

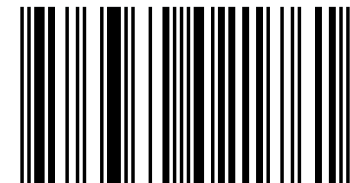
This book discusses the possibility of translating poetry in both slang ( Via Iraqi slang Language ) and standard Arabic language .It tackles the Iraqi poet Mothaffer Alnawab's six selected poems ( Three poems are written in Iraqi slang language , whereas the other three are written in Standard Arabic Language ) . The researchers take into consideration two types of equivalences hypothesize by Nida and Venuti ; for, they – the researchers - think that these two linguists can summarize many functions of translation particularly translating poetry .



Fatima Azeez  
Rezan Ibrahim

# The Art of Translating Poetry Between Standard & Slang Language

With Reference to The Iraqi Poet Mothaffer  
Alnawab's Six Poems: A Cultural Study



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**Translating Poetry Between  
Standard & Slang Language with a Special Reference  
to the Iraqi Famous Poet Mothaffer Alnawab's Six  
Selected Poems:**

**A Cultural Study**

By

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University of Basrah**

**To My Sacred Country, IRAQ  
To My Family  
To My Adorable Children Muhammed , Ali and  
Tabarak**

**I do love you!**

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Endless millions of thanks to you ALL.

## **Abstract**

This paper discusses the possibility of translating poetry in both slang (Via Iraqi slang Language ) and standard Arabic language .It tackles the Iraqi poet Mothaffer Alnawab's six selected poems ( Three poems are written in Iraqi slang language , whereas the other three are written in Standard Arabic Language).

The researchers take into consideration two types of equivalences hypothesize by **Nida** and **Venuti** ; for, they – the researchers - think that these two linguists can summarize many functions of translation particularly translating poetry .These two famous linguists theories of translation focus on the process of exposing the target reader to the original text by **Foreignizing** it, which is the goal of the study .

Thus, Nida in his Formal and Dynamic Equivalence deals with the possibility of translating the source text into the target text either by using a reader-oriented method or a text –author oriented method .On the other hand, Venuti discusses the possibility of translation through **Foreignizing** the original text or **Domesticating** it .As translators, the researchers depend on these two theories while translating six poems written by Mothaffer Alnawab in both slang and standard languages as a Practical Part of the Study.

## **Chapter One: The Art of Poetry**

### **1.1. General Introduction**

A lot of debates have not been settled yet about the possibility of translating poetry and whether it could be achieved only by poets or even by those who are not gifted as poets? How to translate literary texts and how to achieve the same creativity of the original text? how to produce the same effect that the source text leaves on its readers? through which means can we guess the desired meaning of the author of the original work? and how to find the suitable equivalence that suits the linguistic and the cultural norms of the target text ?Such and many other questions are frequently asked when someone think about translating a literary text particularly, poetry. Since an applied study is the most effective answer for such kind of questions, so the researchers make a practical study of literary translating process between slang and standard poems. It is really of crucial importance first to take into considerations the translation process as an art ,theories of translation ,strategies that can be tackled by the translators in order to render the text into the target language and then draw an analysis of what procedures have been followed . why? How they are used and show the results.

Accordingly, this paper is intended to examine the art of translating poetry, since poetry is the record of nation's heritage and local culture, the paper aims at exposing the target reader to the Iraqi local culture throughout translating poetry, which arouses many of conflicting points of views among theorists and critics concerning the possibility of the translation process and form of rendering. Nevertheless, deciding the question of elegance or accuracy, the researchers translate six poems, three are written in standard Arabic language titled as follows:

الوقوف بين (مرثية لأنهار من الحبر الجميل) (A Lamentation for the Rivers By the Fine Ink,  
السماوات ورأس الأمام الحسين); (Standing Between The Head of Imam Hussein and Heavens)  
ثلاث أمنيات على عتبة العام الجديد). (ThreeWishes At The Threshold of The New Year.)

On the other side, three poems are written in slang language, particularly the marshes language .They are entitled as:( Oh Lair, You Got Me Used to); (سهرنالك. and Watching Up for Youand عودنتي). These poems are composed by a prominent figure in Arabic poetry and the godfather of the Iraqi slang poetry , the Iraqi poet, Mothaffer Alnawab. The subjects of the poems vary to include more than one aspect and care of life like politics, religion, betrayal, love, departure ,loyalty ,nostalgia ,homeland and many other themes.

## 1. 2 Why Mothaffer Alnwab?

Mothaffer Abdul Majeed Alnwab was born in Baghdad in 1934 for parents belonged to a noble family from Arab homeland ,originally belonged to Imam Mousa Ibin Jaafer ( Al-Kadhim) [1] (P P H).He completed his undergraduate studies at University of Baghdad. After the Iraqi revolution in 1958, he was appointed as an inspector at the Ministry of Education. In 1963 he was forced to <sup>1</sup>leave Iraq , after the intensification of competition between the nationalists and the communists who were exposed to prosecution and strict observation by the ruling regime ,he went to Iran on his way to the United Soviet, but, he was arrested and tortured by Iranian secret police before they handed him to Iraqi authorities, where he was sentenced to death which was later commuted to life imprisonment .He escaped from prison by digging a tunnel and fled to marshlands where he joined a communist faction that sought to overthrow the government (Ashaher1997)

Mothaffer Alnwab travelled to many countries ,including Syria, Egypt, Lebanon, many European countries, and Eritrea, where he stayed with Eritrean rebels, before returning to Iraq in 2011 . His life is a unique example of the Arabic poetic experience in modern age, his poetic experience was evolved as a mixture of his days and nights .It symbolizes a personification of certain aspect in his life. As long as his life was full of various colours of life, he mirrored them as an intensified national concern with a highly dare and honest spirit, Therefore he lives in people's consciousness as a motive for rebellion and riot against everything which is unpatriotic (ibid). The study comes out with many results. It is ended in chapter four with the conclusion that, translating poetry within standard language is much easier than slang poetry in the sense that ,the translator needs to render Iraqi slang language into standard Arabic which is classified as intralingual translation according to Jakobson(1959) ,and then to English language which is classified as interlingual. Besides, Iraqi slang is different from the standard in many aspects, and they summarize them in chapter three.

---

[<sup>1</sup> ] Musa Ibin Jaafer is the grandson of Imam Hussein and the fourth Imam among the twelfth infallible Shiite Imams.

Ultimately, the researchers suggest that ,there should be a dictionary for Iraqi slang language in order to be used as a reference for the researchers who are interested in conveying the Iraqi local culture and Islamic history to the target readers.

His poems carry as much thoughts as enough to declare a revolution, and as much strong language as enough to betray a nation. He versifies poetry with fever and heartburn, and recites it in order to share it by the tongues of the populace, so that, his reputation widely spreads and his poems is recited by many people. He dedicates his life for his poetry, which represents the history of his special and dramatic strife. His poetic product full with magnificent grief, isolation and deprivation. Consequently, His poetry comes as a reflection of his internal interaction .As a poetic figure, He expressed by inventive linguistic device and whimsy style that could be considered as a new method in poetic structure, furthermore, His poems represents the true inner side of the poet and the basic equation for his unordinary weary journey that still and never be tranquilized(ibid).

