

## Translating Colloquial Egyptian Arabic Poetry Into English: Challenges of the Register and Metaphors: A Contrastive Study

B. A. Essam<sup>[a],\*</sup>; Esra' Mustafa<sup>[a]</sup>

<sup>[a]</sup> Faculty of Al-Alsun (languages), Ain Shams University, Cairo, Egypt.  
\*Corresponding author.

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### Abstract

This study tackles the challenges of translating poem composed in colloquial Egyptian Arabic (CEA) into English. It applies Halliday's concept of register on a CEA poem and its translation to determine the different varieties used in the original and how far they are maintained in the translation. It pays a special attention to the use of metaphors and its relation to the register, highlighting the translation challenge of rendering culture-specific and register-specific metaphors into English. It is evident that both the register and the metaphors carry an essential weight of both the semantic and effective meaning, which is lost to a great extent in the translation. The paper applies a case study on Al- Gakhs panoramic poem "The Call": a longitudinal section of the recent three years in the Egyptian society and a précis of the events of the Egyptian revolutionary path.

The results reveal that there is a significant correlation between the register and used metaphors. While the register is almost completely lost in the translation; some of the related metaphors are successfully and faithfully rendered into English. This compensates somehow for the lost effective meaning of the register. Notwithstanding, metaphors which are highly related to the registration of colloquial Arabic varieties lose their effective meaning in the translation too. Keeping the tenor and the field is proved not to be enough to communicate the effectiveness and the original semantic meaning.

**Key words:** Metaphors; Register; Colloquial poems; Arabic varieties; Al-Gakh

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### INTRODUCTION

This study focuses on the different Arabic varieties used in the Egyptian accent: the most widely comprehended accent in the Arabic world and the lingua franca of colloquial Arabic poetry. It is concerned chiefly with the colloquial varieties and their extensive use in poetry, highlighting and exploring the tremendous challenge of translating such varieties into English. The colloquial varieties are used dynamically in poetry to reflect certain ideologies and poetics which are usually lost or dwindled within the English translation. The colloquial language relies heavily on culture-specific concepts "culturemes", which are difficult to render into other languages. This study, moreover, argues for cross-linguistically conceptual metaphors.

The practical part is a case study conducted at Al-Gakh's panoramic poem "The Call": A longitudinal section of the recent three years in the Egyptian society. Eventually, the paper will recommend some tips banking on the drawn conclusion.

### 1. RESEARCH QUESTIONS:

- Can the colloquial Arabic registers be maintained in English translation?
- Can mood loss in translation distort the original meaning, if both the tenor and the field are maintained?
- What are the linguistic strategies used to render different Arabic registers into English?

d) Are there common cross-language metaphors in Egyptian colloquial Arabic and English?

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## 2. THEORETICAL FRAMEWORK

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### 2.1 Arabic Varieties

A number of studies referred to the non-native Arabic speakers' misconception that Arabic has only two varieties in Egypt; the formal modern standard Arabic and the informal Egyptian colloquial Arabic. According to (Badawi, 1973) the Egyptian community has five varieties; Classical Arabic, Modern standard Arabic, Educated spoken Arabic, Semiliterate spoken Arabic and Illiterate spoken Arabic.

Corresponding to the register of (Halliday, 1985), each variety is used by a particular speaker in a particular occasion to serve a specific function. Classical Arabic is a mood used in the field of the Holy Qur'an and classic texts and its tenor is somehow restricted to men of religion. Modern standard Arabic is used in the language of media and modern written texts, educated spoken Arabic is used in conversation among educated people in the field of politics, sociology, culture, and science, semi-literate spoken Arabic is used by educated people in their everyday life; discussing ordinary situations and illiterate spoken Arabic used in conversations among illiterate people in daily situations.

The three levels share some features as they belong to the same origin, but they differ in being purely classic, purely colloquial or mixture of both. That's why (Mitchel, 1986) divided Arabic into three varieties only; vernacular Arabic: used and positively evaluated in both rural and urban areas, standard Arabic which is used mainly in writing and in formal spoken situations and finally a mixture of both which can be used formally and informally.

Halliday (1985) argues that "language is a system of linguistic choices; the poetic choice of one of the colloquial varieties is deliberately used to deliver a message". Colloquial Egyptian Arabic appeals fascinatingly to all Arabic speakers. It is chosen to be the *lingua Franca* all over the Arabic world.

Bassiouny (2009), among many other linguists, argues for the broader definition of code switching. She adopts the definition of Myers-scotton who suggests that code-switching is part of the "communicative competence" of a speaker; it is the "innate faculty" which enables speaker to assess different linguistic choices in different situations. She adopts the broader definition of codes switching as switching between two varieties, not only two languages.

Varieties is a cover term for selections at all linguistic levels so that choices between varieties include, for example, choices of one language rather than another, one dialect over another, one style or register over another, and one form of a directive or refusal over another.

### 2.2 Metaphors

In the heart of (Newmark's textbook of translation: 1998, he ponders "Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor"

According to Kearn (1987), Metaphors in Arabic are figures of speech based on simile relationship between two items one of which is deleted. English metaphors are figures of speech (tropes) used to compare two items to each other using the linguistic relation be or has. The major components of both Arabic and English metaphors are the tenor, the compared item (the carrier of the borrowed attribute) and the vehicle, and the compared to item (the original carrier of the attribute). In cognitive linguistics, the terms target and source are replacing tenor and vehicle respectively.

