

**Clique versus Non-Clique In Recrudescence of Creation Formation and Suppression
of Simpatico : The Emissary of Light and The Deleted World**

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Preliminaries:

Never give up on your dreams and goals,

Even though it seems too late

The Almighty God who is in control,

Will send blessings to you if you wait.

Pattie Letts (Whispers of the Heart)ⁱ

Pro and con, a clique designates the whole acts of thronging more than two persons syndicating with each other more intensely than other people in the same milieu. Such social grouping strikes deep roots in sociology and encapsulates a member vehemently to the clique or rather the Goths; cliques promise themselves to be all in one, since each one stumbles into non-identificationⁱⁱ, the clique, here, purports as a life jacket, that's to say, the cliquers revert into the Freudian Creation Formation to conceal their loners; the state of being segregatedⁱⁱⁱ. Hence, the cliquers seek the blessing of such a haven to transpire the sense of being prominent in the community. In time, the non-clique surges into horizon as adamant, self-raised and volition-bound, thereby such gives short shrifts to the meant defense mechanism; as the protagonist, in *The Emissary of Light, Muslim Bin Akeel*, never pays a sod to clique and sprouts into the public eye as adamant with translucent images. Ridha Al-Khufaji portrays^{iv}, as is more likely and saliently effectuated by Tomas Tranströmer in *The Deleted World* depicting pivotal loci of clique with condensed language and evergreen egress to the livelong days^v.

Creation Formation

Here emerges a shroud to conceal a meant human state. It's of Freudian defense mechanism man reverts into for accommodating himself in certain circumstances; he endeavors to curb his real emotion and heaves into view as different, for instance, one leads a family into shards and deterioration, yet he manages great deeds for charity, in time charity begins at home. What's more, such mechanism entails exposing some traits one truly never appertains to. In so doing, man introduces into life with certain flaws, that's why he crouches to camouflage them, as Balal, in *The Emissary of Light, Muslim Ibn Akeel*, exudes man versus himself conflict, in time he promises his mother, Tu`aa, yet the more the golden coins sparkle, the more his eyes and heart go blindfolded, Muslim Ibn Akeel celebrates his thanks to Allah and never pays a sod to death; all he thinks of is how to stymie Al-Hussein from proceeding into Kufa; in time Balal is lost in thought, to be a dignitary at the expense of both Islam and his mother. Balal feels, time flies, so as soon as possible he is to leak the presence of the emissary of light to the police chief, his states fluctuate between desire and mind; religion and mundane lusts;

mother and a dignitary, that's why the sense of Creation Formation transpires in his delineation:

For thou,

It's forthright

Opportunity knocks thy door once

For my promised swear

Allah forgive all his creatures.

A tiny sin may thrive

The dawn....eminent

Definitely, I am to see Al-Wali.

Were I not to expedite my steps

Surely ,one may do it...ah

What de we do for the soul prone to evil?

It's a blind time,

It erodes its ecstasy buttresses.

Time sets obsessed with coveting.

It pants, pants,

Though left, it pants^{vi}.

In the above-mentioned excerpt, Balal hankers after mundane and ephemeral desires, in time, he shows his mother utter obedience and sincerity. By way of contrast, Tu`aa resorts into the creation formation for philanthropy and her love to the prophet`s progeny, as she informs her son, Balal, that nothing happens in the house for fear, he may leak the presence of the emissary to the power that be:

O, nothing

Doing some household errands

O ,son,

Just stay at thy home

Thou appear at fatigue.

After a while

I am to see thee^{vii}.

In both cases, Balal and his mother manipulate the creation formation as a defense mechanism to possess a target. Ultimately, each reaches the terminus; the former gives desire houseroom in his destiny, yet the latter absolves herself of degradation and perdition with serene intention:

Tonight, Ibn Akeel is

Our guest ,

They all drive him to despair,

So he takes shelter in us.

Never will he stay

More than few hours.

He is to abandon us at dawn.

By such a stance

I do approach to Allah.

O, son

Never ever sets me in the depths of despair,

Never ever cast me into the shame of life and perdition.

Thou do swear

So never do thou breach^{viii}.

1- Clique as a lair.

