I, who am the leader, have come to an end,
And the snake's skin shrinks:
It gives birth and screams, it screams and gives birth,
The snake and the woman.
This time the woman gives birth to a child without arms:
That is our deed, our Creation.
We have begun challenging,
And behold, we are making creatures
Gripped creatures without arms,
Our own creation;
Whilst the snake gives birth to long serpents
That lack nothing whatsoever.

TEXT : E-33

B.S.As-Sayyab

Song of the Rain

Your eyes are two palm groves of palm-trees
During the hour of dawn .
Or two balconies from which
The moon started to depart .
When you smile your eyes like vines bloom
And light dance like moons in a river .
Gently shaken by the oar during early morn ,
As if in their depths stars were throbbing ,
And drowning in a fog of transparent sadness ,
Like the sea over which evening has stretched its two hands .
In it there is the warmth of winter and the trembling of autumn .

.....

As if the bows of the clouds were drinking the clouds ,
And drop by drop melted into rain .
And with laughter the children roared in the bowers of vines ,
And the song of the rain tickled the silence of the birds on the trees .
Rain , rain , rain .
I almost hear Irāq hoarding thunders ,
Storing lightning in the plains and in the mountains .
Once the men unseal it
Never will the winds leave behind
Any trace of Thamūd in the valley .
I almost hear the villages moaning , and the emigrants
Fighting with the oars and the sails
Against the storms of the gulf and the thunder , singing:
Rain ...
Rain ...
Rain ...

Sterility

The same street,
the same houses, deeply interlocked,
the same silence.
We used to say, "Tomorrow we'll be dead,
and then awake.
From every house
the voices of small children
rolling with the daylight on the road,
they will mock at our yesterday,
our bored women,
our glazed and frozen eyes,
they shall not know memories,
they shall be ignorant of the old road,
they shall laugh because they shall not have to ask why they laugh."
We used to say, "Time with its seasons will bring us together...
here a friend... and there a shy withdrawer."
Yesterday there was a deep passion,
and perhaps we did not mean what we said,
for today the seasons have brought us together,
and that friend is friendless still,
that passion is now brazen,
and in the road, the same road,
the same houses, deeply interlocked,
the same silence,
and there, behind closed windows,
large, hollowed eyes,
frozen with waiting for the children,
fearful that the day will finish... with the road.

Take Me

Take me to the heights,
Let me fly through the heavens
Like the echo of a song,
Gurgles of laughter or a cloud.
Take me, for the rocks of gloom
Are dragging my soul
Down a bottomless sea.
Take me, let me be
The light in your darkness,
Do not leave me to the bleakness of night.

If you wish, do not be
Just fuel to my flame,
But a blazing fire.
If you wish to be rid of my fetters,
Do not set me free.
Take me to your heart
Heavy with the burden of the years.
Take me, for I am sad;
Do not leave me on the road alone.
A prey to the unknown.

My roads have been threads
Of ardour, of longing and love
For a house in Iraq
Whose windows would light up
The night of my soul,
For a wife in whom I have found joy,
Who was a haven to me,
Whose stars outline the way, my way.
And the simoom winds sweep over it,

Scattering the threads of those distant roads;
And all the stars are embers
On which I have been crucified,
Would lead me back to you,
Like the rhythm which sets the pace of the poem.
How my heart longs for you
And for a road which leads me to you.

Do you know how yesterday
I longed for you?
I can breathe in
The scent of your gown
As though I were a prisoner come home,
Who buries his face in its walls:
Here is her breast. Her heart
Was beating as though longing
Were stinging him, lighting up
The yearning in him like a passing cloud,
Going towards the land of the loved one.
Its corners will ooze with melting dew.
I longed for you yesterday,
So I kissed the hem of your gown.
Here are her arms, here her armpits;
Cavern of my imagination
And haven of my mouth
When it is swept by pleading winds,
Or rolled along on a tide of longing,
Persistent, finding no answer to its questions.
"Do you love me? Are you shy?"
Or has pride sapped your desire,
And nothing remains but a pitying smile?
Are you sorry for me? Or perhaps
My heart has crushed your pity
Under the cross hanging
From the rock of pride?

THE BEWILDERED WHISPER

*No hope, No joy,
 my life passed in sighs
Since sweet whisper
 and flirting tunes died
And endless night persists,
 whilst I still groan
Again I refill my thirst-stricken cup
 and moan
With my own fevrish tears
My lovelorn heart divulged its yearning
 then in Pain
Notion after notion and my wounded
 Memories back they turn
Beseeching the ever unabating grief
 and my dormant delight
Melting in rapturous anguish
 in the whirl of love
Extinguishing sorrowfully the songs
 of my youthful days
My memories turned but as an echo
 of an undying moan
And the chants of remonstrations
 Ceased to rise
With the bewildered whisper on the wound
 of torment.*

The Book of Poverty and Revolution

1

From the depths I call out to you,
With my tongue dried up, and
My butterflies scorched over your mouth.
Is this snow from the coldness of your nights?
Is this poverty from the generosity of your hands,
With its shadow racing mine at the gate of night,
Crouching hungry and naked in the field,
Pursuing me to the river?
Is this silent stone from my tomb?
Is this time, crucified in the public square, from my life?
Is this you, o my poverty,
With no face, no homeland?
Is this you, o my time,
Your face scratched in the mirror,
Your conscience dead under the feet of whores?
And your poor people have sold you
To the dead among the living.
Who then shall sell to the dead?
Who shall shatter the silence?
Who among us
Is the hero of our time to repeat what we have said?
And who will whisper to the wind
The hint that we are still alive?
Is this dead moon a man,
On the mast of dawn, on a garden-wall?
Do you rob me?
Do you leave me
Without a homeland and a shroud?
Once, alas, we were small and there was . . .
Would that poverty were a man,
Then I would kill him and drink his blood!