### 2.3 Register

Halliday (1985) introduces the concept of register as "a variety of languages, corresponding to a variety of situation". The basic elements of the register are "tenor", "field" and "mood". The concept of register combines the three Hallidayan metafunctions. The tenor refers to the language users in a certain context and their relations to each other, which corresponds to the interpersonal metafunction, field is the topic and the ideas discussed which corresponds to the ideational metafunction, and the mood is the medium by which these ideas are expressed in a coherent appropriate way through formal or informal language, written or spoken, this is directly related to the textual metafunction. Any change on any level of the register leads to a change in the linguistic variety used.

Labov (as cited in Meyerhoof 2006) differentiated between two basic sociolinguistic terms; interspeaker variation and intraspeaker variation. Conventionally, intraspeaker variation emphasizes style shifting in the speech of the same person; it can be contributed to the topic, the addressee, or any other paralinguistic factors. Notwithstanding, Interspeaker variation refers to different varieties among people or social groups. This led him to outline the difference between, the marker; a variable consciously used by the speaker marking a consistent style shift in his speech, and the indicator; which is a variant speakers usually use regardless of the situation indicating their social group.

At the poetic structural level, the interspeaker variation is portrayed among four persons. They are discussing the same topic using different variants indicating the groups they belong to. The diverse employment of the conceptually conflicting characters helped the poet establish rationally his point of view.

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## 3. REASONS OF SELECTING GAKH'S POEM IN APPLICATION

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Hesham Al-Gakh (1981-) is a contemporary Egyptian Egyptian poet known for his poetic wit and epitomical for

revolutionary attitude in most of his poems. He was born in Qena and graduated from the faculty of commerce, Ain Sham University. All his poems, including this poem, have been produced verbally in various occasions for more than eight years. Youtube records the highest watching rate in comparison to any other poets. The debut delivery of this poem was in a TV show in February 2014.

The poet is also an eyewitness in the revolutionary path in Egypt. He was, moreover, arrested and suffered torture and incarceration during the past autocratic regime of Mubarak. Hesham seems to usher, hitherto, his vocation against the *so-called* “Moslem brethren” and the uprising military-based regime. Al Gakh is well-known for his poetic wit and epitomical for revolutionary attitude in most of his poems.

Concerning the poem, it is a panoramic landscape of the contemporary Egyptian revolution or, let’s say, a longitudinal section of the recent three-years-epoch that reflects and crystalizes the various Arabic varieties in question. The style and narration are very original and perfectly compatible with the *Zeitgeist*.

An explanation and commentary on the key stanzas of the cited poem “The Call”:

“The Call” is a conversational poem, comparable to dramatic scenes, with several conflicting speakers; their speeches overlap and interrupt other anonymous callers to overemphasize their perspective using irrational data and justifications along the discourse of narration. The sequence of introducing speakers recapitulates the chronological turnover of the traced revolutionary three years. In section I, the first speaker is concluded to be representative of the interim government.

I knew the ropes I previously did.  
They revolted to get a jackass ousted,  
But it's not to do on just his person.  
We worship the ground a jackass walks on;  
Despite his name was not even “jackass”!  
Talk inanely no more about the folks.  
Has Egypt ever been ruled by the folks?

The first “anonymous” speaker opens the poem, starting the call, by confirming that he is totally aware of the revolutionary events that amounted to ousting the “jackass”. He continues to assure “But it's not to do on just his person”. The speaker promises that any forthcoming ruler will be tamed and domesticated to be a powerless jackass. Thus, “Jackass” has shown, beyond doubt, to be the true title of the Egyptian ruler. As the speaker proceeds, the idea of the “dominance of the people” is debunked and ridiculed, denying the validity and the applicability of such a democratic concept in Egypt.

By any ill-famed monarch, it's lorded,  
In supporting adornments, If he'd stained;  
Legitimacy, or Democracy,  
Or Liberalism, or Militancy.

Use any politically affixed term,  
Avail any stuff with a unique charm.

Incessantly, the speaker insults the elected presidents in general and prompts speculation about the eligibility and maturity of the voters who usually vote for the inappropriate candidates and the need to sack all incompetent rulers who are legally crowned. Toward driving the body politic, the campaigns and banners of candidates regularly enchant hollow mottos and capturing terms that are not intended to come into action. Follower and affiliates repeat the same hollow slogans.

Egyptian youth love to vainly flatter,  
Feigning the heroic look of Antar  
Craftily glorify them and beguile,  
Boost “voicing your opinion is dutiful;  
Any other shade is a treason act.”  
Soak'em in money; People are famished.  
Artists! elite literati, artists are fudge  
They're truly a ragamuffin package!  
Fellow, All of them shall, before your funds,  
Stoop to put, in pay back, a blandish kiss.

The speaker commences a critical psycho-pragmatic analysis. He confirms that the Egyptian youth is not as powerful as others may think: just an imitation of some heroic appearance, comparable to the anecdotal legendary warrior “Anta ebn Shaddad” of the pre-Islamic era. Accordingly, it is very useful to take the advantage of this phantom by magnifying the micro-achievement of the youth toward glorifying them. That is to make out a mountain out of a mole. The second tacit strategy is bribing whoever is bribable; artists, illiterates, the poor, the noble figures and so on. This strategy shall prove to be effective because the society is so needy and greedy. Again, the speaker depicts this diverse multilayered society as a ragamuffin package that may aspire to be honorable. That will oblige them to kiss asses for further endowments and bestowal.

In section II, the speaker is concluded to be an affiliate of the Islamic political parties to his Shiekh/leader.