As tackled previously, man takes seizure of a clique to effectuate something he loses or does not have at all, the clique, here, is to wreath him with the desired targets, since the clique itself consists of different people, various mind and mosaic colours, so the cliquers aggravate against the missing part; the HFC, the High Functioning Clique stipulates a web of active friends engrossed in edification and extracurricular activities; Balal never tolerates the sense of lassitude ; he takes a great deal to strike note of virility to his mother but there is no stamina in his personality; he appears to his community as a superfluous man^{ix}, much dreams ,no willpower ,that's why he passes through creation formation to be one of Al-Wali entourage, yet he himself fails to bring his dreams into effect, the entourage can bestow upon him the desires he misses throughout his life. What's more, the entourage, usually, takes specific vesture, it has certain targets, whose fate and safety are of sole importance to all cliquers. In this regard, Giannetti and Sagarese describe such people as Loners; they desire to belong to some people, to somewhere, Balal with his mother ,as he is bereft of fatherhood ,and poverty-stricken, finds no egress but to rob John to pay Paul:

His right hand !

His right hand means all his being.

It means his deeds !

So thou art to be Wali

In flesh and blood

O, O, O,

Wali, Wali, Wali^x.

In the above-mentioned excerpt Balal finds futile soil to his dreams ,ethnographically dissecting , the cliquers are homogenous in age, gender, race, social status and socioeconomic background. Such clicks deep in the concern, people rotate around Al-Wali for more privileges, and profits, in time most of them is at the subsistence level. By way of comparison, the mother appeals to her norms and doctrines and keeps open house to the pious and righteous; the High Functioning Clique, here, in structure, purports

being a martyr in line of Allah, so a clique is to bring right and good into effect ,whenever it exerts itself to nip evil and abomination in the bud:

Oh, Muslim

With the precursors of certitude,

Thou do strike the time,

So do vomit the poison of the event,

To whet agonies of ours

O Ibn Akeel

With altruism

Thou set fire in the torch,

So thy light diffuses in the paths.

Thou were the emissary of the most brilliant light

Thou do resuscitates the ceremonies of altruism

With blood not depleted

Until justice heaves into existence.

This is the bevy

Abu`Abidallah`s bevy

Ploughing in the welter of the calamity to drag light into its orbit^{xi}.

Whereas in function, such a clique, bevy, is to effectuate right and good at all costs, whose members are all with free will, and summon their stamina to salvage the poor and repressed regardless of colour and race, religion and denomination, mostly they do fall martyrs in pursuance of their determined plough.

Psychologically accounting, the dependent personality purports certain traits, as follows; passivity is quite evident in such personalities; it paves the way to the community to reshape the meant persons as the peers desire; Balal seems passive, to the extent he does not show any sense of gallantry and the idea of being Wali saturates his mind thoroughly; or rather the dependent subordinates his own essentials to the peers, Balal tolerates leaving his mother on the verge of being slaughtered, since, she shelters a fugitive, in time, the lack of the self-confidence leads him to be a slave to the police chief for the sake of being in propinquity with the power that be^{xii}.All in all, Balal passes from passivity through subordination to utter lack of self-confidence, he fails to introduce himself to the community as he is or as he should be, he finds nothing but to enroll in a clique as a lair:

Make much obeisance to him [Al-Wali]

Thoroughly effectuate whatever he decrees

Excel yourself in doing so,

Until he perceives thy importance^{xiii}.

In the above-mentioned excerpt, Balal triggers his buried intention into effect at all costs and creeps

into the vicinity of delinquency gang theory whose member never shunts to the scruples and declines norms or customs and explores every avenue in his personality ; " guts, heart and developing his rep, reputation and retreats his status^{xiv}" ,henceforth, Balal is to hearken thoroughly to the whispers of such avenues.

Yet Tomas Transtromer, in **The Deleted World**, absolves his poetry of artificiality as he delves into the human extremities, the exterior and the interior ,to find expression for long buried memories in which man takes refuge:

Two truths approach each other. One comes from inside, the other from outside, and where they meet we have a chance to catch sight of ourselves^{xv}.

