

## Lecture 1 - What is Creative Translation ?

### The Meaning of Creativity as a Noun or a Verb

- ❑ The origin of the word **creativity** comes from the Latin term **creō** "to **create, make**": The word "create" appeared in English as early as the 14th century, notably in Geoffrey Chaucer (1340-1400, to indicate divine creation in the Parson's Tale.)
- ❑ **In Arabic**, you need to be very careful when translating words like: **to create, creation, creator** as these words still have their own religious connotations such as : خَلَقَ، خَلْقٌ، خَالِقٌ you could always use alternatives such as : أوجد، أبدع، وغيرها this will depend on the type of text and the context it is used in.

### Example

- ❑ The dictionary definition of word '**creative**' is 'inventive and imaginative'; characterized by originality of thought, having or showing imagination, talent, inspiration, productivity, fertility, ingenuity, inventiveness, cleverness
- ❑ **Now how would you translate the following into Arabic?**
  - 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 lightbulb is Thomas Edison

## Some General Definitions of Creativity

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Authors have diverged in their definitions of creativity. The following are just a few:

- ❑ In a summary of scientific research into creativity, Michael Mumford suggested: " that creativity involves **the production of novel, useful products**" (Mumford, 2003, p. 110).
- ❑ Creativity can also be defined "as the **process of producing** something that is both **original and worthwhile**".
- ❑ Creativity refers to **the invention or origination of any new thing** (a product, solution, artwork, **literary work**, joke, etc.) that has value. "New" may refer to the individual creator or the society or domain within which novelty occurs. "Valuable", similarly, may be defined in a variety of ways.

## More Definitions of Creativity

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- ❑ **Creativity is the act of turning new and imaginative ideas into reality.** Creativity involves two processes: **thinking, then producing.** Innovation is the production or implementation of an idea. If you have ideas, but don't act on them, you are imaginative but not creative." — Linda Naiman

- ❑ **"Creativity is the process of bringing something new into being...creativity requires passion and commitment.** Out of the creative act is born symbols and myths. "—Rollo May, *The Courage to Create*
- ❑ **"A product is creative when it is (a) novel and (b) appropriate.** A novel product is **original not predictable.** The bigger the concept and the more the product stimulate further work and ideas, the more the product is creative."—Sternberg & Lubart, *Defying the Crowd*

### Creative Translation in Theory

- ❑ Approaches to translation go far back to ancient times, with Cicero and Horace "(first century BCE) and St Jerome (fourth century CE)."
- ❑ But in modern times there has been a greater rise of theories and schools or models which have so much developed the art of translation. Philological, linguistic, socio-linguistic, functional, semiotic, and communicative or manipulative methodologies have failed to meet at a united stand.
- ❑ So we have the idea that nothing is communicable or translatable on the one hand and we have the thought that **everything is translatable into any language**, on the other hand.
- ❑ Susan Bassnett suggests that "Exact translation is impossible," implying the translatability of untranslatable things but at certain degrees of approximation or sameness.

- ❑ E. Gentzler realises that the translator is required to painstakingly reveal “competence as literary critic, historical scholar, linguistic technician, and creative artist.”)
- ❑ The bewildering question is: if the translator is most often regarded as an artist, which is the title of any good author, why is he denied the right of creativity? As a well versed Egyptian writer and translation practitioner, Enani, depending on other scholarly notions, contends that the translator, unlike the writer, “is deprived of the freedom of creativity or thought, because he is confined to a text whose author has happened to enjoy such right; he is committed to literally recording the original's ideology from a language, which has got its own assets of culture and tradition as well as social norms, into another different language.”
- ❑ This vision seems to limit 'creativity' to the ability of creating new ideas or, in other words, to the content rather than the form of a text. If authors are thus looked upon as creative artists as being the inventors of genuine ideas, how about those ones who derive their ideas from other sources? Would they still be creative? If not, as implied by Enani, this is going to shake a well-established and wide-ranging creativity of innumerable authors in the world. A modern vision of the term may not go far from its orthodox context. According to psychologists, creativity is an intellectual capacity for invention.

- ❑ It is this lecture's main target to prove that translation is not **an ordinary activity of everyday life**, but **rather a real field of creativity**.
- ❑ Ideally creative translation is defined as **a rewriting process which meets three independent requirements: accuracy, naturalness and communication**. The **first** is bound up with **transmitting the overall meaning of the ST accurately**, the second with applying suitable natural forms of TL to the ST, while **the third** with **carrying the meaning and emotional force of the ST to the target reader, as much effectively as they are communicated to the ST readers**. In this way, translation reproduces "the total dynamic character of the communication." Though this process gives room for the manifestation of great creativity, through adapting formal and linguistic parameters of the ST to different form and language dimensions and conventions, it should be governed by certain criteria.
- ❑ Dagmar Knittlova points out: "The text reads well but elegant creativity should not make the text sound better, more vivid than its original version, even if the translator is stylistically talented, gifted and inventive."

### **Example**

- ❑ To show how creativity works in the translation process one may need to examine certain common theories of the subject on which practicing translators depend. **The equivalence theory** is followed by an endless list of translators, but not without problems at words and lexical.
- ❑ As a very simple example, 'yes' in English is generally understood as an expression of agreement, meaning 'right' or 'all right,' **whereas the**

Arabic equivalent نعم (Na'am) is interpreted differently, in relation to the situation. The creative translation is one adapted skilfully to any of such situations as: 'Here I am' (the reply to somebody's asking a group for someone whom he had not met or known before); 'What do you want?' (the response to someone's demand that has not been properly heard); 'Come again?' (if somebody's feeling is hurt by another one's offensive words).

