

Creative Translation

**NEW
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Lecture 1

An Overview of Translation
in the Arab World**. Learning Outcomes**

By the end of this lecture, you should be able to

- formulate your own account of translation in the Arabic context, starting from the early days of Islam until the present time.
- recognise and practise the different methods of translation used in the Abbasid Age in particular.

Lecture Main Points

1.1 Translation in the Early days of Islam

1.2 Translation during the Abbasid age (750-1258)

1.3 Translation during the Ottoman Age (1517-1917)

1.4 Translation in the present day

1.5 Practical 1

1.5 Practical 2

1.1 Translation in the Early days of Islam :

- ❑ **In the early days of Islam, there were two superpowers:** the Persian Empire and the Roman Empire. At that time, some interpreting and translation activities must have existed.
- ❑ **The Prophet of Islam, Muhammad(), sent messengers with invitations to the Emperor of Byzantium, Heraclius, Chosroes of Persia and to al-Muqawqis in Egypt.** He asked his Companions to write these invitations on pieces of animal skin, due to the lack of writing papers (Halimah, 2012).
- ❑ **The geographical, political and cultural environments of the newly conquered nations inspired the Arabs to learn more about the civilisations of these nations.** They became interested in seeking knowledge and in learning foreign languages such as Persian and Greek. Learning a foreign language was almost a religious duty for them, because they believed that doing so would help them to spread the message of Islam among non-Arabic speakers and to be able to communicate with people of different linguistic backgrounds.

- ❑ **Prophet Muhammad () was fully aware of the importance of learning a foreign language.** He ordered Zaid ibn Thabit to learn Syriac to facilitate his communication with the Jews. Zaid ibn Thabit learnt Syriac in

seventeen days, as mentioned in the following hadeeth:

Zaid ibn Thabit reported that the Prophet (SA) asked him: Are you conversant with the Syriac language, as I receive letters written in Syriac? [Zaid] replied: No, I am not. He then said: Learn it. He then learned it in seventeen days.

The following is the Arabic version of Zaid's hadeeth:

روى عن زيد بن ثابت أنه قال: قال رسول الله: تـ محسن السريانية إنها تأتيني كتب؟ قال: قلت لا، قال: فتعلمها، قال:

فتعلمتها في سبعة عشر يوماً. (مسند أحمد: رقم 21920)

- Furthermore, to encourage people to learn foreign languages, an Arab wise man once said, "He who learns the language of a people has a full protection against their evil intentions."
- "من تعلم لغة قوم أمن مكرهم"
- **During the Umayyad dynasty (661-750) in Damascus**, some translation activities took place due to the movement of rulers and tribesmen into Greek-speaking areas. Their interaction with Greek speaking people made interpreting and translation from Greek into Arabic inevitable both in government circles and in everyday life throughout the Umayyad period.
 - **It was only during the reign of Abdulmalik or his son Hisham** (r. 685-705 and 724-43 respectively), that the administrative apparatus (diwan) was translated into Arabic by some of the Umayyad bureaucrats, among whom [was] **Sarjun ibn Mansur Arrumi**.
 - **According to Baker & Hanna (2011), translation activities started in earnest during the Umayyad period (661-750)** in terms of translating treatises on medicine, astrology and alchemy from Greek and Coptic into Arabic.

1.2 Translation during the Abbasid age (750-1258)

- **In fact, in the Arabic speaking countries, translation, as an art or profession, did not take a clear-cut shape until the Abbasid Age (750-1258).**
- **Political stability, economic prosperity, enthusiasm for learning**, and a high standard of living paved the way and made the people of the Abbasid Age very interested in getting to know what other nations like the Greeks, Romans or Persians had achieved in the field of knowledge, art and science. The only way for them to do so was through the process of translation.
- **Both Caliphs al-Mansour (r. 754-75) and ar-Rashid (r. 786-809) supported translation activities and rewarded for them immensely.** In the time of Caliph al-Mamun (r. 813-33), translation prospered and expanded. He established Bait al-Hikmah (The House of Wisdom) in Baghdad for translators. Although their interests varied enormously, translators were very selective.
- **Works** on philosophy, medicine, engineering, music and logic were translated from Greek into Arabic, while works on astronomy, art, law, history and music were translated from Persian into Arabic.
- **For translators of that period, there were two principal methods of translating** from Greek to Arabic: The first is called Yuhanna ibn Batriq's method and the second is called Hunayn ibn Is-haq's method.
- **Yuhanna ibn Batriq's method was mainly literal.** In other words, it consisted

of translating each Greek word to an equivalent Arabic word. Where no equivalent in Arabic seems to have existed, it used the Greek word instead of Arabic. This was due to the linguistic differences between Arabic and Greek. Arabic, for instance, could not provide equivalences to all words in Greek. For this reason, words like these still exist in the Arabic language: Balsam = بلسم / Philosophy = فلسفة / Democracy = ديمقراطية.

- ❑ **Yuhanna ibn Batriq's method of translation** did not seem to have met the expectations of the readers of that period. It had serious problems in conveying the meaning of the Greek textual material into a meaningful Arabic textual material, to the extent that “many of the translations carried out by Ibn Batriq were later revised under Caliph Al-Ma'mun, most notably by Hunayn ibn Is'haq” (Baker & Hanna, 2011: 333).

- ❑ **As for Hunayn Ibn Is-haq's (809-73) method, it was mainly a free method.** In other words, it consisted of translating sense for sense not word for word. Using this method in his translation made his target texts convey the meanings of the source texts without distorting the target language. Ibn Is-haq's free method of translation seems to have been favoured and preferred over the literal method of Ibn Batriq because it gave the translator the liberty to omit what was not necessary and add what was necessary for the understanding of the message needing to be translated.

- ❑ **Although Ibn Is-haq** can be considered one of the most outstanding translators of his time, this does not mean that his method is perfect or the ideal method of translation, for various reasons.

- ❑ Nevertheless, those two general methods of translation seem to have dominated the process and products of translation throughout its long history. For an extensive overview of these two Arabic translation pioneers, their works and their impacts on the Arabic translation movement in the Abbasid period, refer to Gutus (1998).

1.3 Translation during the Ottoman Age (1517-1917)

- ❑ **Due to a series of attacks and onslaughts launched by the Mongols**, whose leader Hulagu, eventually destroyed Baghdad and killed the caliph and his officials in 1258. The Muslim Ottomans, as the new power in the region, took control and claimed the title 'Caliph' for their rulers in 1517.
- ❑ **Under the Ottoman rule, Arabic continued to be the official language for learning and administration.** This state of affairs made the Muslim Turks eager to have access to the resources of the Islamic heritage, language and culture, and they revived the movement of translation from Arabic into Turkish.

- ❑ **In the eighteenth and nineteenth centuries**, due to the political changes in the Arab world, translation entered a new phase of its history.
- ❑ **When Napoleon Bonaparte**, for example, invaded Egypt in 1789, he brought along with him translators and interpreters to help him communicate with Egyptians with regard to political, social and administrative affairs. The task of these translators was to translate official and administrative documents, sometimes acting as interpreters.
- ❑ **During Muhammad Ali's rule over Égypt. (1805-1848)**, translation took the form of an Independent movement, due to the attention it was paid by translators and the ruler as well.
- ❑ A School of Translation was established by the order of Muhammad Ali in 1835. Translation thrived in Muhammad Ali's time because he was personally interested in learning about European civilisation and what it had produced in the field of learning and science.
- ❑ He was eager that Western culture should be transferred to the Arab world. To achieve his aim with the assistance of Western experts, he tried to make all forms of education available to his people. In his book *The History of Education in Muhammad's Period*, Ahmad Izat Abdul Karim (1938), a contemporary writer, says:

As far as the Scientific Renaissance is concerned, it would be no exaggeration to call Muhammad Ali's time "The Period of Translation".

- ❑ **During the period of 'nahda' (Arabic renaissance or revival)**, the translation movement in Egypt was an incentive for translators all over the Arab world to pay greater attention to translation as an art or a profession.
- ❑ **In Syria and Lebanon, for example, translators** were more instrumental in their approaches to translation, in the sense that they borrowed and introduced new artistic expressions, especially in literary genres such as drama and fiction.
- ❑ **Since that time, the number of translated books has continued to increase**, the quality of translation has generally improved, and the methodology used in the process of translation has become more sophisticated (Baker & Hanna, 2011).

1.4 Translation in the present day

- ❑ **It is hard to draw a clear dividing line** between the phases translation has gone through, yet by the turn of the twentieth century, translation as a theory, practice, art or profession, started to acquire a completely new dimension.
- ❑ **Up to the 1970s, we can realise that the literature written on the theory**, practice and history of translation in the Arab world seemed limited and unimpressive in comparison with what was happening in Europe. Baker & Hanna (2011) pointed out that a total of only twenty-two books were translated into Arabic between 1951 and 1998 as part of a UNESCO initiative.
- ❑ **However, with the recent development of information technology, machine**

and computer-aided translation, Internet services and globalisation culture, academics and translators in the Arab world have started to get instrumentally and integrally interested in translation, not only as an interdisciplinary linguistic activity but also as a fully fledged discipline of study.

- **Nowadays, a very large number of national and international organisations** tend to depend on translation and interpreting in the conduct of their affairs. Therefore, as a translator, it is vital to be aware that the purpose of translation is not only to transfer a textual material from one language to another language accurately and economically; it may also encompass some or all of the following features identified by Newmark (1991: 43):
- A. **It contributes to understanding and peace between nations, groups and individuals.**
 - B. **It transmits knowledge in plain, appropriate and accessible language, in particular in relation to technology transfer;**
 - C. **It explains and mediates between culture on the basis of a common humanity, respecting their strength, implicitly exposing their weakness;**
 - D. **It translates the world's great books, the universal works in which the human spirit is enshrined and lives: poetry, drama, fiction, religion, philosophy, history, the seminal works of psychology, sociology and politics, of individual and social behaviours.**
 - E. **It is used as a general aid or as a skill required in the acquisition of a foreign language.**

1.5 Practical 1

- **Consider the following text and the literal TT, which follows it. Make a note of any elements in the literal TT, which stand out as being unbalanced Arabic. Then translate the text into Arabic with a view to producing a balanced and most appropriate TT.**

Life is a warfare: a warfare between two standards: the Standard of right and the Standard of wrong. It is a warfare wide as the world; it rages in every nation, every city, in the heart of every man. Satan desires all men to come under his Standard, and to this end lures them with riches, honours, power, all that ministers to the lust and pride of man. God on the contrary, invites all to fight under His Standard: the standard of Islam and His Messenger Muhammad (p.b.b.u.h), which is certain of ultimate victory against Satan and his army. Now comes the imperious cry of command: Choose! God or Satan? Choose! Sanctity or Sin? Choose! Heaven or Hell? And in the choice you make is summed up the life of every man.

الحياة هي حرب: حرب بين معيارين: معيار الحق ومعيار الخطأ. بل هي حرب واسعة كالعالم، بل يحتدم في كل دولة، كل مدينة، في قلب كل إنسان. الشيطان يريد أن يأتي كل الرجال تحت معياره، وتحقيقاً لهذه الغاية يغريهم بثروات، وشرف، وسلطة، كل ذلك ويغذي شهوة الرجل وفخره. الله على العكس من ذلك، يدعو الجميع إلى القتال تحت معياره: معيار الإسلام ورسوله محمد () وبكل تأكيد سينتصر على الشيطان وجيشه. صرخة ملحة تأمرنا: اختر! الله أم الشيطان؟ اختر! الطاعة أو المعصية؟ اختر! السماء أو الجحيم؟ وفي الاختيار التي تقوم به، تلخص حياة كل إنسان.

1.5 Practical 2

- Translate the following excerpt of a short story into English with a view to adopting the free way to producing a most appropriate TT.

الطاووس الصغير

حينَ كبرَ الطاووسُ الصغيرُ قليلاً ، وشاهدَ ألوانَ ريشِ ذيله الجميلِ، وجناحيه الكبيرين، فرح كثيراً وراحَ يمشي مختللاً ساخراً من رفاقه، الدجاجةِ والأرنبِ والغرابِ.

كان طاووساً صغيراً، لا خبرة له بالحياة، ولا يعرف شيئاً عن المحبة، ولا عن قوانين الغابة. وظلَّ يسخرُ من الجميعِ إلى أن ابتعدَ عنه الجميعُ لأنَّ الناسَ، والمخلوقاتِ جميعاً، لا تحبُّ المتكبرين. وأصبحَ الطاووسُ الصغيرُ وحيداً، لا صديقَ له ولا رفيقاً.

Lecture 2

Literary Translation

Learning Outcomes

By the end of this lecture, you should be able to

- formulate your own concept of literary translation.
- practise translating examples from different literary texts.

Lecture Main Points

2.1 Introduction

2.2 Translation of Literary Texts

2.3.1 Practical 1

2.3.1 Practical 2

2.3.1 Practical 3

2.3.1 Practical 4

2.1 Introduction

Definition and Nature of a Literary Text

- **Texts are often viewed as either *literary* or *non-literary*.** Literary texts tend to have a written base-form, enjoy high social prestige, fulfil an effective and aesthetic function, and aim to provoke emotions and/or to entertain rather than influence or inform. They also feature words, images, metaphors, etc. with ambiguous meanings. They are characterised by 'poetic' language use and may draw on styles outside the dominant standard, for example slang or archaism (Jones, 2011).
- **Unlike other branches of translation such as technical/scientific, legal,**

financial/ commercial or even in interpreting (simultaneous or consecutive), literary translation also tends to be style-oriented rather than information content-oriented. It aims to achieve an aesthetic effect rather than the conveyance of information only. In other words, the literary translator focuses on **how something is said more than on what is said**.

- ❑ **As Landers (2001: 8) puts it:** the literary translator must command: tone, style, flexibility, inventiveness, knowledge of the SL culture, the ability to glean meaning from ambiguity, an ear for sonority and humility.

Types & Genres of Texts

- ❑ **According to Newmark (1982), all types of texts are classified** into three general categories: **“expressive, informative and vocative or persuasive”**. In other words, they tend to have an expressive, informative, or vocative function, or perhaps all of them integrated in one utterance or a statement. What concerns us here is the expressive type of text, which is mainly realised in literature, the function of which is mainly to **“provoke emotions and/or entertain rather than influence or inform”**.
- ❑ **Therefore, conventional literary texts tend to cover genres of poetry, drama, fictional prose** such as novels and short stories, and even children’s literature and sacred texts, such as those of the Quran and the hadeeths of the Prophet Muhammad (.). Examples from two or three of these genres will be given as samples of literary translation (i.e. creative translation).

2.2 Translation of Literary Texts

- ❑ **Throughout history, literary translation has been a tool of communication** between people of different literary and cultural backgrounds. When translating a literary text from English into Arabic, or vice versa, for example, **you tend to transfer not only the information or the ideas mentioned in the text but also the social, cultural, educational, economic, and even political realities of the people who speak English or Arabic**.
- ❑ **This obviously brings about problems and questions related to the issue of quality in translation.** In the chapter that follows, we will be discussing the ACNCS criteria (**accuracy, clarity, naturalness, communication and style**), which you can use to weigh up the quality of your literary translation.
- ❑ When it comes to the translation of literary texts, it seems that traditionally, translation theories were mainly derived from literary and sacred-text translation because “they were the only texts considered worthy of careful translating” (Nida, 2001: 158).
- ❑ **Thus the question of equivalence**, whether it is a **word-for-word** translation or **sense-for-sense** translation is *relevant* to literary translation more than it is to scientific and technical translation.
- ❑ **Moreover, the register and tone of the literary text** are of paramount importance to the literary translator.
- ❑ **The former** tends to be categorised as, for example, non-technical/technical, informal/formal, urban/rural, standard/regional, jargon/non-jargon, vulgarity/propriety,
- ❑ **Whereas the latter** tends to refer to: the overall feeling conveyed by an utterance, a passage, or an entire work, including conscious and unconscious resonance...It can comprise of humour, irony, sincerity, earnestness, naivety or virtually any sentiments (Landers, 2001: 68).

- ❑ **Another issue** that literary text translators need to address is the question of how to reproduce **the stylistic features** generally found in many literary texts.
- ❑ Although the literary translator tends to ‘speak for’ the source writer, ignoring his or her own stylistic voice, there are still some translators who tend to make their voices distinctly present in the translated text.
- ❑ **I consider this as either a failure or betrayal on** the part of the translator who leaves his/her own stylistic imprint on the text he/she produces. The translation of style is crucial in the context of literature because it defines the writer’s ‘cultural space time’.
- ❑ **To a modern Arabic reader, for example, the style of Ibn Qayyim al-Jawziyah’s** روضة المحبين ونزهة المشتاقين signals that it was written by one of the greatest scholars who lived in the eighth century of the Islamic calendar (i.e. in medieval times).
- ❑ **Literary translating may also be seen as a communication process** where translators act as rewriters, communicating with target readers in a similar way.
- ❑ **Thus when a modern translator translates**, for example, Ibn Qayyim al-Jawziyah’s book روضة المحبين ونزهة المشتاقين into English modelled on eighth century prose, he or she assumes that English readers know that the source work is a medieval classic and that they realize the target style is meant to signal the work’s medieval-classic status, and this enhanced stylistic experience justifies the extra writing and reading effort involved.
- ❑ **Look now at the following excerpt taken from Ibn Qayyim al-Jawziyah’s book** روضة المحبين ونزهة المشتاقين (2009: 98). Find out which of the two translations below meets the requirements of equivalence, communicative purpose and stylistic features in literary translation, and to what extent.
- ❑ اختلاف الناس في العشق هل هو اختياري أو اضطراري خارج عن مقدور البشر: فنقول وهو بمنزلة محبة الظمان للماء: هو اضطراري وليس اختياري، قالوا:؟ فقالت فرقة الباردة، والجائع للطعام، هذا مما لا يملك.

A. We say: “people disagree about falling in love; is it optional or compulsory and beyond one’s control? A group of people say that it is necessary and not optional. They go on and say: It is like the love of the thirsty for cold water, and the hungry for food, this is something that cannot be possessed.”

