Conservation of Linguistic Deviation in Poetry Translation: An Investigation into English Translation of al-Sayyab’s Unshudat al-Mater

‘The Hymn of Rain’

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Abstract

Being engaged in the translation of poetry, one should have an awareness of the poetic diction, and how its features are characterised. Since reciting or writing poetry is not a matter of rhythm and rhyme, free verse is free from such aspects, but still has its own poeticality. What makes poetry special is the foregrounding a poet ably use in writing a poem, and how the linguistic deviation is manipulated. Therefore, linguistic deviation is regarded by Leech (1969) as a means of creating artistic beauty. Furthermore, Leech suggested eight types of deviation. Translation poetry from one language to another is not an easy task on the part of the translator, since content and form of a poem are not disjoined but inseparable. The translator should do his best to convey the form and content of the source text. The translated text is preferably concerned with the linguistic deviation and should pay attention to the way of transferring them properly as far as possible. The interaction between English and Arabic has a long history as English had translated Arabic poetry in centuries when Arabic was a dominant language. This interaction has become stronger with the emergence of the new Arabic poetry in 1940s, as pioneered by three Iraqi poets: Badr Shaker al-Sayyab, Nazik al-Malaeka, and Abdul Wahhab al-Bayyati. Modern Arabic poetry has influence by western poetry especially the English poets: T. S. Elliot, Sitwell, and many others. That influence in thematic issues and in stylistic techniques as well as the modernity of the new Arabic poetry make the attempt of translation much easier. Little attention has been paid to linguistic deviation of al-Sayyab’s Unshudat al-Mater through translating it using creative approach adopted by Desmond O’Grady. O’Grady’s approach focuses on the stylistic elements used by the source text, and emulates what are suitable from these stylistic elements for the system of the language of the target text. Wherever possible the creative approach uses new stylistic techniques of translation to make the translated version of the poem more acceptable for the target readers but, rather it results in a great loss in the translation concerning the stylistic features of al-Sayyab’s Unshudat al-Matar.

Keywords- linguistic deviation, foregrounding, poetry, translation, Unshudat al-Mater, al-Sayyab

1. Introduction

Literary writer necessarily adopts a specific style every time he/she uses language and makes a selection from a range of lexical, phonological, and syntactic possibilities to achieve a certain purpose of communication. This requires the reader to catch the content of a poem or any other literary genre through considering its linguistic and structural form. Stylistics’ role is to provide as detailed description as possible of any literary work as a function to help the process of interpretation and consequently the process of understanding of the work on the reader’s part. Thus, the stylistic analysis shows the communicative relation between form and function which, in turn, meets the language learner’s needs. To apply the main task of stylistic analysis, the work in question is mainly concerned with the analysis of the poem Unshudat...
al-Matar (The Hymn of Rain), rather than any other literary texts, as we follow a belief that the simpler and basic concepts in stylistic analysis have been used in poetry.

Unshudat al-Mater, to be analysed in this paper, was written by Bader Shaker al-Sayyab and the paper is an attempt to manifest some of the significant stylistic features of the text to show later on how such formal stylistic features help in comprehending the meaning and feel the effect.

Bader Shaker al-Sayyab is a leading Iraqi poet and well known throughout the Arab world. He was born on December 24, 1926 in Jaykur, a town south of Basra. Al-Sayyab’s experiments helped to change the course of modern Arabic poetry. At the end of 1940, with Nazik al-Mala’ika, Abd al Wahab Al-Bayati, al-Sayyab launched the free verse movement in Arabic poetry giving it credibility with many fine poems he published in the fifties. In his third volume, The Hymn of Rain, published in 1960, he works on highly involved political and social topics in simple language and powerful imagery. The Hymn of Rain volume is considered one of the most significant events in modern Arabic poetry, in which he could directed the attention to the use of myth in poetry. In The hymn of Rain, he revolutions every element of the poem where he criticizes the political and social system. Mahmud Dorwish, a Palestinian poet, was greatly impressed by the poetry of al-Sayyab. His works have been translated in more than 10 languages: English, Farsi, Somali, Urdu, and many other languages. At St. Mary’s Hospital, London, his illness was finally diagnosed as amyotrophic lateral sclerosis. He died in the Amiri Hospital in Kuwait on 24 December 1964.

Aspect such as the overall structure of the poem, punctuation, repetition, phonology, lexical collocation, coordination, parallelism, syntactic deviation, orthographic deviation, are all techniques adopted by stylistitians to analyse any literary texts including poems. The paper in question aims at analysing the poem in the light of syntactic, semantic, phonological, and lexical deviations (as a foreground ) from the norm of the language ( as a background )

2. Foregrounding as an Interpretative Device

The textual representation, as Short asserts, involves new information conveyed via textual features- and this is called the foreground in contrast to those other features which are linguistically normal, called the background. (1996:12). The artistic communication that of art in some way deviates from norms (background) which members of society tend to expect in the medium used. This phenomenon can be applied to different forms of art: painting, music, or a poem. In music, for example, we expect patterns of melody, harmony, and rhythm but instead of reproducing the patterns, automatically, a talented composer deviates from the norm and make unexpected departure from these patterns. These deviations from standards constitute ‘foregrounding’. The same is largely applicable to literature and to poetry, in particular. The foregrounded figure is the linguistic deviation, while the background is the language. In the opening line from a poem by Roethke: ‘I have known the inexorable sadness of pencils,’ the readers of poetry can easily observe these linguistic deviation: where the pencils are personified; it contains unusual word ‘inexorable’; the repeated phonemes /n/ and /e/’. Such Deviations are arresting and significant part of the message and the readers interpret them by measuring them against the background of the expected pattern. Linguistic foregrounding can also be found in children’s games and joking and not confined to literary genres. Mukarovsky asserts that literature is distinguished by the consistency and systematic character of foregrounding (Leech,1969:57).
3. Types of Foregrounding (Deviation)

A stylistic study needs a linguistic theory to relate to a spoken or written language or a corpus of an author’s writing. According to such perspective, this study comes to be just an attempt to discover these deviants features that constitute a distinctive marker of Alsayyab’s *Hymn of the Rain*, and further to pursue the way that the translated text preserves these linguistic deviations to meet those of the source text.