Why, Sheikh? Sheikh, what are we supposed to do?  
While mass media is so rigorous?  
We are still in good control even though;  
As people are famished and toiled, it fists.  
Hunger is darkness; darkness trails hunger.  
Masjid's tribunes are controlled all over;  
Folks shan't second “liberalism” nor “Marxism”,  
They will conceptualize “Islamism”.

The idiotic follower poses some questions about the dictations and instruction, to be implemented, for overcoming and escaping their rigorous constriction: a constriction that is tightened by the sharp mass media throughout the various audio-visual channels. The delusional speaker emphasizes, blindly, that their control is very established. As long as people starve, the fists of rulers and their supporters will triumph. Since hunger and

starvation embrace jet-black darkness and the folkloric dark ignorance guarantees more hunger, the control is maintained by food distribution and fortune configuration. For ensuring the great triumph, the external conflicts must go hand in hand with the interspersed internal directing. This is essentially reachable via controlling the deeply powerful call of the religion. Soothing and taming such calls will get the folks opiated. It is when people are dissuaded from liberalism, Marxism and various political movements toward yielding to their pseudo-Islamic teachings. This trend summarizes the strategy of the theopolitical party that would pacify and propitiate the irritated masses.

In section III, the speaker is concluded to be a military officer. The officer is answering:

The whole thing is under good control, sir!  
Well-oiled, well-dressed and well-adjusted, sir!  
Sir, had it been watched, would something be voiced?  
Sure, our national media's chained not,  
We let no lax thread for 'em not to sort out  
It is just a scudding summer cloud, sir.  
Media icons? They're justly perfect  
That is the very democratic core.

In the shortest section and shortest sentences of the poem, the speaker also confirms that the entire situation is under good control and more efforts to achieve a sense of coherence and harmony are exerted. The speaker rules out the probability of developing any bravery or willing to conduct any act especially after the fierce military reaction that was recently tested. The speaker goes to ironically confirm the liberation of the national media. Neither strangulations nor constraints have been ever posed. Paradoxically, they use some constraints in fear of losing the required control. The entire scene, according to the speaker's conviction, is similar to a scudding summer cloud that swiftly fades away without any forthcoming rains. Speaking about media icons, they are just placed in situ.

In section IV, the speaker is the poet as a citizen where he speaks out a shudder of emotive and rational sentences, aligned in exceptionally intriguing and well-written poetic lines. The initial stanzas use the classical Arabic language concavely. The keywords gives sporadic themes that are loosely attached. Such tacky link is comparable to the irrational speech of numerous presenters, bribed poets and dirty hands. That section is the longest. It is, by far, the most intensely and emotionally-laden. No lines can be underestimated. The reader is advised to read it carefully (appendix A). The final heroic couplet concludes:

There's NO safety in numbers, I'm mighty.  
"I" is NOT pro-ikhwan nor pro-army.

The poet emphasize that the superfluously abundant number of followers is not a guarantee of safety. The uncategorized folks, who started the revolution of January

25<sup>th</sup>, are more powerful. Their inclinations are neither for military regime nor the theo-political one. They invisibly exist. Their rise sweep when it times.

#### 4. DATA OF THE CASE STUDY

This study examines Hesham Al-Gahk's "The call" [*Al-Mukalma*] and its English translation. Both source text and its translation are annexed in *Appendix A*. The study, also, pays a special attention to the cultural-specific expressions and how they are rendered in the English translation. The poem is a phone call between four speakers talking about Egypt in the interval ranging between January 25<sup>th</sup>, 2011 and August 2013. It is divided into four sections according to the speakers; a representatives of the interim ministry, Islamic political parties, military men, and the Egyptians. The poem is purely colloquial except for eleven lines in the last section. The four sections correspond to four registers:

##### Section I:

*Field:* Domination after the ousted president Mubarak.

*Mood:* Semi-literate spoken colloquial Egyptian Arabic.

*Tenor:* Representative of the interim ministry

*Dominant feature:* Slang words.

##### Section II:

*Field:* Political domination after the ousted president Mubarak.

*Mood:* Mainly semi-literate colloquial with insertions of Educated spoken Arabic.

*Tenor:* Representative of the Islamic political parties to his Shiekh/leader.

*Dominant feature:* Religious words.

##### Section III:

*Field:* Military domination after the ousted president Morsi.

*Mood:* Semi-literate colloquial with insertions of Educated spoken Arabic.

*Tenor:* A military officer to his leader.

*Dominant feature:* respectful terms and determined concise language.

##### Section IV:

Interestingly, it can be divided into two sections the shortest section 11 lines said by a poet and are meant to be vague using purely modern standard Arabic and the longest section in the poem:

*Field:* Egyptians suffer for three years

*Mood:* Mixture of illiterate, semi-literate, and educated spoken colloquial Arabic.

*Tenor:* The poet as a citizen.

*Dominant feature:* Mixture of individuality in the first person singular pronoun and collectivity in the first person plural pronoun and mixture of varieties.



## 5. ANALYSIS AND DISCUSSION

### 5.1 Metaphors

#### 5.1.1 Metaphors in the Source Text

In section I metaphors are used 9 times, 5 of them are related to the section's dominant feature; slang words. They are related to animals which are culture specific symbols. For example, يتذوق [Literally: your donkey]. "donkey" stands for stupidity in both English and Arabic. Accordingly, it is easy to keep such a metaphor in حمارك -donkey referring to the ousted president in both English and Arabic. Moreover, أى كلب [Literally: any dog] is used differently in the Arabic and English cultures. "Dog" is negatively used in the Arabic metaphor to mark a mean unvocal, low or unfaithful person. On the contrary, English uses it to positively describe a loyal person or a faithful friend. The translation has to use, then, a different functional term or idiom.

