الترجمة الإبداعية

Creative Translation

رمز المقرر ٧٤٠٣٤٧٢

جامعة الملك فيصل

كلية الآداب ــ لغة انجليزية ــ انتساب مطور طلاب

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جوال المقرر : ٠٥٣٧٥١٢٦٣٩

Office Hours:

Introduction to the Course

Learning Outcomes

By the end of this lecture, you should be
- ❖ familiar with the course content.
- ❖ familiar with the objectives & teaching methods.
- ❖ aware of the materials to be used.
- ❖ aware of the main topics to be covered.
- ❖ aware of the assessment criteria.
- ❖ aware of the importance of attendance.

Course Syllabus

- ❖ Creative Translation" is a practical course which focuses on translating creative texts.
- ❖ This includes translating examples from Arabic and English rhetorical texts such as historical Islamic documents and orations.
- ❖ In addition, the course covers translating literary works from poetry, drama and short stories.

Objectives

- ❖ Translate samples of various creative texts.
- ❖ Show knowledge of interpreting creative texts through your own translation.
- ❖ Show some skills in manipulating/producing translation of literary and rhetorical texts.
- ❖ Analyse and evaluate creative translation between Arabic & English.

Teaching Methods

- ❖ Recorded Lectures
- ❖ Live Interactive Lectures
- ❖ Questions for discussion.
- ❖ Homework.

Materials:

1. **Al-naimi,** M N (2005) Short Story entitled 'Cut & Chat' Arabic Version.
2. **Al-naimi** , M N (forthcoming) Selected Translated poems from English Into Arabic.
3. **Al-Fahim**, Abdulrahim (1992) the 200 Hadith , selected and revised by AlFahim, Abu Dhabi
4. **Perteghella, Manuela and Eugenia Loffedo (eds. 2006)** Translation and Creativity, New York and London, Continuum International Publishing.
5. **Bassnet, Susan and Peter Bush (eds. 2006)**, the translator as writer, New York and London, Continuum International Publishing.
6. **Halimah, A M (2012)** Muhammad: the Messenger of Guidance, IIPH
7. **Teacher prepared texts**: (80% new texts selected for each session).

Lecture Schedule

L0. Introduction to the Course

L1.What is creative Translation?

L2. Problems & Pitfalls in Creative Translation?

L3. Methods & Approaches to Creative Translation.

L4. What is Literary Translation?

L5. Translation of Sacred Texts: The Quran

L6. Translation of Sacred Texts: The Hadeeth

L7. Translation of Orations

L8. Translation of Poetry

L9) Translation of Short Stories

L10. Translation of Drama

L11. Practical I

L12. Practical II

L13. Practical III

L14) Review of the Course

Course Assessment

Final allocation of points will be according to the following scale:

Participation on Blackboard   10 Points

Attendance of Recorded and Live lectures   10 Points

Homework   10 Points

Final Exam   70 Points

Total: 100 Points

Attendance:

❖ The student is expected to participate in live sessions.

❖ Live sessions will be recorded and be available to the students who miss them

الساعات المكتبية الجوالة

الساعات المكتبية: 5:30 PM- 7:00 PM SUN. & MON.

رقم جوال المقرر: 0537512639

سيكون الجوال مفتوح في الأوقات المحددة بعالية وسيتم إغلاقة خارج هذه الأوقات ، لذا على الجميع التقيد بهذه المواعيد

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Lecture 1   What is Creative Translation ?

Learning Outcomes

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

1. show knowledge of different meanings of the term creativity.
2. show understanding of the concept of creativity in relation to 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 : خَلقَ، خَلقُ، خَالقُ you could always use alternatives such as : اخترع، 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

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

- ❑ 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 citric, historical scholar, linguistic technician, and creative artist.")

Continued

- 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.

Continued

❏ 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 قولي ، فإني لا أدري لعلي 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.