Mothaffer Alnawab is considered to be a unique phenomenon in both style and behavior, he is really isolated and vagrant as he is in his verse .He rebels against life, thus life treats him ruthlessly, so, he complains his agonies through poetry which is close to sentiment rather than to reality. However, Alnawab family were wealthy and aristocratic, they historically instinctive with a patriotic and national sensation ,they were expelled many times, because of their glorious national and patriotic attitudes ,so, it is quite normal for the poet to follow the same path . Alnawab's family had political and social commitments, besides, their religious bonds, therefore they used to establish religious ceremonies in their house which was as big as enough to expand large number of people who attend such ceremonies .The poet also used to have a direct knowledge and daily practicing on the musical instruments and has an ability to sing, therefore we can envisage the atmosphere that used to dominated his life (ibid). The poet grew as a sensitive man with artistic tendencies, we can touch a sense of nostalgia throughout his poems for the past times ,he said “ I was born in a house that used to be yard for Husseinis convoys accompanied by horses ,torches , lamentation and folk chants, no doubt all that planted something I can not specify or conceptualize it ,but ,when I think about it now, I know it is quite possible and quite certain. The first source from which ,the poet derived his figures ,his sentiments and his visions , was typed in his memory since his early years and enabled him to create images and folklore ideas , which represent public sentiment, nostalgia and deprivation in flavor of folk chants and lamentations(ibid) .



Inspired by his artistic sentiment, he sought to discover that kind of singing and that accent which captured his soul, he describes them by saying “ the accent of marshlands ( Ahwar) is highly musicalized, rich and rhymed ,even when they talk , you can listen to poetry whether in their expressions or in their style of pronunciation, and how they stress syllables “. The poet was moved by marshlands ‘ accent, hence, it inspired him to formulate the most beautiful folk poems, that concerned with the lives of poets, their struggles and their political worries. Mothaffer Alnawab was obsessed by the desire to go to the marshlands, in spite of the hardships that might face him, he said” In spite of a lot of barriers at that time, I went to marshlands with a friend of mine, and stayed there for one week, but later I stayed there for months ,because ,I was working for a Dutch company “(ibid).

The slang poems of the poet were belated, on account that his primary poems were eloquent, though they were not new to him, i.e. the slang poems, the marshlands was the first spark for his slang poetry. Moreover, there were other factors influenced him, as he mentions “ It is due to the impact of folk chants and the Lamentations of women I was listening in the Maatems (mourning assemblies) hold in the anniversary of the martyrdom of Imam Hussein at my home , as I mentioned before folk chants and lamentations were my first resources “(ibid) . The poet includes many of the private and public worries, particularly, the political ones in his folk poems.

Mothaffer Alnawab read overtly the whole issues concerning his homeland, so, that was as a curse upon him, he resisted ,sacrificed and he never being faked, instead he kept being honest to his ideology and trust on the claims of masses, he said “ I am with the populace and has nothing of arrogance , my glory is part of their glory ,I can touch myself ruins ,when I see somebody is being humiliated ,and I feel that the whole history evolves ,when I see somebody confronts faces of prosecutors “(ibid). Obviously, wandering and travelling among capitals and cities ,pulled him from his political commitments ,thusly ,he left working for the Communist party ,while being convinced that the political game is no more than a forced taming for the benefit of one group ,he disclaimed his Communist obligations, however ,he continues his adherence for the political national and social affairs , which is considered to be an outstanding mark in his poetry .This is Alnawab s’ life, terminals that have no end and experiences that worth to be speculated, studied and discussed(ibid).

### 1.3 The Art of Poetry

According to Oxford Advanced Learner’s Dictionary(2015) definition “*poetry is a literary work in which the expression of feelings and ideas is given intensively by the use of distinctive style and rhythm; poems collectively or as a genre of literature*”. So, *Poetry* is a special kind of literature distinguished by its musical sense which emits from its *Rhyme* and *Meter*. Modern Poetry ,in particular, expresses emotions more than thoughts. *Arabic Poetry* is one type compare to the *Lyric* which is divided according to its purpose into *Panegyric, Satire, Gallant, Ardor* and so on. Whereas *English poetry* has many types like *Epic, Ballad, Dramatic, Didactic* and *Satirical. English Lyric* is divided into *Ode, Elegy, Pastoral* and *Song*, they are very close to the *Arabic Poetry* (Najeeb 2011).

Hence, poetry is an arrangement of words written or spoken ,traditionally a rhythmical composition, sometimes rhymed, expressing experiences, ideas, or emotions in a style more concentrated, imaginative, and powerful than that of ordinary speech or prose. Some poems are in meter , some in free verse . *Free Verse* is a poetry that does not rhyme and does not have a regular rhythm (*Merriam Webster Dictionary*

2015). It is the flexible form as well as the easiest one, since it has very few rules, relying on line breaks and word choice to guide the reader. Many free verse poems have the tone of conversational speech. Modern free verse began with Walt Whitman's *Leaves of Grass*, published in 1855. Others who are known for their free verse poetry are Carl Sandburg, Langston Hughes and William Carlos Williams. In free verse poetry, there are no set rules: no specific rhyming scheme, syllable count, metric pattern, line arrangement, or theme. The poet is “**Free**” to write however s/he wants (*Literary Devices Journal* 2013).

Whether it is a rhythmical or free verse poetry, the task of translation concerning poetry considers to be one of the most difficult challenges. Landers (2001:97) argues that “*translating poetry well is so difficult as to be called impossible by most experts; the late John Ciardi referred to translation as the art of failure*”.

Nevertheless translating poetry is hard mission. Hence, engaging in translating both standard as well as slang or the dialectal one, is another challenge unique, to poetry. According to Landers (2001:116) “*In popular usage ‘dialect’ often denotes a supposedly substandard or inferior speech pattern varying in pronunciation, vocabulary, grammar, or syntax from the socially accepted norm*”.



## Chapter Two: The Art of Translation

### 2.1 Theory of Translation

Theory of Translation does not resolve all problems that appear in the process of translation. It is an orientation for the translators to take a decision while they are engaging in the process of translation. In fact, to understand the general idea of translation theory is very important as well as useful for the translators. Actually, it is assumed that, theory of translation is considered to be the body of the knowledge that we as translators have about translation, extending from general principles to guidance, suggestions and hints. Newmark (1988) stipulates that:

**“what translation theory does is, first, to identify a translation problem (no problem – no translation theory!); second to indicate all the factors that have to be taken into account in solving the problem; third, to list all the possible translation procedures (or methods); finally, to recommend the most suitable translation procedures, plus the appropriate translation”**,( P.9).