In Section II, Metaphors occurred 7 times. Some of these metaphors are directly related to the abovementioned register. الجوامع تحت إيدنا [Literally: mosques are under our hands] refers to the domination of the Islamic parties and exercising influence over masjids'. It also depicts mosques as a material small item can be controlled by hands. Interestingly, the rhetoric question of "الناس هاتخذ دينها [Literally people will take their religion?]" is a metaphor materializes religion as a physical item can be captured and received. الناس بتمشي ورا الخطب [Literally: people walk behind sermons] visualizes sermons as a leader followed by permissive affiliates and subordinates.

In section III, Metaphors are least frequent in this section. The speech mood is highly formal and tough to cope with the relevant military speaker. It, surely, corresponds to the register in which a military man, talking about dominating the country, is using the concise formal variety. The most significant metaphor is the extended metaphor of Egypt as a listener and inspiration to singers "غنوا لمصر [Literally: sang to Egypt], as a mother called upon by her son يا أمه [Literally: mother], and as a person living in a stormy sea مصر عايشة في بحر هايح [Literally: Egypt lives in a stormy sea].

In section IV, the poet initially incepts with modern standard Arabic lines, eight metaphors are used. The poet makes an extensive use of metaphors in these 11 lines probably to mock other so-called "tawdry" poets who care only for using highly florid language and ignore the crux of meanings. Metaphors such as الشعر مصلوب [Literally: poetry is crucified] personify poetry to suffer a crucifixion, وجع على الأبواب [Literally agony is at the door] pertaining to personification of agony, and

قل للسراب [Literally: tell the mirage] comparing mirage to a communicative person to be told something. All in all, these captures can be ushered within the frame of sufferance and tragic loss. However, the overall content of these eleven lines is vague and obscure.

Next, the poet comfortably shifts to the longest part in the entire poem where metaphors occurred 23 times; about Egypt, the revolution, and people. This triad is directly related to the register which is centered on the Egyptian sufferance after the revolution and is narrated by one of the Egyptians. The metaphors personify Egypt as the poet's beloved whose eyes are his shelter بتحامي بعينيكي - protect myself by your eyes", and as a person who is angry عملت كل حاجة تزعلك [Literally: I did everything that makes you angry]. As for the revolution metaphors, they differ according to the poet's imagination and the ugly reality. It is referred to as زفتنا [Literally: our wedding] and حلم [Literally: dream] as it used to be in the imagination of the Egyptian citizens.

Notwithstanding, it is mostly referred to as نيلة which is a colloquial Egyptian Arabic word referring to something very bad and gives the effective meaning of anger and disappointment", which is a challenge in translation, الثقيلة [Literally heavy], referring to the disaster, شايغه بيتكسر [Literally: seeing it(dream) being broken].

The metaphors related to the Egyptians are essentially negative and express excruciating sufferance. They are referred to as items bought and sold بتبيعوا فينا وتشتروا [Literally: buying and selling us], صوابعي اتهروا [Literally: my fingers tore] – a culture-specific metaphor comparing severely exhausted fingers to something fray.

Metaphors are rhetoric strategies used to deliver the same message communicated through register. They are poetic realizations of the concept of register. It is evident that metaphors directly correspond to the register of every section in the poem. The poet hinged highly on this literary device to load emotions and capture and entice the enthusiastic and mental interest.

#### 5.1.2 Metaphors and Word Play in the Target Text

In section I, metaphors are used 8 times, 4 of them are related to the section's dominant feature; slang words. They are related to animals which are culture specific symbols. For example, "jackass" that stands for stupidity in both English and Arabic. The connotative meaning and implicature of "jackass" are quite close. They are frequently used by the body politic to refer to the presidents of the two countries. However, translation technique in rendering "dog" opted for using the hyponym device to employ the word "ill-famed": keeping the integrity of the allusive and affected meaning of the poetic message.

In the same vein, the inherent imagery of the English idiom “we worship the ground a jackass walks on” is both a marvelous extending metaphor and an allusion for exalting the future president and whatever he touches – a subservience that enable him to be almost a lord. The source text’s allusion is implied in “هنخليه حمارنا” [*Literally*: we make it our donkey] which implies that they will exercise their usual influence whoever be in office. It implies, too, that “Mr President” is just a title or a pliable vocation regardless of the persona: a picturesque that is enhanced by the connotation of the idiomatic expression of “lord it”.

Notwithstanding, the use of the word “stained” in translation of “يتنوق” [*Literally*: to make up] is functional according to *skoppos* theory. The Arabic word means “to make up” that collocates with accessories and paints. The slogans will enable the new president to appeal to the body politic by murmuring and babbling on some ideational slogans. The metaphoric stylistic device of using some words cosmetically or as beautifier is, however, kept.

Phonically, the word حمارك /homarak/ [*Literally*: your donkey] is allegorically close to مبارك /Mobarak/ that puns for the ousted president on the associative meaning and onomatopoeic levels.

Etymologically, the poet converts the proper nouns into slang verbs; the use of the word قندلنا is a hyponym for Hesham Kandi (*the Ikwani Prime Minister*). The word Kandil itself is a male given Arabic name meaning “mantle”. This word was used to foreshadow and evoke inductive and invective effects for reiterating the significance of the deeply felt emotions. The poet uses the noble figures as hyponyms for bravery or prestige, and sometimes stupidity.