Simpson (2004:5) asserts that language is not a haphazard mass of sounds and symbols but is instead an intricate web of levels, layers and links. Accordingly, the deviant linguistic features displayed throughout ‘Hymn of the Rain’ are identified across a number of interrelated levels of linguistic description. Since discoursal level, the internal, and external deviations are controversial and there is still a debate concerning the validity of some of these deviations and level, these linguistic deviations have been ignored in this study.

In what follows, according to Leech’s classification (1969:42 ff), I will illustrate some types of linguistic deviation in the language of Alssayyab’s *Hymn of the Rain* and confine myself to the following types of deviations: phonological deviation, grammatical deviation, lexical deviation, semantic deviation, and graphological deviation.

a. Phonological Deviation

Phonology is the only means that helps the stylisticians to examine the phonetic potential of certain written texts. There is relatively little scope for phonological deviation since, as Short states, the sound dimension of a language belongs to speech and most of the literature is written (1996:55). Patterns of phonology are more on the surface than those surface syntactic structure. Phonological deviation involves conventional licenses, such as elision, misplacement of word stress, aphesis, a pocope etc. Some poets place primary stress at wrong places. Aphesis is the deleting of an initial part of a word or phrase as in (*tis*) for ‘it is’. A pocope, on the other hand, is the deleting of the final part as in (*oft*) for ‘often’.

b. Grammatical Deviation

This involves violations of norms of syntax and morphology. Violations of surface structure of the language produce grammatically incorrect sentences and the use of incorrect word order of sentences. Poets use grammatical deviation to convey certain messages to their readers. For example, ill-formed sentences such as ‘*the boys was*’ or ‘*it don’t*’ are considered deviated forms of ‘*the boys were*’ and ‘*it doesn’t*’ respectively.

c. Lexical Deviation

The creation of new words is called neologism where it includes not only coinage of words, Leech calls it ‘lexical innovation’ (Leech, op.cit.,p.42). New words are sometimes called nonce-formation if they are made up for a single occasion only. Examples of neologism is the prefix ‘fore’ when it is generalised by poets to be applied to produce such strange vocabulary as ‘*foresell*’ or ‘*foreappear*’. 
d. Semantic Deviation

Semantic deviation refers to the basic characteristic of literature or of poetry in particular—the presence of irrational element in poetry. It is important to deal with what Leech calls (tropes) in semantic deviation. Irony, metaphor, simile are tropes. In semantic deviation the word of phrase can have many different meanings, therefore, the readers are forced to look for the meaning beyond the apparent meaning of these words or phrases. ‘She was a phantom of delight’, ‘Beauty is truth, truth beauty’, are examples of semantic deviations in Shakespeare’s and Keats’ poetry respectively.

4. Linguistic deviation in al-Sayyab’s Unshudat al-Matar (The Hymn of Rain)

In this section, al-Sayyab’s Unshudat al-Mater is stylistically analysed in terms of these textual features that attract some degree of linguistic deviations, and how different aspects of language such as phonological, syntactic, semantic, lexical, orthographical aspects are pre-served through translating the text in question, and to see whether the translator has been aware of such deviations and what has happened to them in process of translation.

a. Phonological Deviation

Table 1  Kinds of different rhymes

<table>
<thead>
<tr>
<th>Kinds of diverse rhymes</th>
<th>The number</th>
</tr>
</thead>
<tbody>
<tr>
<td>after each line</td>
<td>37</td>
</tr>
<tr>
<td>after two lines</td>
<td>18</td>
</tr>
<tr>
<td>After three lines</td>
<td>2</td>
</tr>
<tr>
<td>After five lines</td>
<td>1</td>
</tr>
</tbody>
</table>

In the source text, the poet uses a diverse rhyme as a kind of renewal in al-Sayyab’s poetry. This diversity in the rhyme as a kind of renewal in al-Sayyab’s poetry. This diversity in the rhyme is mostly after each line (37) times, while the rhyme scheme is changed in the other lines to be between (2) to (18) times. The diversity in rhyme scheme reflects the sadness that the poet feels and his psychological disorder which leads to the large number of lines with diverse rhyme. The translated text served in one way or another in keeping the image of sad speaker since the source text and the translated text belong to two different languages, and due to the creative translation the translator adopts in translating the poem. Moreover, al-Sayyab tends to diversify the ending consonant sounds (ahraf al-rawi) احرف الروي to enrich the poem and it is considered the basis of free verse in modern poetry. The source text has 54 final R (raa) consonant sounds and 21 final D (dal) consonant sounds, while other final consonant sounds are between 4 and 6 consonant sounds. The D and R sounds in the poem serve in attracting the listener and they enlarge the semantic network within the poem.

The source text employs its rhyme scheme in a way to create a significant phonological pattern through establishing a phonological relation between the rhyme of the line and its content. In the stanza below:

أكاد اسمع العراق يذخر الرعود
ويخزن البروق في السهول والجبال
حتى إذا ما قضى عليها خدمة الرجال

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The text employs the rhymes to be the mainstay of a noticeable phonological pattern. In the first line, the letter D (dal) in the word أكاد (akadu) paves the way to the poem’s rhyme (R sound) (alrawi raa), while the letter ع (ain) comes twice before it comes in the rhyme (ru’ud) رعود, also the word (Iraq) عراق has the syllable ع which is the reversed syllable of غ in the rhyme scheme. The previous phonological structure in the source text is hardly preserved in the translated text as shown in the following:

**I hear Iraq build thunder, charge**  
*Lightening on mountains, in valleys. When*  
*She’s done. She’ll stamp them on her own.*  
*That storm left no trace in the valley. Listen!*  
*Those palmtrees drink rain. Listen!*  

In the introductory lines of al-Sayyab, Unshudat al-Mater, there is a strong connection between the rhythm of the words and their semantic meanings: the words غابتا (a ghabta, groves), نخيل (nakheel, palmtrees), and شرفتان (shurfatan, twin balconies) (Appendix1, lines:58) have the vowel sounds ُىَأَىَعَأََّ, which are prolonged vowels which give to each word a slow rhythm and inaction music, so that the absence of such vowels gives the poem a rapid musical rhythm. These vowel sounds in the lines below:

