

## **Al- Sayyab's translation for some poems of English poets**

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### **Al- Sayyab's translation for some poems of English poets**

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#### **Abstract:**

Those unfamiliar with Al-Sayyab may not know other than the poet Badr Shaker Al-Sayyab had other beautiful creations such as translation, for example. The project and the caution contained, but translation as a whole is a beautiful art and craft for the translator who is trying to express particular ordinary writing, which is the process of translating some passages, sentences, or texts in which the translator is not responsible for the merits of that translation. In the ordinary text, which is the translation of literary texts, whether they are poetry, prose, or play, translation requires that the translator be a poet or at least familiar with the poetic inspiration and its details because the translated text will judge the translator with spiritual provisions that he must understand; otherwise, the text will become a document of a nonliterary text devoid of literariness. , and if the translator perfects his tools, knowledge, and expertise in poetry and its fluctuations, and tries to transfer the poetic text into a poem in Arabic, this is the height of creativity and sincerity in the translation integrity that distinguishes one translator from another, and this is what happened in his case On our creative poet al-Sayyab, who was translating literary texts (poetry and story), but excelled in them. He is a poet who knows about poetry and writing, so his translation showed that he was conscious and in the status of an expert craftsman, and two things govern him. The best of those who appreciate the poet or the prose writer of the text are his efforts, and thus he acts as the faithful translator.

**Key words:** Badr Shaker Al-Sayyab, Translation, Texts,  
Poetry, Story

**ترجمة السياب لبعض قصائد شعراء الانكليز**

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**المخلص:**

قد لا يعرف البعض ممن لم يطلع بشكل واسع او لم يقرأ كثيرا عن السياب غير الشاعر ،فبدر شاكر السياب كانت لديه ابداعات اخرى رائعة كالترجمة مثلا، فالذي يخوض غمار الترجمة ان هناك انواع من الترجمة كلها يستطيع المترجم ان ينقل من لغة الى لغة مع بعض الانتباه المشروع والحذر الوارد، لكن الترجمة بمجملها فن وحرفة جميلة للمترجم الذي يحاول التعبير عن كتابة معينة عادية وهي عملية ترجمة بعض المقاطع او الجمل او النصوص التي لا يكون فيها المترجم مسؤولا عن حيثيات تلك الترجمة، اما مانحن بصدد فيختلف اختلافا كبيرا وربما ليس له صلة بما تترجم في النص العادي، الا وهو ترجمة النصوص الادبية سواء كانت شعر ام نثر ام مسرح ، حيث يستوجب شرط الترجمة ان يكون المترجم للنص الشعري شاعرا او على اقل تقدير ملما بالهم الشعري وتفاصيله، لان النص المترجم سيحكم المترجم بحيثيات روحية عليه ان يفقهها والا اصبح النص وثيقة اكااديمية عادية مترجمة خالية من الروح، وان احسن المترجم ادواته عارفا وخبيرا بالشعر وتقلباته وحاول ان ينقل النص الشعري الى قصيدة بالعربية فهذا قمة الابداع والاخلاص في امانة الترجمة التي تميز مترجما عن آخر، وهذا ما جرى حاله على شاعرنا المبدع السياب الذي كان يترجم النصوص الادبية ( الشعر والقصة )، بل اجاد فيهما وهو الشاعر الذي يعرف بشؤون الشعر والكتابة فكانت ترجمته واعية وبمنزلة الحرفي الخبير منها ،ويحكمه في هذا امران الاول ان الرجل اضافة الى كونه اختصاصا لغة انكليزية وعاشقا لها هو شاعر وهو خير من يقدر للشاعر او للناثر صاحب النص جهوده وبهذا يكون بمثابة المترجم الامين ، وهذا ما سنورد تفصيله في البحث التالي .