Understanding the allegorical use of ‘Antar, is essential to comprehend the relation of “flatter” to the prestigious “‘Antar”: the famous poet and warrior. In the same vessel, the connotative and associative meanings of using *Ref’at*, and *Ikhwan* are fundamental. Hence, such words are transliterated to be eventually noted in *Appendix B*.

In Section II, Metaphors occurred 5 times. The minus metaphor is “الاعلام سالخنا” [*Literally*: mass media is fucking us]. The slang use of the word “fuck” has many multiple meaning other than copulation or sexual intercourse. The same word “سالخنا” is phonetically close to another Arabic word that literally means to *fuck*. This sort of word play or onomatopoeia was filtered at the expense of the metaphoric rendering. This filtration is verily for some pragmatic considerations because the audience would never accept his implicit meaning to be worded explicitly. It is “you hide, I hide. You replace, I replace” strategy played between the poet and the translator.

Moreover, “الجوامع تحت إيدنا” [*Literally*: mosques are under our hands] included omission of the tribune as a whole-to-part relation, expressing the domination of the

Islamic parties and exercising influence over masjids’ tribunes, orators and visitors. It also depicts mosques as a material small item that can be controlled by hands. Interestingly, the translation delivered the controlling meaning but doing without the hand element with the use of the passive voice. Otherwise, metaphors are successfully rendered.

In section III, Metaphors are almost inconspicuous. The speech mood is highly formal and tough to correspond to the register in which a military speech from dominating the country using the concise formal variety. The most significant metaphor is the extended metaphor of Egypt as a listener and inspiration to singers “غنوا لمصر” [*Literally*: sang to Egypt], as a mother called upon by her son “يا أمه” [*Literally*: mother], and as a person living in a stormy sea “مصر عايشة في بحر هائج” [*Literally*: Egypt lives in a stormy sea]. The above celebrating picturesque was delivered intact in “They chirp “Egypt ye, Ma, art our ship”, and “Egypt sails wild waves”. The archaic use of “thou art” is an implicated to the allegorical song that ancestors used to sing many decades ago.

In section IV, rendering the vague lines was a piece of cake. The target text is still “tawdry” and ambiguous enabling word-for-word and idiom-for-idiom translations. The picturesque differed slightly in translating “وجع على الأبواب” [*Literally* agony is at the door] as “on the verge” which is more analogous and functional to the purpose.

For the last section, idiom-for-idiom translation, collocation and verbal connotation proved a great success in translating the 23 metaphors; including “the venous wall”, “Nile groans”, “the have-nots”, “I spurt”, “tatters that ripped”, “hustle and bustle”, “selling us short”, “invincibly massed”, “I’m deeply rooted”, “down your throat”, “make my blood boil” etc..

This magnificent success rate in rendering very similar and domesticated imagery hinges on the common cross-language metaphors especially between these two languages.

## 5.2 Prosody and Phonology

Generally speaking, the colloquial Arabic poems follow neither certain meter nor any rhythm. Some of them follow internal or external rhyme or both. In this case, Al-Gakh plays a very conspicuous musicality by adopting the heroic couplet along with his long poem. Intermittently, he uses inner rhyme. The musical sounds are rising and declining in pitch according to the tone and register. For example, the military-based section delivers the lowest manacled musicality while the final section produces the highest pinnacled sound.

Accordingly, the translation has approached mostly the heroic couplet and preserved some phonological aspects of internal rhyme and rhythm. For example, “hustle and bustle” in translation of /sadah madah/ with the

initial letters different. This idiom for idiom translation is not stemming out of a brainy translator. It is, however, assessed through searching translation corpora and using the Computer-assisted translation (CAT).

Rhythmically speaking, the translated lines follow the accentual syllabic meter with all lines ten-syllabled. Although such constrains might seem, to many translators,

complementarily or voluntarily, the ideational content of the final translated produced is tightly linked to the poetic uniqueness-developing the greatest emotionality that is intensely-loaded in the source lines.

### 5.3 Register

The following table is summarizing. The (un) maintenance of the four registers in the target text.

**Table 1**  
**The (un) Maintenance of the Four Registers in the Target Text**

	Section I	Section II	Section III	Section IV
<i>Field</i>	Maintained	Maintained	Maintained	Maintained
<i>Mood</i>	switched (formal English)	switched (formal English)	switched (formal English)	To the least extent
<i>Tenor</i>	Kept	Kept	Kept	Kept
<i>Dominant feature</i>	To the least extent	To a lesser extent	To the least extent	To a lesser extent

## CONCLUSION

The different Colloquial Arabic registers are expressive to the ideology of the poet and cannot be insofar maintained in English translations.

Mood loss in translation maims and distorts the original meaning for a great extent in spite of maintaining both the tenor and the field.

There are some common cross-language metaphors in both Egyptian colloquial Arabic, and English. Accordingly, poetic metaphors and register in colloquial Egyptian Arabic are significantly related

Domesticate whenever possible! It means that idiom-for-idiom translation and sense-for-sense are to be advocated to transfer most of the poetic messages.

## SUGGESTIONS AND RECOMMENDATIONS

Computer assisted translation is mandatory in providing the translators with nearest cultural and conceptual equivalence—preserving the translated registers mostly intact and figuring out genuine solutions to the trajectory of imagery, implicated and cultures. This is specifically fruitful within the scope of the colloquial Egyptian Arabic.