B. We say: “People seem to have different views of the concept of ‘falling in love’; is it something optional or necessary beyond one’s control? A group of people said: “it is something necessary and not optional; falling in love is like the need of a thirsty person for cold water and a hungry person for food, and this is something that cannot be possessed.

- ❑ **Furthermore, literary translation is also seen as a form of action in a real-world context.** This context may be examined in terms of translation ‘production teams’; the ‘communities of interest’, ‘fields’ and ‘systems’ with which they operate. Other issues which are central to the real-world context of literary translating are connected with the subject-setting relationship: ideology, identity and ethics.

- **Now consider the translation of the following Arabic excerpt** taken from an-Naimi's short story "Cut & Chat", and rewrite it in your own words, taking into account the links implied in the social context in which it was written. Make an effort to achieve *equivalence* and to meet the ACNCS criteria in your new translation.

كَانَ جَوْ غُرْفَةِ الضِّيُوفِ بَارِداً وَمَنْعِشاً يَهْدُهُ جَفَوْتَهُ وَيَغْرِيه بِقِيلُولَةٍ مَمْتَعَةٍ، لَكِنْ الْمَلَلُ لَبَسَ فُكْرَ فِي قَصْرِ شَعْرِهِ الَّذِي طَالَ فِي بَعْضِ ثُبُوسِ الْقَرْفِ وَلَفَّ شَبَاكَهُ حَوْلَ رُوحِهِ الْقَلِقَةِ الْمُتَيْقِظَةِ سَرَّحَ شَعْرَهُ بِأَصَابِعِ يَدِهِ الْيَمْنَى الْقَصِيرَةِ وَتَذَكَّرَ كَمَا كَانَتْ. الْأَمَاكِنُ مِنْ رَأْسِهِ وَهَزَّ مِنْ أَمَاكِنَ أُخْرَى زَوْجَتَهُ تَكَرَّرَ عَلَى مَسَامِعِهِ فِي مَنَاسِبَاتٍ عَدَّةٍ أَنْ شَعْرَهُ بَدَأَ وَكَأَنَّهُ سَلَةٌ قَشْرَ لَيْلَةٍ عَرَسِهِ.

The air in the living room was fresh and tempted him to take a nap, but his thoughts captured his desperate soul. He thought about trimming his hair, which had grown enough in some areas to have a shaggy appearance. He tried to comb his hair with the fingers of his right hand, and he remembered how many times his wife asked him to cut and comb his hair on many occasions. She always described it as a straw basket!

- **According to Landers (2001: 27-30):**
- The main objective of the literary translator is to reproduce all facets of the work to be translated in such a manner as to create in the TL reader the same emotional and psychological effect experienced by the original reader... Literary translation, for him, is pleasurable and can be intellectually and emotionally rewarding, but there is no denying that it can also be hard work.

2.3.1 Practical 1

- **Translate the following excerpt** of a poem into Arabic, paying particular attention to the links implied in the cultural and ecological features in the poem. Make an effort to achieve the ACNCS criteria in your new translation

MUHAMMAD THE PROPHET

*A red rose has grown up in a desert,
Among fields of spinescent thorn apples,
To grant a flourishing life to the dead desert,
To make smooth pinks out of thorn apples.*

*As a plank of wood to a lonely man,
Groping among waves of a stormy ocean,
Crying out, help! Help! Drowning is man!
Help! Help! Man is in Corruption!*

*A shining star in the wide-clouded sky
Has appeared to make a day out of a night.
As merry birds from branch to another fly
To grant gaiety to children not fright*

2.3.1 Practical 2

- Translate into Arabic the following speech by Shylock, taken from Shakespeare's "The Merchant of Venice" (c. 1600/1994). Make an effort to achieve *equivalence, communicative purpose in a style* that signals that this is a translation of Shakespeare's play written in the sixteenth century.

SHYLOCK

I'll have my bond; I will not hear thee speak;
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I'll have no speaking: I will have my bond.

2.3.1 Practical 3

- Translate the following into English. Make an effort to achieve *equivalence and communicative purpose in a style* that signals that this is a translation of a statement by Caliph Umar ibn al-Khattab (RA) in the first century AH:

مرَّ عمرُ بنُ الخطابِ بالصبيانِ يلعبونَ، وفيهم عبدُ اللهِ بنُ الزبيرِ، ففرَّوا وثبتَ ابنُ الزبيرِ، فقالَ لهُ عمرُ: كيفَ لم تفرَّ مع أصحابِكَ؟ قالَ: لم أُجرمُ فأخافُ، ولم يكنُ بالطريقِ من ضيقِ فأوسَّعَ لك! (العقد الفريد: 104:3)

2.3.1 Practical 4

- Look at the following Hadeeth and see whether Halimah (2012) achieved equivalence in English, communicative purpose of the Hadeeth in a style that signals that this is a translation of a Hadeeth of Prophet Muhammad () narrated by Abu Hurairah in 1st Century of Hijri Calendar:

Performing Hajj is obligatory

وَجُوبُ الْحَجِّ

Abu Hurairah reported that the Messenger of Allah (peace and blessings of Allah be upon him) said while he was delivering a speech to us: "Oh people, Allah has made performing Hajj obligatory on you. So do it." A man then asked: "Do we have to do it every year, Messenger of Allah?" The Prophet (p.b.b.u.h) did not reply. After the man asked the same question three times, the Messenger of Allah (p.b.b.u.h) replied: "If I said 'yes', it would be an obligation and you would not be able to do it." The Prophet (p.b.b.u.h) then carried on saying: "Leave out what I do not ask you to do. People of earlier generations were destroyed because of their tendency to ask unnecessary questions and because they chose a path different from that of their Prophets. If I ask you to do something, do as much as you can and if I prohibit you from doing something, abstain from it."

(Muslim)

عَنْ أَبِي هُرَيْرَةَ، قَالَ: خَطَبَنَا رَسُولُ اللَّهِ فَقَالَ: "أَيُّهَا النَّاسُ ، قَدْ فَرَضَ اللَّهُ عَلَيْكُمْ الْحَجَّ فَحُجُّوا". فَقَالَ رَجُلٌ: أَكُلَّ عَامٍ يَا رَسُولَ اللَّهِ؟ فَسَكَتَ، حَتَّى قَالَهَا ثَلَاثًا فَقَالَ رَسُولُ اللَّهِ: "لَوْ قُلْتُ نَعَمْ لَوَجِبَتْ وَلَمَّا اسْتَطَعْتُمْ"، ثُمَّ قَالَ: دَرَوْنِي مَا تَرَكَتُمْ؛ فَإِنَّمَا هَئِكَ مَنْ كَانَ قَبْلَكُمْ يَكْثُرُ سؤَالِهِمْ، وَاخْتِلَافِهِمْ عَلَيَّ أَنْبِيَائِهِمْ، فَإِذَا أَمَرْتُمْ بِشَيْءٍ فَأَتُوا مِنْهُ مَا اسْتَطَعْتُمْ وَإِذَا نَهَيْتُمْ عَنْ شَيْءٍ فِدَعَوْهُ".

(رَوَاهُ مُسْلِمٌ)

Lecture 3

Creative Translation: Theory and Practice

Learning Outcomes

By the end of this lecture, you should be able to

1. formulate your own definitions and concepts of creativity in general.
2. form a theoretical and practical framework of the lectures that follow.

Lecture Main Points

3.1 Introduction

3.2 Creative Translation in Theory

3.3 Creative Translation in Practice

3. 4. Practical 1**3. 4. Practical 2****3. 4. Practical 3****3. 4. Practical 4****3.1 Introduction****Definition of Creativity**

- ❑ **The word *creativity* originally comes from the Latin term *creo***, meaning to create or make. In Arabic, however, you need to be very careful when translating words like *create*, *creation*, and *creator* because these words still have their own religious connotations and associations such as: خَلَقَ، خَلْقٌ، خَالِقٌ. You could always use alternatives such as: اخترع، أوجد، أبدع، وغيرها. This will, of course, depend on the type of text and the context it is used in.
- ❑ **The Collins dictionary definition of the word *creative*** is ‘inventive and imaginative’; characterized by originality of thought, having or showing imagination, talent, inspiration, productivity, fertility, ingenuity, inventiveness, cleverness.
- ❑ **Creativity means different things to different people.** According to Mumford (2003: 110), creativity involves “the production of novel, useful products”, whereas Linda Naiman (2011) looks at **creativity as an act of turning new and imaginative ideas into reality**; she explains, “Creativity involves two processes: thinking, then producing. If you have ideas but don’t act on them, you are imaginative but not creative... Innovation is the implementation” of an idea.
- ❑ **Creativity may also refer to the invention or origination of any new thing (product, solution, artwork, literary work, joke, etc.) that has value.** In short, if you want to be creative, you need to think creatively, act creatively and reflect creatively, so that you are able to produce something novel, imaginative, inventive, appropriate and worthwhile.

3.2 Creative Translation in Theory

- ❑ **Approaches to translation go far back to ancient times**, with Cicero and Horace (first century BCE), who both advocated non-literal translation. For Marcus Cicero (106-43 BCE), the translating of a passage of oratory, for example, cannot be achieved by translating it word-for-word because the main purpose of a successful oratory is that it should “instruct, delight and move the minds of the audience”. Since it should be able to maintain the “force and flavour of the passage”, we **should use a sense-for-sense or even a ‘free’ translation approach** to it.
- ❑ **In contrast, St Jerome (348-420 CE), author of the Vulgate Latin translation of the Bible**, seemed to use **a word-for-word approach to translating the scripture from Greek to Latin, trying to be as faithful as possible to the original text.** In other literary translations, though, especially poetry, he advocated a sense-for-sense approach to translation (Weissbort & Eysteinson, 2006).
- ❑ **In the Arab world, as early as the Abbasid Age (750-1258)**, there were

two principal methods of translating from Greek and Persian into Arabic. The first was called **Yuhanna ibn Batriq's method, or 'the literal way'**, and the second was called **Hunayn bin Is-haq's method, or 'the free way'**. (See Chapter One above for more details.)

- ❑ **However, in modern times, new theories or models of translation have been developed to enhance the art of translation.** In spite of the emergence of linguistic, socio-linguistic, functional, semiotic, and communicative or manipulative methodologies, there is still a debate between those who believe that nothing is translatable and those who believe that everything is translatable into any language if we accept the fact that humanity shares certain characteristics.
- ❑ **Standing halfway between these two extreme ends of the debate,** Susan Bassnett, a prominent professor of comparative literature and cultural studies, suggests that **"exact translation is impossible,"** implying the translatability of untranslatable things but with certain degrees of approximation or sameness (Bassnett, 1991: 22).
 - ❑ **In this respect, as a creative translator, you need to be familiar with the Skopos** theory of translation and be able to utilise it appropriately. The term *skopos* derives from the Greek word meaning **'purpose'**. The name of the theory was coined by **Katharina Reiss and Hans Vermeer in their book *The general theory of translation* (1984), and then developed further by Christian Nord in *Translation as a purposeful activity: Functionalist approach explained* (1997) to be known as a functionalist theory.** According to this theory, you need to be pragmatic. In other words, you need to determine what purpose the text you are translating should serve and then translate according to that aim (Bassnett, 2014: 84).
- ❑ **In her book *Translation studies* (2014), Susan Bassnett gives a brief survey of the criteria governing the translation of poetry.**
 - ❑ **This ranges from a structural approach,** where the linguistic and formal structures of the original poem form the basis of the criteria used by the translator, to the seven different strategies suggested by
 - ❑ **Andre Lefevere (1975): *phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation* and *interpretation*, as well as criteria of **length, shape, organisation of lines and tone of poetry translation and** discorsal translation giving priority to conversational tone and mood, to principles of interpretation and accuracy of translation.**
- ❑ **Style in literary translation also plays an important role in maintaining the quality of the translated text.** According to Landers (2001: 91), **"a style is the idiolect of the ST author"**. In other words, it is the unique linguistic system used by a single speaker. Therefore, as a literary translator, you are not supposed to change or improve the style of the original text but rather do your utmost to transfer the author's style, with all its spatial and temporal stylistic features.
 - ❑ **Moreover, for evaluating literary translations in general and poetry in particular,** terms like 'accuracy' (Bassnett, 2014: 180), 'cleanness', (Fadaee, 2011: 200), 'naturalness' (Newmark, 1988: 75), 'communicative purpose' (Nord, 2006: 44), and 'style' (Landers, 2001: 90) have been used as criteria to guide translators in their processing and producing the TT, be it a poem, a story, a play, or even an oration.

The following are summarised criteria or a checklist that enables you to assess the quality of your translated text. you could always refer to while you are

engaged in the process and product of the translation. (Halimah, 2015: 35):

1. **Accuracy:** To be accurate is to represent something in accordance with the way it actually is. It refers to your ability in conveying the exact and precise meanings of the source text to the target text.
2. **Clarity :** To be clear is to be intelligible without causing the TT reader to exert any mental effort to understand what is meant by the content of the TT. In other words, clarity in translation means that the reader can understand it without any difficulty or referring to any off-site explanation, whether inside the text or in the form of a footnote.
3. **Naturalness:** is used here to simply refer to the ability of the creative translator to apply appropriate natural forms and norms of the TL to the source text which is being translated, be these forms and norms linguistic, sociolinguistic, psychological, sociocultural, communicative or other.
4. **Communication:** involves the ability of the translator to transfer not only the meaning but also the emotional aspects of the ST to the target reader as effectively and faithfully as they are communicated to the ST readers in the first place.
5. **Style:** refers to the linguistic choices the author uses in his or her writing to tell a narrative, to describe events, objects and characters, or to voice ideas and views in a manner of his or her choosing, whether it is formal, informal, casual, or archaic.

- ❑ **The question of *equivalence*** in translation has been a hot issue among translation theorists and practitioners for so many years because it has been used as **a yardstick to judge the validity and adequacy of translations**. According to Nida (2001: 116) who coined the phrase “**dynamic equivalence and formal equivalence**”, for example, the term ‘equivalence’ refers not only to the correspondence in “**lexical meanings, grammatical classes and rhetorical devices**” between the source and target languages but also to “the **extent to which the receptors correctly understand and appreciate the translated text**”. He also emphasises that there are other factors which can be used to judge the adequacy of a translation, such as: **the reliability of the text** itself; **the discourse type**, the **intended audience**, the **manner** in which the translated text is to be used; and **the purpose** of the translated text, e.g. to inform, to change behaviour, to amuse or to sell a product (Nida, 2001: 117).
- ❑ As a working definition, ‘creative translation’ is used to refer to **the process of transferring a literary text in one language with utmost accuracy, clarity, naturalness, communicative effects and stylistic features of the source text into a target literary text in another language** (henceforth ACNCS criteria).

3.3 Creative Translation in Practice

- ❑ **Throughout history**, translation strategies could be dichotomised into opposites such as **literal vs. free**, **formal correspondence vs. dynamic equivalence**, foreignising vs. domesticating, **direct translation vs. indirect translation**, and **communicative vs. semantic translation**.
- ❑ **In general, full authenticity, clarity, naturalness and communicative**

force tend to be very difficult – if not impossible – to achieve in translating literary texts like those of poetry, novels, drama or even oratory, since the source and target languages, cultures and thoughts are very different.

- ❑ **A balance** then must be made between meeting the linguistic and cultural expectations of the TL reader and satisfying him or her, on the one hand, and violating the main stylistic features and literary concepts of the text, on the other hand.
- ❑ Unlike machine translation, for example, creative translation is considered one of the highest of human creative activities.
- ❑ **According to Pendlebury (2005: 15)**, creative translation is “**an amalgamation of surprise, simplicity and utter rightness** (leading one to exclaim, ‘Now, why didn’t I think of that before?’)”.
- ❑ No matter how advanced a machine translation computer software programme may be, it will still fail to replace the human mind when it comes to translating texts of different literary genres.
- ❑ This was illustrated by a computer programme when it was made to translate the proverbial phrase “out of sight, out of mind” into Russian and then translate from that translation back into English; the resulting printout read, “invisible idiot”. Its translation in Arabic was: “بعيدا عن الأنظار، من العقل”
- ❑ **Here is an illustrative example to confirm the *disability* of a machine translation** programme and the amazing ability of a creative human mind in applying the ACNCS criteria in translating a literary statement. The following statements express the same idea as the proverbial phrase “out of sight, out of mind”, but do they have the same level of ACNCS features as the source text? I leave this for you to judge and to choose the most appropriate translation, making an analytical comparison between them:

- A. خارج عن البصر، خارج عن العقل.
- B. بعيد عن الأنظار، بعيد عن العقل.
- C. بعيد عن بصرك، بعيد عن عقلك.
- D. بعيد عن العين، بعيد عن القلب.
- E. بعيد عن عينك، بعيد عن قلبك.
- F. البعد جفاءً، والقرب رخاءً.

❑

- ❑ According to Francis J Jones (2011: 154), “**creativity in translation means generating target text solutions that are both novel and appropriate**”. In other words, as illustrated in the example above, the Arabic creative translation of the English expression “**Mother Nature is angry**” should be “**new and adequate**” and have the “**wow factor in translation**”! The following statements express different equivalents to the statement “Mother nature is angry”, but do they have the same level of accuracy, clarity, naturalness, communicative force and stylistic features as the source text? Which one or ones would sound ‘novel and appropriate’ and meet the ACNCS criteria? Is it

A, B, C, D, E, or something else?

- A. الطبيعة الأم غاضبة
- B. الكون غاضب علينا
- C. الآلهة غاضبة علينا
- D. ربنا غاضب علينا
- E. الرب غاضب

- Susan Bassnett is aware of such cases of untranslatability**, implying that only a creative mind can provide an appropriate translation. She presents many examples, such as the word **'bathroom'** being explored as having different cultural contexts in English, Finnish and Japanese. In addition, one can claim that this word also has no existence in the Arabic language dictionaries, and is alien to ancient Arabic culture, even though it is used much in the modern Arab world (Bassnett, 2014.)
- So now, as a creative translator, how would you translate the word 'bathroom' into Arabic? Is it A, B, C, D, E, F, or something else?