**عنبك غابتا نخيل ساعة السحر او شرفتان راح ينلأى عنهما القمر**

Achieve a kind of phonetic resonance that reflects the general atmosphere of these lines and expressing the situation of Iraqi society before the revolution. The period when the revolutionists prepare themselves for the next action. The use of repeated sounds and letters either in one line or in different lines, has the importance of achieving the internal music as shown in the following lines:

**حمراء او صفراء من اجنة الزهر**  
(line 85)  
*Whether red or yellow flowers bloomed*  

**فهى ابتسام في انتظار مبسم جديد**  
(line 88)  
*is a smile awaiting fresh lips*

In the first line, the words *hamraa* and *safraa* are phonetically identical in that they have the same final sounds: the prolonged (r, raar) and (؟), *hanza*. So *ras* has the characteristic of repetition as the Arabic scholars suggest, while ( hamza ظ) as Ibin Abi Talib thinks, is ‘a resonant letter as it has the characteristic of being long and glottal stop pronounced from the bottom of the mouth.’ (as cited in Joubori,2006:88). The second line, on the other hand, we find the words (mabsam, fresh lips; ibtisam, smiling) have the same letters: b, baa; seen, s; and meem, m, which add an internal music inspiring hope for new future to Iraq. It can be said that the phonetic resonance causes a prominent harmony within the poem through which the reader can grasp the meaning of the lines due to the desire and pleasure it adds.
Unlike the source text, O’Grady deletes the whole line (87) in the translated text, and that ellipses used by the translator affects not only the phonetic resonant and the harmony of the line – although the words red and yellow are not phonetically identical to their Arabic counterpart- but the whole semantic level of the poem.

6.2 Lexical Deviation

Getting through the poem, one can notice the poet is repeating the lexem (rain, matar) for thirty-five times with different semantic meanings to serve a political goal, so the poem is a commitment to patriotic ambitions. The poet admits that the history will be renewed one day when the Iraqi revolutionists tore away the seal (line: 53 in S.T; line: 42 in T.T). The poet admits a historical truth of invincible people’s will for freedom, no matter how long the revolution lasts, the triumph is its destination. The poet formulates this truth in different linguistic moulds; these moulds have different semantic meanings: a style the addresser tends to use to express certain idea or belief.

The systematic plan adopted in investigating this strategy is represented through studying the semantic meaning of the lexem (matar, rain), and the semantic meaning of the lexems close in meaning to lexem (matar).

6.2.1 The Semantic meaning of (مطر mater)

The first meaning of the word مطر mater in the poem appears as a natural phenomenon which is the basic and the original meaning of the lexem (مطر matar) as the poet expresses:

كأن اقواس السحاب تشرب الغيوم
وقطرة فقطرة تذوب في المطر

Small clouds cluster dour cumuli
Disperse energetic rain drop by drop.

So the raining phenomenon is preceded by natural steps like accumulation and condensation of clouds following by raining. In the translated text, the translator keeps the same natural image of creating clouds and rain when such words as dour, cumuli, cloud, and disperse are used.

The second meaning of the lexeme mater, rain in the source text is that it is the source of grief as in this line:

أتعلمين اي حزن يبعث المطر؟

Do you know what grief?

Rain brings

The poet admits the effect the rain leaves in nature and human beings, that is why he uses imagery and simile:
These comparisons indicate how the poet feels the miserable life of Iraqis. To him, the rain causes successive pains leaving victims like bloodshed; poor (hungry); orphans (children); death (dead). In the translated text, O’Grady does his best to reach the source text’s meaning by using the same lexemes: bleed, hungry, children, and death although he uses (death) instead of (dead), still the idea of sadness is expressed within this stanza:

Do you know what grief
Rain brings? The sad song
Of rain-gutters. Do you know?
How we, the lonely, feel loss
When it rains? Rains endlessly
A bleed, a hunger like love,
Children, death. That’s rain.

Lines: 27-33

O’Grady uses the same stylistic technique used in the source text to translate the stanza above. The translator uses rhetorical question (Iskender, 2012:52). It has an important effect on the content of the stanza since it needs the participation of the readers themselves to produce the potential meanings of these lines. However, the translator, by using the interpretative technique, changes these questions by repeating them to allow the readers decoding the metaphor of the stanza.

Moreover, O’Grady interprets the lexeme huzun in the source text using the word (grief) in the translated text, while ‘sadness’ is a suitable equivalent for that lexeme. According to many Arabic-English dictionaries, the word, asaa is lexically more equivalent to the word (grief).

Another change done by O’Grady regarding this stanza, is the use of the phrase (sad song of rain-gutters) for translating (tanshaj almazareeb) in the source text. This addition serves as an interpersonal function to interpret this line(ibid:53).

The third semantic meaning of (matar, rain) is being the benefactor or giver, and it urges for hard work as humans are in need to rain:

أكاد أسمع النخيل يشرب المطر
واسمع القرى تن، والمهاجرين
يصارعون بالمجاذيف وبالقلوع
عواصف الخليج، والرعود، منشدين:
مطر...
مطر...
مطر...

Lines: 57-63
For human beings, rain gives grace and sustenance, revives hope and pessimism. The anthem itself is actually an expression of human’s expectancy for prosperity that cannot be achieved but with hard work. The anthem is the only way by which one expresses the attitudes and principles he believes in, and to adhere to all values of nation and humanity. Thus, with singing, the soul is purged and lives in comfort.

On the contrary, in the translated text, the lines fail to convey the meaning the poet struggles to exhibit. The creative translation O’Grady adopted to translate stanza 8 in the source text, destroyed the basic meaning:

*Those palmtrees drink rain. Listen! Villages Moan. The thunderstorm of the Gulf sings: Rain, Rain, Rain*  

Lines: 44-46

Here O’Grady changes the stylistic form of the source text when he translated these lines neglecting a whole line (line 85) of *Unshudat al-Matar*, and that change affects the semantic level of the original poem.

The fourth meaning of the lexeme (*matar, rain*)is that rain is the source of (illness) *etelal* as the strangers get benefit of it without sharing its welfare with homeland’s citizens. The proof is that although Iraq is a futile land, the people are still hungry. The poet is, undoubtedly, refers to injustice of aggressors who have stolen the wealth of the country, so the beneficiaries are only the foreigner and the conquistadors. Al-Sayyab says:

٧٣

73

..... We excused

Sorrow saying: ‘it’s the rain! Rain! Rain!’