Further studies are required toward fathoming this poetic treasure. Tele-communicative discourse is characteristic to Al-Gakh with no poems ever published in press: A phenomenal factor is worthy to be explored as an influential promoting tool.

## DISCLAIMER

This paper and the included non-profit translation aim at the academic (linguistic) study and literary criticism of Al-Gakh's revolutionary poem – a copyrighted act according to the Egyptian law. The authors are not responsible for any misuse whatsoever.

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To the glorious martyrs of our country whose murder was glossed over: Any liable good change is wrought by your noble blood. We are deeply indebted; “For those who deserve life murdered, for those who deserve not survived”.

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## APPENDIX A

Translation: By B. A. Essam	Transcription of Original Poem
The Call is a conversation with several conflicting speakers ...	المكالمة أربع أشخاص بيتخانجوا
I	I
I knew the ropes I previously did.	خلاص عرفت خلاص عرفت
they revolted to get a jackass ousted,	عملوا ثورة وشالوا زفت
But it's not to do on just his person.	بس ما تقوليش خلاص مشوا حمارك
We worship the ground a jackass walks on;	أى واحد بعده هنخليه حمارنا
despite his name was not even "jackass"!	حتى لو ماكانش اسمه " .. حمارك
Talk inately no more about the folks.	شعب مين يا جحش إنت
Has Egypt ever been ruled by the folks?	هي مصر إمتى حكمها شعب
By any ill-famed monarch, it's lorded,	مصر بتسلم ودانها لأى كلب
in supporting adornments, If he'd stained;	بس يتزوق شوية
Legitimacy, or Democracy,	شرعية ديموقراطية
Or Liberalism, or Militancy	ليبرالية عسكرية
Use any politically affixed term	أى كلمة فيها " إية "
avail any stuff with a unique charm	أى كلمة تكون " طرية "
Egyptian youth love to vainly flatter	الشباب المصرى منظر ..
Feigning the heroic look of 'Antar	كله فاكر نفسه عنتر ..
Craftily glorify them and beguile,	إنفخوهم إنتوا بس وعظموهم!
Boost "voicing your opinion is dutiful;	فهموهم إن رأيه ده أمانة ..
Any other shade is a treason act."	و إن أى كلام يخالف رأيه
Soak'em in money; People are famished.	أوبا .. يبقى بدأت الخيانة ..
Artists! elite literati, artists are fudge	وإفردوا إديكم شوية بالفلوس .. الناس جعانة.
They're truly a ragamuffin package!	فنانين ! .. فنانين و مثقفين دول عند خالتك ..
Fellow, All of them shall, before your funds,	دول شحاتين!
Stoop to put, in pay back, a blandish kiss.	يابنى كله قصاد فلوسك راح بيوسك ....
there is a young poet, who is talented,	فيه ولد شاعر كويس ..
was in twitting Mr. President captured	شوفته مرة ببشتم الرئيس ..
let him be, in media programs, showed	شعبيته عالية وصوته عالي
he is so popular; voicing tauntingly loud	طلعوا الولد ده فى الاعلام كتير!
get him regardless of how expensive bribed	اشتروه حتى لو كان سعره غالى ..

To be continued



Continued

Translation: By B. A. Essam	Transcription of Original Poem
cunningly get him gradually dragged	هاتوا رجله واحدة واحدة و بالطريقة..
And retain clues to be condemned and shamed	و اكسروا عينه و داغه..
Without groping what is so plotted.	بس اوعوا يحس بيئا..
Let him believe to be right to be lured	خلوه كده مصدق دماغه
Let him be within money so floated!	إديه فلوس .. إدوه كثير!
Over time, he'll be another jackass,	واحدة واحدة هيبقى واحد م الحمير!
that are aligned in a very long mass;	و الحمير واقفين طابور..
to such crowd, we're not even related	و إحنا مالناش أى دور..
We are just keeping them solely funded	إحنا بس يادوب بنديهم فلوس!
Even though we are off the stage, darling	بس إحنا مش على المسرح يابابا..
We are very involved in the dark wing	إحنا فين ؟ .. في الكالوس!
The cast will accomplish their tasks; solo	هما هياأدوا الوظيفة فرد فرد..
Once decorative parts and lamps forego	إحنا هنجيب الديكور و نظبط إضاءة ..
it would look like a believable show	يبقى عرض.
Let the folks fight back their revolutions,	هما ثورة و هما شعب .. ياكلوا بعض..
But we're a subtle breeze, soothing lotions	أما إحنا .. أحنا نسمة .. إحنا بلسم..
How long it takes them to see what happens!	وحلنى على بال ما حد يفوق و يفهم..
II	II
Why, Sheikh? Sheikh, what are we supposed to do?	ليه يا شيخنا.. طب هنعمل إيه يا شيخنا..
While mass media is so rigorous?	طول ماهو الإعلام ( سالخنا)
We are still in good control even though;	و إحنا برضو يعنى لسة مسيطرين!
As people are famished and toiled, it fists.	طول ما الناس جعانة و مطحونين إحنا مسيطرين
Hunger is darkness; darkness trails hunger.	الجوع جهالة .. و الجهل جوع..
Masjid's tribunes are controlled all over;	و الجوامع تحت إيدنا فى البلاد و فى النجوع..
Folks shan't second "liberalism" nor "Marxism",	هى الناس هنتفهم " ليبرالية " وماركسية.. "
They will conceptualize "Islamism".	الناس هنتفهم " إسلامية.. "
Rural body politic wants "little talk".	الغلاية فى القرى ما لهمش خلق للحوار..
They're pauper: either "paradise" or "hell",	دول ناس غلاية ! يا إما " جنة " يا إما " نار.. "
We're clergymen; the Paradise guidebook;	و إحنا طبعاً طرح جنة..
Shall they seek faith from us or else in all?	هى الناس هتاخذ دينها عنهم ولا عنا؟
We depict what's lawful and what's, too, banned,	إحنا اللي بنقول الحرام و إحنا اللي بنقول الحلال!
We get masses to right or left guided!	إحنا اللي هنسوقهم يمين و إحنا اللي هنسوقهم شمال!
For artists: actor, singer or poet,	الفنانين.. إن كان ممثل ولا مطرب ولا شاعر!