In addition to, theory of translation is useless if it does not arise from the problems of translation application, from the need to reflect, to consider all the factors, within the text and outside it, before accessing the translation process. Thus, it is a matter of taking decisions; for, translation has to do with electing one optional factor among many. So, many scholars take it as a creative activity; others, however, argue that since it arises mental thinking, explanation as well as has to do with structural rules; it is, therefore, a science.

The linguistic approach to the theory of translation focuses on issues like meaning, equivalence and shift. This branch of linguistics, known as structural linguistics, characterize the work of some famous linguists such as Roman Jakobson, Eugene Nida, Newmark, Koller, Vinay, Darbelnet, Catford and Leuven-Zwart.

Vinay and Darbelnet in Venuti (2000:84) distinguish two strategies of translating, the first is a direct or a *Literal translation*. The second is *Oblique translation*. Literal translation happens when there is an exact structural, lexical, and even morphological equivalence between two the languages. According to Vinay and Darbelnet, this is only fitted when the two languages are very close together. Within literal translation (direct) there are *borrowing*, *calque* and *literal translation*. Whereas oblique translation appears when word for word translation is not fitted. Consequently. Within oblique translation there are transposition, modulation, equivalence and adaptation.

Moreover, Nida (1969:12) expounds that, “*translation consists in reproducing in the receptor language that natural equivalent of the source language message, first in term of meaning and second in term of style*”. Translation, then, can be defined as transmitting the message from the source language (SL) into the Receptor Language (RL), both in terms of meaning and style. Accordingly, good translation should create sense and be easily perceived by the target readers; i.e. the message in the TL should be equivalent to that of the SL.

Newmark (as quoted by Machali 1998:1) explains that translation is just as a craft consists in attempting to replace a written message and statement in one language by that same message and statement in the target language. Carford (as quoted by Nababan 1999:19) also defines translation “*as process of changing a Source Language Text to the Target Language Text.*”

## 2.2 Literary Translation

Translation plays a significant role in bridging the gaps between the different cultures and nation. Literary translation namely, helps the different nations reach a universal culture on a common ground, translation widen the realization and percep-

tion among distinct cultures and nations and literary translation helps them reach a comprise (Hassan 2011).

Literary translation includes the translation of all literary genres like poetry ,plays, novels ,stories ,short stories and any kind of literary texts or articles, though the styles of each kind is different from one another ,they share the same aesthetic , moral values and characteristics. According to Belhaag(1997:20 as cited in Hassan 2011:2) ,literary translation characteristics can be summarized to include the expressive meaning , connotative meaning ,multiple meaning, symbolic ,focusing on both form and content ,subjective, timeless and universal, using special devices to heighten communicative effect and tendency to deviate from the language norms balancing between elegancy and accuracy that demands skilled translator with poetic taste and literary techniques for rendering them in to the target text in the translating process ,it is a hard task I.e. to faithfully communicate meaning and literary characteristics from the source text into the target text ,which is the main object of translation in general and literary translation in particular.

The difficulty that faces literary translators stems from the fact that ,literary translation has much of sentiments and thoughts that needs an accurate rendering which must keep as much as possible both the meaning of the message and the form of the original text. These thoughts and ideas have different interpretations according to the cultural differences . It is partially a truth , that translators deal only with words .Whatever their field of translation it is .They also tackle ideas . That is why , it is believed that , literary translators deal with cultures. Therefore ,*Time magazine* is completely right when it , a long time ago, announces that literary translators are but '*Couriers of Cultures*' (Landers 2001:72 ).

## 2.3 The Art of Translation

To translate a text from one language into another, actually it is to find the most suitable equivalence for the source text in the target text. The term *Equivalence* here including both, the linguistic and cultural equivalences. A good translator or interpreter should have sufficient knowledge of the linguistic norms of both SL and TL language as well as he/she should have a sufficient knowledge in the cultural norms of both the SL and the TL. In other words, he/she should be both bilingual and bicultural . According to Cambridge Learner's dictionary definition of the term equivalence as cited in Almana (2014: 25) "*It is something that has the same value , importance, size and meaning of something else*". He adds that, "*to talk about identical translations of the ST is something beyond any kind of ability or skill, simply because , the linguistic unites of each text the ST and TL belong to different linguistic systems*". Languages normally morphologize, lexicalize, phraseologize, ideomaticize, syntacticize, contextualize, pragmaticize and culturalize world experiences differently (Jakobson 1959, 1992 as cited in Almana 2014: 25).

## 2.4 Roman Jakobson's Types of Translation

According to Jakobson (1959,1992 as cited in Almana 2014:31), there are three types of equivalences:

**2.4.1..Intralingual Translation** or rewording, it is to replace certain lexical items with some other lexical items within the same language ;i.e. it is a Translation within a language which would involve explaining it in words taken from the same language.

**2.4.2.Interlingual Translation** or translation proper, it is to render a text from the SL into another text within the TL; i.e. it is a Translation from one language into another or reinterpretation of the message in another linguistic code .

**2.4.3. Intersemiotic Translation** or transmutation, it is type of rendering verbal signs of a text in to signs of nonverbal ;i.e. it is a Translation from one linguistic system to



another which means the transference of meaning from a verbal to a non-verbal system or from one medium to another.

Among different types of theories that are concerned with various aspect of language , for instance , the situational ,the communicative , the semiotic , the sociolinguistic , the cultural , the dynamic , the formal ,the situational , the textual , the functional ,the ideational , the stylistic and the pragmatic ,and among many scholars who deals with this field , the researcher decides to shed light on two theories by two theorist whom the researchers think ,they play very effective role in the Theory of translation:

## **1- Nida 's(1964) Formal equivalence VS Dynamic equivalence.**

## **2- Venuti' s(1995)Domesticating VS Foreignizing.**

Nida according to Shakrernia( 2013), argues that there are TWO different forms of equivalences , the Formal equivalence and the Dynamic one ,within formal equivalence ,the target text resembles very much the source text in both form and content , it is author-text oriented so the translator stick as much as possible to the same grammatical and stylistic norms followed by the original author of the source text without adding any of the translator's thoughts ,it is rather of word for word translation aiming at literally translating the text in order to avoid the danger of corrupting the original message.On the other hand ,the dynamic equivalence conveys as much as possible the same effect that source text leaves at its reader and render it as natural as could to the reader of the target text , it deals a lot with the grammatical and stylistic forms of the target text since it is reader-oriented equivalence(Al-Manaa 2014).For Nida (1964) there are FOUR major requirements for a successful translation (ibid):

- i.Making sense ;
- ii.Conveying the spirit and the style of the origin al author;
- iii.Creating natural response and
- iv.Use natural and simple expression.