**الكلمات المفتاحية:** بدر شاكر السياب ، الترجمة.

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### **Introduction :**

As it was Sayyab disputable in more than one issue similar to the case on account of initiative liberated from hair, or the worth of Harith and its status, or the issue of social roots (Mahdi, 1993, p118), the potential and inventiveness in the interpretation was likewise the subject of assessments, there are remaining close by Sayyab interpreter and gestures of recognition his interpretations exactness and excellence of language and Adhuptha, and there are the individuals who question to comprehend and assimilate the resources of messages deciphered, and even raises the require the need to assign an autonomous review checking out the beginnings of the messages and deciphered (and is specifically, the assessment of the pundit (Abbas, 1969, p237). to hear to a point of view regarding this matter I also need to acknowledge something from the memoir of Badr and its potential in unknown dialects. specifies a legal advisor and essayist (Alabth ,1970, p21) that Badra has occurred in the 6th grade (IB) degree (88) in English, and on (91) in English and 90 in French and 76 in English Literature and (72) in English history and (88) in interpreter when he was in the 3rd grade instructors House high in 1946-1947 (Mahdi, on the same page, p22) that high grades from rudimentary to Dar Key Programming Maine high prompted an extraordinary virtuoso in dialects, which immediately delivered him an artist and interpreter printed them splendid and educated about remembering the incredible flows of the world. I see Badr prevalence here in both English and French, and in writing and history Alanclaizaan, interpretation is determined for him as an interpreter and an informed.

What's more sees the Palestinian pundit (Balata, 1987, p86) Speaking of the book Sayyab "Chose Poems of Modern Poetry" that the interpretations Sayyab of the sonnets contained in the book can be arranged in any case fair and that is the translator of certain sonnets, locations and yet again partition lines as needed by music and Arabic sentence structure, and was deciphered

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unevenly aside from Torgomhma verse free sonnets in which a few rhymes. Dr. Salman Wasti says in the quest for "analysis of interpretation" (1980: p. 282) that Sayyab might shred in the interpretation of the sonnet "Magi trip" t as Eliot in light of the fact that Sayyab was partaking in every one of the determinations of the translator's fruitful hair are:

(1) Good information in English and (2) profound subsequent culture that featured Elliott and (3) Haarith and his feeling of music by righteousness of being an artist and empowers it to Arabic. Furthermore goes Wasti, adding that the interpretation as an interpretation of Badr disproves the view that the difficulty of verse interpretation.

Assuming we like the Badr getting (90) in the French House educators high, and his mission to extend his insight into that language with the assistance of his associate (Alloush, 19974, p144), the which doesn't excuse his interpretation of the sonnets chose from the discussion about the worldwide hair English. The greater part of the sonnets deciphered in his book referred to above composed other than English are as contained in the body of the book doesn't cover the Spanish Federico Garcia Lorca and the English TS Eliot and American Ezra Pound and the Greek Angeles Scaljnos and Chilean Pablo Neruda and French Art Rambo and German Rene Maria Rilke and Frenchman Jacques Privies and Italian Eugenio Montale and English occurrences Stoel and English Stephen Spender and the Belgian Amélie Kamir and Puerto Rican Luis Munoz Marin and Venezuelan Angel Miguel Carmiel and the Italian Artorgio Vanity and American John Fletcher and Turkish Nazim Hikmat and English Cecil Day-Lewis and Indian Rabindranath Tagore and English Walter de Prince . This implies that among the twenty writer who deciphered them Sayyab nine artists composed their sonnets in English, and the number becomes ten assuming we consider the chance of composing the artist Puerto Rican Marin for his sonnet as the two authority dialects in Portorica are Spanish and English

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in English. The instance of interpretation here Like the clones are not from the first but rather the image where adds to deserts generation surrenders picture (Abdelaziz, 1980, p100), and we can anticipate how much imperfection that "Astnschh" Sayyab for deformity interpreters those sonnets from dialects to English assuming what we remember the expressions of Eugene ( Nida, 1976, p63): don't contact , regardless of whether inside a solitary language or between different dialects or was a call semiotics, can show up without some deficiency of data, and isn't probably going to build the degree of assimilation of specialists examine the subject from the center of their terms of reference to more than 80%".