### Creative Translation in practice

- ❑ The dictionary definition of word 'creative' is 'inventive and imaginative'- which, while being unexceptionable, lacks the very quality that characterises the creative: 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 machine translation computer software programmes may be, they would still fail to replace the human mind when it comes to translating creative writings such as literary different genres.
- ❑ This could be 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 the translation back into English: the resulting printout read: "invisible idiot". Its translation in Arabic was as follows: "بعيدا عن الأنظار، من العقل"

## Example

- ❑ Now how would you translate such a proverb '*out of sight, out of mind*' into Arabic? Is it A, B, C, D, E, F or something else?
- A. خارج عن البصر، خارج عن العقل
- B. بعيداً عن الأنظار، بعيداً عن العقل
- C. بعيداً عن بصرك، بعيداً عن عقلك
- D. بعيداً عن العين، بعيداً عن القلب
- E. بعيد عن عينك، بعيد عن قلبك
- F. البعد جفاء، والقرب رخاء
- G. إلخ.....

## Continued

- ❑ The question of equivalence gets much more complicated when specific words or structures of a language find no equivalent or even approximate meanings in another language.
- ❑ As an example, the common English expression: '**Mother Nature is angry**' sounds obscure or senseless to an Arab Moslem listener who may know English well but is ignorant of the cultural and religious images behind it.
- ❑ However, the good translator tests his own background of Western culture and religions against the expression to adapt its meaning in a suitable cultural and linguistic context of the target audience. Being aware of the cultural and religious differences between the West and the East, the translator knows that '**Mother Nature**' is used in many

English speaking countries to refer to 'god' or 'goddess,' images which have no existence in the Arab Moslem's mind. The latter believes in **One and Only One God**, whose image is never likened to any male figure or referred to as female. No Moslem would be expected, normally, to say: **'Nature is angry,'** but may say: **'God is angry at me (or us),'** when s/he feels that none of his/her prayers is answered, but not to describe a day's bad weather, as Western non-Moslems do. On the contrary, Moslem Arabs always equate rainfall (but not a deluge) with the English expression, that is to say, as a clear sign of God's satisfaction with them, because rains are needed for the cultivation of their desert lands on which they mainly depend.

### Example

- ❑ According to Francis Jones (2011, p154), 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" to have the **'wow factor in translation'!**
  - ❑ So, now how would you translate such expression into Arabic as a creative translator? 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. ربنا غاضب



F. .....إلخ

### Example

- ☐ Only a creative mind can provide an appropriate translation. The word 'bathroom' , for example, 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.
- ☐ So, now how would you translate such expression into Arabic as a creative translator? Is it A, B, C, D, E, F , any one would do or something else?

A. المرحاض

B. بيت الخلاء

C. بيت الراحة

D. بيت الغائط

E. الحمام

F. محل الأدب

G. .....إلخ

### Literary Texts

- ☐ Unlike other text types such as technical, scientific, legal, commercial texts, **literary texts** such as **orations, poetry, drama, short story, novels**, are the areas where creativity in translation is most apparent in the special challenge that these literary and classical texts present for the translator.

- ❑ How to convey the dimensions of experience and meaning that may well have no precise counterpart in the target language. It is advisable here to always remember that you are dealing here with an art not a science, when you are engaged in a creative translation activity.

### Example

- ❑ Now how would you creatively translate the following Arabic line taken from the Prophet's (PBBUH) farewell sermon into English? Is it A, B, C, D, E, F or something else?

أيها الناس، اسمعوا قلبي، فإني لا أدري لعلني لا ألقاكم بعد عامي هذا بهذا الموقف أبدا.

- A. O people, listen to say, I do not know not to meet you after the years that this situation never.
- B. "O People! Listen carefully to what I say, for I don't know whether I will ever meet you again here after this year."
- C. You people, listen to my speech. I don't know whether I will ever see you again in this place.
- D. People of Makkah, listen to me. I don't know if I am going to be with you here next year.
- E. O pilgrims! Listen to my sermon. I am not sure whether I will be with you here next year.
- F. Etc...

**L1 Practical A**

Translate the following couple of poetry lines into Arabic. Use your own imagination!

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.

**L1 Practical B**

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

1. نفحات من الإيمان في مكة والمدينة المنورة

2. نفحات الأُنس في دبي

3. ليالي الأُنس في باريس

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**Lecture 2 - Problems & Pitfalls in Creative Translation****Introduction**

- ❑ Translation is **not** simply confined to the movement of ideas and information between two distinct languages.
- ❑ Seen in its widest sense as 'interpretation', it **occurs between different historical periods, dialects and registers of one and the same language**, between different state of mind (such as dreaming and waking), between fictional narrative and critical analysis, between literal and figurative, between thought and word even.

- ❑ Translation from one language to another is merely **a subset, a special case of communication**. This state of affairs gives rise to different types of problems and difficulties which translators of literary texts encounter and for which they try to find solutions in the target language.

### Types of Problems and pitfalls in creative translation

- ❑ The following are just a few types of problems mainly encountered in literary texts of poetry, drama, novel, short stories, oratory speeches and other types of literary genre:

#### 1. Semantic Shifts Over Time

- ❑ To take the historical parameter, for instance; in the twenty-first century we have to be told that when Shakespeare (1564-1616) wrote the words '**silly sooth**' he actually meant '**simple truth**'. So when you translate such words in a literary text such that of Shakespeare's, you need to be aware of the semantic changes that might have happened to such words.

#### Example

- ❑ So how would you translate such words 'silly sooth? Is it A, B, C, D, E, F or something else?

- A. تهدئة سخيفة
- B. الحقيقة البسيطة
- C. الحقيقة السهلة
- D. الحقيقة المطلقة

E. الحقيقة المجردة

F. الصراحة المطلقة

G. إلخ.....

## 2. Poetic licence – or liberties

- ❑ Creative translation of poetry could be fraught with difficulties, if not utterly impossible. So in terms of both form and content, it seems quite appropriate that our next example should be a line from AlShafee's

Poem: دع الأيام تفعل ما تشاء

دع الأيام تفعل ما تشاء      وطب نفساً إذا حكم القضاء

- ❑ When trying to translate such poetic line, the translator encounters difficulties not only in conveying the religious implacables 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.