In Arabic the lexeme *etalalna* is basically derived from the noun *ela* which has two fundamental meanings: the first is *cause or reason*; the second as *illness*. On the surface structure of the line (72) of the source text, al-Sayyab uses the first meaning in that ‘fearing we would be blamed-it was the rain’ means the ‘reason’ behind the sadness and tears. However, the word *etalalna* implies the second meaning of the lexeme (deep meaning) which the poet essentially attempts to demonstrate through the whole stanza 8.

The translated text, on the other hand, uses the word (*excused*) for *etalalna* either to make apology, or to try removing the blame. Although, the second meaning is more appropriate equivalence; still it fails to manifests the idea of sorrow the source text shows. In addition, in the source text the subordination comes gradually and smoothly when the poet starts from *palmtree*, moving to *villages*, ending with *emigrants* to create a unified structure, while O’Grady neglects this structure and starts with (*villages*). Moreover, the translator omits the last line that describes hunger in Iraq: the profound political expression of the poem at which
al-Sayyab intends to reach, since the hunger is ongoing condition in Iraq, and the wealth is also ongoing condition but the people are still starving due to the brute hands that absorb the entire wealth of the nation.

The fifth meaning of the lexeme (matar, rain) is that it is the hope for Iraqi people, and the source of their smiles:

إلى كل قطرة من المطر

Every drop germinates petals of flowers

في كل قطرة من المطر

٨٤

٥١

٨٨

٥٣

٦٦

٦٧

The optimistic image kept in the original text is reflected in the translated text as both return to the pleased meaning of (rain), after mentioning all its brokenhearted and depressed effects.

As such, the lexeme, *matar, rain* belongs to its semantic field with different semantic meanings attracting the attention of the addressees as symbolises different meanings that cannot be observed without getting deeply into the text.

6.2.2 Lexemes close in semantic meaning to *(matar)*

In the original text, the poet usesa number of words close in meaning to the lexeme *matar*:

- **The river**

  وترقص الاضواء... كالاقمار في نهر

  ٤

  ٥

  ٦

  ٧

  ٨

  **Lights linger like that moo’s reflection**

  **On the river.....**

The word denotes an expressive value appears through smili *(like that moon’s reflection)* to show the similarity between the reflection of lights in eyes and the reflection of moon on the river. Although, O’Grady ignores using the exact word of (dancing) and uses (linger) but the image of sweet smiles and shining eyes is still kept in the translated lines. Both texts use foregrounding when they give the biological function of mouth to eyes, that is why the phrase *(in your eye’s smile)* is dynamic since it implies an inner movement, that is of smiling and how it evokes the poet’s imagination.

- **The mists**

  وتغرقان في ضباب من أسى شفيف

  **Those stars sink in mists of sorrow**
Al-Sayyab employs (mists) to denote grief and sadness which reflects the miserable condition and his inner sorrow because he starts to feel anxious and upset exceeding the meaning of (mists) to be included in the meaning of the (sea), he says:

كالبحر سرح اليدين فوقه المساء

The mist: translucent grief
The sea: cold and warm

The similarity between the two is the grief and sadness. In this stanza, the poet uses lexemes that are in contrast with those in the preceding one, when the sorrow controls him greatly, the words (sink, mist, sorrow, evening, death, darkness, crying) radiate anguish that the addressee’s eyes (beloved) reflect.

The poet employs the paradoxical style with great cleverness. This style causes artistic zest and admiration on the listeners’ part. Paradoxical style is a linguistic ability to get the verbal utterances deviate from the norm and regular patterns as we can see along the poem, where the poet could explain what is on his mind about contradictions such as fear and expectations, despair and hope, life and death, many other conflicting feelings controlling the poet during reciting the poem. The poet enters the world of sorrow and spread its features among the utterances (tremor of crying; frightening by the moon), then immediately, the lexeme (تستفيق唤醒) comes to disseminate a stir and deep connotation through the poem’s atmosphere: those eyes that were smiling at the beginning with hope now are crying, as if the crying was asleep for a while to wake up when the mist of grief shade over again. The same meaning is included within the pairs contradictories: winter warmth (asleep); autumn shiver (awakened); death (asleep); birth (awakened), darkness (asleep); light (awakened); these contradictories that explain the meaning and interpret it well.

With examining the translated text, O’Grady, using his technique, doesn’t commit himself to preserve the image that the source text tries to keep along the poem. The problem with this translation is it doesn’t take into consideration the use of the collocations found in the original text. Al-Sayyab uses a wonderful collocations gathering contradictions like (death and birth; darkness and light). These collocations, though inevitably and extremely contradictory, but still they share the initial sounds for each pain to create that wonderful melody giving hope for more bright future despite alarmists. Hence, the creative translation does keep the deep meaning of the line, but the surface music using the sounds fails to reach the target reader’s ear.

The same is noticed when O’Grady destroys the foregrounding used by ai-Sayyab:

With a wild joy embracing the sky (my translation)

where joy is described as wild as being uncontrollable desire. This fear, as Abu Haqa asserts, due to what may follow the heavy raining, such as flood, overflow, destruction, and death
For creating this image, the poet equates the joy with predator, and the sky with human being who has the capability to embrace. The translated text avoids this foregrounding to keep only the deep meaning:

**A sob’s stammer upsets**  
**My soul and a wilderness wreaks through me**  
**To the sky**  

(Lines: 11-13)

C. Valley and Euphrates

 Mostly, the lexemes (valley, Euphrates) refer to the meaning of life and fertile due to their connotation of sources of living: to whom people shelter to benefit from their generosity and bounties. In the lines above, symbols affect the poet greatly, so he employs them for artistic and political goals to be alternative for specific situations, that is why the use of symbols is a distinctive phenomenon in al-Sayyab poetry. His ingenuity appears in making use of symbols from outdated periods to denote aggression, torment, and death; so these symbols represent obviously his own visions.

While O’Grady ignores the lexeme (Thamud), al-Sayyab borrows it from Quran as an example of a tribe that Allah had destroyed because of their sins, and as signs of fleeting nature of the world by power. Thamud has its importance, not only to give the poet an inspirational energy when he loses the proper utterances, rather it is a tangible sign for a mental or an interior thing the poet chooses to affect the target reader. This image is, unfortunately, absent in the translated text when the translator neglects using it.

