The Art of the Impossible: A Stylistic Study of Translating Poetry with a Special Reference to the Famous Iraqi Poet Mothaffer Alnawab, Some Selected Poems

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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 researcher takes into consideration two types of equivalences hypothesize by Nida and Venuti; for, they – the researcher- think that these two linguists can summarize many functions of translation particularly translating poetry as a different literary style. 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 discuss the possibility of translation through Foreignizing the original text or Domesticating it. As a translator, the researcher depends on these two theories while translating six poems written by Mothaffer Alnawab in both slang and standard languages.
Keywords: Art of the Impossible; Translation; Translating Poetry; Famous Iraqi Poet Mothaffer Alnawab

1. 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 researcher makes 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 as a different stylistic genre, which arouses many of conflicting points of views among theorists and critics concerning the possibility of the translation process and the style of rendering. Nevertheless, deciding the question of elegance or accuracy , the researcher translates six poems, three are written in standard Arabic language titled as follows: الوقوف بين السماوات ورأس الأمام (A Lamentation for the Rivers By the Fine Ink, مرثية لأنهار من الحبرالجميل الحسين ;(Standing Between The Head of Imam Hussein and Heavens) Three Wishes At the Threshold of The New Year.(ثلاث أمنيات على عتبة العام الجديد). On the other side, three poems are written in slang language, particularly the marshes language. They are entitled as: (Oh Lair,جذاب) (You Got Me Used to; عودتني and (Watching Up for You:سهرنالك). 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.

2. Why Mothaffer Alnwab?

Mothaffer Abdul Majeed Alnawab was born in Baghdad in 1934 for parents belonged to a noble family from Arab homeland, originally belonged to Imam Mousa Ibn 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 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 over thought the government (Ashaher, 1997)

Mothaffer Alnawab travelled to many countries, including Syria, Egypt, Lebanon, many Europeans 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 (Ashaher, 1997). The study comes out with many results. It is ended with the conclusion that, the style of translating poetry within standard language is much easier than the style of slang language 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 interlingul taking into consideration the fact that Iraqi slang is different from the standard in many aspects .Ultimately, the researcher suggests 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.

Besides, Mothaffer Abdul Majeed Alnawab's 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 (Ashaher, 1997).

Mothaffer Alnawab considers to be a unique phenomenon in both style and behaviour, he is really isolated and vagrant as he is in his verse. He rebels against life, thus life treats him ruthlessly, and 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 (Ashaher, 1997).

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 always announces that I was born in a house that used to be yard for Husseini 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 flavour of folk chants and lamentations (Ashaher, 1997).

Inspired by his artistic sentiment, he sought to discover that kind of singing and that accent which captured his soul, he (Ashaher, 1997) describes them by saying: **"the accent of marshlands is highly musicalized, rich and rhymed, even when they talk, you can listen to poetry in their style of pronunciation".** 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 (Ashaher, 1997) 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. "**

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 "**(Ashaher, 1997). 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"(Ashaher, 1997). 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).

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 to be one of the most difficult challenges, Landers (2001, p.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 failur**e ".

Nevertheless, translating poetry is a 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,p.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**".

4. 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 guideness, suggestions and hints.

   "**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." (Newmark, 1988, 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, p.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 the two 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,p.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 a 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, p.1) explains that translation is just as a craft consists in attempting to replace a written massage and statement in one language by that same message and statement in the target language. Carford (as quoted by Nababan 1999, p.19) also defines translation "**as process of changing a Source Language Text to the Target Language Text.**"

4.1. 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 perception 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,p.20) as cited in (Hassan,2011,p.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 stylistic 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 stylistic literary techniques for rendering them to the target text in the translating process. Hence, it is a hard task to faithfully communicate meaning and literary characteristics from the source text into the target text, which is the main stylistic aim 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,p.72)**

4.2. 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 as well as he\she should have a sufficient knowledge of the cultural norms of both languages. 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 Almanaa (2014,p.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 Almanaa, 2014, p.25).

4.3. Roman Jacobson's Types of Translation

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

4.3.1. 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.

4.3.2. 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 .

4.3.3. Intersemiotic Translation or transmutation, it is type of rendering verbal signs of a text into 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 researcher thinks that, 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 a word-for-word translation aiming at literal translating of 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 readers, and rendering it as natural as could be to the readers of the target text. It deals a lot with the grammatical and stylistic forms of the target text since it is a reader-oriented equivalence (Al-Manaa, 2014). For Nida (1964) as cited in (Al-Manaa, 2014) there are FOUR major requirements for a successful translation:

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 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 as cited in Al-Manaa, 2014) based on a distinction proposed by the German theologian and translator Fridrich Schleiemacher, states that translation processes can be either:

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 is 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 is called Foreignization (Al-Manaa, 2014).