### Example

- ❑ So how would you translate first line? Is it A, B, C, D, E, F or something else?
- A. Let the days do what they want and be happy 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. Etc...

### 3. 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:

نفحات	انس
gusts	being intimate
puffs	sociableness
outbursts	humbleness
breaths (of wind)	familiarity
diffusing odours	friendliness
scents,	friendly atmosphere
fragrances	love
fragrant breezes	affection

fragrant gales	society
reputations	companionship
gifts, presents	cheerfulness
	serenity
	tranquillity
	purity, pureness
	geniality

### Example

- ❑ 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 did you translate the following expressions requested in L1 Practical B?
  1. نفحات من الإيمان في مكة والمدينة المنورة
  2. نفحات الأنس في دبي
  3. ليالي الأنس في باريس

Was your answer in line with the following or something else?

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

#### 4. Rhyme and Verse

- Equally problematic is the translation of the versification in poetry, i.e. the rhyming and versing in a poem. Now immerse yourselves in the sounds of the following couplet of poetry and try to translate it into Arabic aiming for creativity but with clarity of meaning supported by rhythmic and stylistic elegance:

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.

#### Example

- So how did you translate the following two lines requested in L1 Practical A?

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.

Was your answer in line with the following? Which one is the most appropriate?

- |   |                                       |
|---|---------------------------------------|
| A. عندما يرى وجه الوردية يريد أن يقطفها | عندما يشم رائحة الوردية يريد أن يراها |
| B. وإن رآها استحلّ قطافها               | إن شمها استحلّ رؤيتها                 |
| C. ولما رآها، أرادها                    | عبرها استهواه، فطلب رؤياها            |



D. فَمُنَاهُ فِي أَلْوَانِهَا وَبَهَائِهَا

إن شم ریح الورد في أغصانها

فَكُنْتُ بَيْنَ أَصَابِعِي، رَبَاهُ مَا أَحْلَاهَا!

وبدؤت في ثوب الجمال

## 5. Cultural Allusion

- ❑ Another bottomless hole the translator can fall into is to fail to pick up an allusion that is common knowledge in the cultural environment of the source language. An example may be found in the tale of Ali Baba in **the Thousand and one Nights**. Who has not thrilled to the unforgettable phrase **"Open, Sesame!"**
- ❑ In our culture this has become **a byword for conjuring up supernatural powers**, whereby mountains are rent asunder to reveal untold wealth. What a pity that this is not exactly what the original author had in mind. Apparently, 'Sesame' and Camphor' are traditional nicknames **in Arabic for light-skinned and dark-skinned slaves**. Thus the command "open, Sesame!" is addressed, **not to occult elemental forces**, but to a human being, in all probability **dozing behind the huge door**.
- ❑ So the translator should be aware of such cultural untold references or suggestions that the text might have implied in its cultural context and historically in terms of time and space.
- ❑ Now can you come up with one or two examples of cultural allusion in Arabic or English and then translate them accordingly?

## 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 a play called '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

- ☐ 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. 'المحبة' and 'العشق'

## 7. Concepts that lack a counterpart in the target language

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- ❑ Every language tends to have concepts that lack a counterpart in the target language. This is due to the dilemma of cross-cultural interpretations. Let's take, for example, **the word *dhikr* or *zikr* (ذكر)**. The literal meaning, which relates to '**remembering**', is easy enough. The problem appears when we encounter it as a technical term.
- ❑ The English-speaking interpreter has a number of options. He can search around for the closest western equivalent-insofar as there is one, and insofar as he can grasp it. Perhaps he will come up with something like the word "**litany**". But, oh dear, no, that will never do: far too "**churchy**". Alternatively he can go for a descriptive paraphrase of what the Arabic concept seems to encompass: a (potentially ecstatogenic) **remembering**, **repeating**, and **praising exercise**. This could become trifle and tedious if the little word occurs several times in the space of a paragraph. Or else he can simply attempt to naturalise it as ***dhikr* or *zikr*** (with italics, bold type, underlining, upper case, brackets, quotation marks, strange dots of all kinds added to taste). He can try any combination of these, but the fact of the matter is that, whatever he tries, both the translator and his readers will be well and truly stumped by a concept for which as yet there is no basis in their experience.

## Example

- ☐ So how would you translate *dhikr* or *zikr* (ذکر)? Is it A, B, C, D, E, F or something else?

A. Remembering

B. Litany

C. Praising exercise

D. Dhiker or zikr

E. Invocation

F. Supplication

G. Etc...

- ☐ In this most unsatisfactory of situations, there are a number of factors calculated to rescue us and keep us and help us on our way. There is, firstly, the holistic capacity of the human mind, which is able, given sufficient encouragement and confidence, to perceive a total picture from material that is impressionistic, fragmentary and at times even downright defective.
- ☐ Thus in the case of our *dhikr*, we can hope, by dint of contact with a variety of information about it, to come to as realistic an understanding of what it entails as is possible- short of actually experiencing it for ourselves.
- ☐ Experience of the concept itself is the second factor that can come to our rescue. So when we have people who themselves have direct

experience of the essential meaning and purpose of *dhikr* can really appreciate the translation of such expressions.

## L2 Practical A

Translate the following expressions into Arabic. Use your own imagination!