Continued

Translation: By B. A. Essam	Transcription of Original Poem
Our backers, on all tribunes, will be graced. Rivals, even an orthodox Sheikh, shall be instantly defamed and dissented. Folks follow every rhetoric call; As the fire of ignorance is fueled. we simmer it by supplying firewood	اللى يناصرنا هنمدحه بالخبر و نذكر اسمه ع المنابر! و اللي يعاديننا ياكش ما يكون شيخ بعمه هنقول ده فاجر .. ولا كافر! و الناس بتمشى ورا الخطب.. و الجهل ناره قايدة قايدة! إحنا بس يا دوب هنرميله الخطب..
III	III
The whole thing is under good control, sir! Well-oiled, well-dressed and well-adjusted, sir! Sir, had it been watched, would something be voiced ? Sure, our national media's chained not, we let no lax thread for'em not to sort out It is just a scudding summer cloud, sir Media icons? They're justly perfect that is the very democratic core No anchor was barred to pan or sizzle, We shut down, sir, any riling channel. [Nay,] folks are wholly biased toward us: Artists, literati and Singers o' course Yes. For sure! They happily sang for us! They did sing for Egypt: which is for us! "Saying?" . . . They chirp "Egypt: ye, Ma, art our ship". Egypt sails wild waves -- we're in mastership Praise! Praise hands that gover'ed. Tossed is the paste " Sir, We care not for songs or any debate. dogs do spend all the time in mere barking; Our sphere is to weaponries confining!	-تمام يا فندم.. كله متظبط و متشيك و متهندم يا فندم.. هو بعد الناس ما شافت حد ليه وش يتكلم يا فندم.. طبعاً الإعلام بتاعنا وطنى حر.. إحنا بس خايفين نفتح الباب للعيال لا الخيط يكر.. دى سحابة صيف يا فندم هتاخد وقتها وعلى طول تمر.. الرموز الإعلامية.. الصراحة مية مية.. و هى دى الديمقراطية.. إحنا ما منعناش مذيع يطلع على القنوات و ينقد ونشتم.. أحنا بنقل القنوات يا فندم الشعب منحاز لينا طبعاً.. بالتمام.. فنانين و ومثقفين و مطربين .. مفيش كلام.. أبوة طبعاً غنوا لينا! أبوة غنوا لمصر طبعاً يبقى طبعاً غنوا لينا! قالو إيه ؟ قالو " : مصر يا أما يا سفينة.. مصر عايشة إحنا ريان السفينة.. تسلم .. سلم الإيد اللي ربت تسلم الكيكة العجينة" إحنا مش فاضيين يا فندم للأغانى ولللكلام.. الكلاب هي اللي فاضية للنباح! أما إحنا بتوع سلاح!
IV	IV
Poetry is crucified on the venous wall, Like a butterfly, let in whore lanes for long haul; An ant is scenting messenger's staff, while Dreams tug unwilling folks for upheaval. An agony, on the verge, bares its teeth Ask the mirage when it may prove its troth	"الشعر مصلوب على وتر الوريد.. كفراشة دامت بكل محاجر العهر استفاقت.. نملة تشتم منسأة الرسول و ترفع الأحلام شعباً لا يريد.. وجع على الأبواب يكسر نابه.. قل للسراب متى سيفتح بابه..