- A. بيت الخلاء
- B. بيت الراحة
- C. بيت الغائط
- D. الحمام
- E. محل الأدب

3. 4. Practical 1

- Translate the following into Arabic, paying particular attention to the connotative meanings in your translation.**
- A. The Creator of the universe.
- B. There must be a maker of this world.
- C. The creator of this beautiful machine.
- D. The maker of Mercedes must have been a genius.
- E. The inventor of the light bulb is Thomas Edison.

3. 4. Practical 2

- Translate the following poetry couplet Taken from Pendlebury (2005: 11) into Arabic, trying to achieve the 'wow factor in your creative translation'!**

When he smells the scent of the rose, he wants to see it,

When he sees the face of the rose, he wants to pluck it.

3. 4. Practical 3

- Translate the following into English, paying particular attention to the**

connotative meanings in your translation.

1. نفحات من الإيمان في مكة والمدينة المنورة.
2. نفحات الأُنس في دُبَّح.
3. ليالى الأُنس في باريس.

3.4. Practical 4

- Translate the following into English, paying particular attention to the ACNCS criteria in your creative translation.

1. دخلَ أحمدٌ وبشائرُ الخير على وجهه الصبوح.
2. أشرقت الشمسُ والعصافيرُ تغردُ أنشودة حبٍّ وسلامٍ.
3. اصغوا لأنغام الطيور، وحفيف الأغصان، وخرير الجدول، إنَّ الجمالَ قسمة السامعين.

Lecture 4**Problems & Difficulties
in Creative Translation****Learning Outcomes**

By the end of this lecture, you should be able to

1. identify problems and difficulties in creative translation.
2. start translating creatively.

Lecture Main Points**4.1 Introduction****4.2 Types of Problems and Difficulties in Creative Translation****4.2.1 Semantic Shifts over Time****4.2.2 Poetry****4.2.3 Rhyming and versing in Poetry****4.2.4 Cultural Allusion****4.2.5. Multiple or Compound Multiple Meaning****4.2.6. Technical Terms****4.1 Introduction**

- **Translation is not simply confined to** “the replacement of textual material in one language SL by equivalent textual material in another language TL” (Catford, 1965: 20), or defined as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (Newmark, 1982: 7).
- **It is rather more complicated than that**, for it involves the movement of

ideas and information with their linguistic meanings, historical associations, cultural connotations and stylistic features between two different states of mind, the mind of an ST reader and that of a TT reader.

- To achieve equivalence in translation and the highest degree of approximation in terms of ACNCS, translators of literary texts are bound to encounter different types of problems and difficulties in translating literary texts, as illustrated below.

4.2 Types of Problems & Difficulties in Creative Translation

4.2.1 Semantic Shifts over Time

- The meanings of certain words tend to change over time. This mainly happens due to sociolinguistic factors, which are relevant here. For example, we have been told that when Shakespeare (1564-1616) wrote the words, “Do you use to chant it? It is silly sooth”, he actually meant “simple truth” about innocent love as it was in the good old days. So when you encounter such words in a literary text such as that of William Shakespeare, and you want to translate them into Arabic, you need to be aware of the semantic changes that might have happened to such words over time.
- So how would you translate ‘silly sooth’ as mentioned in the example above into Arabic? Would you translate them as in A, B, C, D, E, F, G, or something else?

- A. تهدئةٌ سخيفةٌ.
- B. الحقيقةُ البسيطةُ.
- C. الحقيقةُ السهلةُ.
- D. الحقيقةُ المطلقةُ.
- E. الحقيقةُ المجردةُ.
- F. الصراحةُ المطلقةُ.
- G. الحقيقةُ الفطريةُ..

- Like any other language, Arabic also has words whose meanings have changed over time. For instance, the word ‘الدَّبَابُ’ in the following line from Antara, a pre-Islamic poet, meant ‘bees’ in his own time, but now the usage of this word tends to mean ‘flies’, the insects that live on rubbish and carry diseases.

وَخَلَا الدَّبَابُ بِهَا فُلَيْسَ يَبَارِحُ عَرْدًا كَفَعَلِ الشَّارِبِ الْمُتَرْتِمِ

- The former has a positive connotation, whereas the latter has a negative connotation. It was reported that Prophet Muhammad said, “كلُّ دَبَابٍ فِي النَّارِ إِلَّا النُّحْلَةَ”. (All flies will end in Hellfire except the bee). Moreover, Arabs generally tend to refer to butterflies, bees and wasps as ‘flies’.
- If you were to translate Antara’s word ‘الدَّبَابُ’ as ‘flies’, taking its contemporary derogatory meaning, you would be not only distorting the actual meaning of the word but also depriving a poet like Antara of his poetic ‘greatness’ because he would never have used it if it had carried any derogatory connotation. Therefore, it is advisable to always be aware of such pitfalls and try to refer to the ACNCS criteria

mentioned earlier, so that your translation is contextually, functionally and creatively 'novel and appropriate'.

□ أي بالروضة أخذ من بيت سابق، القصيدة كتاب المعاني، الكبير في أبيات المعاني: (2\604)

- With regard to the translation of Antara's line of verse, I would like to ask you to choose the most appropriate equivalent of the following translations and then justify your choice using the ACNCS criteria:

- A- In it flies live alone forever and sing happily like a rapt drunken
 B- In a solitary meadow flies live and fly gleefully like a rapt drunken
 C- Butterflies live alone in a meadow and sing happily like a drunken rapt in joy
 D- Wasps live alone in a meadow singing happily like a joyful drunken
 E- Bees sing forever alone in a meadow like a happy drunken seeking a shadow.

4.2.2 Poetry

- **Poetry as a literary genre tends to cause serious problems and difficulties for creative translators in terms of both form and content.** To illustrate the nature of the difficulties a poetry translator might encounter in his or her translation, it seems quite appropriate that our next example should be a line from ash-Shaffi's poem: **دع الأيام تفعل ما تشاء**

دع الأيام تفعل ما تشاء وطب نفساً إذا حكم القضاء

- When trying to translate such a poetic line, the translator is bound to face difficulties not only in **conveying the religious implications of the poem**, which was written more than twelve hundred years ago, but also in transferring the **poetic form implied in the rhyming and rhythm of the line**.
- **Look now at the following different translations of the above line**, apply the ACNCS criteria to your analysis and evaluation, and then decide which one sounds most appropriate in terms of 'novelty and appropriacy'.

- A-Let the days do what they want and be satisfied with whatever that might happen
 B-Let the days do what they want and be happy with whatever fate has ruled
 C-Let life takes its toll whether you rise or fall
 D-Let the days take their toll and be happy whether you rise or fall
 E-Let life takes its toll and be happy whether you rise or fall
 F-Let life takes its toll be happy whether you rise or fall

4.2.3 Rhyming and versing in Poetry

- How to achieve creativity with accuracy and clarity of meaning, supported by rhythmic and stylistic elegance, is not only of paramount importance in the translation of poetry but is also an ongoing challenge facing creative translators in general, and poetry translators in particular.
- Now let us look again at the following example, and see how four different translators translated it into Arabic. Who do you think

successfully achieved the most appropriate translation of the following in terms of 'novelty and appropriacy', why? Is it translator A, B, C or D ?

When he smells the scent of the rose, he wants to see it,

When he sees the face of the rose, he wants to pluck it

- A. عندما يشم رائحة الورد يريد أن يراها عندما يرى وجه الورد يريد أن يقطقها.
 B. إن شمها استحلى رؤيتها وإن رآها استحلى قطافها.
 C. عبيزها استهواه، فطلب رؤياها ولما رآها، أرادها.
 D. إن شم ريح الورد في أغصانها فمناة في ألوانها وبهاها
 E. وبكوت في ثوب الجمال فكنت بين أصابع، رثاة ما أحلاها!

- Some of you might argue that all of the above versions seem to be acceptable translations; some others might say the opposite, for each version seems to achieve one, two, or three of the ACNCS creative translation criteria. Translation A, for example, is semantically accurate and clear but lacks the communicative purpose, let alone naturalness and poetic style. As for Translation B, it is one level up on the ladder of creativity because it reads better, denotes better and smells better. Translation C obviously occupies a better place than that of Translation B, because the former tends to invade our nostrils and request that our eyes look at her and see whether they could resist her beauty.
- However, when we read the version of Translation D, we not only feel ecstasy running in our veins, and smell the scent of the diffusing odours of her body in our nostrils, but we also feed our eyes with the pleasure of looking at her in a beautifully coloured dress which ruthlessly drives our instincts to wish to touch her, hold her, kiss her. This is what I call a "wow translation!" – a translation that is novel but appropriate, creative and imaginative. Above all, it is so BEAUTIFUL!

4.2.4 Cultural Allusion

- Another type of problem the translator can face is recognising an allusion that is common knowledge in the cultural environment of the source language. The owl, for example, is normally used in Arabic to refer to a bad omen and bad luck, whereas in English culture, it is not necessarily a bad omen but rather a symbol of wisdom and sometimes love, as exemplified by Figure 1 below :

Figure 1: This is Prince Andrew's gift to his lovebird Sarah Ferguson... an owl that proves she's a "night bird and a real hoot". Guess where she keeps her love token. *The Star*, March 19, 1986



- The above example shows that people's attitudes towards animals differ from one society to another. Each society has its own value system, which is reflected in the writings of the people. This difference in value system gives rise to serious problems in Arabic-English-Arabic translation as illustrated above; thus, creative translators should be aware of such potential problems.

4.2.5. Multiple or Compound Multiple Meaning

- Multiple meaning or compound multiple meaning of any expression in

literary texts tends to pose serious problems for translators in general and creative translators in particular. We could take as an example the Arabic expression (نفحات الانس) and make a list of some of the alternative meanings that could be given to the elements in this short phrase that could be used in different contexts:

انس نفحات

gusts	being intimate
puffs	companionship
outbursts	tranquillity
breaths (of wind)	familiarity
diffusing odours	friendliness
scents,	friendly atmosphere
fragrances	love
fragrant breezes	affection
fragrant gales	cheerfulness
	serenity

Example1

- ❑ Looking at the two elements above (which we may link together with the word 'of'), we can realize that the phrase is capable of up to a hundred possible interpretations, depending on how ambiguous the elements may be.

- ❑ So how would you translate the following expressions?

A. نفحات من الإيمان في مكة والمدينة المنورة

B. نفحات الأنس في دبي

C. ليالى الأنس في باريس

- ❑ Would your answer be in line with the following or something else?

- Outbursts of humbleness/serenity/faith in Makkah and Madinah AlMunawarh
- Diffusing odours of friendly atmosphere in Dubai.
- Nights of friendliness and intimacy in Paris.

4.2.6. Technical Terms

- ❑ Every language has certain technical terms which pose problems and difficulties for translators in general and translators of literary texts in particular. A glance comparison between the word 'love' in the following example and the one that follows shows that the term 'love' is a problematic term in Arabic as it may mean different things expressed in different words as illustrated below:
- ❑ In the play 'As you like it' by Shakespeare, a character called Celia says to Touchstone:

- A. 'My *father's love* is enough to honour him enough: Speak no more of him; you will be whipped for taxation one of these days'.
- B. In *Romeo and Juliet*, Romeo says: "in sadness, cousin, I do *love* a woman" page 247
- C. On another occasion he says: "*Is love* a tender thing? It is too rough, too rude, too boisterous, and pricks like thorn" (page 250)

Example 2

- Is the translation of 'love' in A example above like that of B or B example is like that of C? How would you translate a technical term like 'love' into Arabic? **Which one of the following would suit it best?**

- A. الحب
B. العشق
C. كلاهما معاً
D. غيرهما

- Does Arabic make any distinction between the following expressions? Try to provide creative translation for them if you can!
- A. 'very hot' and 'too hot'
B. 'cool' and 'cold'
C. 'العشق' and 'المحبة'

4.3. Practical 1

- Translate the following expressions into Arabic, paying particular attention to the technicality of these terms in both English and Arabic.
- A. Divine love
B. Platonic love
C. Brotherly love
D. Profane love

4.3. Practical 2

- Translate the following excerpt of short story into Arabic; then identify the types of translation problems you encountered in the process of your translation, be they linguistic, cultural or literary. (*from The Little Snowman I, By M. A. Halimah*)

"Once upon a time, in the far lands of Mount Everest, there lived a poor woodcutter named Frank Blowhead. He lived all alone in a wooden house with no pipes or electricity. He loved making snowmen in the winter, although he was not very good at it.

One day, Frank made a little snowman. He named it Frosto. It was a dear little snowman with a hat and a scarf. It also had some cute buttons and beautiful eyes. But then a terrible thing happened. Frosto's body fell off! The woodcutter picked up Frosto's body and chucked him up across the mountain.

The next day, Frank was awoken by a startling knock on his door and then a cough. He leapt to his feet. Slowly, he opened the door. A tiny person stepped in. Surprisingly, it was Frosto! But Frosto's body was not to be seen. "Good morning, sir," he sniffed. "But not to me. As you can see, some gentleman picked up my gorgeous body and threw it across the snow! Do you know who did it?" Frank shuffled his feet nervously. He had a bad feeling that Frosto would think it was him."

4.3. Practical 3

- Translate the following into English, paying particular attention to the ACNCS criteria in your creative translation.

عن عَبْدِ اللَّهِ بْنِ عَمَرَ، قَالَ: قَالَ عُمَرُ بْنُ الْخَطَّابِ: "لَوْ كَانَ الصَّبْرُ وَالشُّكْرُ بَعِيرَيْنِ، مَا بَالَيْتُ أُيْهُمَا رَكِبْتُ".

Lecture 5

Creative Translation: Methods & Approaches

Learning Outcomes

By the end of this lecture, you should be

1. familiar with the major methods and approaches for creative translators to use.
2. able to demonstrate how these methods/approaches can be used in creative translation.

Lecture Main Points

5.1 Introduction

5.2 Approaches to Creative Translation

5.3 Practical 1

5.3 Practical 2

5.1 Introduction

- To translate literally or freely has been the central problem of translating

since the first century BCE. Up to the nineteenth century, many translation theorists favoured some kind of free translation: **the spirit, not the letter; the sense, not the word; the message rather than the form.** At the turn of the nineteenth century, however, and as a result of cultural anthropology studies, they had the view that translation must be as literal as possible.

- This swing between two major methods has led to dichotomising translation methods into two major types of emphasis:
 1. **methods that emphasise Source Language, such as Word-for-word translation, Literal Translation, Faithful Translation and Semantic Translation**
 2. **methods that emphasise Target Language, such as Adaptation, Free Translation, Idiomatic Translation and Communicative Translation. (For more details, see Newmark, 1988.)**

5.2 Approaches to Creative Translation

- **While you can use any, or a combination,** of the methods mentioned above when translating literary texts of poetry, short stories, novels, dramas or religious texts, you still need to sit back and think twice before embarking on translating any piece of creative writing. In other words, **you need to choose an approach that allows you to translate creatively but without violating the main linguistic, sociocultural and stylistic features of the original text.**
- In more general terms, Landers (2001: 32-33) suggests the following four steps for a **literary translator to take when translating a literary text:**
 1. **“Read the entire text at least once”** so that you can have not only an overview of the whole text, but also the “authorial voice”, which will affect your translation throughout.
 2. **“Do any necessary research first”**, especially if there are any discrepancies or confusion over dates, names, and the like.
 3. **“Deal with possible roadblocks at an early stage”**; these are problems that you might encounter in your second, or even third, reading of the text, such as underlined problematic words, phrases or even sentences.
 4. **“Negotiate a reasonable deadline”**. In other words, try to set a fixed time to finish your work, whether you are under exam conditions or any other circumstances. To have a deadline to finish your translation is also good.
- **According to David Pendlebury (2005)**, creative translation usually involves two recognisable main stages:
 1. **Firstly we produce a draft translation of the original that is as literal and accurate as possible.**
 2. **We then ‘translate’ this draft, with only minimal reference to the original,** into a form that as far as possible reflects and does justice to the author’s overall intention, while doing minimum violence to the target language. This stage of ‘weaning away’ from the original is nearly always necessary; otherwise the end result is likely to remain unduly influenced by what are arbitrary features of source language.

Example 1

- Now let’s look at the translation of the following excerpt taken from a short story

written by M. Alnaimi and see the difference between versions A and B

كان يوماً ملتهباً كطفل نالت منه الحمى. الشارع الإسفلتي عرييد أسود ضل طريقه. أما الشجيرات على جانبي الطريق فقد كانت تلهث لأن هناك من نسي ارواءها. الغبار حناء تناثرت في المكان لتصغ حتى ثناياها، وأغطية البوطة الورقية الذهبية والفضية والمحارم الناعمة المستخدمة تناثرت على مد البصر.

- A. **It was a very hot afternoon as the child experienced the heat of a fever. The Street was like a drunk who had lost his way.** Trees on sides of the road were bare, thirsty and gasping as if someone had forgotten to water them. Dust covered the trees, and ice cream covers yellow and silver and used tissues scattered as far as one can see.
- B. **It was a scorching summer afternoon. The feverish heat of the day made people stay indoors. The street was as quiet as a mouse in the locker room.** The trees on both sides of the street were as thirsty as a dog left behind in a desert panting for a sip of water. Dust was like henna scattered all over the place and used golden and silver ice-cream wrappers and facial tissues had already littered the street for a distance as far as one can see.
- C. **Discussing how to construct one's own blueprint for translating poetry, for example, Robert Bly suggests that 'one will find the challenges intertwined into 'one difficulty, something immense, knotted, exasperating, fond of disguises, resistant, confusing, all of a piece' (1970:13).**
- D. **It becomes obvious that it is impossible to find any blueprint that can tackle this complexity without missing something. The 'holisticness' in poetry translation originates in the very essence of poetry, as well as in all forms of literature and art: the unity and dynamism, the shell and the kernel in the work, may prove one (Dixon 1995:19).**
- E. **This organic interrelation of the elements inside a poem is unavoidable 'highlighted by translation. And in translation, this 'holisticness', or aesthetic coherence, will need to be regenerated through the system that the translator fabricates**

Example

- It can be helpful for us as translators to visualize the complex holistic process of translating poetry as an aesthetic mass as we can see through a comparison in translation of the following couple of lines into Arabic:

When he smells the scent of the rose, he wants to see it,

When he sees the face of the rose, he wants to pluck it.