Would that poverty were a man!
I called out to the departing ships,
To the migrating swan,
To a night, rainy despite the stars,

To autumn leaves, to eyes,
To all that was and shall be,
To the fire, to branches,
To the deserted street,
To the drops of rain, to the bridges,
To the shattered star,
To the hoary memories,
To all the hours in darkened houses,
To the word,
To the artist's brush,
To the shade and color,
To the sea and the pilot—
I called out,
"Let us burn,
So that sparks will fly from us,
And illumine the rebels' cry,
And awaken the rooster that is dead on the wall."

Text: E-38

B. S. As-Sayyab

The Call of Death

They call me.
Stretching out their necks from a thousand graves
With a cry which pierces the veins,
Which shakes me to the marrow,
Turning my heart into ashes,
Scattering them:
Here the sunset hour
Is afire from behind the shadows,
Come and catch the flame
Till it burns you out of existence.
My forefathers move past
Like phantoms in a mirage,
And a firebrand burns within me.
Ghailan calls me, "Father"
Do not give in,
I am struggling along a narrow
Mountain road
Longing for the dawn".
And my mother calls from the grave,
"My son, hold me,
For death lies cold within my veins,
Warm my bones
With what I have given you
To cover your arms and breast;
Protect my wounds with your heart,
With your eyes,
And do not leave the path
Which leads you to me".
There is nothing which does not point
Towards death, which does not
Shriek of extinction,
And only the night remains
After the lightning has been quenched.
Open your arms, O grave of my mother,
For I am coming
Without a sound.
Without a sigh.

Text: E-39

A. As-Safi An-Najafi

The Flower Seller

A gazelle came selling fresh-plucked flowers,
Their beauty enhanced by artful display.
Her arms full of bright roses and anemones,
She said: "Will you not buy of me a flower?"
I said: "I wish to buy your finest flower,
And will lavish on it all I have."
She said: "Then buy the anemone like unto
A goblet of wine or a maiden's lips."
I said: "No." She said: "Then buy a rose bloom,
Truly the queen among all flowers."
I said: "No." She said: "So buy, if you will, a lily.
Flowering in frigid white."
I said: "No." She said: "Buy then a jasmine,
Gifted with the hue of dawn."
I said: "No." She said: "So buy the narcissus,
That frames specks of gold in icy silver."
I said: "No." She said: "Buy then the myrtle."
I refused, and with narrowed gaze and neck inclined,
She said: "Let me be; I have naught else to offer."
I said: "You have yet the flower of your cheeks."
She said: "For what price would you have it?
I know not." I said: "My whole being."
She said: "What might that flower avail you,
With once your being lost?"
I said: "My gain from the purchase
Is a passion higher than all profit.
Truly the loftiest of pleasures it is
That leads to utter effacement.
The joy of drunkenness is at its peak
When the righteous departs from his path.
The farthest limit of my voyage
I reach after passing beyond all bounds."

Text: E-40

B. S. As-Sayyab

The Fox of Death

How a heart writhes in pain
When man falls prey to the hunter,
Like any gazelle, any bird
Weak and crouching in fear.
Starting when a fearful shadow falls,
And falls again against the light,
Spectral. Azrael the wily,
Azrael the knight of death
Draws near with sharpened blade.
Fear the fox.
He gnashes teeth
Glinting with menace.
God, would that life before this end
Had been extinct,
And would that the end
Had been the beginning
How painful the sight of children is
When their eyes fall on this rampant menace
Whose hands are smeared with blood,
Whose eyes flash,
Whose jaws are aflame with fire.
How often have they wrung their hands
As though swept by a goading wind,
Rampant,
Rampant, threatening,
Rampant.
Who has seen the country chicken
In its night garden
When the voracious fox creeps towards it?
Paralysed, stricken with fear,
It stands rooted where death is
As it sweeps by like a giant.
Like Niobe locked fast
Within the walls of Baghdad
With no hope of rescue or escape.
Such are we then
When Azrael, the hunter, draws near...
Then a tremor, a massacre.

Text: E-4^I

B. S. As-Sayyab

The Informer

I am what you choose to call me.
I am the infamous bootlicker of the invaders,
The seller of blood and conscience to oppressors,
I am the raven which feeds on the carcasses of chickens,
I am destruction, I am devastation.
The lip of a whore is purer than my heart,
And the wings of flies cleaner and warmer than my
hands.
What you wish... I am the infamous one!
And from my eyes two needles will weave a net
For you, if they but follow your footsteps,
And fix themselves on the features of your face!
They will weave a shroud smeared with blood,
Smouldering embers which will terrify if not burn your
vision.
And the sheets of a newspaper are propped up between
us,
And your longdrawn sighs slip out as you speak.
"He can no longer see me..." But my blood can see you;
I can feel you in the air and the readers' eyes.
Why do they read? Because Tunisia
Is being woken up to the struggle,
And because the revolutionaries
Of Algiers weave the shrouds of tyrants
From the sands, the torrential storms,
From the panting breath of the hungry?
And the bullets of the volunteers, do they still
Whizz past in the darkness of the canal?
Why do people go on reading
And looking at me from time to time
As if gloating?
They will learn who it is who has gone astray,
And for which one of us the rust on the chains,
For which one of us...
The vile one has risen.
I shall track him down to hell.

I am what you choose to call me!
The cunning, the stupid, the envious one;
But I am what I choose to be:
The strong, the powerful one.
I bear shackles deep inside me,
But can chain whoever I please

And can tread on the loftiest among them.
I am destiny, I am fate.
Malice is like a furnace within me.
If my writing blades with it
It would quench the fire
In the faces of mothers.
And stop the blood which flows in their breasts.
At first a ghost was wont to haunt me:
Conscience they called it, and I
The thief who hears the footfalls
Of the guard in the night.
It is a ghost which has breathed its last,
And the thief came back as the guard.
At first I was no more than a hireling in the fray,
Like women who sell their milk,
Like the professional mourners of India
Who are hired to wail
Over the dead who are not their own.
They start off with their false tears
And persisting become grief itself.
Fear, blood and children. Is there any hope left?
There is blood on my hands,
And in my heart the rush of blood,
Blood in my eyes and the foul taste of blood in my
mouth.