١. نفحات من الإيمان في مكة والمدينة المنورة

٢. نفحات الأنس في دبي

٣. ليالي الأنس في باريس

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

Learning Outcomes

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

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

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.

❑ 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 تفعلُ ما تشاء

دع الأيام تفعلُ ما تشاءُ   وطب نفساً إذا حكم القضاءُ

❑ When trying to translate such poetic line, the translator encounters difficulties not only in conveying the religious implactures 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?

١. نفحات من الإيمان في مكة والمدينة المنورة
٢. نفحات الأنس في دبي
٣. 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?

<div dir="rtl">

عندما يشم رائحة الوردة يريد أن يراها   A. عندما يرى وجه الوردة يريد أن يقطفها

إن شمها استحلى رؤيتها   B. وإن رآها استحلى قطافها

عبيرها استهواه ، فطلب رؤياها   C. ولما رآها، أرادها

إن شم ريح الورد في أغصانها   D. فمُناه في ألوانها وبَهاها

وبدوْتِ في ثَوب الجمالِ   فكنْتِ بين أصابعي ، رباه ما أحلاها!

</div>

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

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* (ذكر)? 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

❑ 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 الخَطَّابِ : " لَوْ كَانَ الصَّبْرُ وَالشُّكْرُ بَعِيرَيْنِ ، مَا بَالَيْتُ أَيُّهُمَا رَكِبْتُ " .

Lecture 3 **Methods & Approaches to Creative Translation**

Learning Outcomes

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

1. show knowledge of a number of strategies used in translating literary texts.
2. apply these strategies 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 عربيد 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 البوظة 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

❑ 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 يشم رائحة الوردة يريد أن يراها   عندما يرى وجه الوردة يريد أن يقطفها

B. إن شمها استحلى رؤيتها   وإن رأها استحلى قطافها

C. عبيرها استهواه ، فطلب رؤياها   ولما رأها، أرادها

D. إن شم ريح الورد في أغصانها   مُناه في ألوانها وبَهاها !
وبدوْتِ في ثَوب الجمالِ   فكثْتِ بين الأصابع ، رباه 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.

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

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

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 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

❑ 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 المغري 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.

Continued

❑ 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:

❑ 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 علّه ينتهي من لعبته، غير أن الأخير كان يعيد اللعبة الكرة تلو الكرة، بتصميم وإرادة أكبر في سبيل تحقيق نقاط أعلى. بدأ بمناوشة الصغير محاولا تحريضه على ترك اللعب، غير أن الجهود كلها باءت بالفشل.

Lecture 4 **What is Literary Translation?**

Learning Outcomes

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

1. show understanding of the concept of literary translation.
2. translate certain types of literary texts.

Types of Text

❑ 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 n 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.

Continued

- ❑ 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-literay 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

- ❑ 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 fare, for example should they adapt or update?

Continued

❑ 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 8th 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 1st Century of Hijri Calendar:

<div align="center">Performing Hajj is obligatory</div>

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)

<div align="center">وُجُوبُ الْحَجِّ</div>

فَقَالَ: "أَيُّهَا النَّاسُ، قَدْ فَرَضَ اللهُ عَلَيْكُم الحجَّ فَحُجُّوا". ﷺ عَنْ أبي هُرَيْرَةَ، قَالَ: خَطَبَنَا رَسُولُ اللهِ : "لَوْ قُلتُ نَعَمْ لَوَجَبَتْ ﷺفَقَالَ رَجُلٌ: أَكُلَّ عَامٍ يَا رَسُولَ اللهِ؟ فَسَكَتَ، حَتَّى قَالَهَا ثَلاثًا فَقَالَ رَسُولُ اللهِ وَلَمَا اسْتَطَعْتُمْ"، ثُمَّ قَالَ: ذَرُونِي مَا تَرَكْتُكُمْ؛ فَإِنَّمَا هَلَكَ مَنْ كَانَ قَبْلَكُمْ بِكَثْرَةِ سُؤَالِهِمْ، وَاخْتِلافِهِمْ عَلَى أَنْبِيَائِهِمْ، فَإِذَا أَمَرْتُكُمْ بَشَيءٍ فَأْتُوا مِنْهُ مَا اسْتَطَعْتُمْ وَإِذَا نَهَيْتُكُمْ عَنْ شَيْءٍ فَدَعُوهُ". (رَوَاهُ مُسْلِم)

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 mulit-valency (e.g its style-marking, associative meaning, etc.)