We can say that the creative translation fails sometimes to transfer the hidden motion existed among the lexemes. Notice the relation among (Euphrates, flower, dew) in line 104 where the poet creates a slow motion among them portraying their mutual and eternal alliance: the Euphrates used to grant his generosity to flowers for ages, though slowly (dew)but ongoing and abiding. The slow image created within the stanza in question is preserved in the translated text as well, as (serpents) is a good example referring to Iraqi complicit families allied with coloniser against the Iraqi society. Still O’Grady disregards the internal tie among the lexemes: Euphrates, flower, dew by ignoring (dew).
What all should be said is that the use of symbols in the source text is due to the aggravation of political situations in Iraqi society and avoiding the authority’s fury that make the poet tends to inspire all these symbols and invent them ascending with their semantic significance in a remarkable style referring to the target.

6.3 Syntactico-Semantic Deviation

In this section, deviation, created from blending semantic and syntactic issues, is focused on to provide features intended to explain how some images are appealed by the poet through certain expressions and structures. Generally speaking, these syntactico-semantic issues involve examples where the poet makes use of weird syntactic structures, collocations, or phrase modifications to evoke certain feeling on the part of the target readers.

6.3.1 Anastrophe

Anastrophe is one of the subject that has considerably been concerned by Arabic grammarians and scholars as it is a significant phenomenon in Arabic language. In stylistics, anastrophe is a foreground as it is a deviation from the norm. With a close view to Unshudat al-Mater, we discover that al-Sayyab employs anastrophe style in his hymn as follows:

**Table 1** Anastrophe in al-Sayyab Unshudat al-Mater

<table>
<thead>
<tr>
<th>Type of Anastrophe</th>
<th>Sentence with Anastrophe</th>
<th>Sentences after alteration</th>
<th>Translated text</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Prepositional phrase (predicate) before the subject</td>
<td>وفي العراق جوع In Iraq, there is hunger</td>
<td>جوع في العراق Hunger is in Iraq</td>
<td>Not mentioned</td>
<td>The deprivation experienced by Iraqi people.</td>
</tr>
<tr>
<td>2. Adverb preceding the predicate</td>
<td>كان صيادا حزينا يجمع الشباك Like a sad fisherman gathering his nets</td>
<td>كان صيادا يجمع الشباك حزينا Like a fisherman gathering his nets sadly</td>
<td>Not mentioned</td>
<td>The Iraqi people try to stand against the occupation.</td>
</tr>
<tr>
<td>3. Object preceding the subject</td>
<td>فستنقق ملء روحي رعضا البكاء My soul is fully awakened by a tremor of crying</td>
<td>فستنقق رعشة البكاء ملء روحي a tremor of crying awakened my soul fully</td>
<td>Asob’s stammer upsets my soul and a wilderness wreaks through me</td>
<td>The loneliness the poet feels.</td>
</tr>
<tr>
<td>4. Preposition preceding the subject</td>
<td>كالبحر سرح اليدين فوقه المساء Like a sea stroked by the evening’s hands</td>
<td>كالبحر سرح المساء اليدين فوقه</td>
<td>Not mentioned</td>
<td>Darkness and injustice control the land and the sea.</td>
</tr>
<tr>
<td>5. Adverb preceding the verb</td>
<td>قطرة قطرة تذوب في المطر Drop by drop melt into rain.</td>
<td>قطرة قطرة تذوب في المطر قطرة Melt into rain drop by drop.</td>
<td>Disperse energetic rain drop by drop.</td>
<td>To highlight the image of goodness and resurrection</td>
</tr>
</tbody>
</table>
6. **Object before the subject**

<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
<th>Refers to</th>
</tr>
</thead>
<tbody>
<tr>
<td>ودغدغت صمت العصافير على الشجر، وانشودة المطر.</td>
<td>Tickled the silence of the birds upon the trees, The hymn of rain tickled the silence of the birds upon the trees.</td>
<td>freedom</td>
</tr>
</tbody>
</table>

7. **Prepositional phrase before the verb**

<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
<th>Refers to</th>
</tr>
</thead>
<tbody>
<tr>
<td>في جانب التل تنام نومة اللحود.</td>
<td>Over the hill. Fast sleep in God’s own tent.</td>
<td>death</td>
</tr>
<tr>
<td>او حلمة توردت على فم الوليد.</td>
<td>A nipple pink from its suck.</td>
<td>freedom</td>
</tr>
</tbody>
</table>

8. **Subject before the verb**

<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
<th>Refers to</th>
</tr>
</thead>
<tbody>
<tr>
<td>او توردت حلمة على فم الوليد.</td>
<td>Or blushed a nipple on the mouth of the new born.</td>
<td>destruction and destruction surrounding the homeland</td>
</tr>
</tbody>
</table>

The table above illustrates the main situations anastrophe is used in Unshudat al-Mater where the sentences are structurally violet the normal grammatical pattern as the poet in sentence no. 1 tends to get the prepositional phrase(predicate) precedes the subject as a remark for the suffering of Iraqi people. The translated text, on the other hand, doesn’t pay attention for the importance of anastrophe in this line to neglect mentioning it altogether. The same is done in sentences no. 2 and 4 where the source text asserts to make the adverb(sadly) precedes the predicate (gathering his nets), still the whole statement is omitted in the translated text to absent the image of resistance of Iraqi people against aggression and unfairness. Sentence no. 4, as far as the adverb is concerned, the anastrophe serves to build a stunning science. If the utterance is aimed to be affirmative, as Ibn al-Atheer declares, so ‘presenting the adverb first in the sentence is more rhetorical than being at the end, its benefit is the utterance after the adverb is attributed to what the adverb refers to and vice versa’ (1956:110) (my translation). In sentences 3 and 5, O’Grady preserves the regular pattern of English sentence following the order (SVO) with no intention to alter or violate the norm emulating the original text. Moreover, sentences no. (6,7, and 8) are creatively translated violating the literal translation of the original lines, although the translated text seeks to transfers the meaning of liberty through the creative translation, yet the anastrophe created by al-Sayyab is spectacularly foregrounded than the translated text by O’Grady.