Burden your conscience with misdeeds
And it will not tax you for them;
Forget a crime by means of another,
A victim by means of others.
Do not wipe the blood from off your hands
For then you shall not see it
And be stricken by sorrow and fear...
Embrace sin as warmly as you can,
Only then will you escape its thorns.

My food and that of my sons
Is human flesh and bones.
Let them smoulder like lava with envy,
So that they should not be my brethren,

So that I may not be
The heir of the accursed Cain --
They will ask about the murdered one...
I shall not say
"Am I my brother's keeper, damn you!"
For informers are keepers.
Away with this entire earth,
Let destruction come down upon it!
What have I to do with others?
I am no father to all the hungry.
I wish to eat and drink
Like others after hunger,
So let them shower insults upon me.
Mine is the handful of corn in my hands,
The handful of years before me,
Five or more... or less -- the spring of life.
Let them dream of illusive morrow
To bring about the spirit of growth in the desert.
Let them dream of threshing floors
And the success of those who toil.
Let them dream if dreams
Can satisfy the hungry.
I shall live without asking
Or longing or endeavour;
There is nothing but agonising fear
And anxiety over one's destiny.
Ill - destined fate!
Oh God! Death is easier
Than the tormenting expectation of it.
Ill-destined fate!
Why am I the lowest of the low?

Text: E-42

Buland Al-Haydari

The Lost Footstep

The winter rain made traces on the platforms of the station
While a storm was mewing like a cat
And on the road
An old lantern was quivering
And shaking our frugal village
What will I do in the city?
And you asked me:
 What will you do in the city!
Your stupid step will be lost in its great streets
The blind alleys
Will crush you
Night will grow in your deaf depths
As sad hopes
What will you do in the . . . and without a friend
No . . . there are no friends in that city
You laughed at me
And I remained waiting for the train to the city
You went away from me
And I went away from you
Through the glass window of the train
Villages passed
Floating and sinking in the sand while I waited
For day in the city
And to whom shall I return?
To my village
Or to the winter rain making traces on the platforms of the station
Or to the light shaking our frugal village
Or to the women dying of modesty?
No . . . I shall not return
To whom shall I return since my village has become a city
With lights at every corner
Glaring from new lamps
Which will shout at me
—What do you want?
—What do I want!

Text: E-43

Buland Al-Haydari

The Mailman

O Mailman What do you want ?
I am in a place far afield from this world .
You are mistaken . Undoubtedly there
is nothing new which the earth
brings to this fugitive .
What was remained what was ,
Dreaming or buying or restoring .
And people still have their feasts .
And the funeral ties one feast with another .
Their eyes dig in their minds
For a new bone , for a new hunger .
And China still has its wall
A legend which has been erased
While time repeats it .

Text: E-44

Buland Al-Haydari

The Mailman

O mailman,
What is your desire of me?
I am far removed from the world,
Surely you are mistaken,
For the earth holds nothing new
For this outcast.
What was,
Still is, as it was before.
It dreams,
It buries,
And tries to regain.
People still have their festivals,
And mourning connects one festival with the next.
Their eyes dig in the graveyard of their minds
Looking for some new glory
To quiet some new hunger.
China still has its wall,
A legend once effaced brought back by time.
The earth still has its Sisyphus,
And a rock that does not know
Its desire.

O mailman,
Surely you are mistaken,
For there is nothing new. . . .
Return along the path whence you came,
The path that so often brings you.
What is your desire of me?

The Messiah after the Crucifixion

When they brought me down I heard the winds
In long lamentation weaving the leaves of palm-trees,
And footsteps receding far, far away. So the wounds
And the Cross to which I have been nailed all through the afternoon
Have not killed me. I listened: the wail
Traversed the plain between me and the city
Like a hawser tied to a ship
That is sinking into the depths. The cry of grief
Was like a line of light separating morning from night
In the sad winter sky.
Despite its feelings the city fell asleep.

When orange trees and the mulberry are in blossom
When Jaikur¹ spreads out to the limits of fantasy
When it grows green with vegetation whose fragrance sings
Together with the suns that have suckled it with their brilliance
When even its darkness grows green,
Warmth touches my heart and my blood flows into its earth
My heart is the sun when the sun throbs with light
My heart is the earth throbbing with wheat, blossoms and sweet water
My heart is the water; it is the ear of corn
Whose death is resurrection: it lives in him who eats
In the dough that grows round, moulded like a little breast,
the breast of life.
I died by fire: I burned the darkness of my mortal clay, there
remained only the god.
I was the beginning and in the beginning was the poor man
I died so that bread might be eaten in my name,
That they might sow me at the right season.
Many are the lives that I shall live: in every pit
I will become a future, a seed, a generation of men,
In every heart my blood shall flow
A drop of it or more.

Thus I returned and as soon as he saw me Judas turned pale
For I had been his secret
He was a shadow of mine, grown dark, the frozen image of an idea
From which the spirit had been drawn out
He feared that it might betray death in the tears of his eyes
(His eyes were a rock
In which he tried to hide his tomb from the people)
He feared its warmth, its impossibility for him, so he informed
against it.

'Is it you? Or is it my own shadow, grown white melting into light?
You struggling back from the land of the dead?
Men die only once, so our fathers said, so they taught us, was
it a lie then?
That is what he thought when he saw me, what his glance spoke.

I can hear footsteps of someone running, a step and a step and a step
The tomb shakes with their echo and almost falls apart.

Have they now come? Who else could it be?
A step and a step and a step.
I flung the rocks on my chest
Did they crucify me yesterday? Here I am in my tomb.
Who knows that I...? Who knows?
And the friends of Judas? Who shall believe what they say?
A step and a step and a step.