❑ The second approach to literary translation as a process is more theory-drive and may be term 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 8th century prose, he or she would assume that English readers know that the source work 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 8th Century of Hijri Calendar:

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

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-word 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 يهدهد جفونه ويغريه بقيلولة ممتعه، لكن الملل لبس لبوس القرف ولف شباكه حول روحه القلقة المتيقظة. فكر في قص شعره الذي طال في بعض الأماكن من رأسه وهرَّ من أماكن أخرى. سرّح شعره بأصابع يده اليمنى القصيرة

وتذكر كم كانت زوجته تكرر على مسامعه في مناسبات عدة أن شعره بدا وكأنه سلة قش ليلة عرسه.

a. 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 يهدهد جفونه ويغريه بقيلولة ممتعه، لكن الملل لبس لبوس القرف ولف شباكه حول روحه القلقة المتيقظة. فكر في قص شعره الذي طال في بعض الأماكن من رأسه وهرَّ من أماكن أخرى. سرّح شعره بأصابع يده اليمنى القصيرة وتذكر كم كانت زوجته تكرر على مسامعه في مناسبات عدة أن شعره بدا وكأنه سلة قش ليلة عرسه .

Lecture 5 Translation of Sacred Texts: The Quran

Learning Outcomes

By the end of this lecture, you should be

1. familiar with certain problems of sacred-text translation.
2. able to translate simple examples of sacred texts.

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:٩]

"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

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 ٢)

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

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

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

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

E- The <u>adulteress and the adulterer</u>, 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 <u>ranked as follows:</u>

  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 ʻالزانية والزاني ʼ – 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 سبيبلاً" (سورة الأسراء: آية ٣٢)

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 <u>go near adultery</u>, for it is a sin and an evil path" (Sura17:32)

❑ Unfortunately, the five versions clearly violate the Islamic concept of adultery. <u>Dawood's , Yuksel etal's and Ali's versions</u> would mean to an English reader that <u>it is prohibited</u> to practise illegal sex <u>only after marriage</u>; whereas <u>Arbery's version</u> would mean that <u>it is prohibited</u> to practise illegal sex <u>only before marriage</u>. According to western culture, it is socially and culturally acceptable to practise sex <u>before marriage only</u> 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 الصَّاخَّة * يوم يفرُّ المرءُ من أخيه * وأمّه وأبيه * وصاحبته وبنيه * لكلّ امرء منهم يومئذ شأن يغنيه)" (سورة عبس: ٣٣-٣٨)

A. Dawood: "But when the dread blast is sounded, on that day each man will forsake his brother, his mother and his father, <u>his wife and his children</u>; 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 <u>consort, his sons</u>, 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 <u>wife and his children</u>, 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 <u>wife and his children</u>, 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 <u>mate and children</u>. 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 'وصاحبته وبنيه' 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 rythemicness 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 (٢٦) وَمَا أَدْرَاكَ مَا سَقَرُ (٢٧) لَا تُبْقِي وَلَا تَذَرُ (٢٨) لَوَّاحَةٌ لِلْبَشَرِ (٢٩) عَلَيْهَا تِسْعَةَ عَشَرَ (٣٠)) سورة المدثر: ٢٦-٣٠.

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 quarded 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 (pbbuh)

❑ This leads us to say that since it is unique in its style, it must have be produced by one who challenges not only translators but also Arabs 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.