For Tomas Transtromer the self is divided into two parts; the first is to obscure and the second is to reveal, man, here, is rent into shards ; the slim, locality and defects lurk inside, whereas the everyday language and behaviour float into being, Such extremities drag each other to the surface, that's why his poetry appears fresh and piquant as he endeavours to implement the concept " acheiropoieta" making without hands, as he leads the images into the papers without any intervention; a whale metaphor, here, triggers the sense of a line massive, exhilarating and evanescent:

**You could almost pause
and breathe out for a while
before being crushed.**

In the aforementioned excerpt, the poet splashes very crucial questions with some personal experiences; Solitude tackles a near-death car accident he himself encroaches into ,in time he takes hold of disarray the community detests and crouches for other isles. The poet gives dreams, trees and being houseroom in his poetry; he casts them all under animation. That's why the unexpected thrives much in his lines; at first blush, the persona appears pessimistic, and decries solitude ,ultimately, the persona himself cuddles solitude to live in peace and tranquility :

**I must be alone
ten minutes in the morning
and ten minutes in the evening.
---Without a program^{xvi}.**

As can be elucidated, the images ,here, are very unique and exceptionally constructed, Tomas Transtromer dovetails both of the recurring experiences and imagination. The image itself and the tone are meant to convey locality and globality as well:

**In the middle of life, death comes
To take your measurements. The visit
Is forgotten and life goes on. But the suit**

Is being sewn on the sly^{xvii}.

In the above mentioned excerpt, Tomas Transtromer divulges his throes and agony of death, then he extenuates himself as it's destined and brought into effect. Here surge the image clusters to convey that both emotionality and intellectuality are meant to be tackled; the ground is age, in the middle of life, the tenor comes to be death, whereas the vehicle is the suit sewn and the bells toll but on the sly. It's quite convenient that vehicle is unexceptionally employed to regard death as a shadow. In simplicity and clarity he means his lines, there are no acts of hurdling or staggering issues and obscurity in his poetry. Since he adheres the main manifestos of haiku that stipulates one concentrated idea or an image or a state of emotionality, in **Solitude**, he focuses mainly upon one persona and one dimensional viewpoint. someone, in terror and fear, confronts car collision, then he takes grasp of a gossamer to stay in life. In the first stanza, the persona starves for companionship; he approaches death and feels forlorn as his car skids sideways, but he keeps himself confirmed and adamant. Yet in the second stanza, the sense of solitude and alienation strike deep roots in his soul to shout:

**My name, my girls, my job
broke free and were left silently behind
further and further away. I was anonymous
like a boy in a playground surrounded by enemies^{xviii}.**

In the aforementioned excerpt, "a boy in a playground" functions as a harangue about the state he is caught in; that's why he feels passive and subordinate, unexceptionally he lacks self-confidence. Now the persona is nothing but a clique-seeker. In the third stanza, the persona pinpoints the interior passion and how evanescently the minuscule gossamer between life and death moves, then he takes the gauge of the whole seconds in the accident as "hospital building".

٢-Non-Clique as a forte.

From early morn till flight of day, Muslim Ibn Akeel delves into Kufa to find the calling whispers, but all his efforts terminate in fiasco. The sole target of his mission is to transpire light and justice in the city, only that, the more he lingers, the more he is encompassed; to the extent none adheres him but his shadow! He never pays a sod to himself or bewails the loss of his life, but he is quite cognizant of Al-Hussein, what may happen, if he comes and observes the state of such sanctimonious people? Muslim depends mainly upon some gallant and intrepid dignitaries, only that, they are slaughtered as conspirators, he keeps himself forthright and never passes through the shades of the creation formation; a man is a man in all that struggle, in time he gains his equilibrium and can rend his main opponent into pieces, but he rejects perfidy and never stabs him in the back:

**So there is no difference between
One who perceives the right of people,
And another who denies their principles.**

Nothing we do

Had we recourse to such a perfidy technique,

So we do obliterate all the principles of the prophet's progeny.

All the principles of Islam

Had we coveted kingdom devoid of principles

It's to be at ease,

Life is not an abode,

All I desire here is to be on fight response,

To confront Ibn Ziad`s army

The cowardly pertain to guile technique.

Never do we retrace from our principles

Our pride and virility decline such....^{xix}

The protagonist sticks to the battlefield to confront his opponent face to face. What's to the point is that the head of the tribe justifies perfidy as right and convenient to rend such a debauchee into pieces, in time he receives the debauchee at home and fakes illness to escape death, that's to say, he reverts into creation formation to keep himself intact. Yet Muslim never ever takes hold of such a defense and keeps his principles forthright ,in other words, Tu`aa and the head of the tribe seek shelter and clique in Muslim, in time Muslim is but to emit rays of light to all people, he surpasses everything mundane, no creation formation can derail him from his ingrained manifestos, no clique can enroll him, only that, he adheres the light of justice and good ant any price; he grows momentum as he appears adamant and independent to the army ,though perceiving, he is to fall martyr in the pursuance of Islam:

I do swear

Never do I fall slaughtered

But as free.