It is quite clear that Nida (1964) is in favor of the Dynamic equivalence as long as the majority of the requirement he suggested for a good translation are reader-oriented, except one that is about conveying the spirit and the style of the original author which is author –oriented. Venuti (1995)based on a distinction proposed by the German theologian and translator Fridrich Schleiemacher, states that translation processes can be either(ibid):

### **i.Domestication**

### **ii.Foreignization**

As it is mentioned earlier , translation does not only concern with the equivalent meaning in the target text ,rather it deals with the linguistic and the cultural norms of it. As a result ,we can find some scholars are in favor of replacing the values that exist in the source text with some other equivalent that seems to be much easy to read and comprehend by the audience of the target text, this is according to Venuti an act of domesticating the ST and make it as much as possible sounds natural for the readerships of the TT, it called **Domestication**. On the other hand there are the scholars who are in favor of maintaining the norms or the value of the source text and try as much as they could to expose them to the audience of the target text, it called **Foreignization** (ibid).

## Chapter Three: The Art of Translating Poetry

### 3.1. Part One: Poems Written in Standard Language

#### 3.1.1 Three Wishes at the Threshold of the New Year

On our window again,  
Wind cries and nothing else,  
Snow drops on the heart,  
And grief resembles markets in Iraq.  
Again, I furnish my heart,  
Next to the river as a path.  
Again, I bend my nightmares,  
And ,alone I light a candle.  
From a distance, I attend them,  
Since,we are no more fellows.  
No one remember me since we got departed,  
Only the road.  
It is sufficient.  
Joy of bells comes from a far,  
And whinny of the blond girls,  
Provokes excitement of the exhaustive time.  
And wind extinguishes my candle from the top.  
Oh, how much the batch on the window looks like my hunger!  
All Greece is on the street of winter,  
Subjects her hair for the silver coffin,  
And the blue stripes.  
Should I take to the street?  
Who knows me?  
Who shall buy me with a glimpse from her eyes,  
Oh, my God, I have a wish,  
Let oppression dies with a heart attack,  
And let expels return home,  
Then, let my return.  
No one remember me, since we disaccorded,

But my heart and the road.  
It is sufficient.  
Everything taste like departure,  
Since the party face is no more the people face...  
Divorce has been done...  
When summits conference play the nation s' anthem,  
But play not for Iraq,  
My heart was disturbing  
I was crying,  
Wondering, about of what colour is the toastmaster,  
And who send the call,  
Who distributed the rhythm,  
Who led the orchestra,  
And who are the singers  
Wondering, of what taste are the attendants,  
Oh, my God I have a third wish,  
Let the rhythm be Iraqi again,  
Even if it was sad,  
And taste soured.  
No one remember me since we disaccorded in the party,  
Only the burning.  
It was a summit for nations,  
But Iraq has not been called,  
They called the Oil.  
O, My God I have another wish,  
Let my mother forgive my renouncing,  
And the little trees, I did not water for years,  
And my dress, I changed yesterday,  
And replace it with another but without buttons,  
For buttons nowadays are disguising,  
Thus, warned lovers to beware of them.  
Grieve is never quantified by buttons,  
But detecting the record of the cowards.

### 3.1.2 A lamentation for Rivers of the Fine Ink

In a sad night,  
My silence is moving,  
As raining clouds I follow it,  
And I bought the routes of hardships,  
bending its reins on my wrist.  
I am hollow inside  
only of fractions of patience,  
Trapped in the corner,  
And it is raining out.  
Is that you the gentle, like a small stream from recess of spring,  
Have you been killed?  
And those who killed you,  
Moaning you as if you were their lamented,  
Not whom they murdered.  
Why they graved you behind the fog as an enemy?!!!!  
And why you wondered in one of the sad evenings,  
Whom will revenge you!!!!  
Were you sure that men are few ???  
Are assassinations now stand for the earth ,  
And the permanent failure?!  
What bargains are these?  
Inferior money for the supreme men !!!  
And who are the others involved in the crime?!!!!  
What a drama is this ,  
starring by blood and fire,  
And where the crocodiles are crying?!  
It is prolonged, thus paint flew over some faces .  
Does not it has an end??  
The provoking voice became louder than the voice of a clown ,  
Should we stop laughing at ourselves,  
Or the same acts would be repeated again ?!!!!  
They say,

O , flower of sadness!  
You have died ,  
And behind the fog ,your essence has lost.  
A fine age of sadness and childish rebellion has ended.  
A wise age of passion,  
The age that  
Hold Palestine warmly between your wing as a dove  
Feed her with your lips ,  
Could listen to her heart beating ,  
Starve before she begin to starve.  
Touring around the earth, ask physicians and pharmacies ,  
Look for a therapy for you both .  
Draw a pure silence,  
For the city is in need for a pure silence.  
Draw yourself heading toward the south,  
Al Piquaa  
The Arabism  
Palestine as a whole!!!!!!!!!!

### 3.1.3 *Standing Between the Heavens and the Head of Imam Hussein*

Birds as flocks of gleam,  
Scattering for an approaching prayer,  
Seeking for a shelter under a basil,  
Watered by wells of Mecca,  
The sweetest of its waters.  
I magnify you not,  
For you are the revelation,  
Continued after the Messenger.  
Your horizon is of many  
Wings and spaces,  
So, I feel as if I were aspiring,  
But what attracts me,  
Is your ground

It's superior to anything else,  
Some grounds are really no more than  
The sky itself,  
Enlighten the minds.  
It is not gold ,  
That I adore ,  
But it's the cheeks,  
Your grandfather adored before,  
And your purified mother's milk poured on them,  
Still exciting for battles,  
your ground ,  
I can hear the wickedness of swords ,  
And flames of your thirst,  
Enlighten the shrine ,  
The lock of your shrine breaks itself down.  
I see you in all mirrors ,  
Comes out of them ,  
Riding on shine .  
And ,I bewildered .  
You are more, alive than us,  
But, why bewilderment?  
It is you ,  
My ideal for being steadfast,  
And courageous,  
While being sad and lonely .  
How a lone you were in the  
Tuff Day,  
What a noble you were,  
Whereas they were,  
Trembling you by their horses,  
From a far [2]



You saw the fire on your family's tents ,<sup>3</sup>  
They were cutting your head,  
And patiently closed your eyelids .  
Quran silently cried for you ,  
Before God  
And then ,  
It was done .  
For it s' tears shed for you and it was its end.  
Since you refused submitting, but  
All ages are submitting to you,  
Death feels scared of you ,  
It sees you in all martyrs.  
The paradise that suits your rank,  
*Where does it really exist?*

---

were you forcing the pace toward it ?  
Or paradise of God was really desiring to receive you?  
Standing at your door,  
Never care for eternal heavens ,  
Or seeking shelter from hell...  
But my heart poured with your voice,  
Asking for a drop of water,  
You prolong rebelling against Yazid,  
Alas, how many barberries in our history,  
We are in Yazid time,  
Which has many branches ,  
And in each branch we have ,  
Karbala...  
Oh , Imam of martyrdom,

---

[<sup>3</sup>] It is the tenth day of Muharram, the first month of Islamic calendar in year 61 AH, named after the Tuffuf battle which took place in Karbala between Imam Hussein and his companions and Yazied's army ,resulted in martyrdom of Imam Hussein ,his family member ,his children and his followers ,it is also called Day of Ashura.