Assuming we felt that the mediator of those sonnets composed without the English had reached 80% of those texts it ought not have arrived at Badr to under 80% and is to pass on those texts into Arabic. The great Sayyab that require reference in this specific subject is the reference to the degree of the trouble looked by the interpreter and he passes on a sonnet initially deciphered , adding that expanding the trouble is the way that a large portion of these interpretations are interpretations of verse. Also arrive at (Abbas, ibid, p237) in the wake of concentrating on the springs and the social resources of the Badr and contrasting it with the texts of his sonnets deciphered chose with its resources (as for the situation cited from Keats and moved a portion of the texts Stoel) to the interpretation needs a few cases a lot of the specific text of the arrangement, and welcomes us to look at the interpretation Sayyab sonnet Nazim Hikmat and interpretation Afif Faraj sonnet itself. Also inside the setting of a similar (Tawfiq, 1979, p65) alludes to the degree of the work caused by Badr in the interpretation of the sonnet "to the late spring" writer Englishman William Blake ( The sonnet remembered for a letter sent Sayyab to his companion Muhammad Ali Ismail on 24/12/1943 got in Samurai 1975: p22) on account of the shortcoming of his capacity in English, on the grounds that

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Sayyab says he involves the word reference for more than twenty or multiple times in a single sonnet . It is truly abnormal here is that we remain between the edges of the two limits, between the Badr , which disproves the view that the inconceivability of interpreting verse and Badr in English is talented group .

### **1) the importance of research :**

Translation is a cultural dialogue par excellence. This is the central lesson championed by the great translators and translation theorists. It is an essential factor in the translation act because the success or failure of translation depends on the transmission of the values of the reception culture. Here intervenes the deep concept of the context and the temporal and spatial framework in which the original text appeared and to which it will go. In other words, "Culture influences the reception of each translation act.

Hence the importance of research on the role of Al-Sayyab in translating poems by foreign poets.

### **2) the research objectives**

The research aims to:

- a- Learn about the life of the poet Badr Shaker Al-Sayyab and his poetic role in the modern era.
- b- Getting to know the role of the poet Badr Shaker Al-Sayyab in translation and transferring the cultures of other peoples.
- c- The role of the poet Badr Shaker Al-Sayyab in supporting Arabic poetry and Arab culture as a result of his translation of poems.

### **3) research questions**

The question that arises, and we are writing this research in an attempt to answer it, is whether Al-Sayyab was able to translate in a professional manner compatible with literary poems because poetry has a special spirituality and transmits the cultures of peoples.

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This question can be linked to two issues: The first is the cultural dimension, since the subject of translation is not exclusively related to the linguistic expression, but rather to the text in its dynamism and in its communicative context.

The second is that the discourse concerned in the majority of the cultural dimension is the literary discourse that carries a strong cultural load that preoccupies the minds of translation scholars and those interested in the specificity of each language in the installation and transmission of its perspective on the culture that it reflects and represents.

### **4) Research Methodology**

The analytical method was followed for its relevance to the subject of the research, because the translation requires us to understand the internal system of the language and the structure of the text written in that language, and to make a copy of the textual system, which, under a description, can create in the reader similar feelings, whether at the semantic and syntactic level or at the level The stylistic, systemic, symbolic-phonological, and all the emotional influences that the source text was intended for. "Under a description" means that each translation shows margins of unfulfillment relative to a kernel of alleged loyalty, but the decision about the position of the kernel and the width of the margins depends on the goals set by the translator

### **Section One Al Sayyab as translator**

One can see the place of Badr Shaker Al-Sayyab obviously clear in various letters he shipped off a portion of his companions, particularly those shipped off the author Jabra Ibrahim Jabra and the artist Youssef Al-Khal. These letters uncover that AlSayyab doesn't consider interpretation to be an innovative work, and that what drove him to it was principally the need and neediness that he and his family felt. The following are a few extracts from his letters that express a slanderous perspective on the interpretation (Tawfiq, 1979, p65) . His letter to Youssef Al-Khal on 3/8/1961:

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"I would incline toward you to get - from Inacio Celoni and Tempo Presente magazine - a movement card from Baghdad or Basra, via planes of the Italian organization Alitalia, for instance. I can fly from Iraq to Beirut, and afterward continue it from Beirut to Italy, since I am penniless, totally broke, and I am holding up inside a little while for another child . Maybe this is a clarification for the justification behind the chapter 11, and coincidentally, can you not get me from the Franklin Institution in Beirut, or from any comparative foundation, a book that I make an interpretation of: I lean toward it to be a novel or an assortment of verse or some other artistic book".