### 6.3.2 Interrogation Style

Al-Sayyab uses different styles to pattern his thoughts since the style is the mould through which the structures are woven for plain understanding of the poet’s purpose on the part of the readers. One of these styles is interrogation as a medium for conveying specific ideas. To facilitate the matter, the interrogation style is summarised in the table below:
Table 2 Interrogation in Unshudat al-Mater

<table>
<thead>
<tr>
<th>Interrogatives in the Source Text</th>
<th>Purpose</th>
<th>Translated Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>أتعلمين أي حزن يبعث المطر.</td>
<td>Reporting interrogation</td>
<td>Do you know what grief 27 Rain brings? 28</td>
</tr>
<tr>
<td>وكيف تنشج المزاريب إذا انهمر.</td>
<td>Manner</td>
<td>...... The sad song of rain-gutters. Do you know? 29</td>
</tr>
<tr>
<td>وكيف يشعر الوحيد فيه بالضياع.</td>
<td>Manner</td>
<td>How we, the lonely, feel loss 30 When it rains? 31</td>
</tr>
</tbody>
</table>

The interrogation style employed by al-Sayyab is a structural linguistic style considered as a link between the writer and the reader. Hence, it is an ask for information about something not already known. The poet starts the stanza 5 with the interrogation using (І, Hamza), as it appears in the first line. This tool is at the top of interrogation words in Arabic due to its characteristics of being restricted to interrogation only, and demonstrate perception and confirmation as called by rhetorics (al-Samarae: 45). The rhetorical meaning of line (1) is grief that rain sends as if it delivers despair and worries not goodness. The translated version of this line handles the original meaning with accurate use of auxiliary verb (do you). In lines 2 and 3 of source text the poet utilizes the question word (كيف, kaif, how) which ask about the manner, that is why he duplicate the use of this tool to devote the state of suppressed sorrow and solitude al-Sayyab undergoes severely: the repetition helps depicting the poet’s inner struggle accurately. On the contrary, O’Grady deviates from al-Sayyab’s line by employing a reversed use: he duplicate the utilization of the auxiliaries (do you know...) as interrogative style in line 1 and 3 -with (how) in between. Moreover, the translator prefers to modify the arrangement of these interrogative words when he adds the second phrase (Do you know?) at the end of line 2 of the stanza in question. This alteration, though violates the source text, yet the intended indication of these lines are confirmed and the target readership decodes the metaphor of this stanza by the technique used by O’Grady. The translator also ‘interprets the original relation between the subject (rain) and the predicate (the rest of the sentence) in the five line of this stanza by putting that subject at the beginning of the sentence, which grammatically appropriate. (Iskander:52).

6.3.3 Parallelism

The repetition of significant lexemes, phrases, or even a complete structure, is the technique found in Unshudat al-Mater to add a balance and rhythm to the poem, giving ideas a smoother flow and thus persuasiveness, because of the repetition it employs. Repetitions prevailing along the poem is at different levels: repetitions of words, phrases, and structures. In addition to the repetition of many lexemes in the source text, the poet tends to repeat many phrases, since they are considered as a kind of link ties the letters and words grammatically. The two parallel phrases below:
In that hour before down
Your eyes look two pal groves

On the river gently rumpled by oars about
Sunrise.

The poet is keen to repeat the phrase (ساعة السحر, early hour of down) to denote to the time when Iraqi people get rid of the bad situation of their society. Thus, these lines underline the hope for new and bright future and new Iraq with peace and prosperity. Unlike the source text, the translated text tends to transfer the meaning desired by employing unparalleled phrases. O’Grady prefers to use (dawn) and (sunrise) substituting al-Sayyab’s parallel phrase ساعة السحر.

Successive clauses or sentences similarly structured make it easier for the reader/listener to concentrate on the message intended. Al-Sayyab succeeds to create the harmony among the text due to the fact that the ‘repetition is simply an expression of movement and continuation since the repeated statement means it’s permanence to construct the poem; the continuation symbolises the rebirth of the new Iraq. The following two lines prove that idea:

I can almost hear thunders abound in Iraq
I can almost hear palm trees drinking rain

The translated text changes the stylistic form of the source text when O’Grady translates these lines, and the change affects the semantic level of the original poem:

The storm left no trace in the valley. Listen!
Those palmtrees drink rain. Listen!

Practically, O’Grady invents a new poem using the imperative verb ‘listen’ as a cohesive conjunction to connect the first sentence with the second one, ignoring the grammatical cohesion adopted in the source text, which is presented in a first person category using present tense (أكاد akadu). The same deliberate change occurs when O’Grady neglects the parallel stanzas: 9 and 13 in the original poem where al-Sayyab repeats this stanza twice without any alteration or modification in the poetic lines. The repetition needs a talented poet as asserted by Na.zik al-Malaeka when she declares that the repetition of a whole stanza needs a great
awareness on the part of the poet, to ensure success, the poet should do a slight variation to the repeated stanza. (al-Malaeka, 1967:236). These paralleled stanzas achieve harmonious rhythm within the text.

6.3.4. Pronouns

The diversity of pronouns in discourse serves as an important role in language as they create a cohesive text. Personal and addressing pronouns direct attention inside the text, while third person pronouns direct the attention outside (al-Shimari, 2013:25). Employing the personal pronouns in the poem is an attempt to prove how the entity gets strong by itself against others, as it reveals the personal intentions in front of the readers. This technique of using personal pronouns (addresser) give a subjective and sometimes, analytical traits to the literary texts. These texts are significant in creating intimacy with the addressees and become more convincing as they are related to the poetic self. (Yahyawi, 1998:120)

6.3.4.1 Singular addressing pronoun (I)

I shout ‘O my Gulf, …’

Those palmtrees drink rain. Listen!. Villages

Moan.

I hear my echo across our Gulf.