Here I am now naked in my dark tomb
Yesterday I wrapped myself up like a thought, a bud
Under my shrouds of snow, the bloom of blood grows moist
Like a shadow I was betwixt night and day—
Then my soul burst open with treasure, unfolding like fruit.
When I tore off my pockets to make swaddling clothes and turned my
sleeves into a cover
When one day I kept the bones of the little ones warm with my flesh
When I laid bare my wound and dressed the wound of another
The wall was demolished between me and God.

The soldiers surprised even my wound and my heart beats
Surprised all that was not death even if it was in a tomb,
Took me by surprise just as a flock of hungry birds storm a
fruit-laden palm-tree in a deserted village.

The rifles' eyes devour my road
Pointed they are and the fire in them dreams of my crucifixion
Iron and fire they are made of, while the eyes of my people
are fashioned
Of the light of skies, of memories and love.
They relieve me of my burden, and my cross then grows moist.
O how small
Is that death, my death and yet how great!

When they had nailed me and I cast my eyes towards the city
I hardly recognized the plain, the wall and the tomb.
There was something, as far as the eye could see,
Like a forest in bloom.
In the place of every target there was a cross and a grieved mother.
Blessed be the Lord!
These are the pangs of the city in labour.

The Messiah After The Crucifixion

After I was brought down, I heard the winds
Whip the palm trees with wild laments;
Footsteps receded into infinity. Wounds
And the cross I was nailed to all afternoon
Didn't kill me. I listened. A cry of grief
Crossed the plain between me and the city
Like a hawser pulling a ship
Destined to sink. The cry
Was a thread of light between morning
And night in sad winter sky.
Despite all this, the city fell asleep.

When the orange and mulberry trees bloom
When my village Jaykur reaches the limits of fantasy
When grass grows green and sings with fragrance
And the sun suckles it with brilliance
When even darkness grows green
Warmth touches my heart and my blood flows into earth
My heart becomes sun, when sun throbs with light
My heart becomes earth, throbbing with wheat, blossom
and sweet water
My heart is water, an ear of corn
Its death is resurrection. It lives in him who eats
The dough, round as a little breast, life's breast.
I died by fire. When I burned, the darkness of my clay
disappeared. Only God remained.
I was the beginning, and in the beginning was poverty
I died so bread would be eaten in my name
So I would be sown in season.
Many are the lives I'll live. In every soil
I'll become a future, a seed, a generation of men
A drop of blood, or more, in every man's heart.

Then I returned. When Judas saw me he turned pale
I was his secret!

He was a shadow of mine, grown dark
The frozen image of an idea
From which life was plucked
He feared I might reveal death in his eyes
(his eyes were a rock
behind which he hid his death)

He feared my warmth. It was a threat to him
so he betrayed it.

"Is this you? Or is it my shadow white
emitting light?"

Men die only once! That's what our fathers said
That's what they taught us. Or was it a lie?!"

That's what he said when he saw me. His whole face spoke.

I hear footsteps, approaching and falling
The tomb rumbles with their fall
Have they come again? Who else could it be?
Their falling footsteps follow me
I lay rocks on my chest

Didn't they crucify me yesterday? Yet here I am!
Who could know that I . . . ? Who?

And as for Judas and his friends, no one will believe them.
Their footsteps follow me and fall.

Here I am now, naked in my dank tomb
Yesterday I curled up like a thought, a bud
Beneath my shroud of snow. My blood bloomed from moisture
I was then a thin shadow between night and day.
When I burst my soul into treasures and peeled it like fruit
When I turned my pockets into swaddling clothes

and my sleeves into a cover
When I kept the bones of little children
warm within my flesh
And stripped my wounds to dress the wounds of another
The wall between me and God disappeared.

The soldiers surprised even my wounds and my heartbeats
They surprised all that wasn't dead
even if it was in a tomb
They took me by surprise the way a flock of starving birds
plucks the fruit of a palm tree in a deserted village.

The rifles are pointed and have eyes
with which they devour my road
Their fire dreams of my crucifixion
Their eyes are made of fire and iron
The eyes of my people are light in the skies
they shine with memory and love.
Their rifles relieve me of my burden;
my cross grows moist. How small
Such death is! My death. And yet how great!

After I was nailed to the cross, I cast my eyes
toward the city
I could hardly recognize the plain, the wall, the cemetery
Something, as far as my eyes could see, sprung forth
Like a forest in bloom
Everywhere there was a cross and a mourning mother
Blessed be the Lord!
Such are the pains of a city in labor.

Text: E-47

Buland Al-Haydari

The Postman

What do you want,
Postman?
I am remote from the world
Doubtlessly you are mistaken . . . for there is nothing new
That the world can carry to this fugitive
What was
Is still his wont
Dreaming
Or burying
Or recalling
While people still have their feasts
And their funerals joining feast to feast
Their eyes dig up in their minds
Another bone for a new hunger
China still has its wall
A myth effaced and a destiny repeating
The earth still has its Sisyphus
And a stone that does not know what it wants

Postman
Doubtlessly you are mistaken . . . for there is nothing new
Go back on the road
For oftentimes the road brought you
And what . . . do we want?

The River and Death

Buwayb . . .
Buwayb . . .
Bells in a tower lost on the seabed,
Water in jars, sunset in trees,
Jars brimming over with bells fashioned of rain,
Their crystal melting in the lament:
"Buwayb . . . o Buwayb!"
And in my blood a somber yearning
For you, o Buwayb,
O river mine, as sad as rain.
I long to run through the darkness
With fists clenched, bearing in each finger
A whole year's hopes, as if bringing you
Pledges of wheat and flowers.
I long to look down from the hills' high throne
To glimpse the moon
Sink between your banks
Planting shadows
And filling its baskets
With water, fish and flowers.
I long to plunge in and pursue the moon,
To hear the pebbles rattle in your depths
Like a thousand sparrows in the boughs.
Are you river, or forest of tears?
Do the wakeful fishes sleep at dawn?
And these stars, do they still wait
To nurture with silk a thousand needles?
You, o Buwayb,

I long to drown in you and gather shells
And build of them a house,
And drops of light from the moon and stars
Would suffuse the verdure of water and tree,
And on your ebbtide I would flow down to the sea.
—Death is a strange world that enchants the young
And you held its hidden door, o Buwayb.