Which Nciyv of this letter just as what we have alluded to above is the absence of lucidity or information on Badr to his desires and capacities, and even its targets and its objectives of interpretation, he initially asked any book, and maybe got a book in legislative issues or reasoning or meeting, it doesn't make any difference, and Second, it is favored that the picked writing that the book is a novel, and this is the sort of thing that truly raises the miracle as he had the option to decipher the writer Badr preferred hair over some other type. Furthermore we ascertain that any man would contrast with the view that the fruitful interpreter is an expert interpreter, and Badr here expert in hair, how hair places second in his longings and inclinations. His letter to Youssef Al-Khal on 3/16/1962:

" I am now in the whirlpool of poetic activity, but poetry kills God, for it does not satisfy with hunger and does not become clothed with nakedness. Translating one book for the Franklin Foundation, for example, generates as much money as the profit of several books".

What we see in this thesis is clearly linking translation with materialism and profitability, and linking poetry to hunger and nudity (and this may be true), and perhaps his position on poetry compared to translation, for example, was the motive for taking another position on poetry as he sees it (Al-Abta, 1965, p16): "In



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recent years, he has published unjust articles and fawning poems in Baghdad newspapers. She also employs an editor in a government magazine in Basra. He traveled to Rome and gave an emotional lecture on poetry in Iraq that I brought down from the eyes of people, and contacted Hewan magazine. Suspicious and posted. These positions are black dots on his white page. What interests us in this field is his lecture in Rome and his position on commitment to poetry and literature in general .

His letter to Jabra Ibrahim Jabra 22/1/1962:

" I hope you are fine, and after that, I have finished whitewashing what I translated from the book of American literature to the end of the page (435)."

(This part of the letter, along with the two parts mentioned in (4 and 6), shows us the extent of Badr's eagerness to obtain money and his desire to obtain his fees, even if the book has not been printed, published or reviewed. Rather, in all the letters related to this book, he does not ask for an opinion or an evaluation about the translation, its status, or its impact on Jabra, as he does with money, as it appears in a letter he sent to Jabra saying: "As for your generous offer to me that I participate with you in translating a book of literature I accept it with great thanks, and I am waiting for the original book of the book for me to begin translating it, a translation worthy of being placed in one book with your translation. But by God (you) there are many... To abound with her "Al-Masari" (Al-Samarrai, p. 128), and what is meant here by the book is "Three Centuries of American Literature," which was translated upon a commission from the American Franklin Foundation, and which was issued by the Al-Hayat Library in Beirut in its first parts (1965) and the second (1966). I think that what is meant by "many" is "the number of pages ".

His letter to Jabra Ibrahim Jabra from London on 01/30/1963:

" I was surprised when I learned yesterday from the Iraqi embassy that Ramadan has arrived. But it bothered me that Eid would

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come and there was no one to buy new clothes for my children, their mother's salary was not enough for more than feeding them. Would you not be able to persuade Dr. Mahmoud Al-Amin to send to my wife what I owe for translating part of the book of American literature?". His letter to Jabra Ibrahim Jabra from London on 01/30/1963:

" You are too active for translation to limit you to writing poetry, stories or criticism".

It seems clear here that Al-Sayyab does not view translation as a creative act such as writing poetry, stories or criticism, but rather it is of lesser value and importance than them, and he criticizes here forcibly because of his preoccupation with translation. It suffices us from the shortcomings of Badr's view of translation to compare his opinion with that of his friend Jabra when he talks about his experience with Shakespeare (see Jabra 1979, pp. 41-55) or when comparing Jabra's creative work as a translator and the rest of his other creative activities. Through this creative tributary, Jabra has enriched the Arab library with many critical, literary, artistic and historical studies. What is really surprising is that with the tremendous development and with all the activities, events and products presented through translation and with all the schools, institutes and theoretical books on translation, there are still those who share Al-Sayyab's opinion and see translation as an incomplete creative work on the pretext that it is intrusive and dependent on the other. It suffices for us to point out the creative outputs of all the great creative translators such as Jabra, Sami AlDroubi and Munir Baalbaki, without whom it is impossible to imagine literary life in particular and creative life in general. . His letter to Jabra Ibrahim Jabra in 20 | 4 | 1963:

"What it was about two - thirds of the amount you deserve for translation of the book (of American literature) I desperately needs to be to this amount. I thought that Dr. Mahmoud (Secretary) has cashed for my wife since you wrote from London - but they did not give up) nothing so far.