عَنْ أبي هُرَيْرَةَ قَالَ : قَالَ رَسُولُ اللهِ ﷺ : "مَنْ كَانَ يُؤْمِنُ بِاللهِ وَالْيَوْمِ الآخِرِ فَلا يُؤْذِ جَارَهُ ، وَمَنْ كَانَ يُؤْمِنُ بِاللهِ وَالْيَوْمِ الآخِرِ فَلْيُكْرِمْ ضَيْفَهُ ، وَمَنْ كَانَ يُؤْمِنُ بِاللهِ وَالْيَوْمِ الآخِرِ فَلْيَقُلْ خَيْرَاً أَوْ لِيَصْمُتْ ". (رَوَاهُ الشَّيْخَان)

L5 Practical B

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

عَنْ أَنَسٍ ، عَنِ النَّبِيِّ ﷺ قَالَ : "لاَ يُؤْمِنُ أَحَدُكُمْ حَتَّى يُحِبَّ لأَخِيْهِ مَا يُحِبُّ لِنَفْسِهِ ". (رَوَاهُ الشَّيْخَان)

Lecture 6 Translation of Sacred Texts: The Hadeeth

Learning Outcomes

By the end of this lecture, you should be

1. familiar with certain problems & pitfalls of Hadeeth translation.
2. able to translate examples of such Hadeeths.

1.The Sunnah of Prophet Muhammad (PBBUH) as central

❑ The Sunnah of the Prophet Muhammad (p.b.b.u.h) comes after the Holy Quran in order of legislative authority in Islam. The Sunnah involves the sayings, doings, practices, explicit or implicit approvals and disapprovals of the Prophet Muhammad (p.b.b.u.h) expressed in the form of Hadeeths. Although the Quran and the Sunnah are two separate entities, they are closely related. Along with His Message contained in the Holy Quran, Allah sent Muhammad as His Last Messenger (p.b.b.u.h) for all Mankind to elucidate and demonstrate it under His Guidance as the religion of Truth (Islam). Allah (SW) says:

(قُلْ يَا أَيُّهَا النَّاسُ إِنِّي رَسُولُ اللّهِ إِلَيْكُمْ جَمِيعاً الَّذِي لَهُ مُلْكُ السَّمَاوَاتِ وَالأَرْضِ لا إِلَـهَ إِلاَّ هُوَ يُحْيِي وَيُمِيتُ فَآمِنُواْ بِاللّهِ وَرَسُولِهِ النَّبِيِّ الأُمِّيِّ الَّذِي يُؤْمِنُ بِاللّهِ وَكَلِمَاتِهِ وَاتَّبِعُوهُ لَعَلَّكُمْ تَهْتَدُونَ) [سورة الأعراف:١٥٨]

"Say: O men! I am sent to you all, as the Messenger of Allah, to whom the dominion of the heavens and the earth belong; there is no god but He; it is He that gives both life and death. So believe in Allah and His Messenger. The unlettered prophet, who believes in Allah and His Words: follow him so that you may be guided."(S.7, A.158)

❑ To endorse the role of Muhammad (p.b.b.u.h) as His Messenger and the obligation to obey him, Allah (SW) in many verses in the Holy Quran clearly states and urges those who believe to

show absolute obedience to the Prophet Muhammad (p.b.b.u.h) because what he said, did, approved of or disapproved of had divinely been revealed. Therefore, obeying him is just as important as obeying Allah the Almighty who says:

(مَّنْ يُطِعِ الرَّسُولَ فَقَدْ أَطَاعَ اللّهَ وَمَن تَوَلَّى فَمَا أَرْسَلْنَاكَ عَلَيْهِمْ حَفِيظاً) [سورة النساء:٨٠]

"He who obeys the Messenger, obeys Allah; but if any turns away, we have not sent you to watch over their (evil deeds)." (S.4,A 80)

❑ The Sunnah of the Prophet Muhammad (p.b.b.u.h) according to the consensus among the Muslims is considered to be the second major source of Islamic Law after the Holy Quran.