Though fathoming death as nothing

In a day, each confronts evil

I do strike thee all and never flinch^{xx}.

There is something, here, deserves mention, in psychology, the independent exerts himself to save others and rend himself into pieces, if need be, for the sake of altruism and philanthropy ; Muslim Ibn Akeel perceives very well the state he is in; he is caught in Kufa, narrow lanes, no voice, none surges to salvage him, he is to fall martyr for the sake of Islam:

Not am I in despondency how to fall dead

Each has delimited days

Each has a stance

But I am to be rent into pieces

For Abu`abidallah

As he does proceed into repairing to us

In time, not cognizant of how conditions change !

I am to be rent into pieces

For the wise ladies of Hashemite

For the prophet's grandsons.

In shame we all being,

It's what it is, in manifest error.

It is thy last gasp day in life

I do perceive so

Praise be upon Allah

For bestowing upon me such a stance.

I am to fight them all to the last gasp....

.....to the last gasp^{xxi}.

In terms of neurotic needs, one gives priority and preponderance to independence, as he can channel himself into different colours and never sticks to one-sided dimension. In this regard, man desires to be in ordeal and passes with flying colour, but with the sense of unassailability; Muslim endeavours to implement the essential tenets of Islam and never complies with evil though slaughtered; he desires to fall martyr in pursuance of forthright principles; he declines the idea to stab his enemy in perfidy, and retraces from the two shelters ; his adherent, Hani Ibn `Arwa , the head of the tribe, and Tu`aa for the sake of their safety:

Sorry to be a nuisance

May I stay in the house for some hours,

No more.

Never do I slip such a deed from the living memory.

At fatigue I am

In part, Ibn Ziad never be in satisfaction

Unless catching me.

It's a deeduncrushable^{xxii}.

Analogously accounting, the persona ,in **The Deleted World**, grows passive, little by little, he splashes a sense of aphorism," breathe out for a while", then he endeavours to retain his equilibrium, independence and visibility:

To be always visible---to live

in a swarm of eyes---

a special expression must develop.

Face coated with clay^{xxiii}.

As the persona pants after being alone and unassailable, the last lines purport a sense of utter freedom;

" without a programme". As a way of comparison, in *The Emissary of Light, Muslim Ibn Aqeel* the pivotal character, Muslim, takes hold of independence to splash altruism and philanthropy, yet he himself craves for non-clique just to be alone:

I must be alone

ten minutes in the morning

and ten minutes in the evening.

---Without a program.

Everyone is queuing for everyone else.

Many.

One^{xxiv}.

In the aforementioned excerpt, emotion severe, transparent and sincere flows as they meander from one line to another. Tomas Transtromer manipulates acheiropoieta, "making without hands" to expose the interior. Whereas Ridha Al-Khufaji takes seizure of shifting from the intramural to extramural scenes with a gleam of sincerity that stimulates "high seriousness"^{xxv}.

Suppression of Simpatico

It is a sheer dilemma for a translator to render a text into a target language, since it demands both mind and heart precocity. The former takes hold of structure and mechanism of writing; the latter endeavours to make a headway to a piquant text. Thus the translator is to conceal his primordial identity, in part, he is to curb his overtone "emotiveness", in part, he is to be intersubjective and to avert reverting into subjectivity. In the actual paper are there some hermeneutic issues dealing with universal humanitarian principles; Muslim Ibin Akeel martyrs himself for the sake of people; he volunteers to salvage them, that is, he takes part in Karbala revolution. *The Emissary of Light : Muslim Ibin Akeel* written in light of cosmopolitan orbit H.T.T ordains.

Furthermore, it sheds light on a historical event, in other words, history surpasses subjectivity and concentrates upon facts, that is why the dramatist is to align himself to intersubjectivity when rendering a text into a target language. Ridha Al-Khufaji, H.T.T dramatist, portrays the figure of Muslim Ibin Akeel in light of universality and conceals his emotion as he leaves himself to the narrative poetry and the sense of intersubjectivity; Muslim, Taw`aa m Balal and the policeman chief are all stereotypes and come to be anyone of us.