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If the need is paid Badr to accept the translation of US books Foundation Franklin and review offers a third book (slab: p.)118-117 the translator has always been the last secondary shelter and safe Badr in the ongoing and permanent work times separated. A secondary shelter. Yes . Where he does not resort to it only when separated from work means that it is high with him, and where he works and translates in newspapers and magazines after functional working hours and spread his works without his name (although this or some of the other reasons), this means that the status of the translation has secondary as It was not published in accordance with a poetic one without his name and signature. And confirmation of this sincere says Azmi (1971: p . )20-19 that Sayyab reminded him that most of his production (non - poetic) scatter here and there assured him that it is not difficult to know the product of those who meant and Atqsdh. With regard to resorting to translation when separated from the work we see that Sayyab request has been submitted to the Basra oil to the work of a company in which a translator after his dismissal from his previous work and after failing to get another job after increasing confusion, despair and destruction that he felt it, but his request refuses a few minutes a few of the date interview (Abbas,1969:p.) 296-295 because the Minister of National economy Ibrahim Kubba was a Marxist tendencies and the approval of the appointment has been in the absence of the minister (Balata:p..)106 It is located in the same direction as a translator in his newspapers , " Popular Front" and "public opinion" and " the Arab world" and newspapers Mr. Mohamed Mehdi jeweler (Abbas, 1969: p . .)169 As for the second part of the secondary status of translation has he published articles and poems without his name and signature , which is confirmed by a second - Tamimi (1987: p . )254 when he visited in 1952 , where he visited Tamimi Sayyab in the office of the newspaper "Jihad" opposite the center Serail adjacent police to Qishla and confirmed his Sayyab that most of the political and literary translations

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published by the newspaper that (Jihad) that day is , which was translated by his explicit or devoid of name .

In addition to the above, Badr has practiced translation in other forms, including his work as a junior translator in the Pakistani embassy for a small wage (as Jabra confirms in an interview with Balata. Balata: p. 106) and his translation into English of his poems by the poet Luke Nouran, who translated them into French in the Uncle Café. Sam (Tawfiq: p. 102). And if Badr's motives to work as a translator can be summed up by the need for money, emotional motive (as in his translation of Luke Noran), and symbolic motive (as we will point out later when we talk about the legend and translation), then the translation was secondary to him when he transferred twenty poems - selected poems From high modern poetry - "because the process was, as the critic Daoud al-Basri sees, but it was to complete his poetics:".... Hence, the value of Al-Sayyab's translations is that they were poetic. At a time when his poetry had no arches, legends, objectionable sentences, or chants (chorus) within the poem, nor criticism of the new civilization, nor expression in pictures and other characteristics of Western poetry, he resorted to translation to complete his poetics. What he lacks.. But when he was able to possess these features and knew how to match them and come up with them or better than them, he stopped translating poetry because he achieved in his poetry what he was looking for in his translation. Hence, it is safe to say that he did not translate poetry after the publication of his book "The Rain's Song" (p.84).

The question we would like to ask in this regard is: If the translation was not secondary to our poet, would he have stopped doing it?

### **Section Tow Al-Sayyab's Choices**

As we touch on this aspect of the translator's biography of Badr, I would like to say that it is truly unfortunate that many translation books – systematic or non-systematic – neglect in their discussion some issues that I consider important and vitally

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related to translation, and the first of those issues is choosing the appropriate topic for translation. What are the factors that can be taken into account when choosing a text for translation? This question can be answered with the following points:

1-The translator determines his choice of a text after studying what is required in the literary arena, and what is determined by the literary climate because it is unreasonable to translate a material that is of no immediate literary interest that does not develop the issues raised for discussion and controversy and does not complement what is in the mother tongue.

2- The translator determines his choice in terms of response and resonance in himself or touches an experience, and he wishes to convey this impact and influence to the reader..

3-The translator determines his choice with creative texts that break through the barrier of time, with texts that address what is universal and human in man. Shakespeare will not be executed, for example, who translates it and produces its works, because the topics presented in his works are immortal.

And if we come to our translator Al-Sayyab, which of these factors determined his choice of the translated material? Al-Sayyab was in the middle of the question of choice. First, there are the works in which al-Sayyab had no choice, especially those he translated out of need for money and which Franklin chose to translate. :

1- The new birth of freedom, AS. Everett.