Buwayb . . . o Buwayb,
Twenty years are past, each like eternity,
And today as darkness falls,
I come to rest in bed, but not to sleep,
My senses taut like a lofty tree
Stretching its branches, birds and fruit out to dawn.
I feel this world of sorrow
Gushing over with blood and tears, like rain.
Bells tolling from the dead shudder wailing through my veins,
And in my blood a somber yearning
For a bullet whose sudden ice
Will bore the depths of my breast,
Like hellfire set ablaze my bones.
I long to sink to the depths in my blood,
To bear my load with other men,
To resurrect life. Then is my death a victory!

The River and Death

Buwaib . . .
Buwaib . . .
Tower bells lost at the bottom of the sea,
Water in the jars, sunset on the trees,
Jars overflow with rain bells
Whose crystal melts in the call
'Buwaib . . . Buwaib':
Longing for you races in my blood,
Buwaib, my sad rain.
I wish I could walk in the dark
Bearing a year's longing on each finger
As if I were bringing you gifts
Of wheat and flowers.
I wish I could go over the hill
To see the moon
Coursing through your banks, planting shadows
And filling baskets
With water, fish and flowers.
I wish I could follow the moon through you
And hear pebbles rattling in your depth
Like thousands of birds in trees.
Are you a forest of tears or a forest of a river?
The unsleeping fish, do they sleep at daybreak?
The stars, do they go on waiting,
Threading silk through thousands of needles?
Buwaib,
I wish I could plunge in you to pick up shells
To build a home
And switch on the moon and the stars
To light the greenness of the water and the trees.
At low tide in the morning I'd sail through you to the sea
For death is the children's spellbound world
And you, Buwaib, are its hidden door.

2

Buwaib . . . Buwaib,
Twenty years have gone.
Each year has been a lifetime.
At nightfall
I lie sleepless in bed
My conscience strained like a tree whose branches,
Birds and fruit weigh until daybreak.
The grieved world moves my blood and tears like rain.
My death bells are ringing in my veins,
My longing for a bullet's coldness ripping my breast
Like hell burning bones
Races in my blood.
I wish I could drown in my blood
To share humanity's burden
And bring back life. My death is a victory.

The Song of Rain

Your eyes are two palm groves at the hour of dawn
Or two balconies from which the moon recedes.
When your eyes smile, vineyards leaf
And lights dance like moons in a river
Which an oar shakes at the hour of dawn
As if, in their depths, stars are throbbing.

Like the sea when evening spreads its hands over it
They are drowned in clouds of transparent grief
Full of the warmth of winter, the shiver of autumn,
Death, birth, darkness and light.
The tremor of weeping awakes in my soul
With a frightful thrill embracing the sky
Like a child's when awed by the moon.

As if the rainbow drinks the clouds
And drop by drop melts in rain
And children babble under vine trellises
And the song of rain
Tickles the silence of birds on the trees
Rain . . .
Rain . . .
Rain . . .
Evening yawns, and the clouds
Pour down their heavy tears
Like a child who before sleeping raves
That his mother—whom he did not find
On waking up a year ago and was told
After persisting questions
That she would return day after tomorrow—
Must by all means return
Although his comrades whisper that she is there
On the hillside mortally sleeping in her grave
Eating earth and drinking rain;

As if a sad fisherman gathers his nets
And curses water and destiny
And casts a song where the moon sets.
Rain . . .
Rain . . .
Do you know what sadness the rain evokes?
And how roof-gutters sob when it pours?
And how in it the lonely person feels lost?
Endless is the rain: like shed blood,
Like hunger, love, children and the dead.
Your eyes come to my fancy with rain,
And across the Gulf's waves lightning burnishes
With stars and shells the coasts of Iraq
As if they are about to shine
But night covers them with a robe of gore.
I cry to the Gulf, "O Gulf,
O giver of shells and death."
The echo comes back
Like sobs,
"O Gulf,
O giver of shells and death."
I can almost hear Iraq gathering thunder
And storing up lightning in mountains and plains
So that when men break open their seals
The winds will not leave of Thamud
Any trace in the vale.
I can almost hear the palms drink the rain
And hear the villages moaning and the emigrants

Struggling with oars and sails
Against the tempests and thunder of the Gulf while they sing

"Rain . . .

Rain . . .

Rain . . .

And there is hunger in Iraq!
The harvest season scatters the crops in it
So that ravens and locusts have their full
While a millstone in the fields surrounded by human beings
Grinds the granaries and the stones.

Rain . . .

Rain . . .

Rain . . .

How many a tear we shed, on departure night,
And—lest we should be blamed—pretended it was rain.

Rain . . .

Rain . . .

Ever since we were young, the sky was
Clouded in the winter,
And rain poured,
Yet every year when the earth bloomed we hungered.
Not a single year passed but Iraq had hunger.

Rain . . .

Rain . . .

Rain . . .

In every drop of rain
There is a red or a yellow bud of a flower.
And every tear of the hungry and the naked,
And every drop shed from the blood of slaves
Is a smile waiting for new lips
Or a roseate nipple in the mouth of a babe
In the young world of tomorrow, giver of life.

Rain . . .

Rain . . .

Rain . . .

Iraq will bloom with rain."

I cry to the Gulf, "O Gulf,
O giver of pearls, shells and death."

The echo comes back

Like sobs,

"O Gulf,

O giver of shells and death."

Of its many gifts, the Gulf strews
On the sand its salty surf and shells
And what remains of the bones of a miserable, drowned
Emigrant who drank death
From the Gulf waters and its bottom,
While in Iraq a thousand snakes drink nectar
From flowers blooming with the dew of the Euphrates.

I hear the echo

Resounding in the Gulf,

"Rain . . .

Rain . . .

Rain . . .