In the acts of rendering a text into another language, are there some hindrances a translator has to manipulate; the lexical hindrances usually float into surface as evident, but they are manageable, since the equivalence is quite available in *The Emissary of Light : Muslim Ibin Aqeel*, the noun in the Arabic text bears the brunt of responsibility and hospitality as it is rendered into English:

O, Um-Balal

Life never had been much better

than what we have now,

The same calamity repeated from the very outset !

All these predestined,

A path whose light we do cuddle

We do give countenance to recommence all the bouts !

I do perceive all the greatest moments

On the earth settled.^{xxvi}

In time , the prosodic hindrances usually journey from different colours of a language through different patterns of versification to the meant form and content of the target language; Ridha Al-Khufaji in *The Emissary of Light : Muslim Ibin Aqeel* uses the " curbed gallop" in coining his verse drama , in the English text the play coined in free verse, since there is no English equivalence to the curbed gallop ; the translator is to convey messages rather than words as tackled in the excerpt below :

As rage dominates, insight withers,

Hearts, in the chests, go stone-blind,

Vanity surges into riding the saddle of false pleasure.

It casts paths, its breath and chastity into proscription,

Were it to eradicate the roots.^{xxvii}

The structural hindrances are mostly translatable either by one-to-one correspondence policy or by free translation; it is for the translator to decide the structure tantamount to the target language and to take into consideration that the Arabic language is synthetic, yet the English is analytic, as translated in the excerpt below :

Jettison emotion void of values. Anon, concentrate on arresting Ibin Aqeel. For women have many a passion, your mother is to slip such a feat day in day out , oblivion surges. Move like lightening for not lamenting your fate, Ibin Aqeel is dead, all Kufa people searching for him.^{xxviii}

What is to the nub of the whole issue is the cultural hindrances that seep vehemently into the translation product; national identity , cultural politics, norms and the primordial identity of the translator are all in the translation, though they are to be kept invisible. The translator ought to exert himself to obliterate his voice since culture is " learned not inherited ", so he has to be moderate and equal in dealing with other cultures . Subjectivity, sometimes, drags the translation products into vagrancy and oblivion, that is why the competent translator has to stick to inter-subjectivity that designates firstly the use of universal levels all the human beings share :

A moment in the conscience of time

Obliterating whatever they erect,

As the sword cleft asunder,

The songs of blood triumph,

The soul resuscitates its convention

Coming to sobriety at a river,

How barren time is !

As evil creeps, by sly, into its boughs.

it is not cognizant of the discrepancy between mischief and certitude!^{xxix}

Secondly, the collective levels purport common culture the majority of people perceive and respond to. In the third, the individual levels; the state of emotionality and sentimentality man feels anger or ecstasy, as tackled in *The Emissary of Light : Muslim Ibin Aqeel*:

Such a moment is of eviternity,

So the soul heaves into ecstasy,

Be vehemently gratified,

Salute thy blood

Have good tidings.^{xxx}

All these three factors could mitigate and dilute obscurity and misconstruction. In this regard, all the author, translator and the reader are to work in tandem to reach a state of equality , inter-subjectivity and inter-cultural precepts in light of joint efforts; interculturality emanates from certain hermeneutic issues that pass all the human boundaries and hindrances; virtue versus vice , evil versus good, valour versus cowardice, altruism versus desire , humility versus arrogance . In scene three the voice comes to expose the unconscious mind to shed light on some human features at the face of fraudulence ,guile , greed and abomination :

All vanish from sight,

Nothing lingers but what is doing good.

Nothing lingers but what is blossoming,

A good plant is to sparkle ,

Exuding musk and fragrance.

All catch sight of such a plant

All catch sight of such a plant.^{xxxi}

Having said so and so, but the translator could salvage the genius loci and certain events in taking hold of some compensation tools to make a portrait ring true , for instance :

Anon hesitation is of no avail !

It is settled,

The sword surpasses justice

It is an Arabic proverb.^{xxxii}

It is quite convenient to revert into the harbour of the functional equivalence to bridge the hiatus between two different cultures in terms of proverbial expressions as happened in scene two :

Oh, Ibin Aqeel!

Throw thy weapon !

It is hopeless

Never persists,

Sword for life !^{xxxiii}

In the above-mentioned excerpt one-to-one correspondence could not fight guiding the sense to translatability , as having certain culture –specific or ecology-related concepts, so it is necessary to resort into compensation harbour ; it is for the translator to be a mirror to the original author :

Thou sacrifice thy blood for principles !

Faith is faith !