2- The dark horse, Walter Farley.

3- The chapters of the book "Three Centuries of Literature" and the title of the book is as we referred to, and not as some refer to, or Al-Sayyab itself. Al-Basri (pg. 84) states that Al-Sayyab translated one chapter from the book "Three Literary Centuries", and after examining this issue, we found that Al-Sayyab has translated the following chapters.:

A - Thomas Jefferson: pp. 110 - 125.

B - The Romantic Movement: pp. 125-158.

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C - Nathaniel Hawthorne: pp. 259-300.

D - the beauty artist, translated in partnership with Dr. Abdul Wahed Lulu'a: pp. 300-326.

The aforementioned book (Three Centuries of Literature) is a translation of American literature in the eighteenth and nineteenth centuries, the materials of which were selected from the book: American Poetry and Prose, which was edited by "Norman Forster" and "Robert Falk," as indicated by the copyright note contained in the translation of the book issued by the Library of Life. in Beirut.

4- See translation of a book on Thomas Jefferson and his preface. The book is written by "Vincent Chien" and translated by Jassim Muhammad.

As for the books and materials he translated by his choice, we include them as it comes with an explanation of the reasons for the choice and its motives:

1-"Poems from Nazim Hikmat, which were published unsigned in the Baghdad newspaper, Al-Alam Al-Arabi. Al-Basri relied on its documentation according to the sayings of Mahmoud Al-Abta, who was the supervisor of the literary page in the newspaper (Al-Basri: p. complete his poetry.

2-play "poet and inventor and Colonel" Russian writer "Peter Ustinov" published in the magazine "Week" No. 23, issued in September 1953, according to its owner and chief editor says, "Azmi sincere" (1971: p. 18). He chose Sayyab translation of this play because it met with the same response and made a difference and because "the translation of this play Sayyab bear the stamp of strange prophecy disease poet who claimed him to the end of the inevitable" (Tawfiq: p. 32). And Moreover, there is another reason we will refer to it when we discussed my job myth and translation when Badr.

3-"Selected poems from modern world poetry." The book included, as we passed through, twenty poems by poets from different countries of the world. Badr's motive in translating these

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poems may be both aesthetic and ideological, because a large number of the poets of this book converge with al-Sayyab in their orientations and propositions (in the period from 1949-1955) if we adopt the divisions of Alloush contained in the first volume of Badr Shaker's *Diwan Al-Sayyab* (Alloush, 1971: SSH), including "Nazim Hikmat", whose poems are translated in the first paragraph..

4-" The Failed God," chapters from a book "The God that Failed" Published simultaneously with a series of articles Badr , entitled "I was a communist , " which began to appear in the newspaper "Freedom" in the middle of August 1959 (Basri: p . ,84 slab:p..)106 The choice of Badr to translate the chapters of this book is motivated by the Nile from yesterday 's comrades who have become enemies of today, because of the book "failed god" and Stephen Spender , who Inácio Selaun Badr was impressed by the most impressive .

5- "Three poems from the atomic age" by Edith Stowell, published in the Iraqi " AlTadamon" magazine in 1960, signed with the name "Abu Ghaylan" (Balata: p. 216. Al-Basri: p. 83). It is not hidden from the reader the great impact that the English poet Stowell had in the same Badr, This is something that many critics have addressed in their comparative studies .

6- Elsa's Eyes or Love and War." It is a small undated pamphlet published by the

"Family of Contemporary Art" association, and most of them are from the youth of

Basra, including the distinguished Abdul-Wahhab Bilal and Taha Al-Obaidi (Tawfiq: p. 87). The book is printed in the Dar al-Salaam Press (Abbas, 1969: pg. 421) and includes another poem by Aragon entitled "The Lost Days" (previous source: pg. 984). Abbas (the same source and page) notes that Aragon's poem "The Eyes of Elsa or Love and War" has a clear and significant impact on al-Sayyab's poem "Arms and Children." Both poets on the sword of the Gulf look at the ships: sunk by battles at Aragon,

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loaded with goods and passengers depicted as ships warship at al-Sayyab .

7-The poem "To the Summer" by the poet William Blake was included in a letter sent by the poet to his friend Muhammad Ali Ismail on 12/24/1943 (Al-Samarrai: p. 22-23).