- | | |
|---|-------------------------------------|
| A. عندما يشم رائحة الوردة يريد أن يراها | عندما يرى وجه الوردة يريد أن يقطفها |
| B. إن شمها استحلى رؤيتها | وإن رآها استحلى قطفها |
| C. عبيرها استهواه، فطلب رؤياها | ولما رآها، أرادها |
| D. إن شم ريح الورد في أغصانها | مناه في ألوانها وبهاها! |
| وبدوت في ثوب الجمال | فكنت بين الأصابع، رياه ما أحلاها! |

- Translation D would be a solution for that difficulty or challenge the translator might have encountered because he seems to have used a holistic

approach to the translation of these two lines and has achieved an **aesthetic coherence** in the Arabic translation.

- **Andre Lefevere (1975) advances 'seven strategies and a blueprint'** to examine and compare the strengths and weaknesses different approaches may have.
- **They include: adopting different elements of the ST, as well as the phonemic unit; the literal meaning; the metre and the rhythm of the ST, as the basic upon which the TT may develop; and adapting the ST into another genre, such as prose or free verse in the following originally Japanese Poem translated into English and then translated into Arabic prose By Muhammad AlNuaimi.**

Example 2

Yamabe no Akahito آكاهيتو	يامابى نو
When I take the path الطريق	عندما آخذ
To Tago's coast, I see أرى	، إلى شاطيء تاغو
Perfect whiteness laid الكمال	غطاء أبيض يوشحه
On Mount Fuji's lofty peak السامقة	على قمة جبل فيوجي
By the drift of falling snow. المندوف	صنعه الثلج المتساقط

- In contrast, Octavio Paz looks forward to the translating culture for a general basis on which creative negotiation may occur in translation. Believing **parallelism**, an aesthetic quality prevalent in Arabic literature, to be of key importance in exploring this realm, Paz devices his own translating strategy in his attempt on Arabic poetry: **'to retain the number of lines of each poem, not to scorn assonances and to respect, as much as possible, the parallelism'** (Weinberger and Paz 1978: 47).
- *Paz's approach manifests the significance that translation is not only a bilingual activity but, in fact, also a bicultural one.*

Example 3

- Now let's look at the translation of the following couple of lines taken from Shakespeare's poem: 'To His Love' and see whether Fatima AlNaib has done a good job or not:

"Shall I compare thee to a summer's day;

Thou art more lovely and more temperate.”

Fatimah AlNaib translated it as follows (Khulusi, 1959):

منذا يقارن حسنك المغربي بصيف قد تجلى وفنون سحرك قد باتت في ناظري أسمى وأغلى

- ❑ By using the holistic approach explained above, we can say that although AlNaib was a poetess and well qualified to approach translating Shakespeare's poetry, she failed to capture the cultural dimension of the poem. The mistake AlNaib made was the misunderstanding of the cultural significance of the key word of the whole poem- **'summer's day'**. She gave it the literal Arabic equivalent **'الصيف'**. This makes her translation lose the message Shakespeare wants to convey, the poetic and emotional effect on the reader and the climatic significance of the summer.
- ❑ **A comparison between the connotation of the English and Arabic summers will show the seriousness of the problem that the translator may face while working on something relating to climatic features:**

English Summer	Arabic Summer
<ul style="list-style-type: none"> ▪ A Symbol of beauty & liveliness ▪ Very short 1-2 months ▪ Cool and temperate ▪ Positive psychological effect 	<ul style="list-style-type: none"> ▪ ▪ Very long 3-4 months ▪ Dry/humid and hot ▪ Negative psychological effect

The above rough comparison shows that if English summer is translated in Arabic **'صيف'** summer, the translation does not make any sense to the Arabic reader, because his/her attitude towards summer is different from that of the English reader. Therefore, the 'substitution' approach could be used to solve a problem as such. Substitution approach is one of a number of concepts and techniques in the general class of ordered metamorphosis. Substitution can operate in a way that maintains the matter and logic of a theme while altering the expression convention (Steiner, 1975). In other words, Al Naib could have substituted the Arabic Spring **'الربيع'** for the English summer as the connotations of Arabic Spring are more or less the same as those of the English summer. A rough comparison may illustrate this point:

English Summer	Arabic Spring

<ul style="list-style-type: none"> ▪ A Symbol of beauty & liveliness ▪ Very short 1-2 months ▪ Cool and temperate ▪ Positive psychological effect 	<ul style="list-style-type: none"> ▪ A Symbol of beauty & liveliness ▪ Very short 1-2 months ▪ Cool and temperate ▪ Positive psychological effect
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5.3 Practical 1

Translate the following two stanzas of a poem by Halimah (2017) into Arabic, using either a Holistic or Collaborative approach to your translation. Pay particular attention to both aesthetic and cultural features

ALONE WITH MY LOVE

Alone, my love, with you alone;

In the boat of love, we sing and dance

Like the lonely man in the ocean alone

When he befriended a bird of chance.

Alone in a forest, we laugh and run;

When the buds of May sway and say

O lovers, be happy in the sun

In merry days and from people away

5.3 Practical 2

- Translate the following excerpt, taken from a short story, into English with a view to adopting the free way to produce a most appropriate target text. □

في أيام الصيف كان مصطفى يسير كل صباح إلى الحقل سائلاً ثيراته وعجونه، حاملاً محراثه على كتفيه، مُصغياً لتغاريده الشحارير وحفيف أوراق الأغصان، وعند الظهر كان يقترب من الساقية المتراكضة بين منخفضات تلك المروج الخضراء ويأكل زادة تاركاً على الأعشاب ما بقى من الخبز للعصافير.

Lecture 6

Creative Translation:
Translation of Poetry

Learning Outcomes

By the end of this lecture, you should be able to

1. establish your own concept of Poetry translation.
2. apply the methods you see fit in your approach to translating poetry into Arabic and vice versa.

Lecture main Points

6.1 Introduction

6.2 Translation of Poetry

6.3 The Skopos Theory of Translation

6.3 Practical 1

6.3 Practical 2

6.1 Introduction

- ❑ **Poetry means different things to different people.** Poetry is generally a representation of intense feelings and spontaneous flow of different ideas, written or spoken in a distinctive style with rhythm and rhyming sounds.
- ❑ **When it comes to translating poetry,** we need to ask ourselves whether poetry can be translated or not. A straightforward answer to such a central question about poetry translation would be **'yes'**, it obviously can be translated, as translated poetry constitutes such a large part of the literature of most languages and cultures – for example, Omar Khayyam's poetry in English.
- ❑ **However, there is an opposite view** which states **that poetry translation is difficult or even impossible.** This is probably due to the assumption that translated poetry should be poetry in its own right; not only is poetry difficult and ambiguous, but it also represents a special and complex relationship **between form and meaning** (Boase-Beier, 2011).
- ❑ **As for evaluating literary translations in general,** and poetry in particular, terms like **'accuracy'** (Bassnett, 2014: 180), **'clearness'**, (Fadaee, 2011: 200), **'naturalness'** (Newmark, 1988: 75), and **'communicative purpose'** (Nord, 2006: 44) have been used as criteria that would guide translators in their processing and producing the translated poem.
- ❑ **Moreover, poetic translation attempts to capture the spirit or the energy of the original poem.** This can be achieved by producing the right style by using the poetic choices, **be they grammatical, lexical, or phonemic.** What also distinguishes poetry from any other type of text is **its physical shape** (including **the use of lines and spaces on a page**), **its use of creative and imaginative language, and being open to different interpretations.**

6. 2 Translation of poetry

- ❑ **Many translation writers tend to agree that the translation of poetry**, more than any other type of creative writing, **requires exceptional literary critical abilities and writing abilities**. Such abilities, which would enable them to overcome the difficulties or problems encountered in poetic translation, unfortunately are not common among the majority of translators, so they are more inclined to **translate poetry into prose**, which is the exception rather than the norm.
- ❑ **Poetic translation is considered as writing which captures the spirit or the energy of the original poem**. One way of making this abstract notion more concrete is to **equate it with style**, because style can be **seen as the result of the poetic choices**. This focus on style as central to poetic translation is found especially in the writings of (i) **translators who are themselves poets and can be assumed to have an inherent knowledge of how this works and** (ii) critics who take the view that a theoretical understanding of poetry is essential not only to the reading of translated poetry but also to the act of translation.
- ❑ **There have been many debates about the characteristics of poetic style and whether they distinguish poetry from prose or indeed literally from non-literally texts** .Some of the elements that have been put forward as distinctive of poetic style are:
 - **It's physical shape including use of lines and spaces on a page**
 - **It's use of inventive language and in particular, patterns of sound and structure**
 - **It's openness to different interpretations**
 - **It's demand to be read non-pragmatically.**
 - **The layout in lines can be seen as a signal to read the text in a particular way:** as a text in which style is the main repository of meaning (Boase-Beier 2006a: 112). Typically, writers will speak of recreating particular aspects such as **metaphors and ambiguity** (Boase-Beier 2004); all these are stylistic resources which, though present in non-poetic language, are used in greater concentration in poems and add up to Eagleton's sense of **'inventiveness'** .
 - **Ambiguity**, in particular, is a stylistic device which allows for different interpretations and thus its preservation in translation enables the poem to retain its ability to fit different contexts (Verdonk 2002: 6f).
 - Discussions on the nature of poetry suggest that there might be poetic characteristics that are universal; yet poetic traditions vary from **one culture** to another and, as Connolly (1998:174) points out, this is also an important consideration in translating poetry.

Example 1

- ❑ Look, for example, at the following poem by T. S. Eliot, and see whether an-Nuaimi (2012) has achieved both **equivalence in Arabic and the communicative purpose of the poem in a prose style**. Use the ACNCS criteria in assessing the quality of his translated text, and then compare it with the version that follows, which the present author and his monolingual collaborator poet, MAB, managed to produce as a possible alternative to prose translation.
- ❑ **For example, let's look at the following poem by T.S.Eliot and see how AlNuaimi (2012) tried to achieve equivalence in Arabic, communicative purpose of the poem in a prose style.**

<p>The winter evening settles down With smell of steaks in passageways. Six o'clock. The burnt-out ends of smoky days. And now a gusty shower wraps The grimy scraps Of withered leaves about your feet And newspapers from vacant lots; The showers beat On broken blinds and chimney-pots, And at the corner of the street A lonely cab-horse steams and stamps. And then the lighting of the lamps.</p>	<p>حلّ مساءً شتويّ حاملاً معه رائحة الشواء في الممرات الساعة السادسة تماماً النهارات المحروقة لأيامٍ مدخنة والآن زخاتٌ ماطرة تلعغ البقايا الكئيبة ، لوريقاتٍ جافةٍ عند قدميكِ وجرائدٍ متناثرةٍ من أمكنةٍ فارغةٍ الأمطارُ ما زالت تهطلُ على مصاريع النوافذِ المكسّرة والمداخنِ الخربةِ وفى زاوية الشارع جوادٌ عربيّ وحيدٌ متعرِّقٌ يغدّ الخطى ... تحت أضواء المصابيح</p>
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<p>ويأتي الممرُ بريح الشواء بساعةٍ ست قبيل المساء وغيثٌ تعابثه قدمان وفيها البقايا عراها الذبول ويبقى الوجود نقاء نقاء وبالقرب منها زجاجٌ تكسّر بركز الطريقِ يحثّ الخطى</p>	<p>يحلُّ علينا مساءً الشتاء وترعدُّ بالسحب كلُّ السماء نهايات حرقٍ ليوم الدخان ليدفع ما جمعتَه السيولُ ليغسل كل نفايا الشواء خرائبُ فيها مداخنٌ تمطر وفى الضوء خيلٌ لنا قد بدا</p>
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Example 2

- ❑ **Another way of dealing with such difficulties or problems of translating poetry is to move away from the original by producing instead a new version, although some consider this deviation from the original an “admission of defeat”.** Look at the following example, along with its opposite Arabic translation, and see how the present author – with some help from his monolingual collaborator – has moved away from the original in his translation:

**Remember me when you are alone;
You and me are placed on a throne;
Near a shallow river and a verdant field
Love and pleasure, we shall yield.**

اذكريني، إنْ بعذتِ في مكانٍ
واذكري العرشَ عليه عاشقانِ
ونبع ماءٍ واخضرارٌ يُمتعانِ
وكلانا في هوانا تهماً

- However, if you do not want to deviate too much from the original, which one of the following alternative translations would you choose as the most appropriate equivalent translation to the above mentioned lines of English poetry and why? Apply the ACNCS criteria to your answer.

<p>A أنا وأنتِ موضوعانِ علي نحقيقُ الحبِّ والمتعةَ معاً مطرُكُ وشمسي تجعلانِه كنصفينِ عادا لبعضهما أنا وأنتِ وحدنا فوق</p>	<p>A تذكريني عندما تكونين لوحدي عرش بالقربِ من نهرِ ضحلٍ وحقلٍ خضرٍ تذكريني عندما تشاهدين قوساً يكبُرُ أنا وأنتِ خلقتنا لبعضنا B تذكريني حبيبتي عندما تمسين لوحدي عرش سمردي بجانِبِ نهرٍ وبينَ أوراقِ حقلٍ ندي تذكريني عندما يخطُ قوسٌ قزحٍ ألوانه في كبدِ السماءِ مطرُ حيكِ وشمسي سيعيدُ للأرضِ الحياةَ أنا وأنتِ قد خلقتنا جسدين بروحِ عصماءِ أنا وأنتِ قد خلقتنا جسدين بروحِ عصماءِ سنكونُ معاً دوماً فقد قدّرنا</p>
<p>C أنا وأنتِ في الحقلِ وأنا هناك الحبُّ والسعادةُ هناك ووجدَ من المطرِ في عينيكِ مهما ابتعدتِ لابدٍ من</p>	<p>C عندما تكونين لوحدي لا تنسيني مكاني حيثُ الحقولُ الخضراءُ والنهْرُ الجاري يسكناني تذكريني عندما ترين قوسَ قزحٍ الشمسُ من حثاني أنتِ وأنا خلقتنا لثقلِ بعضنا مثلَ أنصافِ الأشياءِ التقاء</p>
<p>D يا عشقي المرفوع على عرش تذكريني فنسيائك كقطر فأنتِ مطري وأنا شمسيك فأنتِ نصفي وأنا نصفيك</p>	<p>D يا كلِّ عمري، يا حيتي الوحيد شديد فخضارُ عشقك من نهرِ حيتي يزيدُ الدم من الوريدِ كقوسِ المطرِ أتلونُ بحيكِ فكوني لي فأنا لك</p>

6.3 The Skopos Theory of Translation

- It is vital to note that the aim, or *skopos* (Nord, 1997: 27), of any poetic translation is to carry over the source text function into the target text, and this makes it an instrumental translation. In other words, as a translator, you have to conscientiously interpret the main intentions of the ST writer and appreciate what he or she wishes to communicate to the SL reader, for most poets tend to write to no one but themselves, let alone to readers of other languages or cultures. In such a case, the translator seems to fall into a dilemma between being loyal to the ST and the writer's purposes and intentions, or to the translated text reader's expectations. According to the *skopos* theory, you need to first decide what purpose the text you are translating should serve, and then translate according to that objective.
- Consider the following poem by Ezra Pound, and see whether an-Nuaimi (2012) has successfully achieved the "equivalent-effect factor" (Newmark,

1982) on the Arabic reader, and the communicative purpose of the poem in a style that not only reflects the style of the original poem but also will appeal to the Arabic reader. Use the ACNCS criteria in assessing the quality of his translated text, and then compare it with the version that follows:

Example 4

- Look, for example, at the following poem by Ezra Pound and see whether an-Nuaimi (2012) has achieved both equivalence in Arabic and the communicative purpose of the poem in a prose style. Use the ACNCS criteria in assessing the quality of his translated text, and then compare it with the version that follows:

<p>A Girl</p> <p>The tree has entered my hands, The sap has ascended my arms, The tree has grown in my breast - Downward, The branches grow out of me, like arms. Tree you are, Moss you are, You are violets with wind above them.</p>	<p>فتاة</p> <p>دخلت الشجرة يديّ وسرى نسغها في ذراعيّ ، نمت الشجرة في صدري ، نزولا إلى الأسفل ، وتفرعت الأغصان من جسدي مثل الأذرع شجرة أنت طحلب أنت . أنت أزهار بنفسج، تلفحها الريح</p>
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فتاة

للغصن، ولو جُ بيديّ نسغ يسرى، بذراعيّ
وعلى صدري، شجرٌ ينمو وإلى أسفل دوماً ينحو
تتفرّع مني، أغصانٌ هي أشجارٌ هيّ أبدانٌ
هل أنت شجرة أم طحلب هل من ردّ فيم، أعجب
بل، أنت بنفسج في الريح يمضي، معه في، تلقيح

- **It is also recommended for documentation purposes** that translated poetry be published bilingually, especially for the bilingual reader. The stylistic features of the original poem should be preserved in the translated poem.
- **The main characteristic of poetry is ambiguity**, which naturally gives rise to different interpretations. As a creative translator, you should be aware of the fact that poetic traditions tend to vary from one culture to another, giving rise to potential difficulties and problems in translating poetry.
- **Translation and culture are like twins**. Cultural presence tends to be abundant in most text types in general, and in creative writings in particular. Newmark (1988: 94) discusses in detail the relationship between translation and culture and has neatly divided culture-specific areas into specific categories such as: ecology, material culture, social culture, culture of organisation, customs, activities, procedures, concepts and culture of gestures and habits.

6. 3 Practical 1

- Translate the following poem into Arabic, paying particular attention to the links implied in the cultural and ecological features in the poem. Make an effort to achieve the ACNCS criteria in your new translation.

MY BUTTERFLY

Your love is like a butterfly...

Rare and gentle.

Your soul is like a crystal....

Clear and fine.

* * **

Your face is like a baby's...

Smooth and sweet.

