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AL-AMEED

Quarterly Adjudicated Journal
for
Research and Humanist Studies

No Mirk in
AL-Husseini Dawn

Third Year, Third Volume, Twelve Edition
Safar 1436, December 2014

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**Republic of Iraq
Shiite Endowment**

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for
Humanist and Research Studies**

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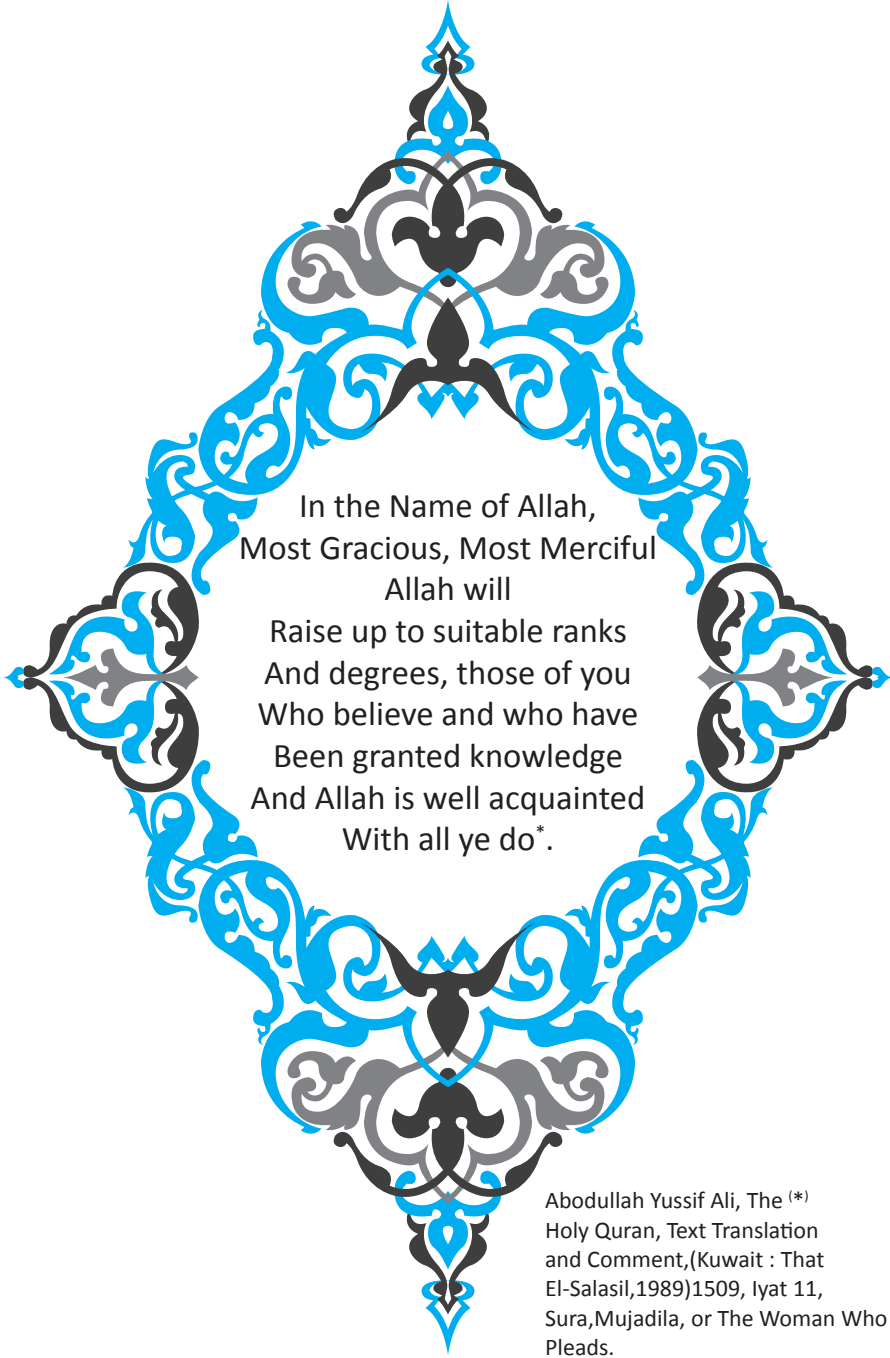
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DARALKAHEEL



In the Name of Allah,
Most Gracious, Most Merciful
Allah will
Raise up to suitable ranks
And degrees, those of you
Who believe and who have
Been granted knowledge
And Allah is well acquainted
With all ye do*.