8-In addition to the above, there are many songs and poetic verses that Badr translated between the lines of his collections. Among those songs and verses are what Badr did not refer to as being quoted (and comparative studies have revealed many of them, and this is their goal and responsibility), including what Badr referred to, and they are also based on the first volume of the complete collection issued in 1971.

A) A translation of verses from the English poet John Keats that appeared in the poem "The Memory of the Meeting" in his Diwan "Flowers of Legends" p):

I wished my planet  
Consistency like this - I sleep  
On her chest in the dark  
And die as you set

B) There is a translation with a diversification (translated by custom) that appeared in his poem "From Foukai's Vision" within his collection "The Rain Song" (p. 356):

Your father Raed Ocean, Nam in the resolution: from his eyes  
pearl traders sell ..

Says Sayyab margin (1) "Hkspir- storm song" Ariel "- air spirit that has forced" Prospero "magician - Ferdinand:" the depth of the arms of five slept your father deep in the sea, I became his eyes Alatin ... I hear here is gong Anaah "it has taken t. Eliot in his poem major "land and ruin" a symbol of "life through death" but notice how transformed "traders sell" meaning (Sayyab 1971: p. 356).

C) The translation of a house by the Spanish poet Lorca was included in his poem "From Focay's Vision" in his collection "Rain Song" (p.: 357): And green wind, Bourne, and the moon?



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D) In the same poem and the Diwan (p. 357-358) there is a translation of seven verses of Edith Stowell from her poem The Bed Hymn "Lullaby" Al-Sayyab says about it in the margin of his page (357) that the first verse (of the seven) and the six verses that follow are almost literal.:

Although the world is hidden and perished.

The iron bird is still flying in the sky.

In the deep ocean villages hold your child cilia orphan where vocals

Except for the screams of the Baboons: "You will be richer."

So crawl on all fours.. the bottom and the high

Sian life things such as music"

E)A translation of a verse from "Faust" was received by Goethe in his poem "The Blind Prostitute" from his collection "Rain Song" (p. 515). :

Horses who are tired are being roasted while being hit with their hooves

F)The translation of the following passage from William Shakespeare's play "Romeo and Juliet" was included in the poem "Arms and Children" from his collection "Rain Song" (p. 567).:

"Let me... what is that in the grave? Let me say that it is the bulbul

And that what appeared is not the morning"

G) There is a translation of two lines from Stowell's poem "A mother laments her child" mentioned in the above poem (pg. 579):

It is understood that the earth young

Narrow the cold hole?

In the margin of the aforementioned page, Al-Sayyab mentions the original text: "The earth is so old that you do not know that the young ones move like the shadows of "spring," which indicates that it is a translation with the disposal of .

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The following passage is included in a poem by Louis MacNeese with the same title in his collection "Shanasheel, Daughter of Chalabi" (p. 696).

Among the songs, Al-Basri mentions that Al-Sayyab has translated the song "The Morning Star" into Al-Fusha, including his poem "Nights of Sudden."

We have relied here on what Al-Sayyab himself referred to as a translation, and there is certainly something that Al-Sayyab did not refer to - as we have mentioned - and from it we cite the following example :

And I take my watch with mugs and mock my depression

This house contained in the poem Sayyab "share capital" within his collection of poems "Flowers and Legends" (p. 86) close to the words of Elliot:

I measured out my life with coffee spoons

Abbas (1969: p. 145) referred to this within a wide range of similarities, about which he says (the same source and page) "... Al-Sayyab used to borrow translated images and insert them in his poetry, so that his place would be hidden from the reader in the melody drawer. " Raising a kind of intentionality, Abbas himself (p. 257) talks about: the poet's "storage" of passages from Stowell, including his poem "From Foukai's vision," and his evidence for this is the divergent (non-serial) linking of verses from Stowell within the above poem.