It is a pledge upon all lovers of the nobility of heavens in your eyes,  
We will keep on resisting,  
Though we know it is bitter ...  
And it's difficult to keep balanced ..  
Though our governments are supporting the enemy..  
Some are betrayers ,  
And join the wolves,  
So, wolves of sectarianism,  
Live to eradicate people ...  
You are not a sect  
You are a nation,for rising...  
Confronting what comes forth if evil declares its state by drums .  
I am not crying ,  
You never accept crying for men ,  
But, it's my eyes who shed me before the shrine.  
Your head is toured upon spears,  
And head of Palestins is toured too  
In homeland of Arabism,  
Alas ,for generosity  
And geniality of cowards ...  
Iraq is forgotten ...  
Your shrine is the capital of God ...  
And generosity of its sons is little  
For generosity in souls is  
Shyly one .  
My home though all disasters ,  
Expose to death every morning ,  
And shelter to sadness every evening.  
  
But rise again ,  
While holding mornings in his hands,  
Like bridal invitations.  
And chandelier still fixed upon it,  
Like the chandeliers fixed above your shrine.

Oh, my God ,  
May You forgive the blasphemy of those, who looking forward,  
And those fellows ,who keep stead fasting on the road,  
East or West ,  
For they are free and courageous,  
But never forgive slaved believers,  
This is my row .  
And You are the proof of what I say .  
Here I am facing the rows ,  
Joining you in the same noble stand,  
Once the day you went on your feet ,  
Facing the spears,  
Whilst you have ,  
The reins of all ages's horses.  
The noble stand is not a day  
But ages  
Here is Iraq ...  
Surrounded by troops of blockade,  
Alone resisting ,  
As if Arabism never see : Iraq is being headed ,  
And its parts are being cut off ,  
And how Yazid is touring it's head among countries,  
Alas for the bitter wilt in men's eyes,  
Open their arms for an age ,  
They used to highly evaluate it,  
And no one ever like Iraq,  
A modest noble.

### **3.2 Part two : Poems Written in Slang Language ( Iraqi Dialect )**

#### **3.2.1 Oh Liar**

I wanted you even though I know  
You no more than a lair  
And I wanted you  
To pour in my days a handful of admonition  
I wanted you  
As a window  
To fill my life with dust  
I wanted you  
As a red cactus  
Shade my face from people who  
Backbite me for my love to you  
Oh, Lair  
Oh, fox of my soft grape  
I adore you  
Even though you are a lair  
You the one who planted  
Grass of Joyce on my door  
But wood burnt  
And melted down  
My cheek burnt  
My soul burnt as  
Flower of pepper  
Earring melted in sulphuric acid  
I snorted  
Swung the plaits  
Oh my love, oh my love, oh my love  
And died like the door  
It is unbearable  
I decided to forget  
And never back to you  
But

Oh, my heart  
You are the lair  
And the only fox for long time ago.

### 3.2.2 You Got me used to

You got me used to  
Wait for you  
Draw a date on the days  
You got me used to believe that  
Eid means people whom I should to celebrate with  
You said when one wound got old  
The n the pain of two wounds  
Would combine together  
You got me used to  
Believe that  
When ships face the wind  
Will tear its trysails  
You told me  
Ships could not survive  
People will make fun of it  
As a normal wood  
It would sink with its tears  
You told me  
Oh, sailor  
When one rib of the ship breaks down  
Each one of us will be its rip  
And I want to tell you some thing  
But we were engaged with other things  
And you departed me  
I want to tell you that  
You got me used to  
You got used to

**Leave you at your house an Eid card and date**

**And write on your door**

**If you were traveled**

**Two words**

**But I found you traveled**

**And would never back a gain**

**And you got me used to that ...**

### 3.2.3 I Watched Up for YOU

I watched up for you  
For an age  
But  
You did not come  
A spike,  
A door,  
And windows  
Grew green  
Watered by my tears  
I hope if I could spend my life with you  
And let all people go  
And let paradise goes  
When I overwhelmed by longing  
Not only ground that  
I cry for  
But even for the door and the lock  
For I found them have changed  
Like land of strangers  
Alas, we were lovers  
I return back to fight my tears  
And not even a mini window to talk to  
Oh man, let my grief, my tears and my earrings  
Go to reeds  
I hope if the fig grows green  
To lie tales along with its shade  
A bread and cup of tea  
And rest of mind  
Is quite enough for me  
And on your knees  
As in the old times  
When we were just young kids

**Forget about anything else  
And I fall asleep  
And go to the other side  
Leafs take me to heaven  
And bring me back again ...**



## **Chapter Four: Conclusions & Recommendations**

### **4.1 Analysis of the Study**

Once again ,and as it is mentioned earlier, literary translation particular, poetry, is one of the most challenging task ,and need a skillful translator to render the exact message of the source text in its both semantic and stylistic norms as long as in poetry is both important and worth to be kept in target text, i.e. form and content.what does the poet really intend to convey by using certain vocabulary, figurative devices ,multiplicity and ambiguity of meaning, are among other challenges that might counter translators of literary text . Nevertheless, the cultural differences demand an experienced translator to treat them artificially and creatively.

The researchers starts firstly, with the title of the poem hence, it is important to know what the subject of the poem is, to help her to grasp the whole idea of the source text , it must be rendered accurately since, it connotates much of the theme of the original work .Poetic expression is very ambiguous; one word might have more than one interpretation according to different point of views and the focus of the interpreters. Subsequently, we will have more than one version for the original poem and each one then could be considered as a new poem so, many theorists consider translation of poems is no more than new poems.

Deciding on what theory and strategy should the researchers carry on their job as translators and what kind of the global strategies should be used since there is the direct translation and the oblique translation (indirect translation). Besides, there are many kinds of local strategies like borrowing, adaptation, modulation, substitution, transposition and so on. How to settle down the conflict that exists between accuracy and elegance of the TT. Doubtlessly, all of answers of such questions depends on the text itself (the poem). Some words demand not much effort and can be tackled very easily, for they have clear meaning and have an equivalent in the target language, on the other hand there are some words that are ambiguous and have no equivalent in the target text.

Cultural differences exist as a big challenge and need high level of skills to bridge the gaps and find the suitable way of deciding the meaning, using the local strategies, i.e. by explaining the meaning, just omit it, add an illustration or use any other strategy among the local ones. Actually, there are many solutions depend on the decision of the translator which should be wise and scientifically justifiable, to add much to the translation and never distort the desired meaning of the original text.

The poet's personal life, time and place of writing the poem, are among the crucial things that a translator should keep in mind when handling the task of rendering it into TT; for, it makes it easier for him to achieve the very intended meaning of the author of the original text.

In her analytical study of some problems of literary translation Safia Boushaba (1980:170) found that,

In order to achieve an objective interpretation of the meaning of the SL text and hence determining translation unites adequately, we suggested that the translator should first proceed to a careful and repeated reading of the SL text. Then, he should establish a relationship between the meaning of the SL message and the author's thought which condition that meaning .Such approach to the text, we stated , gives the translator the possibility to achieve an objective interpretation of the author's intention in the work and consequently helps him to determine the SL textual elements which convey the author's intention and which he should take as unites of translation.