Abodullah Yussif Ali, The (*)
Holy Quran, Text Translation
and Comment,(Kuwait : That
El-Salasil,1989)1509, Iyat 11,
Sura,Mujadila, or The Woman Who
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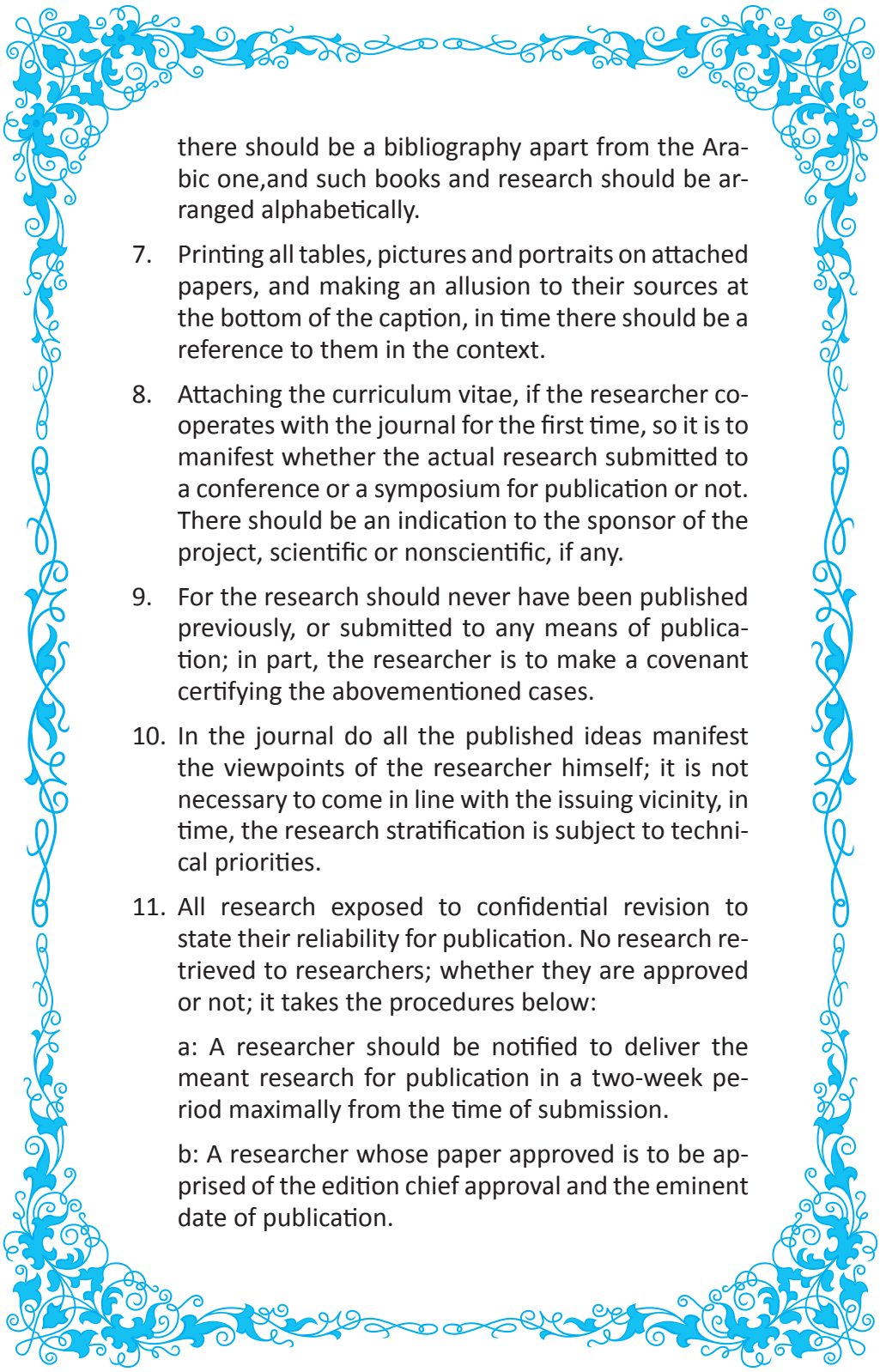
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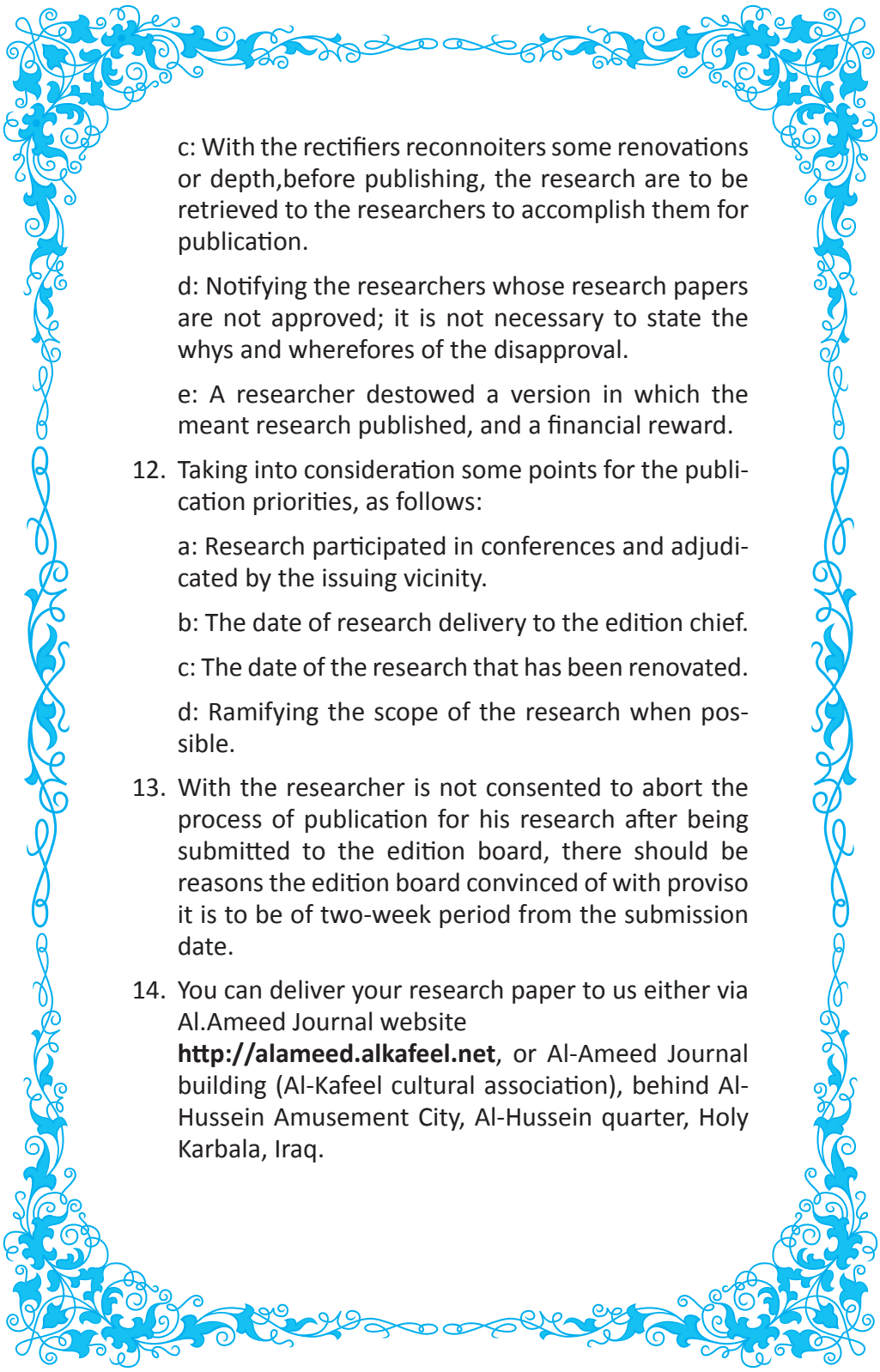
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