With these chosen lines, the personal (addresser) pronoun (I) is repeated eight times as an invisible pronoun, i.e. the personal pronoun (I) is not overtly appear. Semantically speaking, the poet intends with this technique to hide himself, as (I) is hidden, struggling for uncovering his personal experience of suffering, and his dream to see visible bright future. In addition, al-Sayyab utilizes the voiceless fricatives /sseen/; /saad/; and /haa/, and voiceless velar /ain/, since the fricatives are articulated with narrow passage through which the air stream escapes, so they act as representative of the miserable and dismal state of the poet.
Unlike the original text, the translated text chooses to use the explicit pronoun violating al-Sayyab’s technique of adopting the covert personal pronouns. Furthermore, O’Grady changes the grammatical structure of line 56 of the source text- line 51 is completely deleted- when he alternatively uses the imperative verb(listen) to transform the syntactic structure of this line from affirmative addressing to imperative addressing directed towards unknown addressee.

6.3.4.2 Plural addressing pronoun (We)

We wept the night we left. We excused
Sorrow saying: ‘it’s the rain! Rain! Rain!’

(Since childhood the sky’s wintered cloudy.
(Not mentioned in the translated text)

The plural personal addressing pronoun (we) is mentioned five times in al-Sayyab’s poem: connected for three times ونا, and hidden twice. Semantically, the connected pronoun denotes the tribulation the poet shares with his locals in one hand, and his adherence with them on the other hand. Therefore, the connected pronoun denotes the meaning of connection between the Iraqi people and the poet in their mutual infelicity. Similarly, the translated text preserves the connotation of these lines of the source text through using the plural personal pronoun (we) in (we kept .., we excused …) maintaining their deep meaning the original text tries to manifest to the listeners/readers, with an exception when O’Grady prefers using (Since childhood…) to change the phrase from visible into invisible plural personal pronoun, instead of saying ‘ever since we were children).

On the other hand, the hidden plural personal pronouns are basically an expression of how the poet feels unsecure to hide behind the fear. It is noticeable that lexemes where the plural personal pronouns are hidden comprise the meaning of weakness and humiliation since shedding tears is normally related to grief with debility, and hunger leads to impairment and littleness.

Remarkably, al-Sayyab, as well as the translated lines, move from one state to another since he changes the style of addressing from personal to portrait a specific image to the world he observes with all its natural and humanistic details; to turn into group speech to depict not only what is witnessed but what he actually experienced and live with his locals.
5. Conclusion

The stylistic analysis carried out in this study is to uncover the system and the mechanisms behind the approach used by O’Grady for translating *Unshudat al-Mater*. The analytic procedure adopted in this paper proves essential in achieving some insight into al-Sayyab’s style. The foregrounded features of the linguistic texture of the poem stimulate specific literary-aesthetic purposes al-Sayyab endeavours to communicate. Analysing the creative approach for translating the source text reveals the dominating levels of the poem in both the source and the translated texts in terms of lexical, semantic, and syntactic deviation in addition to the stylistic features. *Unshudat al-Mater*, as modern poem in free verse, depends on these linguistic deviations and stylistic characteristics to build its poetic structures more than prosodic features, such as rhythm and rhyme on which classical Arabic poetry is usually depends.

It is shown through this study, the creative approach adopted by the translator focuses on the stylistic elements used by the source text. Furthermore, O’Grady uses, wherever possible, new stylistic techniques for translating the poem so as to make the translated version of *Unshudat al-Mater* more acceptable for the target readership. O’Grady’s approach is a dynamic one in that he uses unlimited number of techniques to manipulate the shift occurring between two languages that are distinct linguistically and culturally. The techniques adopted are revealed by the domination of the stylistic and the linguistic elements in the poem translation. O’Grady, for example, uses inversion as a grammatical technique to translate the first stanza. That technique helps the translator to invent a new stylistic forms by translating the lines below:

‘*In that hour before down*  
*Your eyes look two palm groves  
Or twin balconies the moon passes*’

Both form and content are more important in poetry. As far as deviation is concerned, one can say that semantic deviation is related to the content of poetry, while the other kinds of deviation are more or less related to the form. The admirable point about the translation, is that the translator is successful in transferring the majority of the semantic deviations, one can assert that the content of the source text has mainly been conveyed. However, since in this translation the other types of deviations, especially lexical, syntactic, orthographical, and historical ones as dominant factors of al-Sayyab’s poem are not mainly transferred, it is asserted that the formal features of the original poem have not been conveyed to an acceptable degree.

Depending on what has been said, it is reasonable to conclude that a literal approach of translation is generally fruitful in the case of linguistic deviations because the omission and the exclusion of these poetic devices may affect badly on the style of the text. For example, O’Grady ignores the lexical and historical deviation in neglecting the word ‘Thamud’ mentioned in the original poem, and he should try his best to create new word or make use of
an archaic counterpart accessible in English. Concerning graphological deviation, the special kind of verse lineation in al-Sayyab’s poetry helps reading his poem in a more special way and the punctuation may cause deliberate stresses or pauses on some words or lines may help reading the poem in the way al-Sayyab has intended. All these issues related to the formal aspects of the poem are easily be conserved through literal translation more than the creative one which is, in turn, more related to the content.

References

Appendix 1

Hymn of the Rain
Translated by O'Grady (1992)

In that hour before down .1
Your eyes look two palm groves .2
Or twin balconies the moon passes. .3
In your eyes smile vineyards flower. .4
Lights linger like that moon's reflection .5
On the river gently rumbled by oars about .6
Sunrise. Stars pulsate their depths. .7

Those stars sink in mists of sorrow. .8
In this autumn's awe, womb of winter, .9
The Gulf's open arms embrace death, birth, .10
Darkness and light. A sob's stammer upsets .11
My soul and a wilderness wrecks through me .12
To the sky – like the anxieties of any .13
Child afraid of the maddening moon. .14

Small clouds cluster dour cumuli, .15
Disperse energetic rain drop by drop. .16
Children giggle among grape clusters in vineyards, .17
Tickle the silence of sparrows in our treehouse. .18
Then sings the rain: Rain! Rain! Rain! .19
Evening maws. Cloud convulses in tears .20

Like a child calling his mother not there a year .21
To his cry. The child calls again and they say: .22
"She'll come back after tomorrow. She's asleep .23
Over the hill. Fast sleep in God's own tent. .24
She drinks fresh rainwater in the waning moon." .25
Rain! Rain! Rain! .26

Do you know what grief .27
Rain brings? The sad song .28
Of rain-gutters. Do you know? .29
How we, the lonely, feel loss .30
When it rains? Rains endlessly .31
A bleed, a hunger like love, .32
Children, death. That's rain. .33
I see your eyes float in the rain. .34