Dealing with a poet like Mothaffer Alnawab honestly, is a very hard work, because his poetry is full with paradox, ambiguity, shift of using pronoun, unclear addressing, use the most difficult accent, i.e., the accent of marshes people, which might not have an equivalent in the target language because of the cultural differences

The poet inspired by the thoughts of Marxists, that a communist should be very much close to the public life of people to feel their agonies , chose the closest words to the people because he was a poet of the people, furthermore he uses very strong expression ,very powerful meaning ,complicated and with many political implications ,hence, it is hard to identify the addressee or the addresser.

Cultural and linguistic difficulties in poetry translation is the most prominent figure of this study, particularly the researcher makes a comparative study between two kind of poetry, the slang and the standard, it is exist even in the one language ,we can obviously notice that because of the different culture between urban and rural societies ,the task of rendering the source text which is written in slang language ,is quite difficult and need special dictionaries and references to visualize the whole setting of the work before start transferring it into the target language .

The researchers briefly state the most difficult issues of her study in the following:

- 1-Choose the wanted meaning from words that can have more than one interpretation.
- 2-Lack for a dictionary for the Iraqi slang language.

- 3-Dare to take the decision of solving the problems of translation and filling the gaps.
- 4-Linguistics difficulties.
- 5-Cultural difficulties.
- 6- A demand for the support of the specialist in the field of slang poetry.
- 7-Poems can have more than one interpretation according to different point of views and the focus of reading.
- 8-Poetic expressions are ambiguous because they can have more than one interpretation.
- 9- Difficulty of making the target text to sound natural as the original text in slang language, while it is much easier in standard language.
- 10-using of interlingual translation in translating standard poems, whereas there were a need for using both intralingual and interlingual translation in translating slang poems.

The process of translation whether from the slang language or the standard Arabic to English demands firstly, understanding the original text carefully and try to conceptualize it just to be able to take the role of the poet himself to render it in the most suitable way that keep the translation as faithful as possible to the original poet and do not harm the intended meaning that the poet wants to convey and try to leave the similar aesthetic pleasure that the original text leaves on its readerships thus the task is not easy .

Taking in to consideration the linguistic differences, the different norms of using pronouns, is one among many other kinds of hardships she has faced in this study. There is different functions of the pronouns in Iraqi slang poetry ,for example ,the plural pronoun of doers (نا الفاعلين) means the speakers themselves and the plural pronoun of the addressee (ضمير المخاطب الجمع ) means only one person so , she translates it as the intended meaning and not as the style that if followed in the Iraqi slang poetry so, she translate the source expression سهرناك which superficially denotes the use of plural pronoun of doers we نحن ,she replaces it with the singular pronoun of the speaker or the doer I, so it is rendered to sound like I watched up for you .

Furthermore, in Iraqi slang poetry the masculine pronoun, use to address the females, instead of use the feminine pronouns so, she replaces them with a feminine pronoun in order to clarify the whole image for the target reader whether the addressee is a woman or a man, because the subject here is not mention so, she has to read the poem more than one time and decide, for example in one of the poems in slang language جاذب liar

وصهلت مرجحت الكصا

يا حبيبي يا حبيبي يا حبيبي

ومتت مثل الباب

Here the verb died ومتت is not clear who is the dead i.e. the addresser (she )or the addressee (he), it is not clear because of the absence of the subject to identify whether she died or he .

The distinct characteristic of the poetry of Mothaffer Alnawab, as it mentions before, is the use of words of everyday life of people of the marshes, which is not familiar to urban people, hence it represents a genuine problem in conveying them into English. The researcher faces difficulty because, she has to convey them first to standard Arabic and then to find their equivalents in English, since they are taken from rural environment, they do not necessarily have equivalences in English language, for example, the expression *جم دوب و يا فلان و* which have no equivalences in English, She chooses to interpret their meaning, so she replaces *جم دوب* with (it is unbearable) to show that the speaker cannot stand that situation anymore which is the intended meaning of the in the original text. Many of Mothaffer Alnawab's poems have an implied meaning, most of these meanings have political implications, especially to communist party as long as the poet was member of it, but it does not add anything to the translation, because it cannot be overtly expressed.

The process of translating the standard language poems is much easier than the slang, in the sense that most of the expressions and words are of common meaning which have equivalences in the target language, the researcher uses the interlingual translation, and the poet writes in free verse, so her task is relatively easy, in the sense that she does not need to keep lines with regular rhythm or rhyme, which need poets themselves to master it. In translating slang the researcher use firstly, an intralingual translation while rendering the slang expression into standard language and then into English equivalences, i.e. the interlingual translation.

Trying to be faithful to the original poet and the original text ,she translates some of the texts literally depending on Nida's formal equivalence(Shakernia 2013) ,i.e. keeping the same structure and same meaning ,in other occasions ,where formal equivalence is not suitable and might distort the translation she conveys only the meaning and never think of linguistics norms ,but she keeps in mind the cultural difference ,so she tries as she could as possible to filter some of those differences that might mislead the target reader ,nevertheless she keeps some to expose them to the target reader ,i.e. the culture of the original text keeping in mind Venuti's theory(Almanna 2014) of foreignizing of the text,for example the word ( يوم الطفوف ) which is used in the source text of the poem ,Standing between Heavens and Head of Imam Hussein, the researcher transliterates it as Tuffuf Day, keeps it in the target text and add foot notes for explaining the reference of the word in the Arabic Muslim culture ,in another example she uses the strategy of adding an explanation to illustrate the intended meaning for the target reader, in rendering the biography of the poet ,the word مآتم is transliterated, and between two brackets she explain its meaning as (mourning assemblies).

In short in this study she does her best to translate the poems in the way that make them close to the sense and spirit of the original text and make them sound as natural as possible, though it is impossible particularly, in poetry, it is hard to achieve similar response and similar version of the original text, because as many theorists think that to translate a poem into another language means you write another poem which is comparatively new to the original one.

## 4.2 Conclusions

Literary translation namely, poetry is one of the most difficult task. Its poetic language ,techniques, multiplicity and ambiguity of meaning, the difficulty of rendering the aesthetic values and leaving the same effect on the target reader, how to

achieve balance between accuracy and acceptability, all these features and many other make it not an easy work to be handled. Many theorists hypothesize that poetry should be translated only by poets.