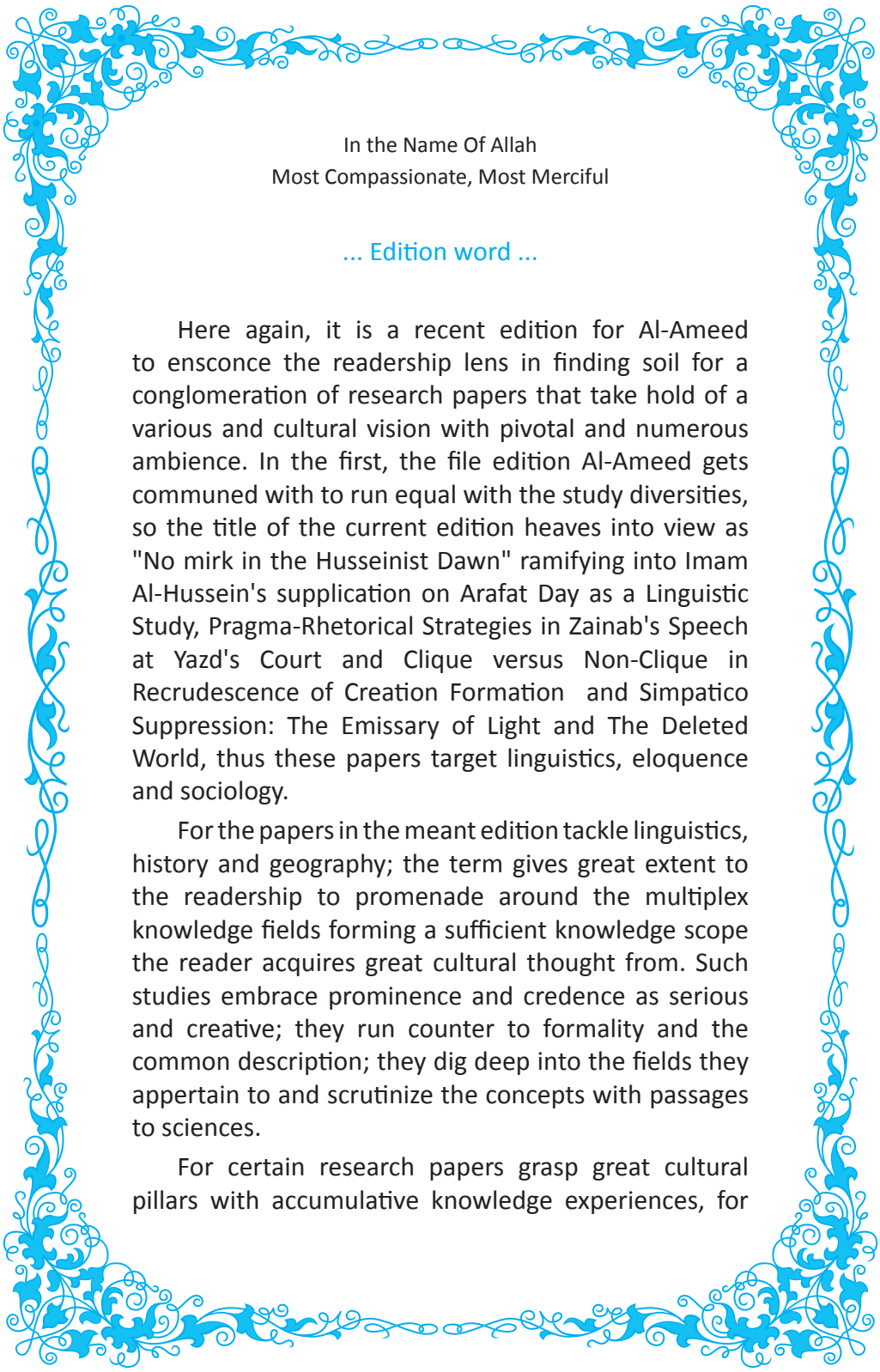
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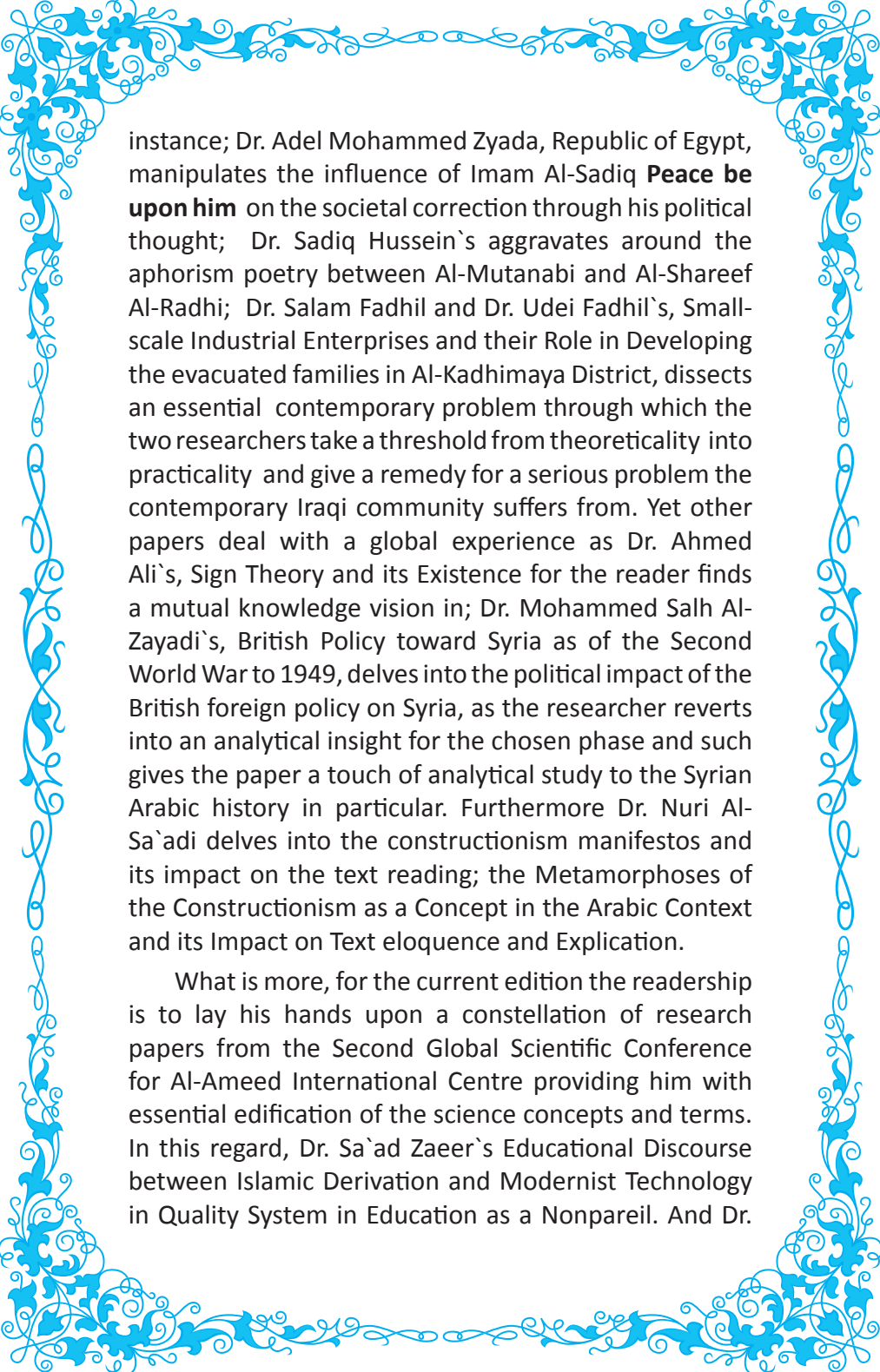
In the Name Of Allah
Most Compassionate, Most Merciful