2. The Translation of the Prophet's Hadeethes (p.b.b.u.h)

❑ Obviously, translating a literary or a scientific text is different from translating a religious text, let alone the Sunnah of the Prophet Muhammad (p.b.b.u.h). It is also of common sense that translating the prophet's Hadeeths into English requires extraordinary methodological and quality control criteria.

❑ Unlike any other type of text translator, the translator of Prophet Muhammad's Hadeethes (p.b.b.u.h) should have the following additional characteristics which would make him/her outstanding:

A. The translator should be a Muslim who fears Allah in executing his or her duties.

B. The translator's general religious knowledge should be very good.

C. The translator should have excellent knowledge of (TL), (SL) Text-Type, Subject-area and contrastive knowledge.

D. The translator should be able to transfer into English the linguistic, social, cultural and religious associations and connotations of the original text.

E. The translator should be able to give as literal and faithful a translation of the meanings of the Hadeeths as possible. (i.e.. achieving maximum equivalence in his or her translation)

F. The translator should be able to provide a translation that is stylistically and communicatively appropriate. (ie. achieving the communicative purpose of his/her translation)

G. The translator should be able to write plainly, economically, gracefully and elegantly so that his or her translation would have the same effect on the TL reader as that of the Source language reader.

Example

❑ For example, let's now look at the following Hadeeth and see how 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 Prophet Muhmmad (p.b.b.u.h) narrated by Omar in 1st Century of Hijri Calendar:

عنْ عُمَرَ قَالَ: سَمِعْتُ رَسُولَ اللهِ ﷺ يَقُوْلُ: "لا تُطْرُوني، كَمَا أَطْرَتِ النَّصَارَى ابْنَ مَرْيَمَ، فَإِنَّمَا أَنَا عَبْدُهُ، فَقُوْلُوا: عَبْدُ اللهِ وَرَسَوْلُهُ". (رواه البخاري)

Omar reported that he heard the Messenger of Allah (peace and blessings of Allah be upon him) saying: "Do not overpraise me as the Christians did to the son of Mary. I am just Allah's servant. You may just say `Muhammad is the servant and Messenger of Allah'."

(*Bukhari*)

3. The Translation of Hadeeth from a Linguistic Point of View

❑ Linguistically speaking, the translator of the Prophet's Hadeeth (p.b.b.u.h) needs to be aware of certain translation problems that might distort the meaning of the Hadeeth. A simple comparison between Al-Fahim's translation (1997) and that of Halimah (2012) would explain the point.

عَنْ أَبِيْ هُرَيْرَةَ، أَنَّ رَسُولَ اللهِ ﷺ قَالَ: "أَتَدْرُونَ مَا الْمُفْلِسُ؟" قَـالُوا: الْمُفْلِسُ فِيْنَا مَنْ لا دِرْهَمَ لَهُ وَلا مَتَاعَ. فَقَالَ: "الْمُفْلِسُ مِنْ أُمَّتِيْ مَنْ يَـأْتِيْ يَوْمَ الْقِيَامَـةِ بصَـلاةٍ وَصِيَامٍ وَزَكَاةٍ، وَيَـأْتِيْ وَقَدْ شَتَمَ هَذَا وَقَذَفَ هَذَا، وَأَكَلَ مَـالَ هَذَا وَسَفَكَ دَمَ هَذَا، وَضَرَبَ هَذَا، فَيُعْطَى هَذَا مِنْ حَسَنَاتِهِ، وَهَذَا مِنْ حَسَنَاتِهِ، فَإِنْ فَنِيَتْ حَسَنَاتُهُ قَبْلَ أَنْ يُقْضَى مَا عَلَيْهِ أُخِذَ مِنْ خَطَايَاهَم، فَطُرِحَتْ عَلَيْه، ثُمَّ طُرِحَ فِي النَّار". (رَوَاهُ مُسْلِم)

Al-Fahim's translation:

❑ On the authority of Abu Hurairah (may Allah be pleased with him who said: the Messenger of Allah (peace and blessings of Allah be upon him) once asked his companions: Do you know who *a pauper* is? The companions replied that *a pauper* is a person who has no money or property. The Prophet explained the point and said: "A Pauper among my followers (Ummah) is one who will come on the Day of Judgement with a good record of Salat (prayers), Saum (fasting) and Zakat (payment of poor due) but who has also *abused somebody; slandered someone; usurped the goods of another person, has killed someone or beaten another person.* All the oppressed people will receive a part of the aggressor's good deeds. Should they fall short of his aggression, then the aggrieved person's sins and defaults, will be transferred from them to him, and he will be thrown into the Fire (Hell)."   (Muslim)

Example <u>Halimah's Translation:</u>

❑ Abu Hurairah reported that the Messenger of Allah (peace and blessings of Allah be upon him) asked: "Do you know who *<u>the bankrupt</u>* is?" His companions replied: "*<u>The bankrupt</u>* among us is he who has neither money nor property." The Prophet (p.b.b.u.h) then said: "*The bankrupt* among my people is he who comes in the Hereafter having performed *prayers, fasted and paid `zakat' but has already abused someone, slandered someone, encroached upon someone's rights, killed someone and robbed someone.* Each one of these people will be paid back from the bankrupt's good deeds. If he runs out of good deeds, he will be given some of their sins the result of which is that he is thrown in Hell-fire." (Muslim)

❑ At the lexical level, for example, AlFahim translated the Arabic word المفلس as a '*pauper'* which is not really appropriate because it has a financial connotation **only** which is not what is meant by the Prophet's saying (p.b.b.u.h) whereas   Halimah used the word '*bankrupt'* which has both *financial and spiritual connotations* in English. Other examples of poor equivalence of AlFahim's lexical translations are as highlighted above. Try to make the comparison yourself and find out why they seem to be poor renderings of the Arabic versions.

4. The Translation of the Hadeeth from a Cultural point of View

*Another concern of religious text translation is its cultural dimension, particularly the translation of the Prophet's Hadeeth (pbbuh). For example, let's now look at the following Hadeeth and see how AlFahim (1992) and Halimah (2012) have tackled the cultural dimensions in the text.

عَنْ أَنَسٍ، قَالَ: سَمِعْتُ رَسُولَ اللهِ ﷺ يَقُولُ: "إِنَّ مِنْ أَشْرَاطِ السَّاعَةِ أَنْ يَقِلَّ العِلْمُ، وَيَظْهَرَ الجَهْلُ، وَيَظْهَرَ الزِّنَا، وَيُشْرَبَ الخَمْرُ، وَتَكْثُرُ النِّسَاءُ وَيَقِلَّ الرِّجَالُ، حَتَّى يَكُونَ لِخَمْسِيْنَ امْرَأَةٍ القَيْمُ الوَاحِدُ". (رَوَاهُ البُخَارِي)

❑ On the authority of Anas (may Allah be pleased with him) who said: I heard the Messenger of Allah (peace and blessings of Allah be upon him) saying: "Among the signs of the Last Day are: that knowledge will suffer complete extinction. Ignorance, ***adultery*** and drinking of *wine* will be alarmingly on the increase. The number of **males** will decrease while the number of **females** will increase until there will be only one male to look after fifty **women"**

Example

Halimah's Translation

❑ Anas reported that he heard the Messenger of Allah (peace and blessings of Allah be upon him) saying: "Some signs of the Hour are: disappearance of scholarly knowledge, spread of ignorance among people, ***adultery and fornication*** become very common, drinking ***alcohol*** will become rife, increase in number of women and decrease in number of men to the extent that for each man there will be fifty women to look after." (Bukhari)

❑ AlFahim, once again fails to understand and appropriately translate the concepts of both الخمر و الزنى into English. The meaning of '**adultery**' in western culture is a voluntary sexual intercourse between a married man or woman and a partner other than the legal spouse. If however such a sexual intercourse takes place between two people of opposite sex before marriage, it is not considered 'adultery which is completely different from what is meant in the Prophet's Hadeeth (p.b.b.u.h). Again with regard to the concept of الخمر , Al-Fahim inappropriately translated it as 'wine' which really limits what is meant by it because the Arabic word covers all types of alcoholic drinks not only 'wine'. The above example shows how serious a mistake in translation may be. It is not only a matter of translatability but rather of rendering a concept.