A brilliant face shepherded by the light of Islam !

Men like thee

Not acting but in pursuance of faith

Faith is the weapon of the brave.^{xxxiv}

It is of salience for a single language to permeate through several culture borders; actually , it is a matter of emotion and human heartfelt touches that invade other hearts without any preliminary. Some translation products give much shrifts to the state of source language , in such cases the translator gas to revert into the use of compensation or functional equivalence to dominate certain culture-specific expressions, e has to dilute his voice and to keep himself invisible as much as he could. In this regard, there are two types of texts; the first manipulates neutral diction as it intends to denote only, yet the second uses emotive diction to provoke certain emotional responses, but it is necessary for the translated text to sting at the heart's strings of the meant target. It is to flirt with the environmental factors or the psychological states the native speakers of the target language are acquainted with :

I do repair to where the heart desires

I do repair to where dignity requires.

Though Kufa frustrates us

One and one we are to fight them,

It is glory I am to embrace

I am to martyr my blood for such !

I am not to hesitate.^{xxxv}

١- Clique versus Simpatico

As a term, simpatico delineates the acts of having mutual " simpatico " propensities between the author and the translator. When being simpatico, the translated text strikes the eye as transparent; a case in point is that the concomitant bonds between them are very necessary to have a simpatico translation. In *The Emissary of Light : Muslim Ibin Aqeel* Ridha Al-Khufaji tackles the chronicle of Imam Al-Hussein in the orbit of Muslim Ibin Aqeel, his envoy to Karbala, so the source –language culture should be simpatico with the target-language one, that is why the original text reverts into being intercultural, intersubjective and hermeneutic , as tackled previously.

As an antidote, transparency and objectivity required here much to keep the equilibrium of fidelity ; " poetry expresses experience; experience gives access to personality , so poetry leads us to personality"^{xxxvi}. Beyond the mere characters in the verse drama , *The Emissary of Light : Muslim Ibin Aqeel* , there is an objective personality silhouettes against the mere word. The dramatist manipulates historical events and casts them as they were in life; the reader is to trace his headway to the nonpareil character. In time, there are certain simpatico grounds in light of the source-language culture between both the translator and the dramatist, but each comes in line with objectivity in dissecting history:

Thoroughly I am in anxiety and Balal has not come yet,

Doth you enrage the Wali, Ibin Ziad ?

What is thy crime?

Thou strike the eye as despaired

No time I have !

Inform me now !^{xxxvii}

Throughout the play, the dramatist never urges or instigates us , as readers, to be in clique or to the prejudice of a character , he endeavours to delineate the characters one by one as the events escalate to give the readership time to contemplate and decide which pole comes in line with humanity:

How freakish man is !

Without an anthem,

Barring the essential, he is to die !

Definitely, one who loses never gives,

It is the chronicle of light to thee.^{xxxviii}

Yet, Tomas Tranströmer in **Out in the Open** , endeavours to reconnoiter his constant and permanent landscape that ramifies into violent seas, ceaseless winters and unforgettable images. A reader could not fight curbing himself from reviewing such panoramic valleys. As a buzzard poet he hovers over his landscape over and over with a " gimlet eye"^{xxxix} that observes life with a mystical precision. The poignant agony lurks in his poems and there is a spiritual element void of religion. He takes delight in polarities and in how humans respond to pivotal points at the fulcrum of a certain moment, man, in a continual dilemma, finds no a headway to salvage himself, he , by some means or other, craves for a companionship :

The sun is scorching. The plane comes in low,

Throwing a shadow in the shape of a giant cross, rushing over

The ground.

A man crouches over something in the field.

The shadow reaches him.

For a split-second he is in the middle of the cross.

I have seen the cross that hangs from cool church arches.^{xl}

In the above-mentioned excerpt is there a sense of duality in dealing with contradicted images; dark and light, extramural and intramural scenes, dreams and facts, man and machinery, lethargy and tumult, actually he finds expression in shifting from the preconscious mind to the unconscious mind in the light of simpatico; he portrays man as tiny as a snail at the mercy of machinery, technology and circumstances, and resorts into his quotidian unconscious mind as a clique :

Far away from that, I find myself in front of one of the new buildings.

Many windows merging into one window.