- A. Divine love
- B. Platonic love
- C. Brotherly love
- D. Profane love

## L2 Practical B

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

عَنْ عَبْدِ اللَّهِ بْنِ عُمَرَ ، قَالَ : قَالَ عُمَرُ بْنُ الْخَطَّابِ : " لَوْ كَانَ الصَّبْرُ وَالشُّكْرُ بِعِيرَيْنِ ، مَا بَالَيْتُ أَيُّهُمَا رَكِبْتُ " .

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## Lecture 3 - Methods & Approaches to Creative Translation

### A Two-Stage Approach to creative translation

According to David Pendlebury (2005, page 15), 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.** In any type of translation draft, we are bound to encounter a number of 'gaping holes' and pitfalls. For the

moment these simply have to be noted and left where they are. Such draft is also bound to throw up a number of 'gaffes' and misconceptions which have to be left until they are pointed out by an expert in the source language, or until such time they work their way, like an itch, into the translator's conscious mind.

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

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

written by Dr Muhammad Alnaimi and see the difference between versions A and B

كان يوماً ملتهباً كطفل نالت منه الحمى. الشارع الإسفلتي عريبد أسود ضل طريقه. أما الشجيرات على جانبي الطريق فقد كانت تلهث لأن هناك من نسي ارواءها. الغبار حناء تناثرت في المكان لتصبغ حتى ثناياه، 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.

### A. Holistic Approach to Creative Translation

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- ❑ According to Patricia Terry, a translator will always be motivated by a vision of language. Where poetry translation is concerned, for example, this often means a vision of that 'peculiar force and strength' that one may find to vibrate within the ST. This 'peculiar force and strength' is crucial in justifying those moves poetry translators make that originate in places other than the ST.
- ❑ 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).
- ❑ 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).

- 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 يرى وجه الورد يريد أن يقطفها | عندما يشم رائحة الورد يريد أن يراها |
| B. وإن رآها استحلّ قطفها              | إن شمها استحلّ رؤيتها               |
| C. ولما رآها، أرادها                  | عبرها استهواه، فطلب رؤياها          |
| D. مُناه في ألوانها وبهاها !          | إن شم ريح الورد في أغصانها          |
| فكُنْتُ بين الأصابع، رباه ما أحلاها ! | وبدوت في ثوب الجمال                 |

- 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.



## B. Andre Lefevere (1975) advances 'seven strategies and a blueprint'

- 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 (forthcoming)

### Example

Yamabe no Akahito

يامابي نو آكاهيتو

When I take the path

عندما آخذ الطريق

To Tago's coast, I see

شاطيء تاغو ، أرى

إلى

Perfect whiteness laid

أبيض يوشحه الكمال

غطاء

On Mount Fuji's lofty peak

فيوجي السامقة

على قمة جبل

By the drift of falling snow.

المتساقط المندوف

صنعه الثلج

### C. Octavio Paz looks at translation as both bilingual and a bicultural activity.

- A. 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 devises 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

- 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):

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

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

- ❑ 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:

### L3 Practical A

Translate the following poem into Arabic. Use your own imagination!

#### Fujiwara no Ietaka

To Nara's brook comes  
Evening, and the rustling winds  
Stir the oak-trees' leaves.  
Not a sign of summer left  
But the sacred bathing there.

### L3 Practical B

Translate the following excerpt from a short story into English . Use your creative ability in your translation.

كان الملل قد تسرب إلى أعماق روحه فتشربته تشرب قميصه القطني لحبيبات العرق في هذه الظهيرة الثقيلة .  
تصفح عناوين الكتب القيمة التي لم يجد لها مكاناً يحشرها فيه سوى غرفة نومه. أشاح بوجهه بعيداً عنها. بدأ  
بتصفح أوجه أطفاله البالغين الذين رآهم غارقين بعوالمهم المنيعة عليه والنائية عنه. حاول اللعب مع ولده الذي لم  
يتجاوز العاشرة من عمره فوجده منهمكاً بل منهكاً في متابعة لعبة أسرت لبه أمام شاشة الكمبيوتر. انتظر فترة من  
الزمن يرمق ولده هذا عله ينتهي من لعبته، غير أن الأخير كان يعيد اللعبة الكرة تلو الكرة، بتصميم وإرادة أكبر في  
سبيل تحقيق نقاط أعلى. بدأ بمناوشة الصغير محاولاً تحريضه على ترك اللعب، غير أن الجهود كلها باءت بالفشل.

## Lecture 4 - What is Literary Translation?

### Types of Texts

- ❑ Texts are often viewed as either *literary or non-literary*, implying that literature should be seen as a large '**super-genre**'- with 'genre' being regarded as a category of communication act whose rules are roughly pre-agreed within a discourse community' of users, but which the producers and audience of an actual text may also negotiate on the spot.
- ❑ **Typical features of literature as a 'super-genre' or attributed to literary texts include the following:**
  - They have **a written base-form**, though they may also be spoken.
  - **They enjoy canonicity** (high social prestige)
  - They fulfill **an effective/aesthetic** rather transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform;
  - They have no **real-world value**- i.e. they are judged as fictional, whether fact-based or not,
  - **They feature words, images, etc., with ambiguous and/or indeterminable meanings;**
  - They are characterized by '**poetic ' language use** (where language form is important in its own right, as with word-play or rhyme) and heteroglossia (i.e. they contain more than one 'voice')

- They may draw on **minoritized style- styles** outside the dominant standard, for example slang or archaism.
- ❑ Literature may also be seen as a cluster of conventionally-agreed component genres. **Conventional 'core literary' genres are Drama, Poetry and fictional prose such as novels and short stories;** however, a text may only display some of the features listed above.
- ❑ There also appear to be '**peripherally literary**' genres, where criteria such as **written base form, canonicity or functionality are relaxed as in the case of children's literature and sacred texts** (see Quran and Prophet Muhammad's Hadeethes)
- ❑ Conversely, genres, conventionally seen as non-literary may have literary features: **advertising copy, for example.**
- ❑ **Thus while understanding and (re) writing literary texts forms part of the literary translator's** expertise, literary translators' real-time working strategies and text transformation techniques vary between literary text and genre but overlap with those used in other genres.
- ❑ **Traditionally, translation theories derived largely from literary and sacred-text translation.** Thus the interminable debates over Equivalence, whether framed as a **word-for-word vs. sense for sense opposition, are relevant to literary translation** but much less so to scientific and technical translation.