Your body is like a teenager's...

Firm and tender.

* * **

I miss your soul and love.

Please, come back and love me.

I miss your face and body.

Please, come back and hold me.

* * * **

A. M. H.

6.3 Practical 2

Consider the following lines of poetry written by Maysoon bint Buhdul, the mother of Yazeed ibn Mu'awiyah. Make a note of any cultural allusions which may give rise to problems in your translation. Then translate the lines into English, with a view to producing a balanced and most appropriate TT.

وأكل كسيرة في جنب بيتي أحب إلى من أكل الرغيف
ولبس عباءة وتقرّ عيني أحب إلى من لبس الشفوف

Lecture 7

Creative Translation: Translation of Prose I

Learning Outcomes

By the end of this lecture, you should be able to

1. establish your own concept of prose translation in general and short stories in particular.
2. translate short excerpts of short stories.

Lecture Main Points

7.1 Introduction

7.2 What is a short story

7.3 Translating Literary Prose

7.4 Practical 1

7.4 Practical 2

7.1 Introduction

- ❑ **Unlike in Arabic, novels and short stories are very popular in English.** This is due to the fact that people in the United Kingdom, for example, love reading in general and novels in particular. They not only read but also discuss and debate what they read. **For them, storytelling and reading stories constitute part of their national identities.** They have acquired these interests **from the cradle**, as their children tend to be told stories in the arms of parents and grandparents.
- ❑ **Novels and stories are fictitious compositions**, which indicates that they are literary works but made up in a way that makes the reader treat them as real. For Gill (2006: 7), novels and stories tend to have the following elements:
 - **The characters and events.**
 - **The author who wrote the story in a particular way.**
 - **The reader who responds.**
- ❑ Understanding these elements in reading a novel or short story for the purpose of translation will certainly help the translator to achieve his or her task more effectively.

7.2 What is a short story

- ❑ **With regard to the short story, it is generally considered to be an independent literary genre with its own typical literary features.** A short story is normally defined **as a narrative, either true or fictitious, in prose or verse.** It is a fictitious tale, shorter and less elaborate than a novel. **A short story is a narration of incidents or events, a report of the facts concerning a matter in question.** It has a plot or succession of incidents or events. It could be a lie, a fabrication, a history or a story of something which happened in the past.
- ❑ **A literary short story text tends to have a written base-form and sometimes a spoken form with social prestige. It aims to fulfil an effective or an aesthetic, rather than informational, function. It generally aims to provoke emotions and/or entertain, rather than influence or inform.** It is looked at as fictional, whether fact-based or not. It tends to be full of words, expressions, images, and the like... with ambiguous meanings.
- ❑ **There are several different kinds of short stories**, such as traditional fairy tales, crime stories, detective stories, thriller stories, ghost stories, national stories and religious stories. Read the following example, identify the main features of a short story and translate it into Arabic.

DDJ Frog does It Again

by Mustafa A. Halimah

It was a big day for all the frogs in Frogland. DJ Frog, the most famous rock superhero in the whole world, was going to throw a big song for all the frogs in the pond. The announcer came onto the stage. "Ladies and Gentlemen, Frogs and Toads, please meet DJ Frog!"

There was uproar of shrieks, screams of excitement, and screams of surprise as DJ Frog appeared on the stage. "Who's ready to rock?" DJ Frog bellowed. Then he started to sing. Halfway through the song, a huge tornado came into the stadium. Then it sucked up DJ Frog and dragged him into a volcano. DJ Frog was now MISSING!

7.3 Translating Literary Prose

- ❑ **With regard to translating literary prose, it is unlike translating poetry.** There is not a large body of work debating the specific problems of translating literary prose. Susan Bassnett (1987), reviews traditional and contemporary approaches to literary translation by stating that the former is represented by the fact that students are given **"the opening paragraph(s) of any novel or short story and then the translations are examined in group discussion"**. **They tend to approach translating the SL text without relating it to the whole structure of the novel, whereas the contemporary approach tends to relate structure to form.**
- ❑ In other words, the tendency among most translators of literary prose nowadays is to take into account not only the linguistic structure of the content of the SL text **but also the content with its communicative purpose, stylistic devices, and other factors, such as cultural, social and even discorsal features of the text.**
- ❑ **Hilaire Belloc (as cited in Bassnett, 2014 :125) suggested very briefly the following six general rules for the translator of prose text:**
 1. **The translator should not "plod on"**, word by word or sentence by sentence, but should "always 'block out' his work". By "block out", Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself "before each what the whole sense is he has to render".
 2. **The translator should render "idiom by idiom"**, and "idioms of their nature demand translation into another form from that of the original".
 3. **The translator must render "intention by intention"**, bearing in mind that "the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic". By "intention", Belloc seems to be talking about the weight a given expression may have in a particular context in the SL, which would be disproportionate if translated literally into the TL.
 4. **Belloc warns against *les faux amis***, those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. the French word *demander*(to ask), translated wrongly as "to demand".
- 5. **The translator is advised to "transmute boldly"**, and Belloc suggests that the essence of translating is "the resurrection of an alien thing in a native body".
- 6. **The translator should never embellish.**

- ❑ The above six rules seem to cover both the principles and techniques of literary prose translation, suggesting that “the translator should consider the prose text as a structured whole whilst bearing in mind the stylistic and syntactical exigencies of the TL” (Bassnett, 2014: 128).
- ❑ It is also paramount to mention here that the translator should take into account the functions of both the text as a whole and the devices within the text itself, be they linguistic, discursive, rhetorical, stylistic or socio-cultural.
- ❑ Therefore, understanding these devices helps the translator to comprehend the interlocking system that constitutes the structural form and the rhetorical content of the SL text. Moreover, the translator ought to “first determine the function of the SL system and then find a TL system that will adequately render that function” (ibid.: 128).

7.4 Practical 1

- ❑ Translate the following excerpt of a short story into Arabic, and then explain the procedures you have adopted in producing your translation. Make an effort to achieve the ACNCS criteria in your new translation.

Baby and Me

By Judie A Halimah

This story begins at the time of Queen Victoria’s reign, a time when children at the age of five were shoved up chimneys to clean or instructed to work at a factory where the hours were long and never ending.

Here we are going into the poorest part of London. Past many streets, we come to rest at a hut held together by twigs and leaves, for this is the place where Tiny Tim was born.

The clock was striking ten, and the feeble cries of a child were heard amongst many others. Tiny Tim had been born. Though scarcely a child, Tim was the joy of his mother and his sister Jane. His smile alone caused many people to give the last of their food to him, for with his rags he sure was a sad sight.

7.4 Practical 2

- ❑ Before starting a detailed translation of the following excerpt, taken from a short story by al-Manfaluti, discuss the translation procedures that you will use, and outline and justify the method you adopt. Then translate the text into English, paying particular attention to the translation of literary images. Make an effort to achieve the ACNCS criteria in your new translation.

يا صاحبَ النظراتِ:

لى صديقٍ سقط في امتحان "البكالوريا" هذه السنة فأثر فيه ذلك السقوط تأثيراً كبيراً، فهو لا ينفك باكياً متألماً حتى أصبحنا نخاف عليه الجنون، وكلما عزيناه عن مصابه يقول: "كيف أستطيع معايشة إخواني ومعارفي؟ وكيف أستطيع معايشة إخواني ومعارفي؟" فهل لك أيها السيد أن تعالج نفسه بنظرة من نظراتك، التي طالما عالجت بها قلوب المحزونين؟

ليست المسألة مسألة صديقك وحده، بل مسألة الساقطين أجمعين، فإن المرء لا يكاد يتناول نظرة منهم في هذه الأيام إلا وجوهاً قد نسج الحزن عليها غبرة سوداء، وجفوناً تحار فيهما مدامغها حيرة الزئبق الرجراج، حتى ليخيل إليك أن نازلة من نوازل القضاء قد نزلت بهم فزلزلت أقدامهم، أو فاجعة من فواجع الدهر قد دارت عليهم دائرتها فأكلتهم ذخائر نفوسهم، وجواهر عقولهم، وأقامت بينهم وبين سعادة العيش وهنائه سداً لا تنفذه المعاول، ولا تنال من أيديهم الزلازل.

Lecture 8

Creative Translation

Translation of Prose II

Learning Outcomes

By the end of this lecture, you should be able to

1. establish your own approaches to translating short stories.
2. translate short excerpts of different types of short stories.

Lecture Main Points

8.1. Translation of short stories

8.2 Translation of Religious Short Stories

8.3. Practical 1

8.3. Practical 1

8.1. Translation of short stories

- **When translating a short story, as a translator, you have to make first a crude handwritten draft that you never refer to again.** This is a necessary stage, the stage of 'writing the reading' in some palpable form. **Writing mechanically for page after page fixes the reading of each individual sentence;** it shows up the problem points, the deficiencies in your understanding and the places where more work is needed.
- **The next stage, which is as translation proper, involves writing and rewriting, crafting sentences, using dictionaries, thesauruses and encyclopaedias.** By the time you have finished a translation, you may have several drafts including the initial handwritten scrawl. Significantly, though, you never have more than one draft or two exceptionally, when writing other types of text.
- **You rewrite so many times in your head before sitting down at the computer** that all you usually do is to make minor changes, certainly minor comparison to the number of drafts involved in translation. **Translating involves consciously and deliberately working through several draft stages.**

Example 1

- Now how would you translate the following excerpt taken from a short story called "The Little Snowman" by Mustafa A Halimah (2012):

"Once upon a time in the far lands of Mount Everest, there lived a poor woodcutter named Fred. He lived all alone in a wooden house with no pipes and electricity. He loved making snowmen in the winter although he was not very good."

So would you translate the above as A, B, C, D, or something else?

A. في أحد الأيام على جبل افرست عاش قطاع خشب اسمه فرد. عاش لوحده في بيت من خشب بدون أنابيب وكهرباء. أحب صناعة رجل الثلج في فصل الشتاء بالرغم لم يكن جيد جداً.

B. في قديم الزمان في أراضى جبل افرست كان يعيش قطاع خشب اسمه

- فريد. عاش لوحده في بيت خشبي لا يوجد فيه كهرباء. كان يحب صناعة رجل الثلج في فصل الشتاء بالرغم انه لم يكن جيداً في صناعته.
- C. في قديم الزمان في الأراضي البعيدة من جبل افرست. هناك عاش قطاع خشب فقير اسمه فريد. عاش لوحده في بيت خشبي بدون أنابيب وكهرباء. كان يحب أن يصنع رجال الثلج في الشتاء و لم يكن جيداً في ذلك.
- D. يحكى أن حط 'أباً' فقيراً اسمه فريد عاش وحيداً في كوخ خشبي بدون ماء أو كهرباء في أرض بعيدة على جبل إفرست. أحب صنع رجال الثلج في فصل الشتاء مع أنه لم يكن ماهراً بذلك.

- In addition to linguistic and cultural translation of the story content and form, the translator needs to work on **the translation of Style** normally adopted in storytelling, whether it is archaic, dialectical or idiosyncratic to the writer, for example- to encode their attitude towards the text content, to mark out different voices.
- Part of the literary translator's conventions is that the translator 'speaks for the source writer, and hence has no independent stylistic voice. Some scholars, however, advocate that the **translator's voice should be made distinctly present in the translated text**, while others have argued that individual translators inevitably leave their own stylistic imprint on the text they produce.
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Example 2

- For example, let's now look at the following excerpt taken from AlNaimi's Arabic short story 'Cut & Chat' and see how it has been translated by different translators each of which tried to **achieve equivalence in English, communicative purpose** of the excerpt in a **style** that signals that this is a translation of an Arabic short story **written by an Arabic writer living in a certain ecological, social, cultural setting**.
- "فكر في طقوس الحلاقة الممتعة المتبعة في بلده، من سماع حكايات الحلاق، والغوص ببحر المرايا اللامتناهي، وتتالي تلك الحكايات، وترديد عبارات لا احترام والتقدير المختلفة للزبائن، ورشقات كؤوس الشاي الرقيقة المذهبة الحواف، وقراءة المجلات القديمة المبعثرة على طاولة متمايلة تتوسط المكان، وعذوبة اللحظة التي يحين فيها دور الزبون في الحلاقة. بعد التأمل في كل ذلك قرر الخروج من البيت وهو يرمق ساعته بنظرة سريعة. "كانت عقاربها تشير إلى الثالثة والنصف ظهراً.
- A. Then he remembered the interesting ritual followed by barber shops in his country like listening to tales which are told by the barbers who respectfully repeated stories they had heard from other customers, as those who were present sip of some tea glasses which are decorated with gold edges. And reading some old magazines which are put on a round table in the middle of the room. What a fantastic feeling it is when the next customer's turn comes! After thinking about all these wonderful memories, he decided to go to the barber shop as he looked quickly at his watch that indicated that the time was 3:30 pm.
- B. He then thought of the interesting barbering rituals in his country, like hearing the barber's stories and repeating those respect and appreciation phrases to the costumers, drinking sips of tea from those fine golden edged

tea-cups, reading the outdated magazines scattered on that unstable table on the middle of the place, and what an excitement when your turn comes up!. After having all those flash backs he decided that he's leaving the house to the barber's shop while the clock was ticking at half past three.

- C. Suddenly, he remembered about the fascinating rituals done by barbers in their barber shops all over his country, especially like telling stories for their customers who respectfully repeated them but in their own words. The customers would sip some rich tea in glasses with golden edges, while reading posh magazines which are always on a table in the centre of the shop. It was a lovely thought about when the next customer's turn finally comes! After thinking about these amazing thoughts, he decided that the best thing to do was to visit the barber's shop. He then set off after looking at his watch that read 3:30pm.

8.2 Translation of Religious Short Stories

- ❑ According to Richard Gill (2006), "Religious stories give a picture of our history and how we stand in relation to God, so they form our ideas strongly of who we are and how we should live" (ibid.: 5). **What is meant by religious short story** here is **any classical literary story that has a religious theme, whatever religion it may belong to.**
- ❑ **As for our current discussion, however, we mean stories that have an Islamic theme.** These range from tales told by Prophet Muhammad (SA) to stories with Islamic themes written by twenty-first century writers, like stories about the lives of the Prophet's Companions (RAHUM), stories narrated by our predecessors in Arabic and Islamic literature, and so on.
- ❑ **A translator of this literary genre, the genre of religious short stories,** into English need not only to **be a creative writer but also to have an indivisible dual role as both writer and interpreter,** which would help him or her to offer the source text with some kind of creative impetus to engage with the original text.
- ❑ However, it is of vital importance to mention here that with regard to translating tales told by Prophet Muhammad (), whether via his own sound hadiths, his Companions or somebody else, the translator is not allowed to be innovative in terms of content because this is not allowed in Islam. Read the following:

- ❑ "مَنْ أَحْدَثَ فِي أَمْرِنَا هَذَا مَا لَيْسَ فِيهِ فَهُوَ رَدٌّ عَنْ عَائِشَةَ، قَالَتْ: قَالَ رَسُولُ اللَّهِ ﷺ (رَوَاهُ الشَّيْخَانِ

Aisha said that the Messenger of Allah (SA) said: "Anything innovative introduced to our religion is rejected." (Bukhari and Muslim)

Example 2

- ❑ Now look at the following hadith reported by Abu Hurayrah, in which the Prophet () tells us the story of "a man who rescued a thirsty dog". **Try to analyse how Halimah (2012) tried to render not only the content but also the stylistic features of the hadith,** which indicate an idiosyncratic style of the

Prophet Muhammad (). Was he successful? Could it be better translated? What deficiencies, if any, can you point out in the TT?

عن أبي هريرة، أن رسول الله قال: "بينما رجل يمشي فاشتد عليه العطش، فنزل بئرا، فشرب منها، ثم خرج، فإذا هو بكلب يلهث يأكل الثرى من العطش، فقال: لقد بلغ هذا مثل الذي بلغ بي. فملا خقه، ثم أمسكه بفيه، ثم رقي، فسقى الكلب. فشكر الله له فغفر له" قالوا يا رسول الله وإن لنا في البهائم أجرًا؟ قال: "في كل كبد رطبة أجر". (رواه الشيخان)

- Abu Hurairah reported that the Messenger of Allah said, "While a man was walking, he felt very thirsty. He stopped by a well which happened to be on his way. He climbed down, drank and climbed up. At the well, he was suddenly faced with a dog panting and licking the ground for a drop of water. The man then said to himself, 'This dog must be experiencing what I did before I had something to drink.' So he climbed down the well, filled his shoe with water, holding it in his mouth; he climbed up and offered it to the dog to drink. After the dog had drunk, Allah appreciated what the man had done and forgave his sins as a reward. The people around the Prophet then asked, 'Oh. Messenger of Allah, do we get rewards if we treat animals well?' The Prophet replied, 'Of course you do.'" (Bukhari and Muslim)

Example 3

- Now let's look at the following part of Hadeeth reported by Ibn Omar in which the Prophet () tells us the story of "the people of the Cave" and try to analyse how Dr Halimah (2012) tried to render not only the content but also the stylistic features of the Hadeeth which indicate an idiosyncratic style of the Prophet Muhammad (p.b..b.u.h):

عن ابن عمر، عن النبي ، قال: "خرج ثلاثة يمشون فأصابهم المطر، فدخلوا في غار في جبل، فانحطت عليهم صخرة، قال: فقال بعضهم لبعض: ادعوا الله يا أفضل عمل عملكموه. فقال أحدهم: اللهم إني كان لي أبوان شيخان كبيران، فكنت أخرج فأزعي، ثم أجيء فأحلب فأجيء بالجلاب، فأتي به أبوي فيشربان، ثم أسقي الصبية وأهلي وأمرأتي، فاحتبست ليلة، فجيئت فإذا هما نائمان، قال: فكرهت أن أوقظهما، والصبية يتضاعون عند رجلي، فلم يزل ذلك دأبي ودأبهما حتى طلع الفجر، اللهم إن كنت تعلم أبي ففعلت ذلك ابتغاء وجهك ، فأفرج عنا فرجة تری منها السماء، قال: ففرج عنهم. (رواه الشيخان)

- Ibn Omar reported that the Prophet (peace and blessings of Allah be upon him) said: "Once upon a time three men went out for a walk. On the way they were caught up by heavy rain. After they had sought shelter in a cave in a mountain, a huge rock fell down and blocked the entrance. Inside the cave, they said to one another: "Let's call upon Allah with the best of our deeds." One of them then said: "Oh Allah, I had two elderly parents. I used to set out, graze the herd, come back, milk the herd, bring the milk home and offer it to my parents first, and then let my children and wife drink. However, one evening I was held up and came back home late finding my parents sound asleep. As I hated to wake them, I stayed up all night along with my children crying at my feet out of hunger- waiting for them to wake up by themselves. Oh Allah, if you know that I had done this just to please You, please make the rock move a little so that we can see the sky." As a result, the rock miraculously moved a little.
- (Bukhari & Muslim)

8.3. Practical 1

- Translate the following excerpt of a short story into Arabic, and then explain the procedures you have adopted in producing your translation. Make an

effort to achieve the ACNCS criteria in your new translation.