... Edition word ...

Here again, it is a recent edition for Al-Ameed to ensconce the readership lens in finding soil for a conglomeration of research papers that take hold of a various and cultural vision with pivotal and numerous ambience. In the first, the file edition Al-Ameed gets communed with to run equal with the study diversities, so the title of the current edition heaves into view as "No mirk in the Husseinist Dawn" ramifying into Imam Al-Hussein's supplication on Arafat Day as a Linguistic Study, Pragma-Rhetorical Strategies in Zainab's Speech at Yazd's Court and Clique versus Non-Clique in Recrudescence of Creation Formation and Simpatico Suppression: The Emissary of Light and The Deleted World, thus these papers target linguistics, eloquence and sociology.

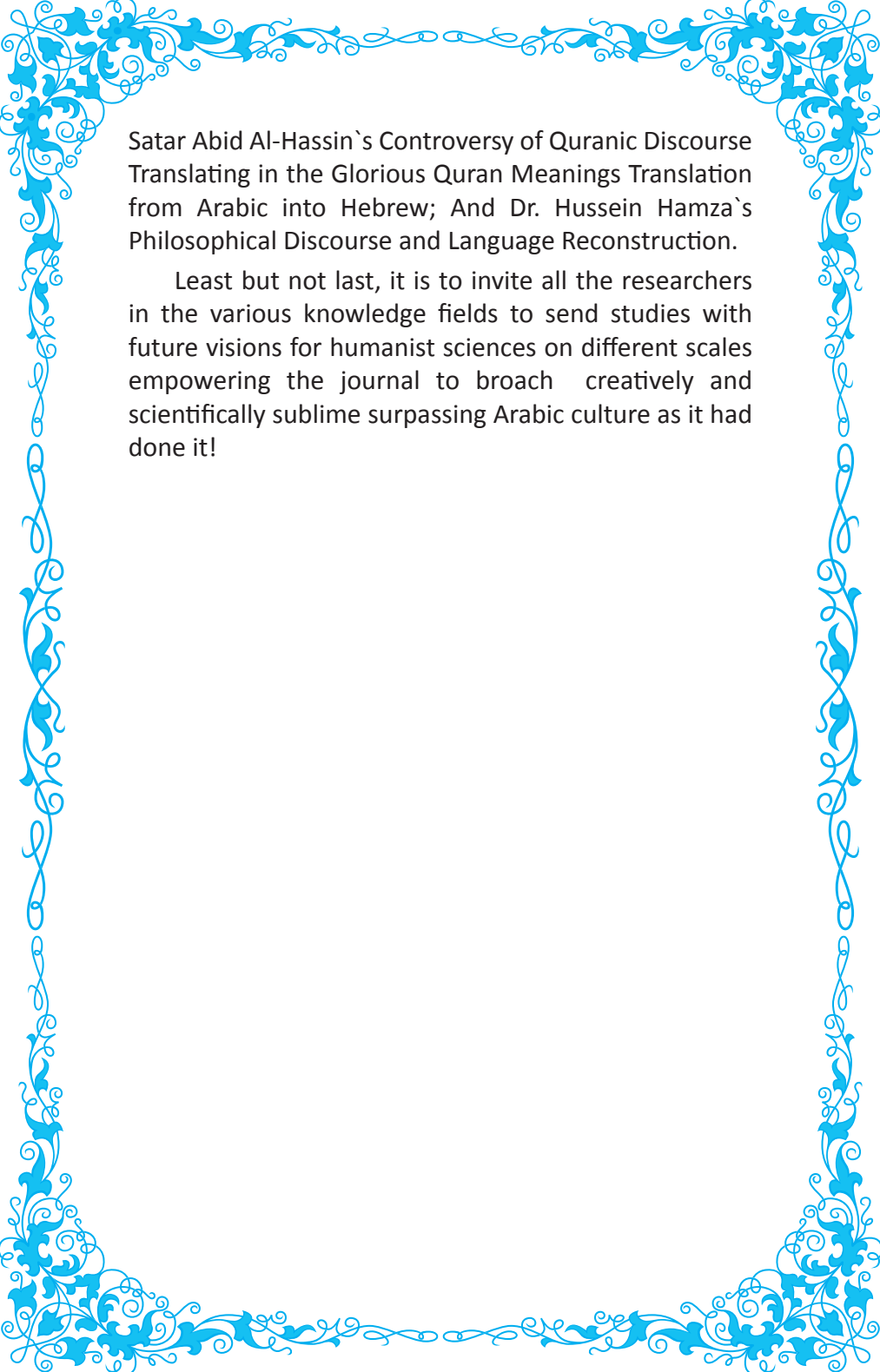
For the papers in the meant edition tackle linguistics, history and geography; the term gives great extent to the readership to promenade around the multiplex knowledge fields forming a sufficient knowledge scope the reader acquires great cultural thought from. Such studies embrace prominence and credence as serious and creative; they run counter to formality and the common description; they dig deep into the fields they appertain to and scrutinize the concepts with passages to sciences.

For certain research papers grasp great cultural pillars with accumulative knowledge experiences, for



instance; Dr. Adel Mohammed Zyada, Republic of Egypt, manipulates the influence of Imam Al-Sadiq **Peace be upon him** on the societal correction through his political thought; Dr. Sadiq Hussein`s aggravates around the aphorism poetry between Al-Mutanabi and Al-Shareef Al-Radhi; Dr. Salam Fadhil and Dr. Udei Fadhil`s, Small-scale Industrial Enterprises and their Role in Developing the evacuated families in Al-Kadhimaya District, dissects an essential contemporary problem through which the two researchers take a threshold from theoreticality into practicality and give a remedy for a serious problem the contemporary Iraqi community suffers from. Yet other papers deal with a global experience as Dr. Ahmed Ali`s, Sign Theory and its Existence for the reader finds a mutual knowledge vision in; Dr. Mohammed Salh Al-Zayadi`s, British Policy toward Syria as of the Second World War to 1949, delves into the political impact of the British foreign policy on Syria, as the researcher reverts into an analytical insight for the chosen phase and such gives the paper a touch of analytical study to the Syrian Arabic history in particular. Furthermore Dr. Nuri Al-Sa`adi delves into the constructionism manifestos and its impact on the text reading; the Metamorphoses of the Constructionism as a Concept in the Arabic Context and its Impact on Text eloquence and Explication.

What is more, for the current edition the readership is to lay his hands upon a constellation of research papers from the Second Global Scientific Conference for Al-Ameed International Centre providing him with essential edification of the science concepts and terms. In this regard, Dr. Sa`ad Zaeer`s Educational Discourse between Islamic Derivation and Modernist Technology in Quality System in Education as a Nonpareil. And Dr.



Satar Abid Al-Hassin`s Controversy of Quranic Discourse
Translating in the Glorious Quran Meanings Translation
from Arabic into Hebrew; And Dr. Hussein Hamza`s
Philosophical Discourse and Language Reconstruction.

Least but not last, it is to invite all the researchers
in the various knowledge fields to send studies with
future visions for humanist sciences on different scales
empowering the journal to broach creatively and
scientifically sublime surpassing Arabic culture as it had
done it!

ملف العدد

ليس شتاً ظلاماً في
فجر الحسين

**No Mirk in
AL-Husseinit Dawn**

**Clique versus Non-Clique
In Recrudescence Of
Creation Formation
and Simpatico Suppression**

The Emissary of Light and
The Deleted World

تضاد السرب واللاسرب
وبيان التقنع وردع التعاطف

سفير الحسين عليه السلام

مسلم بن عقيل عليه السلام

والعالم المحو

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Abstract

Little and little is there a more indentured bulwark to keep human responses darker and darker than creation formation. Prior to inaugurating, a clique burgeons, in no sense as an ultimatum to a community; man feels so bound to certain doctrines he should never fight shy of; he is not to betray dubiety, in return, the clique stipulation lays him bare of his ingrained human traits; freedom of mind, in time, he feels no indignation as creation formation mechanism takes lead of his entire soul and whole; here, man exposes his innermost desire crevice to be a stalwart in his milieu at all costs. Yet the non-clique figures lavish virtues and sapience upon their populaces; they betray no permutations of chameleon mechanisms, they are with one and only volition in the churning cauldron of trepidation. A threshold deeper into a text whose raw materials a creator takes loose of catches glint either of his overtone or under tone, whether flagrantly blatant or ostensibly moderate.