The light of the night sky and the swaying of the trees are caught there:

In this still mirror-lake, up-ended the summer night.^{xli}

As a corollary, Transtromer in **To Friends Behind a Border** thirsts for the sense of simpatico as a rapport to his unconscious world, that is why he employs both emotive words and subjective shouts to divulge his sheer solitude :

Read between the lines. We will meet in two hundred years

When the microphones in the hotel walls are forgotten-

When they can sleep at last, become ammonites.^{xlii}

٢- Non-Clique versus Simpatico

As similarly done with clique versus simpatico, Ridha Al-Khufaji never absolves the text of its historical facts, though the villains, Balal and the policeman chief, strike the eye as mundane and desire - worshipers , but nevertheless he brings them altogether into prominence on the scale of objectivity :

Be mindful of hesitation, at the moment of decision, all our facts were dreams. It is your right to dream! It is convenient, anon, wend your way to recommence the bout of glory ; the bout of intoxication and authority. Anon , wend and never recall the past.^{xliii}

In time, Trnstromer in **Face to Face** manipulates the sense of epiphanies :the moment of abrupt exposition , as he himself believes : " My poems are meeting places ^{xliv}" that is why he, sometimes, cuddles solitude and isolates himself in a lair apart from turbulent cities :

Suddenly, something approaches the window.

I stop working and look up.

The colours blaze. Everything turns around.

The earth and I spring at each other.^{xlv}

In **Solitude** and **Out in the Open** Transtromer crouches for being in a clique to be under the wing of nature for shelter and warmth , but here in **Face to Face** he takes hold of simpatico touches in light of certain emotive images of landscape, boat, trees and a tarpaulin, yet he never craves for being in a clique , that is why in the last line he comes shoulder to shoulder with nature, and no longer he thirsts after Africa or Europe , or TV screens and passenger images, say , community.

Conclusion

The fragile souls, in *The Emissary of Light, Muslim Ibn Akeel*, Balal and the police chief have recourse to clique to restructure the defects in their personalities under the shroud of dependent personality, since they are passive, subordinate and bereft of self-confident. In time, they manipulate the defense of creation formation to effectuate their desired dreams. Yet the mother ,Tu`aa, gives preponderance to norms and doctrines as she sacrifices all she has to serve Islam, such a woman exudes gallantry, in time all her community groans under the trepidation of the despots. Yet, Muslim Ibn Akeel, the protagonist, never seeks any port in the storm to effectuate his mission, he is adamant and self-confident enough to reach the last terminus himself and takes hold of forthright principles, since he pays much heed to unassailability, in time, all his opponents incarnate perfidy.

Yet Tomas Transtromer takes hold of acheiropoietia to convey the sense of the two divided selves, the first is to obscure and the second to reveal, the persona in **The Deleted World**, starves for a clique to be salvaged, then he resorts into utter solitude to be in tranquility.

Notes

ⁱPattie Letts (Whispers of the Heart)ⁱ

ⁱⁱ www.notes

ⁱⁱⁱ Ibid,p. ٤٤

^{iv} Ibid,p. ٢١

^v Ibid,p. ٢٢

^{vi} The Emmissary, ٣٢-٣

^{vii} Emissary,p. ٢٦

^{viii} Emissary,p. ٢٧.

^{ix} Literary terms

^x Emissary,p. ٣١.

^{xi} Emissary,p. ٤٩.

^{xii} Review,p. ٤٢٩

^{xiii} Emissary,p. ٣٠.

^{xiv} Clinical Psychiatry,p. ٦٥٩.

^{xv} From the Prelude

^{xvi} The Deleted World

^{xvii} Black Postcard

^{xviii} The Deleted World

^{xix} Emissary,p. ١٨.

^{xx} Emissary,p. ٣٤.

^{xxi} Emissary,p. ٣٣

^{xxii} Emmiaassary,p. ٢٤.

^{xxiii} The Deleted World

^{xxiv} The Deleted World

^{xxv} Literary terms

^{xxvi} Muslim, ٣٧

^{xxvii} Musli.,p. ٤٥

^{xxviii} Muslim,p. ٣١

^{xxix} Muslim,p. ٤٥

^{xxx} Muslim, ٤٤.

^{xxxi} Muslim,p. ٣٦.

^{xxxii} Musli;im,p. ٢٠

^{xxxiii} Muslim,p. ٢٠.

^{xxxiv} Muslim,p. ١٩.

^{xxxv} Muslim, p. ١٩

- xxxvi Invisible
- xxxvii Muslim,p.٢٤.
- xxxviii Muslim,p.٣٥
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