Across the Gulf's waves lightning sweeps .35
Iraqi's shores with flashes of stars and coral. .36
As though the very shores would rise up before .37
Night draws its blanket of blood over her beaches. .38
I shout: "O my Gulf, giver of pearls, coral, .39
Death!" I hear Iraq build thunder, charge .40
Lightning on mountains, in valleys. When .41
She's done she'll stamp them on her own. .42
That storm left no trace in the valley. Listen! .43
Those palmtrees drink rain. Listen! Villages .44
Moan. The thunderstorm of the Gulf sings: .45
Rain! Rain! Rain! .46

We wept the night we left. We excused .47
Sorrow saying: "it's the rain! Rain! Rain!" .48
Since childhood the sky's wintered cloudy. Dark .49
Rain pelts down. Rain! Rain! .50
Every drop germinates petals of flowers.  
Tears of the naked any hungry, drops of the blood  
Of slaves, smiles of a new mouth; a nipple, pink  
From the suckling newborn child in tomorrow's  
World who will offer new life.  
Rain! Rain! Rain!  
Iraqi's fields green in rain.  
I scream at the Gulf: "Giver  
Of coral and death!" I echo  
"Giver of coral and death!"  
The Gulf spreads her gifts on her sands,  
A foam of flame fire coral, and bones  
Of emigrants of drowned in her fathoms.  
The serpents of Iraq drink the milk  
Of the Euphrates' watered flowers.  
I hear my echo across our Gulf.  
Rain! Rain! Rain!  
Each raindrop glistens, germinates  
On flowers. There  
Of the naked and hungry.  
The blood of slaves,  
Smiles on a new mouth,  
A nipple pink from its suck  
For a new tomorrow  
Offers life.  

Rain  
Rain  
Rain
Appendix 2
The Arabic Version of Unshudat al-Matar

انشودة المطر

بيرد شاكر السياب

1

عيناك غابتا تخلي ساعة السحر
2
او شرفتان راح ينأى عنها القمر
3
عيناك حين تسمى تورق الكروم
4
وبروح الأضواء كالنور في ليل
5
كنا نتسب في غروبهما التموج...
6

2

وتغرقان في ضباب من أسي شفيف
7
كالبحر سرح اليدين فوق المساء
8
وحلت النهار وارتغالية الريفي
9
والفجر والعشاء والظلام والضباب
10
فستفيف مثل روحى رعى الكباك
11
وشعر وحنية لتكف المساء...
12
كشى القلء إذا حالف من القمر...

3

كان أسقى السحب تشرب الغيوم
13
وبطرقة قطرة تدب في المطر...
14
وكثرت الأطلال في عرائش الكروم
15
وقد عرفت صمت المصيف على الشجر...
16

4

فانugerت السماء والغامو مازال...
17
تعني متحم من نوعها المثل...
18
كان بطلا فيلزم بل أن يلم...
19
بأن أمسا، التي أفاق منذ عام...
20
فلم يجد هام حين يفتح...
21
قالوا له: "أبعد عن تعود...
22
لا بد أن تعود...
23
وإن تسري الرفقات أنها هناك...
24
في جانب النيل تلمد تلمد الحور...
25
كأن صبايا خرجنا جميع الشباك...
26
ويغمر الرفيق بالظلم...
27
مطر...
28
مطر...
29
مطر...

5

أتلمين أي حزن يبعث المطر؟
30
وكيف تنجب المزاريب إذا ذهب؟
31
وكيف يشعر الريفي بالبهجة؟
32
بلا تنهاء، كالملاك، كالمشاع...
33
هوا المطر...
34
وقلت اللها يمتعنا مع المطر...
35
وعبر رواب الخضير تسبس البراق...
36
سواحل العراق...

Page No: 6147
أصبح بالخليج: "يakhlij. 48.
باواه اللؤلؤ والمحار والردَى. 49.
فرج الصدى كأنه الشوق. 50.
"يakhlij: باواه المحار والردَى." 51.

6

أكاي مع العراق يبخر الرعود.
ويجزن الرموع في المسول والجمال.
حتى إذا ما فص عنهم الرجال.
لم تترك الرياح من تعود.
في الواد من أثر.
أكاي مع الخيل يشوب النبوات.
ويسع المجال نقص والمازرين.
وصف النخيل والرعود. متشامدين.

7

أكاي اسم العراق يبخر الرعود.
ويجزن النبوات في المسول والجمال.
حتى إذا ما فص عنهم الرجال.
لم تترك الرياح من تعود.
في الواد من أثر.
أكاي اسم الخيل يشوب النبوات.
ويسع المجال نقص والمازرين.
وصف النخيل والرعود. متشامدين.

8

في كل قطرة من المطر.
حمراء أو صفراء من أجنة الزهر.
وكل دمعة من الجياع والعراة.
وكل قطرة تراق من دم العبيد.
فهي ابتسام في انتظار مبسم جديد.
أو حلمة تورد على فم الوليد.
في عالم الغد الفتي واهب الحياة.

9

أصبح بالخليج: "يakhlij. 95.
باواه اللؤلؤ والمحار والردَى. 96.
فرج الصدى كأنه الشوق. 97.
"يakhlij: باواه المحار والردَى." 98.
ويترك الخليج من هباته الكثيرة.
99. على الرمال رغوة الأجاج والمحار.
100. وما تبقى من عظام بنس غريق.
101. من المهاجرين ظلم شرب البرد.
102. من لجة الخليج والقرر.
103. وفي العراق أفق أفعى تشرب الرحيق.
104. من زهرة يربى القدر بالندى.
105. 
106. وأسمع الصدى.
107. يرن في الخليج.
108. مطر ...
109. مطر ...
110. مطر ...

111. في كل قطرة من المطر.
112. حمراء أو صفراء من أجنة الزهر.
113. وكل مطرة من الجياع والعراة.
114. وكل قطرة تراق من دم العبيد.
115. فهي إنسام في انتظار مسمى جديد.
116. أو حلمة توردت على قلب الوالد.
117. في عالم الغد الفني، وأبهي الحياة.
118. وبهطل المطر ...

(Sayyab, 2005: 119-124)