However, it is, to the consternation of objectivity and fidelity, to thrust sheer neutrality into cosmopolitan texts, multiculturalist; simpatico suppression finds niche in such global orbits and makes no mention of the creator interferences, notwithstanding he, as a litterateur, reverts into poetic techniques and fraught with tacit emotionality, which casts the current paper into discussion, explication and conclusion below.

ملخص البحث

بلا شك ليس هنالك ثمة سد إزاء إخفاء الاستجابات البشرية ابلغ تكريسا من التقنع. بدايتا يخذ السرب شكلا من إشكال التهديد لأي مجتمع، حيث يشعر المرء بارتباطه لمعتقدات معينه ينبغي عليه تلافيها، أي ينبغي عليه عدم اضهار أي نوع من أنواع الزيف وبالمقابل تفرض عليه التزامات السرب التجرد من السمات البشرية المتاصله وأمثالها حرية الفكر وفي الوقت عينه لا يشعر بأي خرق لشخصه أذما مسك التقنع زمام المبادرة لقراراته.

من هنا يفصح المرء عن رغباته الداخلية الجوفاء بان يكون رقما في محيطه ومهما بلغت التضحيات. وبالمقابل تهب الشخصيات التي لا تميل نحو التسرب الفضيلة والحكمة لبنو جلدتهم ولا يظهرها أي أطوارا حربائيه الوسائل، أنهم باراده لاتلين وسط محن الحياة .

وبخطوه نحو أي نص لا يقحم كاتب ما نفسه في مواد هذا النص فانه يتجه نحو أصداء معلنة او غير معلنة فيما اذ كانت سافرة بتهكم او معتدلة بوضوح . لهذا انه لمن صميم الموضوعية والامانه غرس الحياد النقوي في النصوص العابرة للثقافات وهنا يجد كبح العاطفة مكانا له في قلب المدارات العالمية ولا يمر بانفعالات الكاتب ألبتة، رغم انه أديبا وكثيرا ما يعرج إلى الأساليب الشعرية التي تغص بالعاطفة الفطرية وهذا ما جعل البحث يمر بالنقاش والتحليل والخلاصة التي ستجدونها في أسفل هذا الملخص .

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.⁽¹⁾**

Pros and cons, a clique designates a categorical act 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 both sociology and psychiatry, 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-identification⁽²⁾, the clique, here, purports as a life jacket, that's to say, the cliquers revert into the Freudian Creation Formation to conceal themselves as loners; the state of being segregated⁽³⁾. Hence, the cliquers seek the blessing of such a sanctuary or haven to transpire the sense of being prominent and paramount in a community. In time, a 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 a clique and sprouts into the public eye as adamant with translucent images Ridha Al-Khufaji portrays⁽⁴⁾, as is more likely and saliently effectuated by Tomas Tranströmer in *The Deleted World* depicting pivotal loci of a clique with condensed language and evergreen egress to the livelong days⁽⁵⁾.

In time, both Ridha Al-Khufaji and Tomas Tranströmer fight having the sense of simpatico, since they trace valiant figures that might provoke certain emotion in the heart of the creator: the former cleaves himself to history for sheer objectivity and fidelity, that is why he keeps pace with the humanitarian tinge in the play; the latter Tomas Tranströmer, in a strict sense of the word, gravitates to serendipity to be in line with common and universal issues; the *Black Postcards* surges as mundane, then the death image hovers

around the poem; both litterateurs have recourse to the human abyss and ethos in light of self abstinence.

Creation Formation

Here emerges a shroud to conceal a meant human state. It is of Freudian defense mechanism man reverts into for accommodating himself in certain circumstances where 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; celestuality and mundane lusts; a 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 do 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.⁽⁶⁾*

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.⁽⁷⁾*

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 house room 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.*⁽⁸⁾

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 minds and mosaic colours, so the cliquers gravitate to 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⁽⁹⁾, much dreams, no willpower, that is why he passes through creation formation to be one of Al-Wali entourage, yet he himself fails to bring his dreams into reality, 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 other people, to somewhere, Balal with his mother, as he is bereft of fatherhood, saturated in being poverty-stricken and touches 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.*⁽¹⁰⁾

In the above-mentioned excerpt Balal finds fertile soil to his dreams, ethnographically dissecting, the cliquers are homogenous

in age, gender, race, social status and socioeconomic backgrounds. 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 HFC, 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 calamity to drag light into its orbit.⁽¹¹⁾

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 percolates his mind thoroughly; or rather the dependent subordinate

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⁽¹²⁾. 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.⁽¹³⁾

In such an 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, declines norms or customs and explores every avenue in his personality; “guts, heart and developing his rep, reputation and retreats his status⁽¹⁴⁾”, henceforth, Balal is to hearken thoroughly to the whispers of such avenues. In this regard, some educationists certify that there is no home, a cordial home, void of settlement, amiability and tranquility⁽¹⁵⁾; Balal has recourse to all these three factors, but he is the one and only son to such a widowed mother, that is why circumstances ensconce him in the heart of dalliance; into point Dr. Gilas Thomas hits the bull’s eyes as he claims that religion, society and education take so prominent a role in cultivating a youth, the carnal desire surmounts Balal to the extent his whispering evil driving his mind into a corner; the more he hankers after mundane desire and mendacity, the more he estranges himself between hamour of passion and the anvil of his norms; analysts confirm that the religion and moral values of a man develop in the surroundings of his milieu⁽¹⁶⁾; Tawaa ceases short of shielding her son from the environmental and societal propensity for mundanity. In part, her mind and soul are to gnaw with sorrow and anger for not coming in line with what her paragons, as Imam Zeinul-abidin strikes a note of importance in such concern, spotlight:

Your sons` right is that you should realize their being parts of you and attach them to you in good and evil. You are responsible for providing the noble traits, conducting them to their Lord, and backing them in worshipping Him as a compliance with you. They entirely be rewarded or punished. You should act to your sons as seekers of the good remuneration in this world, and justified to the Lord through the acceptable supervision and training.⁽¹⁷⁾

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 into 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⁽¹⁸⁾.