The Little Snowman* BY *Mustafa A Halimah (2012)

Once upon a time in the far lands of Mount Everest, there lived a poor woodcutter named Fred. He lived all alone in a wooden house with no pipes and electricity. He loved making snowmen in the winter although he was not very good.

One day, Fred made a little snowman. He named it Tomba. It was a dear little snowman with a hat and a scarf. It also had some cute buttons and beautiful eyes. But then, a terrible thing happened. Tomba's body fell off! The woodcutter picked up Tomba's body and chucked him up across the mountain.

The next day, Fred woke up by a startling knock on his door then a cough. He leapt to his feet. Slowly, he opened the door. A tiny person stepped in. Surprisingly, it was Tomba! But Tomba's body was not to be seen. "Good morning sir," he sniffed. "But not to me. As you can see, some gentleman picked up my gorgeous body and threw it across the snow! Do you know who did it?" Fred shuffled his feet nervously. He had a bad feeling that Tomba would think it was him.

"But you are the only man living on this mountain," Tomba went on. "So it must be you!" "I'm very sorry that I threw away your gorgeous body but now I am busy" Fred roared. Tomba snivelled cowardly. "Please can you help me find them?" "What do you think I am? Crazy!" Fred thundered. "Oh, I thought you would do it for one hundred wishes." Tomba squeaked.

8.3. Practical 2

- **Translate the following part of Hadeeth** reported by Ibn Omar in which the Prophet tells us the story of "the people of the Cave" into Arabic, and then explain the procedures you have adopted in producing your translation. Make an effort to achieve the ACNCS criteria in your new translation.

وَقَالَ الْآخَرُ: اللَّهُمَّ إِن كُنْتَ تَعْلَمُ أَبِي كُنْتُ أَحِبُّ امْرَأَةً مِنْ بَنَاتِ عَمِّي كَأَشَدِّ مَا يُحِبُّ الرَّجُلُ النِّسَاءَ، فَقَالَتْ: لَا تَنَالُ ذَلِكَ مِنْهَا حَتَّى تُعْطِيَهَا مِائَةَ دِينَارٍ، فَسَعَيْتُ فِيهَا حَتَّى جَمَعْتُهَا، فَلَمَّا قَعَدْتُ بَيْنَ رِجْلَيْهَا قَالَتْ: اتَّقِ اللَّهَ وَلَا تَفْضُ الْخَاتَمَ إِلَّا بِحَقِّهِ، فُقِّمْتُ وَتَرَكْتُهَا، فَإِنْ كُنْتَ تَعْلَمُ أَبِي فَعَلْتُ ذَلِكَ ابْتِغَاءً وَجْهَكَ، فَأَفْرُجْ عَنَّا فَرْجَةً، قَالَ: فَفَرَجَ عَنْهُمْ الثَّلَاثِينَ.

Lecture 9

Creative Translation: Translation of Drama

Learning Outcomes

By the end of this lecture, you should become

1. familiar with the concept, nature, forms and general types of dram.
2. familiar with some translation issues of plays written for both page and stage.

Lecture Main Points

9.1. Introduction

9.2 Forms of Drama

9.3 The Translation of Dramatic Texts

9.4. Translating Shakespeare as central text

9.5 Practical 1

9.5 Practical 2

9.1. Introduction

- **Drama is the specific mode of fiction represented in performance.** The term comes from a Greek word meaning "**action**", which is derived from "**to do**" or "**to act**" (classical Greek: *draō*). The enactment of drama in theatre, performed by actors on a stage before an audience, **presupposes collaborative modes of production and a collective form of reception.**
- **The structure of dramatic texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception.** The modern tragedy Hamlet (1601) by Shakespeare is an example of the masterpieces of the art of drama.
- **The two masks associated with drama represent the traditional generic division between comedy and tragedy.** They are symbols of the ancient Greek Muses, **Thalia and Melpomene.** **Thalia** was the **Muse of comedy** (the laughing face), while **Melpomene** was the **Muse of tragedy** (the weeping face).
- **The use of "drama" in the narrow sense to designate a specific type of play dates from the 19th century. Drama in this sense refers to a play that is neither a comedy nor a tragedy—it is this narrow sense that the film and television industry and film studies adopted to describe "drama" as a genre within their respective media.**
- **Drama is often combined with music and dance:** the drama in opera is generally sung throughout; musicals generally include both spoken dialogue and songs;
- **Drama involves various forms of delivery.** It uses monologues in the form of '**soliloquy**', which is "a speech by a character, **who is usually alone on the stage and who explores his or her thoughts,**" or **the Chorus**, which is "a group of characters who tend to outline the shape of the plot, to draw attention to the themes of the play and to comment on the moral significance of the action". It also **uses dialogue**, which is the "**engagement in words of one character with another.** One character speaks and the other replies" (Gill, 2006: 95-8).

- ❑ According to Gill, “**Drama uses both verse and prose and the language of drama is a language that is performable.** In other words, it suggests movement. It is as if the words are saying: ‘play me, act me out’” (ibid.: 88-93).

9.2 Forms of Drama

- ❑ **There are many forms of Drama. Here is a non-exhaustive list with a simple explanation of each:**
 - **Improvisation / Let's Pretend:** A scene is set, either by the teacher or the children, and then with little or no time to prepare a script the students perform before the class.
 - **Role Plays:** Students are given a particular role in a scripted play. After rehearsal the play is performed for the class, school or parents.
 - **Mime:** Children use only facial expressions and body language to pass on a message script to the rest of the class.
 - **Masked Drama:** The main props are masks. Children then feel less inhibited to perform and overact while participating in this form of drama.
 - **Puppet Plays:** Children use puppets to say and do things that they may feel too inhibited to say or do themselves.

9.3 The Translation of Dramatic Texts

- ❑ **Translating dramatic texts is very much neglected**, and very little material is available on the problems associated with them, because the approaches used by the drama translators tend to be the same as those used by **prose text translators**, which obviously cannot be the case. This is because a:
 - ❑ **theatre text is read differently. It is read as something incomplete.... It is only in performance that the full potential of the text is realized and this presents the translator with a central problem: whether to translate the text as a purely literary text or to try translate it in its function as one element in another, more complex system (Bassnett, 2014: 129).**
 - ❑ **Bassnett (2014: 129) advises drama translators to see “the written text and performance as indissolubly linked” and to see “written text as a functional component in the total process that comprises theatre”.**
 - ❑ Moreover, she argues that because of the specific features of a theatre text, such as **having dialogues which have their own characteristics such as rhythm, intonation patterns, pitch and volume**, the translator tends to be faced with **‘criterion of playability’ as a prerequisite to translation.** Therefore the translator should be able to identify **the performability features of the theatre text and deal with them accordingly**, even though this may lead him or her to make changes in linguistic and stylistic devices used in the text.
- ❑ **It is important that the translator be aware of the fact that theatre translation involves not only translating a literary text but also the paralinguistic system implied in the text, which involves the pitch, intonation, speed of delivery, accents and even gestures used by the characters.** Moreover, he or she should be able to translate the functions of the text as an element of performance, where the relationship between the audience and the text is interrelated.

- ❑ **There seems to be diversity in approaches to the translation of plays.** Some translators tend to translate the play as dramatic text to be recorded on the page and studied as an academic area, and others argue for the need to translate it for performing on the stage. This dual perspective tends to give the translator the opportunity to be more focused on the aim and purpose of the translation. (For more details, see Perteghella, 2006.)
- ❑ Furthermore, Landers (2001: 56) suggests that one of the most appropriate approaches used in translating Drama in general, and its dramatic textual and theatrical difficulties, is **'adaptation' in which dialogue, for example, must be not only "intelligible but also speakable"**. In translating the title of Shakespeare's play "King Lear" into Arabic, for instance, the translator tends to use the adaptation method rather than 'straight' translation. Instead of rendering it to "الملك لير الأعمى", he or she would render it into "الشيخ الأعمى" because translation tends to be culture bound and TL reader oriented and also because adaptation is a good way "to enhance appeal and topicality for a local audience" (ibid.: 56).
- ❑ **Drama translators are normally faced with a multifaceted task** where they **strive to translate the play into a performable piece of work, or as a literary dramatic text used for academic study, but also to achieve communication in a style that would reflect the main stylistic features of the original text of the play.** As a creative translator, you need to adopt the roles of both writer and translator at the same time, to be able to express, for example, the strong **emotional conflicts of the characters, the suspense, and a personal understanding of the whole genre of playwriting.**
- ❑ **The translator of Shakespeare, for example, is bound to face a formidable difficulty in dealing with his obscure cultural and intertextual allusions;** his archaisms; his use of images, metaphors, puns, ambiguities, and grammar; the musicality of his verse; and the presence of performance-oriented theatrical signs inscribed in the text.
- ❑ **To illustrate this, let us immerse ourselves in the following scene (Act III, Scene III) of a play written by Shakespeare in the sixteenth century called "The Merchant of Venice" (c. 1600/1994), and try to appreciate some, if not all, of the drama features mentioned above. As a starting point, you need to do the following:**
 1. understand the text and its function;
 2. interpret the text and its function;
 3. familiarise yourself with the intentions of the text and those of the writer.
 4. identify your readership and the setting of the text;
 5. choose an appropriate method to translate the text;
 6. try to ensure that your translation has the same emotional and persuasive charge as the original, and affects the reader in the same way as the original;
 7. then start to translate it into Arabic.

9.4. Translating Shakespeare as central text

- ❑ **Quantitatively, Shakespeare is considered to be among the most widely translated writers and the most frequently performed playwrights in world literature. In qualitative terms, Shakespeare has helped shape cultural**

identities, ideologies and linguistics and literary repertoires across the world and the challenge of translating him has attracted leading writers, politician and many others captain of cultures.

- The translator of Shakespeare tend to face many problems such as Shakespeare's **obscure cultural and intertextual allusions, his archaisms and daring neologisms, his contrastive use of words of Anglo-Saxon and Romance origin, his use of homely images, of mixed metaphors and of iterative imagery, the repartition of thematic key words, the personification, Shakespeare's puns, ambiguities and malapropism, the musicality of his verse, the presence of performance-oriented theatrical signs inscribed in the text, the embedding of dialects and foreign language, and so on.**
- Let's immerse ourselves in the following scene of a play written by Shakespeare in the 16th Century called Merchant of Venice, Act3, Scene3 P404 and try appreciate some if not all the drama features mentioned above and try to translate it into Arabic as a homework for you (see Practical A below):

Enter SHYLOCK, SALARINO, ANTONIO, and Gaoler

SHYLOCK

Gaoler, look to him: tell not me of mercy;
This is the fool that lent out money gratis:-
Gaoler, look to him.

ANTONIO

Hear me yet, good Shylock.

- A. المرابي: السجنان، وتطلع إلى وسلم: يقول ليس لي من رحمة؛ وهذا هو الأحمق الذي أقرض من دون مقابل المال:- السجنان، والنظر إليه. **أنطونيو** تسمعني حتى الآن، و المرابي جيد.
- B. شايлок: أيها السجنان، انظر إليه، لا تسألني الرحمة. هذا هو الأحمق الذي اقترض المال بدون فوائد. أيها السجنان انظر إليه **أنطونيو**: اسمعني يا شايлок الطيب
- C شايлок: انظر اليه أيها السجنان ولا تطلب مني أن أرحمه، هذا الذي اقترض المال بدون مقابل. يا سجان انظر اليه.. **أنطونيو**: على رسلك يا شايлок الطيب.
- D. شايлок: يا سجان انظر اليه، لن أرحمه فهذا الذي استدان المال بدون مقابل. انظر. أ **نطونيو**: لم تسمعني بعد يا عزيزي شايлок

Example

- Now when translating a song, as a form of musical drama, for example, the translator needs to approach the task as a written text, for page and for stage and even for vocal translation as well.
- So how would you translate the following Arabic song into English? Would you translate the first part of the song below as A, B, C, D, or something else?

غسل، وشك يا قمر بالصر، ابونة وبالجر

وينك يا قمر

غسل وشي

مشط شعرك يا قمر بالمشط الحلو انكسر

وينك يا قمر

مشط شعري

- A. **Wash your face, moon, with some soap and stone**
Where are you moon?
I'm washing my face!
- B. **Have you washed your beautiful face my moon?**
Have you washed it with some soap and stone?
Where are you my cheeky moon?
I'm washing my face!
- C. **Wash your face, little moon!**
With soap and with stones.
Where are you little moon?
'Washing my face!'
- D. **Wash your face, sweet love;**
With soap and stone
With a hey, and a ho,
Where are you sweet love?
Washing my face with a hey and a ho!

9.5 Practical 1

- Consider any possible cross-cultural interpretations of the following speech by Shylock, taken from the play "The Merchant of Venice" by William Shakespeare (c. 1600/1994: 404), that might cause problems to you in your translation. Then translate it into Arabic, making an effort to apply the ACNCS criteria to your translation.

Act 3, Scene 3

SCENE III Venice. A Street. Page 404

Enter SHYLOCK, SALARINO, ANTONIO, and Gaoler

SHYLOCK

Gaoler, look to him: tell not me of mercy;
This is the fool that lent out money gratis:-
Gaoler, look to him.

ANTONIO

Hear me yet, good Shylock.

SHYLOCK

I'll have my bond; speak not against my bond:
I have sworn an oath that I will have my bond.
Thou call'dst me dog before thou hadst a cause;
But, since I am a dog, beware my fangs:
The duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.

ANTONIO

I pray thee, hear me speak.

9.5 Practical 2

- Consider any possible cross-cultural interpretations of the following dialogue between Juha and his wife, an excerpt taken from *Juha tales* by Rose Ghuraib (1981) that might cause problems for you in your translation. Then translate it into English, making an effort to apply the ACNCS criteria to your translation.

كان جحا رجلاً طلق اللسان، حسن الثكئة، شرها إلى المأكول اللذيذة، لكنه لا يحسن عملاً ولا يعرف صنعة. فكانت زوجته تنصحه بالبحث عن عمل وتقول له: "ما دمت ترغب في الطعام اللذيذ، يجب أن تشتغل وتجمع الثقود التي تجعلك قادراً على شراؤه.
جحا: لكنني لا أقدر على الشغل ولا أحسن عملاً.
الزوجة: ما دمت لا تحسن عملاً أفترح عليك أن تشتري حماراً وتكاري عليه.

Lecture 10

Creative Translation

Translation of Orations

Learning Outcomes

By the end of this lecture, you should be able to

1. formulate your own understanding of the concepts of orations or oratorical speeches.
2. translate excerpts of oratorical speeches.

Lecture Main Points

10. 1. Introduction

10. 2 The Translation of Orations

10.2.1. Religious orations (non-prophetic type)

10.2.2. Religious orations (prophetic type)

10. 3. Practical 1

10. 3. Practical 2

10. 1. Introduction

- **An oratory is an elaborate and prepared speech. It is the art of swaying an audience by eloquent speech.** In ancient Greece and Rome oratory was included under the term rhetoric, which meant the art of composing as well as delivering a speech. Oratory first appeared in the law courts of Athens and soon became important in all areas of life. Classic Rome's great orators were Cato the Elder, Mark Antony, and Cicero.

- ❑ The theory of rhetoric was discussed by Aristotle and Quintilian; and three main classes of oratory were later designated by classical rhetoricians: (a) **deliberative—to persuade an audience** (such as a legislature) to approve or disapprove a matter of public policy; (b) **forensic—to achieve (as in a trial) condemnation or approval for a person's actions**; (c) **epideictic—"display rhetoric" used on ceremonial occasions**.
- ❑ Rhetoric was included in the medieval liberal arts curriculum. **In subsequent centuries oratory was utilized in three main areas of public life—politics, religion, and law**. During the Middle Ages, the Renaissance, and the Reformation, oratory was generally confined to the church, which produced a *soul-searing orators* such as Martin Luther.
- ❑ With the development of parliaments in the 18th cent., great political orators appeared. Because these politicians usually spoke to men of their own class and education, their orations were often *complex and erudite, abounding in classical allusions*.
- ❑ Religious sermons, normally addressed to a wide audience of diverse classes of people, tend to replete with religious allusions and appeal to the emotions, which profoundly influence the oratorical style of many orators or speakers.
- ❑ The oratorical style could be described as bombastic like that of Hitler and Mussolini, and intimate and conversational, as in the "fireside chats" of President Franklin D. Roosevelt.
- ❑ Now, television forced additional demands on the orator (usually now called the public speaker), who not only had to sound good but also had to look good. Still, most politicians, notably John F. Kennedy, succeeded in utilizing the ubiquitous television camera to heighten the impact of their speeches.

10.2 The Translation of Orations

Translating orations ranges in terms of difficulty from translating simple farewell speeches of University outgoing students to the most difficult oratorical speeches of the Prophet Muhammad (p.b.b.u.h). **Our main concern here is the translation of religious orations**. I would however like to start with the following general example of oration:

- ❑ **General orations as in translating farewell speeches**, for example, especially those of outgoing students, tend to be emotive with hints of gratitude and appreciation along with expressions of future prospects for both the audience and the outgoing students.