This paper clarifies the difficulty of the process of literary translation that stems from the above characteristics of literary text throughout making an analysis study of free verse poems by Mothaffer Alnawab, three poems are written in standard language titled as follows; A lamentation for the Rivers By the Fine Ink, Standing Between Heavens and The Head of Imam Hussein, Three Wishes At The Threshold of The New Year. On the other side three poems were written in slang language particularly the marshes language titled as Oh Lair, You Got Me Used to and Watching Up for You. We sum up difficulties and refer to some inferences concerning that, the translator should connect the original work to the time and place of its production and to the personal life of the poet i.e., to render the text in the target objectively, there should be a subjective study of the life of the poet so, we take into consideration to shed some light on the life of the poet i.e. Mothaffer Alnawab, to make it easy to know much about his mentality as poet thus, we can render the poem's message accurately. We infer that the process of translating poems in standard language is easier than the slang language, in the sense that, the researcher needs to use both intralingual and interlingual translation while rendering slang poetry, She also needs the help of some specialists in slang poetry in order to clarify some uses and meanings of certain expressions in slang poetry. Furthermore, the lack for a dictionary containing the vocabularies of Iraqi slang language because, there are lots of differences in uses and meanings between the standard and the slang language.

Ultimately, It is inferred that as far as researchers want to focus on certain issues in our society's local traditions, customs, heritage and Islamic historic events then, they should be kept in the target text in order to intentionally expose them to the target reader and add some footnotes or elaborations as long as it is necessary.



### **4.3 Recommendations**

There should be a specialized dictionaries in Iraqi slang language to help the researchers who are interested in conveying Iraqi culture, traditions ,manner of life, the Islamic and historic events to the foreigner readers thus, they can be used to clarify the ambiguity of meaning and uses of slang expression that are used by the rural inhabitants which sound uncommon for the urbane inhabitants .

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## Appendix

### The Source Texts of the Translated Poems

#### 5.1. Part One : The Standard Arabic Language

##### 5.1.1. ثلاثة أمنيات على بوابة السنة الجديدة

مرة أخرى على شباكنا تبكي  
ولا شيء سوى الريح  
وحبات من الثلج.. على القلب  
وحزن مثل أسواق العراق  
مرة أخرى أمد القلب  
بالقرب من النهر زقاق  
مرة أخرى أحنى نصف أقدام الكوابيس.. بقلبي  
وأضياء الشمع وحدي  
وأوافقهم على بعد  
وما عدنا رفاق  
لم يعد يذكرني منذ اختلفنا احد غير الطريق  
صار يكفي  
فرح الأجراس يأتي من بعيد.. وصهيل الفتيات الشقر  
يستنهض عزم الزمن المتعب  
والريح من القمة تغتاب شموعي  
رقعة الشباك كم تشبه جوعي  
و (أثينا) كلها في الشارع الشتوي  
.. ترسي شعرها للنعش الفضي.. والأشرطة الزرقاء  
واللذة  
هل أخرج للشارع؟  
من يعرفني؟

من تشتريني بقليل من زوايا عينيها؟  
..تعرف تتويني.. وشداتي.. وضمي.. وجموعي  
أي إلهي ان لي أمنية  
ان يسقط القمع بداء القلب  
والمنفى يعودون الى أوطانهم ثم رجوعي  
لم يعد يذكرني منذ اختلفنا غير قلبي.. والطريق  
صار يكفي  
كل شيء طعمه.. طعم الفراق  
حينما لم يبق وجه الحزب وجه الناس  
قد تم الطلاق  
حينما ترتفع القامات لحناً أممياً  
ثم لا يأتي العراق  
كان قلبي يضطرب.. كنت أبكي  
كنت أستفهم عن لون عريف الحفل  
عمن وجه الدعوة  
عمن وضع اللحن  
ومن قاد  
ومن أنشد  
أستفهم حتى عن مذاق الحاضرين  
يا إلهي ان لي أمنية ثالثة  
ان يرجع اللحن عراقياً  
وان كان حزين  
ولقد شط المذاق  
لم يعد يذكرني منذ اختلفنا أحد في الحفل  
غير الإحتراق  
كان حفلاً أممياً إنما قد دعي النفط  
ولم يدع العراق  
يا إلهي رغبة أخرى إذا وافقت

ان تغفر لي بعدي أمي  
و الشجيرات التي لم أسقها منذ سنين  
و ثيابي فلقد غيرتها أمس.. بثوب دون أزرار حزين  
صارت الأزرار تخفى.. ولذا حذرت منها العاشقين  
لا يقاس الحزن بالأزرار.. بل بالكشف  
في حساب الخائفين

## 5.1.2. مرثية لأنهار من الحبر الجميل.

يسافر في ليلة الحزن  
صمتي  
غيوما  
تتبعته ممطرا  
واشتريت دروب المتاعب ألوي أعنتها فوق رسغي  
ليالي أطول من ظلمات الخليقة  
خال سوى من فئات من الصبر  
في ركن زاويتي  
والدجى ممطر  
أأنت الوديع كساقبه  
من خبايا الربيع  
إقتلت ؟  
وغص بنعيك من قتلوك  
كأنك مقتلهم لا القتل  
!!!! لم إستفردوك بقبر عدو , وراء الضباب?  
وفيم تسألنت ذات مساء من الحزن  
! عمن سأخذ ثأرك

هل كنت تعرف أن الرجال قليل؟؟؟

هل التصفيات بديل عن الأرض

!والفشل المستمر؟

وأي مقايضات تلك

خير الرجال

بشر النقود

!!!!ومن شركاء الجريمة؟

ما هذه المسرحية بالدم والنار

!تبكي التماسيح فيها؟

لقد طالت المسرحية

والصينغ سال على أوجه البعض

\*\*\*\*\*

ألا تنتهي؟؟

صار صوت الملقن

أعلى من البهلوان المهرج فوق رؤوس الجماهير

هل سوف نخرج مما على نفسنا

نتضاحك

!!!أم ستعاد الفصول؟؟

: يقولون

يا زهرة الحزن!.. مت

وضاع أريجك خلف الضباب

وأغلق عمر جميل

من الحزن والإحتجاج الطفولي

عمر حكيم من العشق

تحضن في جناحيك فلسطين دافئة

كالحمامة

تطعمها بشفاهاك تسمع نبضاتها تتضور قبل

تضورها

..تحرث الأرض... والطب ... والصيدليات

تبحث عما يداويكما

\*\*\*\*\*

ترسم صمما نظيفا

فإن المدينة تحتاج صمما نظيفا

وترسم نفسك متجها للجنوب

البقاع

العروبة

كل فلسطين!!!!!!

### 5.1.3. الوقوف بين السماوات ورأس الامام الحسين

فضة

من صلاة

تعمّ الدخول

والحمامم أسراب نور

تلوذ بريحانة

أترعتها يبايع مكة

أعذب ما تستطيع

ولست أبالغ

أنك وحي

تواصل

بعد الرسول

ومن المسك أجنحة وفضاء

كأني أعلو...