In every drop of rain
There is a red or yellow bud of a flower.
And every tear of the hungry and the naked,
And every drop shed from the blood of slaves
Is a smile waiting for new lips
Or a roseate nipple in the mouth of a babe
In the young world of tomorrow, giver of life."

And rain pours.

Text: E-5I

The Song of Rain

B. S. As-Sayyab

Your eyes are two forests of palms at the hour of dawn,
Or two balconies from which the moon is receding ,
Your two eyes , when they smile , the vine blooms ,
And lights dance , like moons in a river
Which the tired oar ripples at dawn ,
As though stars throbbled in their depths.

They drown in a mist of wintry grief ,
Like the sea over which the hands of evening hovered ,
Containing the warmth of winter , the shiver of autumn ,
Death , birth , darkness and light .
Then in my soul wakes the tremble of crying
And a wild frenzy embracing the sky
Like the frenzy of a child , whom the moon scares !

As though the rainbows drank the clouds,
Melting , drop by drop in the rain ...
Children giggled in the vine-arbors ,
And the song of rain
Tickled the silence of the sparrows on the trees ,
Rain ...
Rain ...
Rain ...
Evening yawned and the clouds kept
Shedding , what they could of their heavy tears
As though a child numbled before he fell asleep ,
That his mother - when he awoke last year -
He found not; then , when he relentlessly asked ,
Was told: " She will return the day after tomorrow..."
She will surely return ,
Although his playmates whisper among themselves that she is there ,

Sleeping beside the hill the sleep of the graves
drenched in their soil and drinking the rain
Like a sad fisherman gathering his nets ,
Curses the waters and fate ,
And sprinkles songs where the moon darkens .
Rain...
Rain ...

Do you know (my beloved) what sadness the rain brings ?
And how the rain-pipes sob when it pours ?
And how the lonely feels he is lost ?
Endless (like spilled blood , like the hungry, like the dead) is
the rain .

Your eyes come to me with the rain ,
And across the waves of the Gulf , lightnings wipe
The shores of Irāq with shell and stars ,
As though they wishes to rise like the sun
But the night draws over them a mantle of blood .
I shout at the gulf : " Oh , gulf ,
Oh , bestower of pearls , shells and death "
But the echo reports ,
Like sobs ,
" Oh , gulf ,
Oh , bestower of shells and death ... "

I can almost hear Irāq hoarding thunders ,
Storing lightnings in mountains and plains ,
So that, when strong men would break open their seal ,
Winds from Thamūd would not leave
Any trace in the plain ;
I can almost hear the palm-trees drink the rain ,
And hark the villagers' moan , and the immigrants
Wrestle by oars and sails
With the gales of the gulf and with the thunders
"Rain ...
Rain ...
Rain... "

In Irāq , there is hunger ,
And the season of harvest scatters therein the grain
To fill the bellies of the crows and locusts
While millions grind the grain and the stones
Millstones that turn in the fields... surrounded by men ,
Rain ...
Rain ...
Rain ...
How many tears we shed on the night of parting ,
Pretending - out of fear of blame - that they were rain ,
Rain ...
Rain ...
Rain ...
Since we were children , the sky
Was cloudy in winter
And the rain came .
And in every year - when earth was covered with grass - we hungered .
No year passed where in Iraq there was no hunger .
Rain ...
Rain ...
Rain ...
In every drop of rain
There is a red or yellow bud ,
Every tear of the hungry and the naked ,
Every drop spilled from the blood of the slaves ,
Is a smile waiting for new lips ,
Or a rosy nipple in the mouth of new-born babe .
In the world of young tomorrow , the bestower of life !
Rain ...
Rain ...
Rain ...
Irāq will be green with grass by the rain ...
I shout at the gulf , " Oh gulf ,
Oh , bestower of shells and death ."
The gulf scatters of its many gifts
On the sand , the foam of its bitter salt-water and shells

Together with what remained of the bones of a miserable, a drowned
Immigrant who kept drinking death
From the water of the gulf and its depth .
In Iraq there are a thousand snakes that drink the nectar
From a rose which the Euphrates nourishes with dew ,
And I hear the echo
Ringing in the gulf
"Rain ...
Rain ...
Rain ... "

In every drop of rain
There is a red or yellow bud .
Every tear of the hungry and of the naked ,
Every drop spilled from the blood of the slaves ,
Is a smile waiting for new lips ,
Or a rosy nipple in the mouth of a new-born babe
In the world of young tomorrow , the bestower of life :

And the rain falls .

The Song of the Rain

Your eyes are forests of palm at dawn
Or lattices behind which the moon sets;
When they smile the vines burst into leaf
And lights dance like moons on a river
Stirred by an oar which flags at break of day,
Its depths throbbing with stars.
They drown
In mists of sorrow serene as the sea
When the night spreads its hands over it.
They quiver with tremors of autumn,
With death and birth, with darkness and with light.
My soul wells over with sadness and an ecstasy
Fierce as that of a child which fears the moon.
It embraces the skies
Like rainbows which drink in the clouds
Till drop by drop they melt into rain.
Children gurgle in the vinebowers
And the silence of the birds on the trees
Tingles with the song of the rain.
Rain...
 Rain...
 Rain...

The night yawns and the clouds
Still drip with heavy tears
Like a child who rambles in his sleep
About having woken up one morning
To find his mother gone.
And to his persistent questions
They had replied,
"She will come back
The day after tomorrow,
No doubt she will return".
Yet friends whispered that she lay
There on the side of the hill,
Sleeping the sleep of death,
Breathing in the dust,
Drinking in the rain
Like a sad fisherman who gathers in his nets
While he scatters his song
To-where the moon sets.
Rain...
 Rain...

Do you not know what sorrow brings rain?
How the waterpipes burst when it pours,
How desolate a man feels when he is alone?
Rain without end, like blood that is shed,
Like hunger and love and children and the dead.
Rain...