Example 1

- ❑ For example, let's now look at the following short and adapted example of an outgoing student speech addressed to outgoing students at their graduation ceremony in the UK, and see how you would translate it into Arabic:

Distinguished Guests

Ladies and Gentlemen,

My Fellow Students

Good Afternoon

- I am greatly honored to be chosen to stand up here to represent my fellow graduates and welcome you to our Graduation Day.
- Today marks an extraordinary day in our lives. We have worked long and hard to get to this point. We have successfully achieved our Degrees. We have acquired knowledge, skills and experience. We have made new friends.
- As we take centre stage today to receive our Certificates we are also going to lift the curtain and recognise the people behind the scenes.
- On this special day, we wish to extend our sincere gratitude and gratefulness to our Dean, for his outstanding support and encouragement. Whenever we needed him, he was always there for us, very welcoming and helpful. Thank you, sir, for the time and attention you give to us and to our fellow students.
- A special thank-you goes from every one of us to every staff member, Principals, Managers, Tutors, Teachers and Administrators at this University where we have learned so much and acquired good knowledge and excellent academic and practical skills.
- It is the wish of every graduate of us to extend our love and appreciation to our loving parents for their prayers, love and guidance. We are sure that today they are proud of our success and very happy for us.
- Last but not least, we would like to take the pledge that what we have learned and acquired of knowledge and skills we will use for the benefit of our beloved country, in its continued growth, development and expansion.
- Once again, thank you for being here today sharing with us our sense of pride and happiness, in our success.

Thank you

- Distinguished Guests ضيوفنا الكرام

Ladies and Gentlemen السادة الحضور

- My Fellow Students زملائي الطلاب

- Good Afternoon السلام عليكم ورحمة الله وبركاته

- I am greatly honored to be chosen to stand up here to represent my fellow graduates and welcome you to our Graduation Day.

- إنه لشرفٌ كبيرٌ لي يملأني سعادة أن أقف هنا اليوم ممثلاً " زملائي المتخرجين وأن أرحب بكم في حفل تخرجنا.

- Today marks an extraordinary day in our lives. We have worked long and hard to get to this point. We have successfully achieved our Degrees. We have acquired knowledge, skills and experience. We have made new friends.

- يشكل اليوم بالنسبة لنا يوماً عظيماً في حياتنا، لقد اجتهدنا للوصول لهذا الهدف. لقد حصلنا على شهادات الدبلوم بنجاح. لقد اكتسبنا المعرفة والمهارات والخبرة، كما أننا بنينا صداقات جديدة.

- **Religious orations (non-prophetic type):** as mentioned earlier, religious speech, short or long, **tend to appeal to both hearts and minds**, using a high stylistic approach to a wide audience of diverse classes of people in a variety of situation and settings.

- ❑ **Consider the following oration, for example, delivered by Abu Bakr as-Siddeeq** after the Muslims pledged allegiance to him, in terms of its literary textual quality, interpret it accordingly and then translate it, paying particular attention to its language, structure and content.
- ❑ Note that oratorical speech tends to be more **allegorical, emotional and connotational, and you need to reflect this in your translation accordingly.** Linguistically, however, you need to ensure that your use of vocabulary and grammatical structure feels and sounds natural. **Ultimately you should achieve effective communication in an elegant rhetorical style.**

Example 1

لما بايعَ الناسُ أبا بكر الصِّديقَ قامَ فخطبَ بالناسِ فقالَ:

"أما بعدُ، أيُّها الناسُ، فإنِّي قد وُلِّيتُ عليكم ولستُ بخيركم، فإنَّ أحسنتُ فأعينوني، وإنَّ أسأتُ فقوموني، الصدوقُ أمانةٌ والكذِبُ خيانةٌ، والضعيفُ فيكم قوِيٌّ عندي، حتَّى أُرَجِعَ عليه حقَّه إنَّ شاءَ اللهُ، والقويُّ فيكم ضعيفٌ عندي حتَّى أأخذَ الحقَّ منه إنَّ شاءَ اللهُ، لا يدعُ قومُ الجهادِ في سبيلِ اللهِ إلاَّ ضربهم اللهُ - بالذلِّ، ولا تشيعُ الفاحشةُ في قومٍ إلاَّ عمَّهم اللهُ - بالبلاءِ، أطيعوني ما أطيعتُ اللهُ - ورسولُه فإذا عصيتُ اللهُ - ورسولُه فلا طاعةَ لي عليكم، قوموا إلى صلاتكم يرحمكم اللهُ"

- ❑ **Having said that, which of the following translations do you think is most appropriate for the above bolded sentence and why? Then complete the translation of the above speech according to the ACNCS criteria recommended for creative translation.**
- A. Having said that, O people, I have been appointed as your leader and I'm not your best, If I do well help me , and if I do bad straighten me out.
- B. O people, I have been selected as your custodian but I am not the best among you. So when I do well, support me; and when I do wrong, correct me.
- C. O people, I have been entrusted with the rule of you and I am not the best among you. So If I do well, support me and if not straighten me out.
- D. O people, I have been elected as your leader and I am not the best of you. Support me if I do well, and correct me if I do wrong.

Example 2

- ❑ **Let's now look at the following excerpt taken from an English religious sermon and try to translate it into Arabic:**

"Life is a warfare: a warfare between two standards: the Standard of right and the Standard of wrong. It is a warfare wide as the world; it rages in every nation, every city, in the heart of every man. Satan desires all men to come under his Standard, and to this end lures them with riches, honours, power, all that ministers to the lust and pride of man. God on the contrary, invites all to fight under His Standard: the standard of Islam and His Messenger Muhammad (p.b.b.u.h), which is certain of ultimate victory against Satan and his army. Now comes the imperious cry of command: Choose! God or Satan? Choose! Sanctity or Sin? Choose! Heaven or Hell? And in the choice you make, is summed up the life of every man."

Now how would you translate the following into Arabic? Is it A, B, C, D, E, F or something else?

Life is a warfare: a warfare between two standards: the Standard of right and the Standard of wrong.

- A. الحياة حرب بين الصح والخطأ.
 B. الحياة حرب بين الصواب والغلط.
 C. الحياة معركة بين الحق والباطل.
 D. الحياة مع معركة بين الخير والشر.

10.2.2. Religious orations (prophetic type):

- **Religious orations (prophetic type):** Unlike any other type of text translator, the translator of Prophet Muhammad's orations () should have additional characteristics which would make him/her outstanding: **the translator should be God-fearing, religiously knowledgeable, bilingual and bicultural person, above all should have this extra bit of rhetoric and style in both SL and TL.**
- For example, let's now look at excerpts taken from the Prophet's () Last Sermon and see how Halimah (2012) tried to achieve equivalence in English, communicative purpose of the sermon, in a style that signals that this is a translation of a Last Sermon of Prophet Muhammad () reported by Ibn Ishaq:

قال ابن إسحاق : ثم مضى رسول الله صلى الله عليه وسلم على حجه ، فأرى الناس مناسكهم ، وأعلمهم سنن حجههم ، وخطب الناس خطبته التي بين فيها ما بين ، فحمد الله وأثنى عليه ، ثم قال :
 أيها الناس ، اسمعوا قولي ، فإنني لا أدري لعلى لا ألقاكم بعد عامي هذا بهذا الموقف أبدا ؛
 أيها الناس ، إن دماءكم وأموالكم عليكم حرام إلى أن تلقوا ربكم ، كحرمة يومكم هذا ، وكحرمة شهركم هذا ، وإنكم ستلقون ربكم ، فيسألكم عن أعمالكم ، وقد بلغت ، فمن كانت عنده أمانة فليؤدها إلى من ائتمنه عليها ، وإن كل ربا موضوع ، ولكن لكم رءوس أموالكم ، لا تظلمون ولا تظلمون .
 أما بعد أيها الناس ، فإن الشيطان قد يئس من أن يعبد بأرضكم هذه أبدا ، ولكنه إن يطمع فيما سوى ذلك فقد رضى به مما تحقرون من أعمالكم ، فاحذروه على دينكم ،

Example 3

أيها الناس ، اسمعوا قولي ، فإنني لا أدري لعلى لا ألقاكم بعد عامي هذا بهذا الموقف أبدا ؛

“O People! Listen carefully to what I say, for I don't know whether I will ever meet you again here after this year.”

أيها الناس ، إن دماءكم وأموالكم عليكم حرام إلى أن تلقوا ربكم ، كحرمة يومكم هذا ، وكحرمة شهركم هذا ، وإنكم ستلقون ربكم ، فيسألكم عن أعمالكم ، وقد بلغت ، فمن كانت عنده أمانة فليؤدها إلى من ائتمنه عليها ، وإن كل ربا موضوع ، ولكن لكم رءوس أموالكم ، لا تظلمون ولا تظلمون .

- “O People! Verily your blood and your property are sacred and inviolable until

you appear before your Lord, as the sacred inviolability of this day of yours, this month of yours and this very town of yours. You will indeed meet your Lord and that He will indeed reckon your deeds. I have conveyed the Message of Allah to you. Return the goods entrusted to you to their rightful owners. Allah has forbidden you to take usury (interest), therefore all interest obligation shall henceforth be waived. Your capital, however, is yours to keep. You will neither inflict nor suffer any inequity.”

10. 3. Practical 1

- ❑ Translate the following oratory into Arabic. Make an effort to achieve the ACNCS criteria in your new translation.
- ❑ I Have a Dream

by Martin Luther King, Jr.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

10. 3. Practical 2

- ❑ Translate the following excerpt taken from the Prophet's Last Sermon into English. Make an effort to achieve the ACNCS criteria in your new translation.

أما بعد أيها الناس ، فإن لكم على نساءكم حقا ، ولهن عليكم حقا ، لكم عليهن أن لا يوطئن فرشكم أحدا تكرهونه ، وعليهن أن لا يأتين بفاحشة مبينة ، فإن فعلن فإن الله قد أذن لكم أن تهجروهن فى المضاجع وتضربوهن ضربا غير مبرح ، فإن انتهين فلهن رزقهن وكسوتهن بالمعروف واستوصوا بالنساء خيرا . فإنهن عندكم عوان لا يملكن لأنفسهن شيئا ، وإنكم إنما أخذتموهن بأمانة الله ، واستحللتم فروجهن بكلمات الله ،

فاعقلوا أيها الناس قولى ، فإنى قد بلغت ، وقد تركت فيكم ما إن اعتصمتم به فلن تضلوا أبدا ، أمرا بينا ، كتاب الله وسنة نبيه .

أيها الناس ، اسمعوا قولى واعقلوه ، تعلمن أن كل مسلم أخ للمسلم ، وأن المسلمين إخوة ، فلا يحل لامرئ من أخيه إلا ما أعطاه عن طيب نفس منه ، ف لا تظلمن أنفسكم ؛ الله هل بلغت ؟ فذكر لى أن الناس قالوا : الله نعم ؛ فقال رسول الله صلى الله عليه وسلم : الله أشهد .

Lecture 11

Creative Translation:

PRACTICALS I

Learning Outcomes

By the end of this lecture, you should be able to

1. translate a variety of simple literary texts

Lecture Main Points

11. 1. Examples of Translating contemporary Poetry.

11. 2. Examples of Translating a Short Story

11. 3 Practical 1

11. 3 Practical 1

The purpose of this lecture

- The main purpose of this lecture is to look at a variety of excerpts taken from different genres such as poetry, oration and short story, translate them and discuss the process of creativity in their translations.

11. 1. Examples of Translating contemporary Poetry.

- Consider the following three stanza of a poem from *Treasury of Poetry & Rhymes*, selected by Alistair Hedley (2000), and translate them into Arabic. Make an effort to achieve the ACNCS criteria in your translation.

My Mother

Who fed me from her gentle breast,
And hushed me in her arms to rest,
And on my cheek sweet kisses prest?

My Mother

When sleep forsook my open eye,
Who was it sung sweet hushby,
And who rocked me that I should not cry?

My Mother

Who sat and watched my infant head,
When sleeping on my cradle bed,
And tears of sweet affection shed?

MY Mother

- Consider the following contemporary poem written by Judie A. Halimah (2017), and translate it into Arabic. Make an effort to achieve the ACNCS criteria in your translation.

In the valley of roses

In the valley of roses,

Where the river smoothly flows.

*The birds chirp and sing,
And the wind softly blows.*

*A small breeze at dusk,
Where two lovers stand,
By the growing roses,
Always hand in hand.*

*A secret love story,
Locked in the heart,
A hidden flame,
They stand never to part.*

*Forever in a magical pose,
Where he hands her a dark red rose.*

Now, how would you translate the second two lines into English? Is it A, B, C, or something else?

كلقاء البحر بالنهر
يسوى، يسوى فوق الحجر

وحيائك يا ابن البشر
يجرى يتدفق للبحر

- A. Your life son of Adam is like the sea meeting the river.
Running towards the sea to settle and settle above the seabed.
- B. Your life man is like meeting the river with sea
Running towards the sea to join it with settlement.
- C. Man's life is passing away,
Fast like a stream in its way,
To the sea to stay.
- D. Etc..

Another example, how would you translate the following line of a poem into English? Is it A, B, C, or something else?

فى القبر كلك قد ضاع

لن تأخذ مالا ومتاعاً

ما يخسر عبداً إن طاع

إن طاب العمل فلا خوف

- A. **You will not take with you money or goods to the grave**
If your work is good don't be afraid
He who obeys never gets lost.
- B. **You will take neither money no goods to the grave being lost**
Don't be afraid if you have done good deeds
As he who obeys God will never go astray.
- C. **Man, it's time you stopped seeking money,**
J ust think of thy destiny,
Nothing you'll take with you
To the grave but few

D. Etc...

11. 2. Examples of Translating a Short Story

- We have already discussed the translation of short story in L9. We, however, would like to look at the following example from linguistic, cultural and stylistic perspectives when appropriate.
- As a reminder, when translating a short story, as a translator, **you have to make first a crude handwritten draft that you never refer to again.** This is a necessary stage, the stage of 'writing the reading' in some palpable form.
- **The next stage**, which is as translation proper, **involves writing and rewriting, crafting sentences, using dictionaries, thesaurus and encyclopaedias.** By the time you have finished a translation, you may have several drafts including the initial handwritten scrawl. Significantly, though, you never have more than one draft or two exceptionally, when writing other types of text.
- **In addition to linguistic and cultural translation of the story content and form, the translator needs** to work on the **translation of Style** normally adopted in storytelling, whether it is archaic, dialectical or idiosyncratic to the writer, for example- to encode their attitude towards the text content, to mark out different voices.

Example

- For example, let's now look at the following excerpt taken from AlNaimi's Arabic short story 'Cut & Chat' and see how it has been translated by different translators each of which tried to achieve equivalence in English, communicative purpose of the excerpt in a style that signals that this is a translation of an Arabic short story written by an Arabic writer living in a certain ecological, social, cultural setting.

يفكر كثيراً في أن الحلاق كان يغط في ذلك الوقت في نوم عميق، غير أن فكرة الذهاب كانت تلح عليه وتغريه إغراء بوظة لطفل عطش في عز الصيف.

- A. He did not expect that the barber might be sleeping deeply at this time! But the idea of going was tempting him, as a child gives up to the temptation of tasty ice cream on a hot summer day.
- B. He did not think that the barber might be falling asleep, but the idea of going was persistent and tempting him like a child being tempted by an ice cream in the middle of a hot summer.
- C. The possibility that the barber might be sound asleep at this time of the day did not cross his mind, not once because the thought of going to the barber's was as tempting as a cold ice-cream for a child who is thirsty in the middle of a summer hot day.
- D. He did not think much of the possibility that the barber might be sound asleep at this time of the day. Nevertheless the thought of going to the barber was as persistent and tempting as that of the temptation of an ice cream for a thirsty child in the middle of a hot summer day.
- E. He did not think a lot about the possibility that most barbers would be sleeping at this time of the day. Nevertheless, he thought more and more of going to the barbers so that the temptation grew stronger just like a young child has a big

temptation for an ice cream on a hot summer day.

11.3 Practical 1

Translate the following Poem into Arabic. Use your creative ability in your translation.

MUHAMMAD THE PROPHET (p.b.b.u.h)

A red rose has grown up in a desert,
Among fields of spine scent thorn apples,
To grant a flourished life to the dead desert,
To make smooth pinks out of thorn apples.

* * * * *

As a plank of wood to a lonely man,
Groping among waves of a stormy ocean,
Crying out, help! Help! Drowning is man!
Help! Help! Man is in Corruption!

* * * * *

A shining star in the wide-clouded sky
Has appeared to make a day out of a night.
As a merry bird from branch to another fly
To grand gaiety to children not fright.
Muhammad Whom Allah taught up,
The Infallible in whom we must trust,
The Orphan who Allah brought up,
The Truthful whose speech will last.

* * * * *

All his life in hardship was spent,
To give us relief through believe in Allah,
To give a chance for sinners to repent,
To say, there is no god but Allah.

* * * * *

A.M. Halimah June'79

11.3 Practical 2

- Translate the following story by Muhammad Qarania (2001) into English, and then explain the procedures you adopted in producing your translation. Be as creative as possible (i.e. novel and appropriate) in your translation.

مصراع الذئب

جلسَ سيّد الغابة في عرينه حزينا، وأخذ يفكر في أمره، فقد شعر أن قوته لم تعد تُساعدُه على الخروج والبحث عن صيدٍ سمينٍ يأكله، بعد أن صارَ كبيرا طاعنا في السن. فكر مليا في أمره. وخاف أن تعلم حيوانات الغابة بذلك، فيقعد سيطرته عليها، لذلك قرّر استدعاء الذئب لمشاورته وأخذ رأيَه في الموضوع.