For him the self is bifurcated 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 is 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, evanescent and vehement:

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

In the aforementioned excerpt, the poet splashes very crucial issues with some personal experiences; Solitude tackles a near-death car accident he himself encroaches upon, 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 is 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.⁽¹⁹⁾*

As can be elucidated, the images, here, are very unique and exceptionally constructed, Tomas Tranströmer 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.⁽²⁰⁾*

In the excerpt above, the poet 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 a 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 strikes 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.⁽²¹⁾*

In the aforementioned excerpt," a boy in a playground "functions as a harangue about the state he is caught in; that is 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".

2 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 an iota 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....⁽²²⁾*

The protagonist sticks to the battlefield to confront his opponent face to face. What is 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 is 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, as they deem that there is no success in here and hereafter unless one has to keep himself in pursuance with the saved clique; Ahlalbayt (Peace be upon them):

It is mentioned in many traditions that the Holy Prophet and Ali Bin Abi Talib and, according to some narratives, even the Holy five (Panjetan), and also all the fourteen Infallibles (a.s.) arrive at the head of the dying person.⁽²³⁾

In considering so Tawaa runs to lament and finds some justification for her errant son, for not being in solitude in her grave without the succour of the Infallibles; the prophet states that on the day of resurrection, the adherents of Ahlalbayt are to be given “ muniments⁽²⁴⁾” as documents of quittance from perdition:

*..... I am, but a woman?
Entrapped with her son deeper and deeper.
Nonobservance, at the moment of frailty
Slips into the lure, if not doing death !
It is me!
My son is my frailty!
He is y shepherd and comrade of my blossom,
So condone the ardour of myself,
Forgive the lapse of my son !⁽²⁵⁾*

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 at 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.⁽²⁶⁾*

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 quixoticism ; 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; as a doctrine in Islam, a man who comes to close quarters with death feels either comfort or torture due to his deeds⁽²⁷⁾, so he summons all his valour and rectitude to fight his defiant opponents that portray him as “stalwart⁽²⁸⁾” and unprecedented:

*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.⁽²⁹⁾*

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 even 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.⁽³⁰⁾*

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.⁽³¹⁾*

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; for a permanent dominion, he strives for a ligament the cliquers never fathom; what is decreed for man will never escape dearth or death; the images of solitude and “abstinence³²” iterated but with meandering winning streaks:

*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.⁽³³⁾*

In such an excerpt, emotion severe, transparent and sincere flows as they meander from one line to another. Tomas Tranströmer manipulates *acheiropoietia*, 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”⁽³⁴⁾.

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, and he is to be intersubjective and to avert reverting into subjectivity. In the actual paper are there some hermeneutic issues dealing with universal humanitarian ethos; 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. For such a text it is of essentiality and impartiality one has to keep his mind in line with facts and truth; the play, by some means or other, guides a torchlight into crucial

vantage points in history; Ahlalbayt fruition that finds a headway into life worldwide sets man inevitably and without any preliminary precedence as an adherent to their ethos, somewhere in his poetry Al-Zamakhshari elucidates such a locus:

Doubt and difference have increased. Every one claims that he is the right way. But I have committed myself to: there is no other God but Allah, and my love to Ahmed (Mohammed) and Ali. A dog won the love of the companions of the cave, how could I be ever distressed with the love of the Prophet's Family.⁽³⁵⁾

Furthermore, the events shed 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, 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.⁽³⁶⁾

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⁽³⁷⁾” in coining his verse drama, in the English text the play portrayed 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.⁽³⁸⁾*

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.⁽³⁹⁾

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⁽⁴⁰⁾. The translator ought to exert himself to obliterate his voice since culture is “learned not inherited⁽⁴¹⁾”, 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 the entire 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 cer-
titude!⁽⁴²⁾*

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.⁽⁴³⁾*

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 recreance, 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.⁽⁴⁴⁾*

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.⁽⁴⁵⁾

It is quite convenient to revert into the harbour of a 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 !⁽⁴⁶⁾

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.⁽⁴⁷⁾

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 is to revert into the use of compensation or functional equivalence to dominate certain culture-specific expressions, he 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 readership of the target language is 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.⁽⁴⁸⁾*

1 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”⁽⁴⁹⁾. Beyond the mere characters in the verse drama, *The Emissary of Light: Muslim Ibin Aqeel*, there is an objective personality silhouetting against the mere word; the dramatist manipulates historical events and casts them into lines 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!⁽⁵⁰⁾*

As explicated in the rudimentary pages, the cliquers run counter to self-confidence and quixoticism; a *littérateur* might slake his fury as to his doctrinal, political or social precepts, since they almost always designate evil, mendacity and conspire to deface virtues and brilliant colours. However, it is inferred that Ridha Al-Khufaji and Tomas Tranströmer depict either reality or history to shun having any tinge of *simpatico*; in *The Couple* Tranströmer portrays the image of transience and ephemeral love that exist on no land, in reality lovers promenade, hand in hand, as masked, at night their dreams seep into one colour and breath. That is why the picturesque technique reaches the pinnacle of the cinematic devices as Ken Worpole argues in *The Dependent*:

Like Shelly and Rilke, [Tranströmer] is a chronicle of angles and ascension, though, unlike them, he writes in a spare, almost cinematic style, which Robertson has taken great pains to emulate, while ensuring that mystery is not lost in too literal a translation... This bilingual book provides an excellent introduction to the work of this major European poet.