### **Translation as text**

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- ❑ Literary translation studies have traditionally **concentrated on source-target text relations.** Theoretical discussions focus on two closely-related issues: **equivalence and communicative purpose.**

- ❑ **In terms of equivalence**, the question is whether translators can ever replicate the complex web of stylistic features found in many literary texts. If not what should translator prioritize? Or should they see the quest for equivalence as senseless and focus instead of communicative effectiveness?
- ❑ **In terms of communicative purpose**, the question is how far translators should prioritize loyalty to the source writer versus producing a text that works in **receptor-genre terms**. How far, for example should they **adapt or update**?
- ❑ Another concern is the **translation of style** is important in the context of literature for two reasons. First it inadvertently defines **the writer's cultural space time**'. To a modern Arabic reader, **the style** of Ibn Qaim AlJawziyah's مفتاح دار السعادة signals that it was written by one of the great scholars who lived in the 8<sup>th</sup> century of the Hijri Calendar (i.e. in the medieval ages. **Secondly, writers may deliberately use non-standard styles- archaism, dialect or a style idiosyncratic to the writer**, for example- to encode their attitude towards the text content, to mark out different voices.
- ❑ Translators mediate both aspects of style via their own inadvertently signalled stylistic space-time, via deliberate stylistic choices, or both.
- ❑ 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 own stylistic imprint on the text they produce.



## Example

- For example, let's now look at the following Hadeeth and see how Dr Halimah (2012) tried to achieve equivalence in English, communicative purpose of the Hadeeth in a style that signals that this is a translation of a Hadeeth of Prpohet Muhmmad (PBBUH) narrated by Abu Hurairah in 1<sup>st</sup> Century of Hijri Calendar:

Performing Hajj is obligatory	وُجُوبُ الْحَجِّ
<p>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)</p>	<p>عَنْ أَبِي هُرَيْرَةَ، قَالَ: خَطَبَنَا رَسُولُ اللَّهِ ﷺ فَقَالَ: "أَيُّهَا النَّاسُ، قَدْ فَرَضَ اللَّهُ ﷻ عَلَيْكُمُ الْحَجَّ فَحُجُّوا". فَقَالَ رَجُلٌ: أَكُلَّ عَامٍ يَا رَسُولَ اللَّهِ؟ فَسَكَتَ، حَتَّى قَالَهَا: "لَوْ قُلْتُ نَعَمْ ﷻ ثَلَاثًا فَقَالَ رَسُولُ اللَّهِ ﷺ لَوْجَبَتْ وَلَمَّا اسْتَطَعْتُمْ"، ثُمَّ قَالَ: ذَرُونِي مَا تَرَكْتُكُمْ؛ فَإِنَّمَا هَلَاكُ مَنْ كَانَ قَبْلَكُمْ بِكَثْرَةِ سَوَالِهِمْ، وَاخْتِلَافِهِمْ عَلَى أَنْبِيَائِهِمْ، فَإِذَا أَمَرْتُكُمْ بِشَيْءٍ فَأَتُوا مِنْهُ مَا اسْتَطَعْتُمْ وَإِذَا نَهَيْتُكُمْ عَنْ شَيْءٍ فَذَعُوهُ".</p> <p>(رَوَاهُ مُسْلِمٌ)</p>



## Translation as process

- ❑ Literary translating may also be seen as a communication process. Two broad translation-studies approaches address this aspect: one largely data-driven, and one largely theory-driven.
- ❑ **The first, data-driven approach treats translation as behaviour...**  
Data here derives mainly from translators' written reports about their own practice, plus some interview and think-aloud studies. Written reports and interview studies can provide data on literary translator's techniques (i.e. how source text structure are modified in the target text, and why), and working relationships with informants or source writer. **Poetry translators, for example, can spend considerable time brainstorming ways of reproducing a source text items multi-valency (e.g its style-marking, associative meaning, etc.)**
- ❑ **The second approach to literary translation as a process is more theory-driven and may be termed cognitive-pragmatic.** The analysis of literary translation process here may be informed by literary cognitive stylistics and pragmatics of translation. **These studies attempt to model communication between source writer, translator-as-reader, translator-as-rewriter and target reader.**
- ❑ **Literary translators-as-rewriters communicate with target readers in a similar way.** Thus when a modern translator translates, for example, Ibn Qaim Aljawziah's book "روضة المحبين ونزهة المشتاقين" into English modelled on 8<sup>th</sup> century prose, he or she would assume that English readers know that the source work is a medieval classic, that they realize the target style is meant to signal the works' medieval-

classic status, and this enhanced stylistic experience justifies the extra writing and reading effort involved.

## Example

- Let's now look at the following excerpt taken from Ibn Qaim Aljawziah's book (2009:98) "روضة المحبين ونزهة المشتاقين" and try to achieve equivalence in English, communicative purpose of the excerpt in a style that signals that this is a translation of Ibn Qaim Aljawziah's 8<sup>th</sup> Century of Hijri Calendar:

"فنقول: اختلف الناس في العشق هل هو اختياريٌّ أو اضطراريٌّ خارج عن مقدور البشر؟ فقالت فرقة: هو اضطراريٌّ وليس اختياريٌّ، قالوا: وهو بمنزلة محبة الظمان للماء البارد، والجائع للطعام، هذا مما لا يملك."