قدّم الذئب إلى عرين الأسد، وجلسَ بين يديه، فلمح علامات الأسى والحزن، ترتسيم على وجهه الشاحب، فقال: "مالي أرى سيّد الغابة واجما حزينا؟"

قال الأسد: "اسمع أيها الذئب. لقد أرسلتُ إليك لأتُشاورَ معكَ في أمرٍ مهمٍ... لقد أصبحتُ حالتني لا تساعدني على المضي في حكم الغابة. إتنى أشعرُ بالعجز يدب في جسمي.. وأحبُّ أن أستمعَ إلى نصيحتك. فماذا تقول؟"

فكر الذئب قليلا ثم قال في سرّه: "إنها فُرصةٌ ذهبيةٌ ونادرةٌ كي أصبحَ سيّد الغابة الحقيقي، وأتخلصَ من جميع الحيوانات التي لا تحبني...". ثم نظرَ إلى سيّد الغابة وقال: "لقد كنتَ يا سيدي، خلالَ مدّة حكمك مثالاَ للحاكم العادل، ويجب أن تستمرَّ في بسط سيطرتك على الغابة كلها، ولكنني أخشى أن تعلم حيوانات الغابة حقيقة الأمر. فما عليك إلا كتمان الموضوع."

Lecture 12

Creative Translation

PRACTICALS II

Learning Outcomes

By the end of this lecture, you should be able to

1. translate a variety of simple orations

12. 1 Purpose of this lecture

- The main purpose of this lecture is to look at a variety of excerpts taken from different types of orations, translate them and discuss the process of creativity in their translation.

Lecture Main Points

12.2 Examples of Translating Religious orations

12. 3 Examples of Translating General orations

12. 4 Practical 1

12. 4 Practical 2

12.2 Examples of Translating Religious orations

- We have already discussed the translation of orations in L10. We, however, would like to look at the following example from linguistic, cultural and stylistic perspectives when appropriate.
- Translating orations ranges in terms of difficulty from translating simple farewell speeches of University outgoing students to the most difficult

oratorical speeches of the Prophet Muhammad (). Our main concern here is the translation of religious orations.

- Religious orations (non-prophetic type): as mentioned earlier, religious speech, short or long, tend to appeal to both hearts and minds, using a high stylistic approach to a wide audience of diverse classes of people in a variety of situation and settings.
- Look at the following short rhetorical speech by Abu Bakr ALSidiq addressed to all people when Prophet Muhammad () passed away in 11H in Madinah. How would you translate an oratory like that of Abu Bakr ALSidiq into English and achieve equivalence in English, communicative purpose of his speech, in a style that signals that this is a translation of Abu Bakr ALSidiq:

Now how would you translate the following into English? Is it A, B, C, or D?

فقام أبو بكر في الناس خطيباً بعد أن حمد الله وأثنى عليه: أما بعد

"فإن من كان يعبد محمداً فإن محمداً قد مات، ومن كان يعبد الله فإن الله حي لا يموت

- A. If you are used to worship Muhammad, Muhammad is dead, and those who worship God, God is alive and does not die."
- B. If you were worshipping Muhammad, Muhammad has passed away, and those who were worshipping God, God is still alive and does not die."
- C. Hear me out! If you were used to worship Muhammad, Muhammad is dead, and those who worship God, God is alive and does not die."
- D. Hear me out, people, if you used to worship Muhammad, Muhammad is dead, but if you are worshipping Allah, Allah is alive and does not die."

- Let's look at the following short rhetorical speech by our great Khalifa Abu Bakr ALSidiq addressed to Abu Obaida bin Alj arrah on his way to lead an army and see how we can translate it into English. Is it A, B, C, or something else?

لما عزم الصّديق على بعث أبي عبيدة بن الجراح بجيشة دعاه فودعه ثم قال له:
"اسمع سماع من يريد أن يفهم ما قيل له، ثم يعمل بما أمر به، إنك تخرج في أشرف الناس ، وبيوتات العرب، وصلحاء المسلمين، وفرسان الجاهلية، كانوا يقاتلون إذ ذاك على الحمية، وهم اليوم يقاتلون على الحسبة والنية الحسنة، أحسن صحبة من صحبتك، وليكن الناس عندك في الحق سواء، واستعن بالله وكفى بالله معيناً، وتوكل على الله وكفى بالله وكيلاً، أخرج من غد إن شاء الله."

- A. "Listen to hear who wants to understand what he was told, then working as ordered, you graduated in the supervision of the people, and houses the Arabs, and good Muslims, and the Knights of ignorance.
- B. Listen like someone who is interest in understanding what is said to him, then does what he is ordered to do. You are leaving with the nobles of the people, and the masters of Arabs, the righteous of the Muslims and warriors of Pre-Islamic era.
- C. Listen up like someone keen to understand what is being said to him, and then does what he is being ordered to do. You are leaving with the noblest of the people, and the best amongst the Arabs, the most righteous of the Muslims and the best warriors of the pre-Islamic era , who used to fight out of zeal but now they fight for God's sake.

- Let's look at another example of a short rhetorical speech by Abu Bakr ASSiddiq addressed to all people when he was given Pledge of allegiance as the leader of the Muslim Ummah and see how we can translate it into English. Is it A, B, C, D or something else?

لما بايع الناس أبا بكر الصِّدِّيق قام فخطب بالناس فقال:

"أما بعد، أيها الناس، فإنني قد وليت عليكم ولست بخيركم، فإن أحسنت فأعينوني، وإن أسأت فقوموني، الصدق أمانة والكذب خيانة، والضعيف فيكم قوي عندي حتى أرجع عليه حقه إن شاء الله، والقوي فيكم ضعيف عندي حتى أخذ الحق منه إن شاء الله، لا يدع قوم الجهاد في سبيل الله إلا ضربهم الله بالذل، ولا تشيع الفاحشة في قوم إلا عمهم الله، بالبلاء، أطيعوني ما أطعت الله ورسوله فإذا عصيت الله ورسوله فلا طاعة لي عليكم" قوموا إلى صلاتكم يرحمكم الله

- A. Having said that, O people, I have been appointed as your leader and I'm not your best, If I do well help me , and if I do bad straighten me out.
- B. O people, I have been selected as your custodian but I am not the best among you. So when I do well, support me; and when I do wrong, correct me.
- C. O people, I have been entrusted with the rule of you and I am not the best among you. So If I do well, support me and if not straighten me out.
- D. O people, I have been elected as your leader and I am not the best of you. Support me if I do well, and correct me if I do wrong.

12.3 Examples of Translating General orations

- We have already discussed the translation of general orations in L10. We, however, would like to look at the following example from linguistic, cultural and stylistic perspectives when appropriate.
- For example, let's now look at an excerpt taken from "Dirty Hands" by John P. Delaney S.J. and see how we can achieve equivalence in English, communicative purpose of the speech, in a style that signals that this is a translation of a person proud of manual jobs:

Example

Now, how would you translate the following lines into Arabic? Is it A, B, C, or something else?

Dirty Hands by John P. Delaney S.J.

"I'm proud of my dirty hands. Yes, they are dirty. And they are rough and knobby and calloused. And I'm proud of the dirt and the knobs and the callouses. I didn't get them that way by playing bridge or drinking afternoon tea out of dainty cups."

- A. أنا فخور يدي قذرة. نعم، فهي قذرة. وهم الخام وعقدى ومتصلبة. وأنا فخور من الا وساخ والمقابض والمثاقن. أنا لم تحصل عليها بهذه الطريقة عن طريق اللعب جسر أو شرب الشاي بعد الظهر من كؤوس لذيذ، أو لعب السامري جيد المعلن جيد في الكرات الخيرية.
- B. أنا فخور بيدي الوسخة. نعم، إنها وسخة. وهي خشنة وعليها آثار العمل. وأنا فخور بالا وساخ والزوايا. فأنا لم أحصل عليها بهذه الطريقة عن طريق اللعب لعبة الأبراج أو شرب الشاي بعد الظهر من كؤوس أنيقة.
- C. يدي الوسختان الخشتان هما مدعاة للفخر عندي، فخور بهذه الأوساخ وبعقد كفي، الخشنة وبسماكتها لأنهما من جراء عملي الجاد لكسب لقمة عيشي، وليستا نتيجة

حياة مرفهة ومن اللعب بالاوراق وشرب الشاي بكؤوس فاخرة.

Now, how would you translate the following lines into Arabic? Is it A, B, C, or something else?

"I got them that way by working with them, and I'm proud of the work and the dirt. Why shouldn't I feel proud of the work they do - these dirty hands of mine?"

- A. حصلت عليها بهذه الطريقة من خلال العمل بها، وأنا فخور بالعمل وبالأوساخ و. فلماذا لا أشعر بالفخر من العمل الذي يقومون به - وهذه الأيدي القذرة من الألغام؟
- B. حصلت عليها بهذا الشكل من خلال العمل بها، فأنا فخور بهذا العمل وبالأوساخ، ولماذا لا أشعر بالفخر بالعمل الذي تقوم به يدي الوسخة هذه.
- C. إنهما هكذا لأنني عملت جاهدا بهما، إنى فخور بالعمل الذي قامت به هاتين اليدين وبا. لأوساخ العالقة عليهما

12.4 Practical 1

Translate the following excerpt into Arabic. Use your creative ability in your translation.

Dirty Hands

I'm proud of my dirty hands. Yes, they are dirty. And they are rough and knobby and calloused. And I'm proud of the dirt and the knobs and the callouses. I didn't get them that way by playing bridge or drinking afternoon tea out of dainty cups.

I got them that way by working with them, and I'm proud of the work and the dirt. Why shouldn't I feel proud of the work they do - these dirty hands of mine?

My hands are the hands of plumbers, of truck drivers and street cleaners; of carpenters; engineers, machinists and workers in steel. They are not pretty hands; they are dirty and knobby and calloused. But they are strong hands, hands that make so much that the world must have or die.

12.4 Practical 2

Translate the following excerpt into English. Use your creative ability in translation.

: لما بايع الناس أبا بكر الصديق قام فخطب بالناس فقال

"أما بعد، أيها الناس، فإني قد وئيت عليكم ولست بخيركم، فإن أحسنت فأعينوني، وإن أسأت فقوموني، الصدق أمانة والكذب خيانة، والضعيف فيكم قوي عندي حتى أرجع عليه حقه إن شاء الله، والقوي فيكم ضعيف عندي حتى آخذ الحق منه إن شاء الله، لا يدع قوم الجهاد في سبيل الله إلا ضربهم الله بالذل، ولا تشيع الفاحشة في قوم إلا عمهم الله بالبلاء، أطيعوني ما أطعت الله ورسوله فإذا عصيت الله ورسوله فلا طاعة لي عليكم، قوموا إلى صلاتكم يرحمكم الله"

Lecture 13

Creative Translation:

PRACTICAL III

Learning Outcomes

By the end of this lecture, you should be able to

1. translate a variety of simple literary texts

Lecture Main Points

13.1 The purpose of this lecture

13.2 Examples of Translating Contemporary Poetry

13.3 Examples of Translating General Orations

13.4 Examples of Translating Excerpts of Short Stories.

13.5 Practical 1

13.5 Practical 1

13.1 The purpose of this lecture

- The main purpose of this lecture is to look at a variety of excerpts taken from different types of literary texts, translate them and discuss the process of creativity in their translation.

13.2 Examples of Translating Contemporary Poetry

- **We have already discussed the translation of poetry in L7.** We, however, would like to look at the following example from linguistic, cultural and stylistic perspectives when appropriate.
- For example, let's look at the following contemporary poem by Alistair Hedley (2001) and see how we can translate it and achieve equivalence in Arabic, communicative purpose of the poem whether in a prosaic style or in poetry. Remember this poem is written for children!
- **Now how would you translate the following into Arabic? Is it A, B, C, D, E or something else?**

When pain and sickness made my cry,

Who gazed upon my heavy eye,

And wept, for fear that I should die?

My Mother

A. عندما جعلنى الألم والمرض أبكى

من حدقة بعيني الثقيلة

وبكى خوفاً أن أموت؟

أمي

B. عندما أبكى من ألم أو مرض

من ينظر بعيني الثقيلتين

ويبكي خوفاً من أن أموت؟

أمي

C. ألم ومرض يبكينى

عينيا من تسهر وترضينى

وتبكي خوفا من موتي؟
أمي

D. عندما يملكني المرض وأبكي ألما
تسهر علي، راحتي، وتبكي، خوفا من موتي،
أمي

E. أبكي للمرض وللألم
من حدق في عيني الورم
من يبكيني خوف العدم
أمي تبكي، أمي أمي

F. إلخ.....

Now how would you translate the following into English? Is it A, B, C, D or something else?

ليس العيب أن يكون الفتى فقيرا *** ولكن العيب أن يعيش - الفتى ذليلا -

- A. It is not shameful to be poor but it is shameful to live in humiliation
B. **To be poor it is not a shame but it is to live in humiliation**
C. **It is not a shame to be poor but it is to live in degradation**
D. **It is not a shame to be poor but it is to live in disgrace**

13.3 Examples of Translating General Orations

- We have already discussed the translation of general orations in L7. We, however, would like to look at the following example from linguistic, cultural and stylistic perspectives when appropriate.
- For example, let's now look at the following excerpt from an oration and see how we can achieve equivalence in English, communicative purpose of the speech, in a style that signals that this is a translation of a person who addressing people to fight against corruption in a very emotive manner.
- Now, how would you translate the following oratory into Arabic? Is it A, B, C, or something else?

"Bribery is a religious crime, and a national betrayal. Help us fight against bribery."

- A. الرشوة هي دين الجريمة ووطن الخيانة فساعدنا على محاربة الرشوة.
B. الرشوة إثم تعاقب عليه، وخيانة للوطن، لنحاربها معا.
C. أيها الناس، الرشوة جريمة دينية، وخيانة وطنية. كن عوناً في محاربة الرشوة.
□ Now, how would you translate the following lines into Arabic? Is it A, B, C, or something else?

أيها الناس، الفساد كالوباء إذا سكتنا عنه انتشر، وإذا حاربناه انحصر، فلكن معا في مكافحة الفساد.

- A. O people, if we remained silent about epidemic of corruption it would spread, and if we fought against it we would limit it, let's be together in the fight against corruption.

- B. **O people, corruption is like an epidemic which would spread if we were quiet about it. But if we fought it, it would shrink, so be a partner in the fight against corruption.**
- C. **O people, corruption is like an epidemic which spreads if we are silent about it, but it shrinks if we fight it. So let's unite in our fight against it**

13.4 Examples of Translating Excerpts of Short Stories.

- ❑ When translating a short story, as a translator, you have to make first a crude handwritten draft that you never refer to again. This is a necessary stage, the stage of 'writing the reading' in some palpable form.
- ❑ The next stage, which is as translation proper, involves writing and rewriting, crafting sentences, using dictionaries, thesauruses and encyclopaedias. By the time you have finished a translation, you may have several drafts including the initial handwritten scrawl. Significantly, though, you never have more than one draft or two exceptionally, when writing other types of text.
- ❑ Translating involves consciously and deliberately working through several draft stages.

Example

- ❑ For example, let's now look at the following excerpt taken from AlNaimi's Arabic short story 'Cut, and chat' and see how it has been translated by different translators each of which tried to achieve equivalence in English.

«عندما وصل باب دكان الحلاق وجده مفتوحاً على غير عاداته، فسرت في كيانه موجة من الاستغراب، لكن سرعان ما خيمت عليه الخيبة، إذ أنه لم يجد عند دخوله العتبة سوى صبي لم يتجاوز الثانية أو الثالثة عشرة من عمره.»

- A. When he arrived at the barber shop, he found the door open **as usual**. He was surprised and very glad, but quickly a cloud of disappointment filled him, because he did not expect to find a young boy, who was about twelve or thirteen years old working alone.
- B. **When he reached the door of the barber shop, he found the door open unusually. This brought into him a wave of astonishment but suddenly he was disappointed because he saw a boy of 12 or 13 years old inside as he entered the shop.**
- C. When he reached the door of the barber shop, he unusually found the door open. Initially he was happily surprised but his happiness quickly disappeared and a wave of disappointment went through his veins because he only found a boy of around twelve or thirteen years old as he stepped in the shop.

13.5 Practical 1

- ❑ Translate the following poem written by Judie A. Halimah (2017) into Arabic. Make an effort to achieve the ACNCS criteria in your new translation.

My Donkey - My Friend

Dawn breaks out,
Behind the mountains, green,
And my donkey stands in the valley,
Beside a running stream.

A picture of obedience,
He bends, and I mount his back,
Then together we travel,
Up the mountain track.

A symbol of hard work and labour,
To my wish, he does attend,
His heart pure and loyal,
My donkey, my best friend.

And whilst he eats, under the swaying branches of a tree,
I think of how much his humble character means to me.

13.5 Practical 2

- Translate the following poem written by Judie A. Halimah (2017) into Arabic. Make an effort to achieve the ACNCS criteria in your new translation.

ارتعد الأسد لحظة ثم تماسك وقال: "أهذا هو رأيك؟"
قال الذئب: "سأكون ساعدك الأيمن، وسأندبر كل شيء بنفسى."
وماذا عن الطعام أيها الذئب؟ سأل الأسد
سأدعو كل يوم أحد الحيوانات إليك، فيدخل عريتك وعندئذ تجعله وجبة غداء لك.
حسناً.

أقام سيد الغابة في عرينه، وانتظر نصيبه من الطعام، بينما انطلق الذئب إلى الغابة يبحث
عن حيواناتها، فشهد ابن أوى. فقال له: "إن سيد الغابة بحاجة إلى مساعدك، وقد
اختارك لذلك، فامض إليه في الحال". ذهب ابن أوى إلى الأسد في عرينه، ودخل عليه...
ولكنه لم يخرج بعد ذلك أبداً.

Lecture 14**A Brief Review****of Creative Translation 13 Lectures****Purpose of This Session**

The main purpose of this session is to

- briefly review previous 13 lectures so that you would be able to have a general but detailed presentation of the whole Course of 472 Creative Translation on a few PowerPoint Slides.

Examples of Exam Questions

Please, choose one answer and circle the appropriate letter: (one point for each correct answer)

1) Translation is considered as being creative when it is

- A. novel and appropriate.
- B. new and relevant
- C. fresh and imaginative
- D. modern and productive

2) The most appropriate translation of 'أكثر من ذكر الله' is

- A. Remember your God and mention him as much as you can.
- B. Make a lot of mention of God
- C. Make dhikr of Allah whenever possible.
- D. Make praising exercises of God