ويجذبني أن تراك هيهات يُعلى عليه

وبعض التراب سماء

تنيرُ العقولُ...  
ليس ذا ذهباً ما أقبلُ...  
بل حيثُ قبلَ جدك  
من وجنتيك  
وقاض حليب البتول...  
لم يزل همماً للقتال  
تراثك..  
أسمع هولَ السيوفِ  
ووهجَ ضمالكِ ينيرُ الضريحَ  
ويوشكُ قفلُ ضريحك  
أن يتبلجَ عنك...  
أراك بكل المرايا  
على صهوةٍ من ضياءٍ  
وتخرج منها  
فأذهل أنك أكثر منا حياةً  
ألست الحسينَ بنَ فاطمةٍ وعليَّ  
لماذا الذهولُ؟...  
قد تعلمت منك ثباتي  
وقوة حزني وحيداً..  
فكم كنت يوم الطفوف وحيداً  
ولم يكُ أشمخُ منك  
وأنت تدوس عليك الخيولُ...  
من بعيدٍ رأيتُ  
ورأسك كان يُحرُّ  
حريقَ الخيامِ  
على النارِ أسبلت جفنيك  
حلماً  
بكي الله فيك بصمتٍ  
وتم الكتابُ



فدمعك كان ختام النزول...  
مُدُّ أبيتَ  
يبايحك الدهرُ...  
وارتابَ في نفسه الموتُ  
مما يراك  
بكل شهيدٍ  
فأين تُرى جنةٌ  
لتوازن هذا مقامك  
هل كنت تسعى إليها... حثيث  
الخطى  
أم تُرى جنة الله  
كانت تريد إليك الوصول؟!  
واقفتَ وشجوني ببابك  
ما شاغلي جنة الخلد  
أو استجيرُ من النار  
لكنتي فاض قلبي بصوتك  
تستمطرُ الله قطرة ماءٍ  
تطيلُ وقوفك  
ضد يزيد  
إلى الآن  
لله مما بتاريخنا من مغولٍ  
ومما به من ذرى لا تطلُ  
وعنها انحذارُ السيولِ  
إننا في زمانٍ يزيدٍ...  
كثير الفروع  
وفي كل فرعٍ لنا كربلاء...  
وكشف إحدى وعشرون عمرو بن عاصٍ ونصفاً  
نعم ثم نصفاً  
يفتش روث بني قنيقاعٍ

ويرضى قراد الحلولِ  
إذا كان يرضاه يوماً  
قرادُ الحلولِ...  
يا إمام الشهادة!  
عهدٌ على عاشقي كبرياء السماوات  
في ناظريك...  
نفاوُم  
نعرف أن القتالَ مريّر  
وأن التوازنَ صعبٌ  
وأن حكوماتنا في ركاب العدوِ  
وأن ضعاف النفوس  
انتموا للذئاب  
وعاشت ذناب من الطانفة  
تفتك بالناس...  
ما أنت طانفةٌ  
إنما أمةٌ للنهوض...  
تواجه ما سوف يأتي...  
إذ الشرُ يعلن دولته بالطبول...  
لست أبكي  
فإنك تأبى بكاء الرجال  
ولكنها ذرفتني أمام الضريح عيوني  
يطافُ برأسك فوق الرماح...  
ورأس فلسطين أيضاً يطافُ به...  
في بلاد العروبةِ  
ياللمروعةِ  
والعبقريةِ بالجبن...  
أما العراقُ... فينسى لأن ضريحك  
عاصمةُ الله فيه  
وجودُ بنيهِ، أقلُّ من الجود والروح

جوّد حُجولٍ  
وطني رُغم كل الرزايا  
يسلّ على الموت كل صباحٍ  
ويُغمد في الحزن كل مساءٍ  
وينهض ثانيةً والصباحاتُ بين يديه  
بطاقاتُ غرسٍ  
وتبقى الثريا، معلقةً فوقه  
إسوةً بالثريات،  
فوق ضريحك...  
يا ربُّ نَورِ بتلك الثريات وجهي...  
وبالطلع  
والرفقة الثابتين على الدرب  
عرضاً وطولاً  
ها أنا غرضةٌ للسهامِ  
إلتحاقاً بموقفك الفدّ  
يومٍ ترحلت... بين الرماحِ  
وأنت الذي بيديك عنانُ خيول الزمانِ  
فما وقفة العزِّ يومٌ  
ولكن زمانٌ...  
وهذا العراقُ... وقد رجلته جيوش الحصارِ  
وحيداً يصول  
وكان العروبةُ  
ليس ترى  
كيف يحتزُّ رأسُ العراقِ  
وكيف تقطّع أوصالهُ  
ويطوف يزيد به في البلادِ  
وواهِ من الإنكسارِ المريرِ بعين الرجال...  
يمدون أيديهم لزمانٍ لكم أكرموه

ولم ألقَ مثلَ العراقِ  
كريمًا خجولًا

## 5.2.Part Two : The Slang Arabic Language ( Iraqi Dialect )

### 5.2.1. جذاب

جذاب  
ردتك ولو جذاب  
ردتك  
تطش بعمرى  
صم عتاب  
ردتك  
ولو شباج  
يملى حياتي تراب  
ردتك ،  
ولو صبيره حمرة  
تفى وجهي  
من حجي الغياب  
جذاب  
جذاب يا ثعلب عنبنه الترف  
ونعزك ،  
ولو جذاب  
وعشيت بابي فرح  
والخشب  
عطب  
ذاب  
خدي اشتعل

والروح شبت ورد فلفل  
والتراجي ،  
ذابن يتيزاب  
وأصهلت  
مرجحت الكصايب  
ياحبيبي ، ياحبيبي ياحبيبي  
ومتت مثل الباب  
جم دوب !؟  
مو كلنه الكلب بطل  
ومنك تاب !!؟  
جذاب ياكلبي يتعلب من كبل جذاب

## 5.2.2. عودتني

..انتظر  
وارسم عله الايام موعد  
عودتني  
الناس العيد يعني  
ووياهم اعيد  
كتلي .. من يعتك جرح  
جرحين  
يتلاكه وجعها  
وعودتني  
..عودتني السفن  
من تصفح اكبال الريح  
شرعها تتمزك  
:كتلي  
ما تيكه سفن  
:والناس يعيروهه

خشب عادي  
دمعها وايغركها  
إردت اكلك  
والتهينة  
وفاركتني  
ردت اكلك  
عودتني  
عودتني  
اترك ابيتك بطاقة عيد وموعد  
إذا مسافر واكتب ابابك  
جلمتين  
ولكيتك سافرت من غير رجعة  
..وعودتني

### 5.2.3. سهر نالك

سهر نالك دهر .. وما جيت  
ورزه ولب ولب وشبابيچ  
خضرن من مدامعنا  
بيريت العمر بس ويك  
بلياها الاوادم كلها والجنه  
واذا تولزينا موش تراب  
بجانا القفل باللب  
لگينا السلف متغير  
مثل ديرة غرب  
خلف الله چنا احبب  
ردينا نتعارك وي بواجينا  
ولا شبيبچ يحاچينا  
عساها بالكصب يفلان

لوعتنا ..ومدامعنا ..وتراجينا  
عساها تخضر التينه  
ونمد بفيها السواليف  
خبزه وستكين چاي  
وراحة بل تكفيينا  
وعلى ركبك  
مثل ما چنا وحننا زغار  
تنسه رولحنا  
ونغفه لهذالك الصوب  
ياخذنا السعف ل الله ..ويرد بينا







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