- A. We say: **"people disagree about falling in love; is it optional or compulsory and beyond of 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 not optional; falling in love is like the need of a thirsty person for cold water and a hungry person for food, and this something cannot be possessed."

## Translation with Links with Social Context

- Literary translation is also a form of action in a real-world context. This context may be examined in terms of gradually widening networks: 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.

### Example

- Now look at the translation of the following excerpt taken from AlNaimi's short story 'Cut & Chat' and try to re-write it in your own words taking into account the links implied in the social context it was written in. Make an effort to make it as creative as possible.

كان جو غرفة الضيوف بارداً ومنعشاً يهدد جفونه ويغريه بقلولة ممتعه، لكن الملل لبس لبوس القرف ولف شباكه حول روحه القلقة المتيقظة. فكر في قص شعره الذي طال في بعض الأماكن من رأسه وهراً من أماكن أخرى. سرح شعره بأصابع يده اليمنى القصيرة وتذكر كم كانت زوجته تكرر على مسامعه في مناسبات عدة أن شعره بدا وكأنه سلة قش ليلة عرسه.

- 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!

**L4 Practical A**

Translate the following speech by Shylock taken from 'Merchant of Venice' by Shakespeare into Arabic.

**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.

**L4 Practical B**

Translate the following excerpt from a short story into English . Use your creative ability in your translation.

كان جو غرفة الضيوف بارداً ومنعشاً يهدد جفونه ويغريه بقليلة ممتعة، لكن الملل لبس لبوس القرف ولف شبابه حول روحه القلقة المتيقظة. فكر في قص شعره الذي طال في بعض الأماكن من رأسه وهرّ من أماكن أخرى. سرح شعره بأصابع يده اليمنى القصيرة وتذكر كم كانت زوجته تكرر على مسامعه في مناسبات عدة أن شعره بدا وكأنه سلة قش ليلة عرسه.

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**Lecture 5 - Translation of Sacred Texts: The Quran****1. What is a sacred text in terms of translation?**

- ☐ **Religious texts**, also known as scripture, scriptures, holy writings, or holy books, are the texts which various religious traditions consider to be sacred, or of central importance to their religious tradition.

- ❑ Many religions and spiritual movements believe that their sacred texts are **divinely or supernaturally revealed or inspired**.
- ❑ **Examples of religious or sacred texts are:** Islamic sacred texts (**the Quran & Hadeeths of Prophet Muhammad (PBBUH)**), Christianity sacred texts (the Bible New Testament) **Judaism sacred text** (Old Testament) and other non-heavenly sacred texts like those of **Buddhism and Hinduism sacred texts**. A sacred text tends to have something religious and canonical about it which distinguishes it from other types of text and requires special attention from the translator.

## 2. The Quran as Central Text

### A. From a legislative perspective

- ❑ Undoubtedly, the most authoritative source of the Islamic law is the Holy Quran. It is the Word of Allah revealed to Muhammad (p.b.b.u.h) through Angel Gabriel, over a period of twenty-three years. Since it was revealed to Muhammad (p.b.b.u.h), the Last Messenger of Allah (p.b.b.u.h), and until now no corruption of whatever kind has ever occurred to it, neither for its content nor for its form as it has been guarded by Allah who Himself sent it down to all Mankind and undertaken to keep it as pure as when it was revealed. Allah (SW) said:

( إِنَّا نَحْنُ نَزَّلْنَا الذِّكْرَ وَإِنَّا لَهُ لَحَافِظُونَ ) [سورة الحجر:9]

**"We have, without doubt, sent down the Message; and We will assuredly guard it (from corruption)." ( S.15, A.9)**

Therefore, the Quran is considered not only an absolute authority in Islam but it is also viewed as the most sacred, most valuable and most dear to Muslims.

## B. From a linguistic/stylistic perspective

- ❑ **One of the prodigies of the Quran is its matchless discourse and rhetorical style.** The style of the Quran doesn't belong to any type of literary texts or genre -types, be it poetry, prose, drama or any other narrative style but it has its own miraculous and idiosyncratic style which would make one feel that they are simultaneously in front of a multi-types of texts; a narrative text on one occasion, a dramatic dialogue on another and an impressive text on a different occasion, nevertheless the Quran is neither of them when it is looked at as one complete distinctive style that has its own eloquence, diction, intensity and variety of expressions. In other words, the style of the Quran is like no other style as it combines between miraculously expressive rhetoric and discourse on the one hand and the prodigious past and the unseen future events for each of which there is evidence in the Quran on the other hand. And this is what makes the Quranic text a potential trap for translators to fall in.

## 3. The Translation of the Quran

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### *Introduction*

- ❑ Since the revelation of the Holy Quran in 612AD, scholars from different fields have been trying to solve **the controversy of translatability of the Quran**. Orthodox Muslim scholars claim that

since the Quran is the Word of Allah, **it is 'untranslatable'**; whereas a number of Muslim and non-Muslim scholars claim **the opposite**.

- ❑ No doubt at all, the meanings and/or 'tafseer' -interpretation- of the Quran has been translated into many different languages such as Persian, Turkish, Urdu, French, German, English and many others. What concern us here is the English versions of the Quran 'Tafseer' being widely spread all over the world. The Quran has been transferred into English by scholars who speak different languages, belong to different religions and hold different ideological and theological views. This has definitely, whether consciously or unconsciously, influenced the product of its translation. Although these scholars were apparently competent in Arabic, the language of the Quran, they lacked the ability not only to have the 'feel' of the Quranic word, but also to recognise the linguistic and cultural dimensions of it.