4-The legend and translation of Al-Sayyab :

Justifies Sayyab contemporary resort poet - and his asylum is in particular - to the myth poverty around the world by spiritually, and to control the iron logic of gold in this world, and that the poet resorting to myths and legends but take refuge warm bosom is not linked to are marked by the pension link and is willing to this legends and myths employs symbols which defies reality is poetic and the logic of iron and gold (Badr Shaker Sayyab quoted in Abbas, D.t: p . .)187 It is clear here that the contemporary motives of the poet and the motives of Sayyab to use the legend

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summed up in: waterless reality and in its construction through new myths worlds beautiful rich in spirit, warmth and beauty make up for the world of the poet pension, and benefit from the myth as a symbol defies through worlds that intersect with his world (his views, principles and trends ). If we reflect well in the business that the Badr translated we can say that the translator has done two posts themselves in the legend has the richest Sayyab by Globalisation Wasteland through business translation of poetry a large number of poets in the world, and got through it on the pleasures and aesthetic experiences enriched the poverty of his world and supplied him with vigor and strength (in his hair, as pointed out by the visual and many others). On the other hand, the Sayyab has benefited from much of what he says through translation Karmouz what he can not say directly for many reasons. I have translated Sayyab play " the poet and the inventor and the Colonel , " a representative and writer and poet , musician and painter and director of theatrical and film the famous Peter Ustinov, and the play - also passed us as saying - bore the character of alien prophecy the death of the poet and is at the height of his fame and his youth (Azmi: p .-45 ) and symbolic carried the play translation great, one hand , it was published without Sayyab name and was at his request because the play atmosphere and the conditions of the interpreter violations that it (Sayyab to sincere Azmi,: p.17) and on the other hand , it was the level of the symbol, but a high prophecy beyond the border. Addressing the poet says Colonel inventor "Azmi sincere" (1971: p. 18) :

But I want my life to have a peaceful and noble end ... I don't want many tears, I want many flowers ..

And I confess that I hope that my funeral will be a wonderful one that includes famous people ..

They wore black clothes on their heads

Their hats .. long walk in

Endless regular rows

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And that the sky is raining .. And my soul among the mourners move

Or take shelter under the umbrella of a celebrity. (pp. 59-60)

Yes, the prophecy of Al-Sayyab was great, he died and the world was raining a rain that Basra did not know before (perhaps in response to his chant), and he was buried under the umbrella of one of the famous Basra, Arabs and Muslims: in the cemetery of Hassan Al-Basri. The impact of this play was great on Al-Sayyab's poetry, so Azmi (p. 47) finds its echo in "The Poem of the River and Death" from his collection "The Rain's Song" (p. 455):

Today, when applied dark

And I lie in bed without sleeping

And the thinnest conscience: Doha to magic

Delicate branches, birds and fruits-

I feel blood and tears, like rain

The sad world exudes

The bells of my death in my veins tremble ringing "

And in the poem "In the Hospital" from his collection "Shanasheel, the daughter of Chalabi" p. 676) :

As a lone unarmed in winter

The night has fallen in half,

Wake up and awaken the eye of light

He was afraid of his death, Wake up to hit the wall is death came

And I listen: That's when the stones collapsed Or death feel air cups?

Thieves made their path to him

They are digging through the wall,

And he kept counting the collapse of the earth

And axes fell on his ears,

He can almost feel the sound of bayonets

And its stings it ... O torment

And what he has is pure waiting Death is through the wall

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### **Result of the research**

#### **1) Discussion**

Al-Sayyab has translated twenty poems by progressive poets from many countries in the world, including his book "Selected Poems from Modern International Poetry".

but it seems that the translation was exposed symbolically to contain a lot of ideas about the detainees, workers, national, poverty, oppression.

this is the height of creativity and sincerity in the translation integrity that distinguishes one translator from another, and this is what happened in his case On our creative poet al-Sayyab, who was translating literary texts (poetry and story), but excelled in them. He is a poet who knows about poetry and writing, so his translation was conscious and in the status of an expert craftsman, and he is governed by two things. The best of those who appreciate the poet or the prose writer of the text are his efforts, and thus he acts as the faithful translator.

#### **2) Conclusion**

In summary, we can say that Al-Sayyab has enriched the Arab culture with many poetic texts that express the cultures of other countries and other peoples and that reflect the number of cultures of these peoples.

Also, Al-Sayyab has mastered the art of translation and transformed his poetic talent into a poem in the spirit of the poem, preserving the transferred poetry from death, and making it preserve its senses, as if the reader was reading an Arabic poetic verse, not a translator, because of his memorization of meaning and importance.

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