And in your eyes I surge along with the rain,
) And across the waves of the gulf
Flashes of lightning sweep the shores of Iraq
With shells and stars, making them glow
When at sunrise the night casts veils
Of blood over them. I cry out,
"O gulf, giver of pearls, of shells, of death .
I can almost hear Iraq hoarding
Thunder and lightning in the mountains and the plains.
If ravished by men these will release
Gales that will leave no trace
Of Thammud in the valley.
I can almost hear the palms
Drinking in the rain,
And I hear the villagers moan
And the refugees struggle with sail and oar
Against the storms of the gulf.
I can hear peals of thunder singing
" Rain...
 Rain...
 Rain... "

There is hunger in Iraq
And corn is scattered to feed
The locusts and ravens in harvest time.
In the fields the mills go round and round,
Grinding grain and stones,
Grinding men.
Rain...
 Rain...
 Rain...

How many tears have we shed
On the eve of departure
Pleading — for fear of blame —
The rain.
We have always known the sky
To gather with clouds in winter
And the rain to fall.

We starve each year when the soil
Breaks forth into shoot;
Not one year has gone by
Without hunger in the land.

Rain...

Rain...

Rain...

In every drop which falls,
Yellow or red from the heart of a flower,
In every tear shed by the hungry and the naked,
And every drop spilt of the blood of serfs,
Is a smile awaiting a fresh one
To follow in its wake, or a nipple
Which flowers at the mouth of a babe
In the brave new world of tomorrow.

Rain...

Rain...

Rain...

Iraq will burst forth into leaf
With the rain.

And I cry, "O gulf,
Giver of pearls, shells, of death",
And the echo wails an answer,
"O gulf, giver of shells, of death".
And it strews its many gifts over the sands:
Shells, brine and the scattered
Bones of some immigrant
Who has drunk deeply of death from the gulf.
In Iraq there are a thousand snakes
Who have sucked the scent of a flower
Watered by the Euphrates with dew.

And I hear an echo
Ringing through the gulf,
Rain ...

Rain ...

Rain ...

In every drop of rain which falls
Yellow or red from the heart of a flower,
And every tear shed by the hungry and the naked,
And every drop spilt of the blood of serfs
Is a smile awaiting a fresh one
To follow in its wake, or a nipple
Which flowers at the mouth of a babe
In the young world of tomorrow;
World, giver of life.

And the rain falls heavily.

Text: E-53

A. W. Al-Bayati

The Village Market

The sun, the lean donkeys, the flies
A soldier's old shoes passing
From hand to hand, a peasant staring blankly:
"In the new year
My hands will certainly be full of money
And I shall buy those shoes"
The cry of a cock escaping from a cage, a little saint:
"Nothing can scratch your skin as well as your own nails" and "The road to H
Is closer than that to Paradise," the flies
The tired harvesters:
"They planted and we did not eat
We plant in humiliation and they eat"
Those returning from the city: "What a blind beast it is!
Its victims are our dead, women's bodies
And good dreamers"
The lowing of cows, the woman selling bracelets and perfume
Trudging like a beetle: "My dear lark, O Sodom,
The perfume seller cannot repair what Time has impaired"
Black rifles, a plough, a dying fire
A blacksmith fighting sleep off his blood-shot eyes:
"Birds of a feather flock, always, together.
The sea cannot cleanse sins, nor can tears"
The sun in the middle of the sky
The women selling grapes gathering their baskets:
"The eyes of my beloved are two stars
His chest is Spring roses"
The market is deserted and the little shops
The children catching flies and the far horizon
The huts in the palm grove yawning

The Village Market

The sun, emaciated donkeys, flies,
And a soldier's old boots
Pass from hand to hand,
And a peasant stares into the void:
"At the beginning of next year,
My hands will surely fill with coins,
And I shall buy these boots."
The cry of a cock escaped from its cage,
And a little saint:
"None scratches your skin like your own nail,"
And "the road to Hell is closer than the path of Paradise."
The flies,
And the men tired from harvesting:
"They sowed, and we have not eaten;
We sow, despite ourselves, and they eat;"
And those who return from the city,
O what a blind beast,
Whose victims are our dead,
The bodies of women.
The good-natured dreamers,
And the lowing of cows,
And the woman selling bracelets and perfumes,
Crawling around like a beetle:
"O Sodom, o my dear skylark!
The perfumier cannot repair the damage of oppressive fate."
Blackened rifles, and a plough,
And a flickering fire,
And a blacksmith with a bloodshot eyelid
Lured by sleep:
"Birds of a feather flock together,
And the sea can never wash away sins and tears."
The sun in the liver of the heavens,
And the women selling fruit collect their baskets:
"The eyes of my beloved are stars
And his breast is a bed of spring-roses."
The deserted market, and the small shops,
And the flies,
Hunted by children,
And the distant horizon,
And the yawning of huts in the palm-grove.

The Wind Is Knocking at the Door

It was only the wind knocking at the door
In the deepest night,
It was not your knock upon the door.
Where is your palm
With the road so deserted?
There are oceans between us,
Cities and deserts of darkness,
And the wind carries the echoes of kisses to me,
Like flames leaping from palm to palm,
Glowing through the clouds.

It was only the wind knocking at the door...
If only the winds would bring a soul
As it passes by harbours
And railway stations
To ask strangers after me.
To ask after a stranger
Who had walked away on his own two feet,
Who, broken, crawls today.
It is my mother's soul
Shaken with love,
Deep mother love,
She weeps in lamentation,
"My son so far away from home,
How will you come back alone

Without a guide, without a friend?"
"Mother, if only you had not gone
Behind a wall of stone
With no door for me to knock on,
With no windows in the walls:
How did you come to set off on a road
Dark as twilight seas at dusk,
From which no one returns?
How did you set off without farewell?
The children wail as they race down the road
Then recoil in terror
To ask the night about you
As they wait for your return.