### 3.1 Procedure

- ❑ To investigate the issue more profoundly, an attempt will be made to discuss it from different angles. Each point discussed will have an example only. We have taken excerpts from five different English versions of the Quran, they are:
  1. Dawood, N.J. (1974) an Arab Jew
  2. Arbery, A. J (1988) an English Christian
  3. Ali, A Y (1934,1977) An Indian Muslim
  4. King Fahd Holy Quran Printing Complex Version of Ali's (1410H/1989G)
  5. Yuksel. E, Al-Shaiban L and Schult-Nafeh (2007,2010) ( a Turkish Muslim)



- ❑ Examples from each version are given and analysed from the point of view of translatability only. A comparison between five different versions of an excerpt, for example, will help to reach an objective conclusion.

### 3.2 Discussion

- ❑ Translation has been defined by Catford (1965) as "the replacement of textual material in one language (source Language) SL by equivalent textual material in another language (Target Language) TL". Newmark (1982) defines it as "a craft consisting in the attempt to replace a written message and/or statement in another language". A more comprehensive definition, which will be adopted throughout our discussion here, has been introduced by Etecria Arjona (Gerver 1977) as follows: **"translation is a generic term for the interlingual, sociolinguistic and cultural transfer for any message from one community to another through various modes of written, oral or mechanical means or combinations thereof"**. Having defined the criterion to base our analysis on, we can move on to first divide the translation subject matter into the following as far as translatability concerned:

#### 1. Translatable Subject-matter

- ❑ This involves technical and scientific texts; texts relating to diplomacy; texts relating to economics, finance and commerce and text of general nature.



## 2. Translatable subject matter but with great loss

- ❑ This involves the translation of literary prose, poetry and legal documents and scripts. However, skilful the translator may be he/she still fall victim to the historical, social or cultural associations and connotations attached to literary and religious texts.

## 3. Untranslatable subject matter

- ❑ This involves only a textual material which through the process of translation loses over 90% of its originality. The English version of the Quran is taken as an example to investigate and find out whether it is translatable or not!

### 3.3 The Translatability of the Quran from a Linguistic Point of View

The following excerpt has been chosen as example for discussion:

"الزانية والزاني فاجلدوا كل واحدٍ منهما مائة جلدة ولا تأخذكم بهما رأفة" (سورة النور: آية 2)

A- The adulterer and the adulteress shall each be given a hundred lashes (Dawood, 1956, 1974, p.214).

B- The fornicatress and fornicator- scourge each one of them a hundred stripes. (Arbery, 1964, 1982, p352)

C- The woman and the man guilty of adultery or fornication, - flog each of them with a hundred stripes (Ali, 1934, 1977, p 896)

D- The woman and the man guilty of fornication, - flog each of them with a hundred stripes (King Fahd Complex Ali's revised Version, 1410H, p 1002)

E- The adulteress and the adulterer, you shall lash each of them one hundred lashes. (Yuksel, 2007,2010, Surah 24:2).

- ❑ Although the above example is void of any metaphor, the translators seem to have made serious mistakes as a result of their inability not only to find the right meaningful equivalent of the word but to also to understand the significance of the word order in the Quran as a whole.
- ❑ At the word level, the Arabic verb 'فاجلدوا' has been translated by them as 'lash', 'scourge' and 'flog' respectively. The three different translation versions of the Arabic verb show that has no absolute equivalent in English. Although 'lash', 'scourge' and 'flog' sound acceptable, they still have different semantic connotations. They could be semantically ranked as follows:

- a. Lash>weak connotation
- b. Scourge>strong connotation
- c. Flog>mild connotation

The semantic connotation of the Arabic verb may have a combination of the three of them.

- ❑ As far as the word order is concerned, it is very important to note that although one can manipulate the word order in Arabic in general, one cannot manipulate -in most cases-the word order followed in the Quran because it has its own significance. In the above example, we can see that **Dawood has violated a philosophical principle in Islam** by putting in his translation of 'الزانية والزاني' - **the male before the female**. It is the only place in the Quran that the female is mentioned before the male. It is to add that it is the woman who is responsible when an illegal

sexual intercourse takes place whether before or after marriage. If the sexual intercourse took place without the prior consent of the woman, then the whole act would not be called an 'adultery' or 'fornication', but rather 'rape'.

### 3.4 The Translatability of the Quran from a cultural point of view

- ❑ The following example will show how serious a mistake in translation may be. It is not only a matter of translatability but rather of rendering a concept:

"ولا تقربوا الزنى أنه كان فاحشة وساء سبيلاً" (سورة الأسراء: آية 32)

- A. **Dawood:** "You shall not commit adultery, for it is foul and indecent" (p.236)
  - B. **Arberry:** "And approach not fornication; surely it is an indecency, and evil as a way" (p.272)
  - C. **Ali:** Nor come nigh to adultery; for it is a shameful (deed) and an evil, opening the road (to other evils) (p703)
  - D. **Ali's revised:** "Nor come nigh to adultery; for it is an indecent (deed) and an evil way (p785)
  - E. **Yuksel:** "Do not go near adultery, for it is a sin and an evil path" (Sura17:32)
- ❑ Unfortunately, the five versions clearly violate the Islamic concept of adultery. Dawood's, Yuksel etal's and Ali's versions would mean to an English reader that it is prohibited to practise illegal sex only after marriage; whereas Arberry's version would mean that it is prohibited to

practise illegal sex only before marriage. According to western culture, it is socially and culturally acceptable to practise sex before marriage only not after marriage. It seems that their English versions have given a much distorted picture of the Islamic principle which considers any illegal sexual intercourse, whether before or after marriage, is strictly prohibited.