5. Analysis of the Study

Once again, and as it is mentioned earlier, literary translation, and poetry in particular, is one of the most challenging task; for, it needs 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 as far as stylistics is concerned.

The researcher starts firstly, with the title of the poem hence, it is important to know what the subject of the poem is about, to help her to grasp the whole idea of the source text. For, 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. This is the reason behind the fact that, many theorists consider translation of poems is no more than creating new poems.

Deciding on what theory and strategy should the researcher carries on her task as a translator 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 the answers of such questions, depend 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 other hand, there are some words that are ambiguous and have no equivalent in the target language.

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 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 or her as a translator to achieve the very intended meaning of the author of the original text. In her analytical study of some problems of literary translation.

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. (Boushaba, 1980, p.170)

Dealing with a poet like Mothaffer Alnawab honestly, is a very hard work, because his style in writing poetry. His poetry is full with paradox, ambiguity, shift of using pronoun, unclear addressing, the usage of 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 expressions, very powerful meaning, very complicated context and many political implications. Thus, it is hard to identify the addressee or the addresser.

Cultural and stylistic difficulties in the translation of poetry 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 exists even in the one language. We can obviously notice that because of the different culture between urban and rural societies. Hence, 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 starting to transfer it into the target language. Accordingly, the researcher briefly states the most difficult issues of her study as follows:

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 translating and filling the gaps.

4-Stylistics via 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 is 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 into consideration the stylistics via linguistic differences, the different norms of using pronouns, is one among many other kinds of hardships researcher has faced in this study. There are 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 (أنتم :ضمير المخاطب الجمع) means only one person so, she translates it as the intended meaning not as the style that it followed in the Iraqi slang poetry. She translates the source expression سهرنالك 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 using the feminine pronouns , so, she replaces them with a feminine pronoun in order to clarify the whole image to the

target reader, whether the addressee is a woman or a man. This is because of the reason that, the subject here is not mention and the researcher has to read the poem more than one and decides the suitable use of the exact pronoun. For example, in one of the slang language poems which is entitled "Liar جذاب":

ومتت مثل الباب / يا حبيبي يا حبيبي يا حبيبي / وصهلت مرجحت الكصا

Here the verb died تمنز 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. Yet, since they are taken from rural environment, they do not necessarily have equivalences in English language. For example, the expressions دوب مجوand يا فلان which have no equivalences in English, she chooses to interpret their meaning according to their context in the original text. Thus, she replaces دوب مجوwith (it is unbearable) to show that the speaker cannot stand that situation anymore which is the intended meaning of such expression in the original text. Many of Mothaffer Alnawab's poems have an implied meaning, most of which 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 ones, 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 uses 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 stylistics via linguistics norms, but she keeps in mind the cultural difference. So, she tries as she could 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 to explain 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 to the target reader by rendering the biography of the poet ,the word مأتم is transliterated, and between two brackets she explain its meaning as (mourning assemblies).

To summarize, the researcher does her best to translate the poems in the way that makes 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. Thence, and as many theorists think that, to translate a poem into another language means you create another poem.

5.1. Conclusion

Literary translation namely, poetry is one of the most difficult task. Its poetic language, stylistic 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 the balance between accuracy and acceptability. All these stylistic features and many others, make not an easy work to be handled. Many theorist 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 analytical study of free verse poems by Mothaffer Alnawab, three poems are written in standard language entitled 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 wrote in slang language particularly the marshes language entitled 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 language objectively. Besides, there should be a subjective study of the life of the poet. It should be taken 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 a poet to render the poem's message accurately. The researcher infers that the process of translating poems in standard language is easier than it within 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 a researcher wants 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.

5.2. 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 urban inhabitants.

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Appendix
The Translated Poems
    1.   **Standard Language**
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 grieve 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, attending them,
Since we are no more fellows.
No one remember me since we got departed
Just, 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 will 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 nations' 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, 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.

1.2. <u>A lamentation for Rivers of the Fine Ink</u>
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 Piqua
The Arabism
Palestine as a whole!!!!!!!!!

1.3. <u>Standing Between the Heavens and the Head of Imam Hussein</u>
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
Tufuff Day [ ],
What a noble you were,
Whereas they were,
Trembling you by their horses,
From a far
You saw the fire on your family's tents,
They were cutting your head,
And patiently closed your eyelids,
Quran silently cried for you,
Before God
And then,
It was done.
For its 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,
Karbalaa…
Oh, Imam of martyrdom,
It is a pledge upon all lovers of the nobility of heavens in your eyes,
[ ] 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.
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 Palestine 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.

2. Mothaffer Alnawab's Selected Poems : Slang Language
2.1.Oh, Lair
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 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
I wanted you
As a window,
To fill my life with dust
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.

2.2. You Got Me Used to t
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
Then, 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 …

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 …