The winds are knocking at the door.
If only you had sent a spirit
To visit this stranger, your sleepless son
Who burns with yearning.
Mother, if only you would return
A spirit. How can I fear it
Since the features of your face
Have not been blotted from my mind
By the passage of the years?
Where are you?
Can you hear my heart crying out,
Pierced by longing for Iraq?

The winds are knocking at the door,
Rising from eternal separation.

Text: E-56

A. As-Safi An-Najafi

To a Clock

O Clock , worn out by regularity .

Rest and repose are all forbidden thee ;

Thou hurriest , since no crowd hindereth

Thy running footsteps ,swift and sure as death .

Our nights and daytime are thy properties ,

And thou destroyest them , like enemies .

Sleep is a sword that cutteth our lives through ,

And dost thou never slumber as we do ?

If it would make thee drunk, I'd pour thee wine !

The months and years should share that draught of thine ,

And , when men slumbered , ye would take repose ,

The wine would sleep, yea , and the cup would doze ;

Then , while ye couched , our nights and days would be

Naught but soft dreams that in your sleep ye see ,

And , in those dreams , your fancies would be — we !

Text: E-57

A. W. Al-Bayati

To Anna Seghers
Author of " The Dead Stay Young"

Blood... on the trees
On the foreheads of the Black guards
And on the stones
On the eyes of the moon nailed to the wall
On the lamps
On the flowers
On the windows of the railway sleepers .
As though fire
Had swept the world
And reduced the earth to waste
Peopled with crosses and cactus plants
But the hands of the dead , before dying ,
Hid the seeds under the earth
And rain fell ...
Thus we returned from war without medals or laurels
Open your eyes
And struggle
Before the fire blazes .

Text: E-5⁸

Nazik Al-Malaika

To Keats

"My life and the sufferings of my sad soul,
My bitter withering hopes,
The procession of my passing days,
And the shadows of my cooing days
Are all gathered together in a bouquet of perfume,
Behind which stands my mortal soul.
To you I offer it, a dreary melody,
To your immortal ambitious soul.
O my poet, all my life
Is the life of a dreary girl,
Of divine soul, but she
On earth is but a handful of mud and water,
Tormented by cries of anguish,
Shaken by the shocks of years;
Without you, she would not have found on earth
Consolation or been attracted by compassion.
Your sweet immortal songs
Are my song, my piping song.
O how many a night in winter
Have I used them to turn back the tumult of the storm,
And recited them to the fire in my stove,
And sung them to the outspread shade.
How many a night have I, beneath them, awakened my allurements
And the fires of my sweeping emotions."

Traveller Without Baggage

From nowhere,
With no face, no history, from nowhere,
Beneath the sky, and in the moaning of the wind,
I hear her calling me—"come!"
Across the hills.

The swamp of history crossed by men
As many as the grains of sand.
The earth remains, and men too remain,
The plaything of the shadows.
The swamp of history, the sad land,
And the men,
Across the hills.

There passed over me perhaps thousands of nights,
While in vain I heard her call in the wind—"come!"
Across the hills.

I, and thousands of years,
Yawning, sad, bored,
From nowhere,
Beneath the sky,
Within me my soul dying with no hope,
While I and thousands of years
Are yawning, sad, bored.
I shall be, but in vain!
I shall remain from nowhere,
With no face, no history, from nowhere.
Light and the tumult of the city strike me from afar.
The same life,
A new boredom stronger than stubborn death repaves its road,
A new boredom.

I walk on, caring for nothing.
Thousands of years, and nothing waiting for the traveller
Save his sad present,
Mud and clay,
Thousands of years,
And the eyes of thousands of locusts.
The walls of the city appear, but for what gain shall I hope,
From a world which still lives with a hateful past
Without a sound of protest?

And the coaches return frost-coated
No horse between the shafts
Driven by the dead
Do thus the years pass?
And torture rip the heart?
And we, from exile to exile and door to door
Wither like the lily in the dust
Beggars we, o moon, we die
Our train missed for all eternity.

Two Poems to My Son Ali

I

O my sad moon:
The sea is dead and its black waves have devoured Sinbad's sail
His sons no more exchange cries with the gulls and the hoarse echo
Rebounds
The horizons are shrouded in ashes
For whom then do the enchantresses sing?
When the sea is dead
And the verdure floats on its brow
Whole worlds floating
Filled with our memories, when the minstrel sang
Now our island is flooded and song has turned to
Weeping
The larks
Have flown, o my sad moon
The treasure in the streambed is buried
At the end of the garden, beneath the little lemon tree
There Sinbad hid it
But it is empty, and ashes
And snow and darkness and leaves entomb it
And the world is entombed in mist
Are we thus to die in this wasteland?
Is the lamp of childhood to smother in the dust?
Is thus the noonday sun to be snuffed out
And the hearth of the poor left mute?

II

Dawnless towns asleep:
In their streets I called your name, and darkness was the answer
I asked the wind after you, as it moaned in the heart of the silence
I saw your face in mirrors and eyes
In the windowpanes of distant dawn
In postcards
Dawnless towns shrouded in ice:
The sparrows of spring have left their churches
To whom should they sing? when the cafes have closed their doors
To whom should they pray? O shattered heart
When the night is dead

Who Am I?

The night asks who am I?

I am its secret—anxious, black, profound
I am its rebellious silence
I have veiled my nature, with silence,
wrapped my heart in doubt
and, solemn, remained here
gazing, while the ages ask me,

who am I

The wind asks who am I?

I am its confused spirit, whom time has disowned
I, like it, never resting
continue to travel without end
continue to pass without pause
Should we reach a bend
we would think it the end of our suffering
and then—void

Time asks who am I?

I, like it, am a giant, embracing centuries
I return and grant them resurrection
I create the distant past
From the charm of pleasant hope
And I return to bury it
to fashion for myself a new yesterday
whose tomorrow is ice.

The self asks who am I?

I, like it, am bewildered, gazing into shadows
Nothing gives me peace
I continue asking—and the answer
will remain veiled by a mirage
I will keep thinking it has come close
but when I reach it—it has dissolved,
died, disappeared.