### 3.5 The Translatability of the Quran from a Psychological Point of View

- When it comes down to the psychological effects of the English versions of the Quran, the issue of translatability becomes more questionable. The following is just one example:

" ( فإذا جاءت الصّاعقة \* يوم يفرّ المرء من أخيه \* وأمّه وأبيه \* وصاحبته وبنيه \* لكل امرء منهم يومئذ شأن يغنيه ) " (سورة عبس: 33-38)

- A. **Dawood:** "But when the dread blast is sounded, on that day each man will forsake his brother, his mother and his father, his wife and his children; for each one of them will on that day have enough sorrow of his own". (p.51)
- B. **Arbery:** "And when the blast shall sound, upon the day when a man shall flee from his brother, his mother, his father, his consort, his sons, every man that day shall have business to suffice him" (P. 631)
- C. **Ali :** "At length, when there comes the Deafening Noise, that day shall a man flee from his own brother, and from his mother and his father, and from his wife and his children, each one of them , that Day, will have enough concern (of his own) to make him indifferent to the others. " (P. 1690)

D. **Ali's revised**: "At length, when there comes the Deafening Noise, that day shall a man flee from his own brother, and from his mother and his father, and from his wife and his children, each one of them, that Day, will have enough concern (of his own) to make him indifferent to the others." (P. 1901)

E. **Yuksel**: "So when the screaming shout comes, the day when a person will run from his brother. His mother and father. His mate and children. For every person on that day is a matter concern him." Sura80:33-38)

□ Going through the above five versions, one can feel that psychological attendance of the whole picture of the hereafter is not clear especially when linguistic mistakes unconsciously have been made to interfere to blur the mental and emotional effect the original version leaves on the reader. This can be seen through the wrongly chosen words for 'صاحبته' and 'وَبَنِيهِ' with 'wife/mate' and 'sons' respectively.

### 3.6 The Translatability of the Quran from the Rhythmic Point of View

□ What the English versions of the Quran lack most is the rhymingness and rhythmicness carried by the word, the phrase and the whole verse in the Quran. Going through the following example is a concrete proof for a bilingual reader:

(سَأُصْلِيهِ سَقَرَ (26) وَمَا أَدْرَاكَ مَا سَقَرُ (27) لَا تُبْقِي وَلَا تَذَرُ (28) لَوَاحَةٌ لِّلْبَشَرِ (29) عَلَيْهَا تِسْعَةَ عَشَرَ (30)) سورة المدثر: (26-30)

A. **Dawood**: "I will surely cast him into the fire of hell. Would that you know the fire of Hell is like! It leaves nothing, it spares none; it burns the skins of men. It is guarded by nineteen keepers". (p.56)

- B. **Arbery**: "I shall surely roast him in sakar; and what will teach thee what is sakar? It spares not neither leaves alone scorching the flesh; over it are nineteen" (P. 616)
- C. **Ali** : "soon I will cast him into Hell Fire! And what will explain to thee what Hell-fire is? Nought doth it permit to endure, and naught doth it leave alone. Darkening and changing the colour of man, over it are nineteen" (P. 1643)
- D. **Ali's revised**: ""soon I will cast him into Hell Fire! And what will explain to thee what Hell-fire is? Nought doth it permit to endure, and naught doth it leave alone. Darkening and changing the colour of man, over it are nineteen" (P. 1849)
- E. **Yuksel**: "I will cast him in the Saqar. Do you know what Saqar is? It does not spare nor leave anything. Manifest to all the people on it is nineteen. ( Sura 74: 26-30)

#### 4. Conclusions

- ☐ From the above discussion, we can undoubtedly conclude that the Quran is definitely untranslatable due to the linguistic sophistication of the Arabic language, cultural, psychological, spiritually and melodic associations of the Quranic word above all it is the word of Allah revealed to Muhammad (pbuh)
- ☐ This leads us to say that since it is unique in its style, it must have been produced by one who challenges not only translators but also Arab scholars to produce a verse or chapter of its quality. It is Allah the all Knowing who produced the Quranic language.

- ❑ The above translators seem to have failed replicate the complex web of stylistic features found in the Quranic text.
- ❑ They also failed in their quest for equivalence or communicative effectiveness they violated the loyalty to the source-text principle for the sake of producing a text that works in receptor-genre terms.

## 5. General Recommendations

**When reading an English version of the Quran, it is recommended to remember that:**

- It is not an equivalent translation to the Arabic textual version at all.
- It may be a rough interpretation or paraphrasing of the general meanings of the Arabic text but definitely not the exact equivalent of the original text.
- When you are not sure about any conceptual point, ask those who know about it.
- Any translation of the Quran should presuppose its importance for the community of faith, for those who hold the canonical treatment of the text as authoritative for faith and practice. (i.e. Arab Muslims in the main)
- The version authorized by King Fahd Holy Quran Printing Complex of Ali's Translation dated 1410H seems to be the most appropriate amongst the above five translations of the meanings/interpretations of the Holy Quran.

**L5 Practical A**

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

: "مَنْ كَانَ يُؤْمِنُ بِاللَّهِ وَالْيَوْمِ الْآخِرِ فَلَا يُوْذِ جَارَهُ، وَمَنْ كَانَ يُؤْمِنُ بِاللَّهِ r عَنْ أَبِي هُرَيْرَةَ قَالَ: قَالَ رَسُولُ اللَّهِ (رَوَاهُ الشَّيْخَانِ) وَالْيَوْمِ الْآخِرِ فَلْيُكْرِمْ ضَيْفَهُ، وَمَنْ كَانَ يُؤْمِنُ بِاللَّهِ وَالْيَوْمِ الْآخِرِ فَلْيَقُلْ خَيْرًا أَوْ لِيَصْمُتْ".

**L5 Practical B**

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

قَالَ: "لَا يُؤْمِنُ أَحَدُكُمْ حَتَّى يُحِبَّ لِإِخِيهِ مَا يُحِبُّ لِنَفْسِهِ". (رَوَاهُ الشَّيْخَانِ) r عَنْ أَنَسٍ، عَنِ النَّبِيِّ

مع اطيب الامنيات بالتوفيق

Mrs.Engli\$h