Throughout the play, Al-Khufaji 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, that is why, the mere spectrum of the lines below strikes deep root into “what went wrong⁽⁵¹⁾” the Westerners depict their reality as a solitary and forlorn, yet the Easterners do as incandescent and brilliant; both target the fact that the heart of religion is the religion of the heart. Each civilization, East or

West, rubbles and derails from its sparkling trench marks and has to broach the issue without demure; each has its own milieu, sources and means of living; the readers find edification and gain insight into their heart and soul as they scrutinize Al-Husseini artworks:

*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.⁽⁵²⁾*

Yet, Tomas Tranströmer in *Out in the Open*, endeavours to reconnoiter his constant and permanent landscape that ramifies into violent seas, ceaseless winters, ruins 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⁽⁵³⁾” 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 certain moments, 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.⁽⁵⁴⁾*

In the aforementioned 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.⁽⁵⁵⁾

As a corollary, Tranströmer 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 and suppress his unabated *simpatico*:

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.⁽⁵⁶⁾

2 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 and fidelity:

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.⁽⁵⁷⁾

In time, Tranströmer in *Face to Face* manipulates the sense of epiphanies: the moment of abrupt exposition, as he himself believes: "My poems are meeting places⁽⁵⁸⁾" 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.⁽⁵⁹⁾

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. In most of the hermeneutic artworks are there certain targets to provoke emotionality; the sympathetic realism floats into existence in The Emissary of Light: Muslim Ibin Aqeel, since the novelistic devices of metonymy, realistic characterization and free indirect discourse work in tandem with the historical events in Karbala: definitely, the drama is a chronicle, yet it is coined in verse, that is why sympathy surges as realist; sympathy produces reality⁽⁶⁰⁾. In accounting so, sympathetic realism, by hook or crock, suppressed as an act of instigating emotion, in light of such a theory Al-Khufaji draws a bead on the sense of reality and truth beyond the strict sense of sympathy:

*I am to proceed,
A portent seeping into me
Cuddling the unknown.
Destiny sterns me to have such a matter
With brilliant heart
So it is inevitable for the coming bout!
For its battle !
For its blight!
For its secrets!
A soul might endure with a defect,
It might think little of its sin,
It is to give another bout to it.
Were it to repent of the past deed.⁽⁶¹⁾*

In the above mentioned excerpt, the dramatist takes hold of the free indirect discourse to poetry the reality of the people who hanker after mundane desires, as similarly done by Transtromer in Winter's Code; light and dark roam over the ambience of the poem,

the persona falls in oblivion and then he sobers up to find himself “among eagles”, he misses his destination and grabbles through dim and brittle forests, the bus light invades the jet image of trees. Moreover, the device of *achiopeia* strikes deep tenets in the lines; a flicking bus ploughs its way into the heart of the forest; the diction employed in the poem is to elicit the kernel of his state and people, that is why the free indirect discourse emerges to pinpoint such truth the poet feels and considers as reality:

*The bus negotiates the winter night:
a flickering ship in the pine forest
on a road as narrow and deep as a dead canal.
Few passengers: some old, some very young.
If it stopped and switched off it lights
the world would be deleted.*

Historical events, like fragrance, get better with age and wade into narration and prosody just to germinate a doctrine or a manifesto; the realist characterization in *The Emissary of Light: Muslim Ibin Aqeel* is more to trace reality and truth than to blow the fire of emotion and sympathy; both Al-Khufaji and Transtromer drag realist characters into literature; the former does it with religious figures and the latter with folklore entities surmounted with the essence of the faith and the identity of the tradition⁽⁶²⁾ as previously explicated in *Out Open*, since they take aim at nothing but truth and reality: Muslim as a justice protector and Balal as a desire seeker emanate from history, but the dramatist tinges them with such devices to torchlight their merit and demerit on an even keel:

*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, Ibin Aqeel with altruism
Thou set fire in the torch,
So thy light diffuse in the paths.
Thou were the emissary of the most brilliant light,*

*Thou do resuscitate the ceremonies of altruism.
With blood not depleted,
Until justice heaves into existence.⁽⁶³⁾*

Here comes metonymy as another device to prospect truth and reality: in the above stanza “a blue light “ and “a silent world” are recurring images in his poetry since he advocates the sense of contradiction between man and machine, dreaming and waking and dark and light, in saying so, the blue light keeps pace with technology and silent world does with the real tumultuous world. In time, Al-Khufaji manipulates the device of metonym to portray specific images:

*The raving evil in blossom
Digging deeper and deeper into the heart of the earth,
Casting influence into the rotten wombs,
The wombs of everything forbidden
And the word of falsehood,
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.⁽⁶⁴⁾*

Intermittently, the dramatist takes grasp of both “wombs” and “an anthem” to convey that evil evanesces from evil and anthem, here, opens the flood gates to everything altruistic and benevolent, that is why the sense of contradiction is essential to torchlight evil and virtue in one stanza.

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 Aqeel, 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. Both of the litterateurs manipulate a narrative style, so they, on some means or other, drag sympathetic realism into effect for precision and truth, that is why they resort into the three novelistic techniques; free indirect discourse, metonymy and realist characterization.

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