Continued

Translation: By B. A. Essam	Transcription of Original Poem
I'm fed-up with old tales without new feats	ف أنا مللت من الحكايا كل ليل دون أن يأتى جديد..
This Nile groans: an icon for the have-nots	النيل أهاتٌ ورمزٌ للجياع..
Get, by whatever it takes, hyenas soothed,	خذ كل ما يأتى لتهدأ الضباع..
Run on asphalt routes to get a child killed	و اركض على الأسفلت و أقتل طفلة..
Beau monde values their love only at farewell ..	لا يعرف العشاق معنى عشقهم إلا بأوقات الوداع
Poetry is crucified on the venous wall,	الشعر مصلوبٌ على وتر الوريد..
I'm on the long berth. Like water cast	و أنا على المرسى الطويل.. كما بحر من حديد" ..
in iron; Of your Nile, I am gushed out	و أنا ميه من نيلك يا بلدى..
O homeland, of your native mud, I spurt	و أنا ميه من طينك يا بلدى..
I'm not one o' them! With none I unite.	أنا مش معهم كلهم! ولانيش تبعهم كلهم!
I recall your hand with the corniche gait,	لسانى فاكر مشية الكورنيش و إيدك..
I missed Ramadan, breakfast when Refaat	وحشنى رمضانك و الفطور على..
Voiced the <i>Athan</i> , your Bairam event,	صوت ادان رفعت و عيدك
And "Downtown" with barricades and stones out	وسط البلد وحشنتى من غير الحواجز و الحجارة!
I eyed, yet, no ministry in the street,	أنا كنت زمان بمشى ماكنتش أعرف إن فى الشارع وزارة!
In your eyes, her hand and cigars I stashed,	كنت بتحامى بعينيكى و بإيد حبيبتى و بالسجارة!
On motorbuses, in the warmth I basked,	كنت بدفى أما بركب ميكروباص..
I did many saddening doings but I shot not.	عملت كل حاجة تزعلك لكنى ما ضربتتش رصاص..
"Downtown" forgot my fingers that have knocked,	وسط البلد نسيت صوابعى اللى اتهروا..
Passing my smoky tubes an' tatters that ripped.	نسيت سجائرى الفرط و هدمى اللى دابوا و اتيروا..
Rhetoric jurists! Armory jurist!	يا عم يا بتاع الخطب يا عم يابتاع السلاح!
Either for hustle and bustle you opt	هو إحنا يعنى يا إما نبقى سداح مداح!
Or yet to oppress and boss us about,	يا إما تطغوا و تفتروا..
Enough is three-years for selling us short,	بزيادة لينا 3 سنين بتبيعوا فينا و تشتروا..
We're hereby all in all. We are Egypt.	إحنا البلد.. إحنا السند و المستند..
We've, before your dam, invincibly massed,	إحنا اللى قبل ما تبنى سدك كنا سد..
We have been, for your Canal, harshly lashed,	و إحنا اللى علشان القنال كانت ضهورنا بتتجلد..
We're Egypt. Damn who hadn't, alike, famished;	إحنا البلد.. ملعون أبو اللى ما داقش جوعى!
Unless concerned, my tears won't be in sight.	و إن كنت مش هصعب عليه و الله ما هوريه دموعى!
I'm stronger. I'm deeply rooted; down your throat.	أنا أقوى منكم أنا جدر ضارب فى البلد دى غصب عنكم..
Armory jurist! Rhetoric jurist!	يا عم يابتاع السلاح . يا عم يا بتاع الخطب!
Your entail is senile trees with no more date,	تركتكوا أصلا نخل شاخ ولا عادش بينزل رطب!
I'm out of reigning fight who sealed your hearts;	أنا مش طرف فى خناقة الحكم اللى قفلت قلبكم..
Trust "God's Kingdom is set to whom He wants"	أنا قلبى مؤمن إن ملك الله بيهبه لمن يهب!
Still, Think not I may let my kids' hungry	بس إوعى تفنكر إنى هرضى بجوع عيالى..
Or some speculate of my country.	أو إنى أشوف بلدى قصادى بتنتهب!

Continued

Translation: By B. A. Essam	Transcription of Original Poem
I swear an oath "On you, they cast a spell":	و الله معمولك عمل..
Jinxed folks comporting to my hexed trouble	شعب اتنحس على نحس همي!
Folks are very wont to make my blood boil.	شعب اتوقف على حرق دمي!
Wary to come in hair of "super moon";	أدب إيدي في غيط شعور.. عشان أنول بدر البدر..
Only my mother's mantilla, I gain.	يطلع على شال أمي!
So, if someone is mad at my revolt	لو حد زعلان إني ثورت..
I vanished, I will revolt no more. I quit.	أديني غورت.. بطلت ثورة و بطلت نيلة
Keeping my heavy head down is a must,	و شلت على راسي الثقيلة
We're not destined to celebrate newborns;	ملناش يا عم نصيب نفرح بخلفتنا..
Accept these fates or dip in commotions.	ما يترضى بالمركوب يا ترضى بالفتنة..
Once I was groomed, barricades were erected	يا دوب شافوني عريس
<i>En route</i> to get our wedding besieged.	نصبوا الطريق متاريس وحاصروا زفتنا..
Why concealing, eluding or deceit?	هندارى ليه و نلف و ندارى فى الألاعيب..
Confessing is certainly not abashed.	الاعتراف مش عيب..
Had we had seen the unseen, we would not	لو كنا شوفنا الغيب..
Have mantled or we have very perplexed.	لا كنا قندلنا ولا كنا زفتنا!
I'm concerned with the dream that is shattered,	صعبان عليا الحلم.. شايه بيتكسر
While I eye afar except hands are bound.	و عينا طايبة المدى بس الإيدى أقص
For I was not absent nor belated;	أنا اللي عمره ما غاب و عمره ما إتأخر
Your eyes give pain; I sweeten in reply;	تطرح عينيكى عذاب يززع عينيه سكر
I'm lenient. Not saying "if" nor "nay";	أنا اللي قال حاضر لا شرط ولا إتأمر
I'm not greedy nor low nor coercive,	ولا طمع ولا إندانى ولا بطش ولا إتجير
Preaching patience by your eyes when I starve.	أنا اللي كل ما أجوع ببعينيكى بتصبر..
There's NO safety in numbers, I'm mighty.	ما يغيركيش العدد و الله أنا أكثر
"I" is NOT pro- <i>ikhwan</i> nor pro-army.	أنا اللي مش إخوان و أنا اللي مش عسكر

## APPENDIX B: GLOSSARY

'*Antar*: A pre-Islamic famous poet and warrior; epitomical for bravery and creativity.

*Athan*: The call for Moslem's prayers; five times a day.

*Ikhwan*: Affiliate of the "Moslem Brethren": *theopolitical* association/ group. [Adj. *Ikwani*]

*Ref'at*: A modern Islamic enchanter whose voice is classical to the Egyptian ears especially on voicing the *Athan*.