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5. The Translation of the Hadeeth from a Rhetorical Point of View

❑ Another concern is the translation of the Prophet's style. His style is divine and human at the same time. This combination makes it quite difficult even for an experienced translator. Therefore, any translator engaged in the translation of the Prophet's sayings should really be aware of the stylistic features and rhetorical dimensions of the Prophet's Hadeeths.

❑ For example, let's 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 Aisha in 1st Century of Hijri Calendar:

عَنْ عَائِشَةَ، قَالَتْ: قَالَ رَسُولُ اللهِ ﷺ: "مَنْ أَحْدَثَ فِيْ أَمْرِنَا هَذَا مَا لَيْسَ فِيْهِ فَهُوَ رَدٌّ". (رَوَاهُ الشَّيْخَان)

Aisha said that the Messenger of Allah (peace and blessings of Allah be upon him) said: "Anything innovative introduced to our religion is rejected." (Bukhari & Muslim)

L٦ Practical A

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

قَالَ: "إِنَّ أَفْضَلَكُمْ مَنْ تَعَلَّمَ الْقُرْآنَ وَعَلَّمَهُ". (رَوَاهُ الْبُخَاري) ﷺ عَنْ عُثْمَانَ، عَنِ النَّبِيِّ

L6 Practical B

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

عَنْ ابْنِ عُمَرَ قَالَ: قَالَ رَسُولُ اللهِ ﷺ: "بُنِيَ الإِسْلامُ عَلَى خَمْسٍ: شَهَادَةَ أَنْ لا إِلَهَ إِلاَّ اللهُ وَأَنَّ مُحَمَّداً رَسُولُ اللهِ وَإِقَامِ الصَّلاةِ وَإِيْتَاءِ الزَّكَاةِ، وَالحَجِّ، وَصَوْمِ رَمَضَانَ".
(رَوَاهُ الشَّيْخَان)

Lecture 7 **Translation of Orations**

Learning Outcomes

By the end of this lecture, you should be able

1. show understanding of what is meant by orations or oratorical speech.
2. to translate excerpts of oratorical speech.

1. What is Oratory?

❑ 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 orator 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.

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 trying to analyse it with you as a warm up for a more advanced type of rhetoric.

A. 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

❑ 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

Continued

- Distinguished Guests ضيوفنا الكرام

  Ladies and Gentlemen السَّادة الحضور
- My Fellow Students زملائي الطُّلاب
- Good Afternoon السَّلام 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.

إنَّه لشرفٌ كبيرٌ لي يملأني سعادة أن أقف هنا اليوم ممثلاً زملائي المتخرِّجين 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.

يشكِّل 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.

B. Religious orations (non-prophetic type):

B. 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.

❑ Let's look at the following short rhetorical speech by our great Khalifa Omar bin AlKhattab (may Allah be pleased with him)

addressed to the army leader Abu Obaid bin Masood AlThaqafi while he was getting ready to liberate Iraq in 13H. How would you translate an oratory like that of Omar into English and achieve equivalence in English, communicative purpose of his speech, in a style that signals that this is a translation of Omar bin AlKhattab who said in that space of time and context of the first years of Islamic widespread expansion:

عندما أمَّر عمر ابن الخطاب أبو عبيد بن مسعود الثقفي على حرب العراق سنة ١٣ هجرية، قال له:

" إنَّك تُقْدِمُ على أرض المكر والخديعة والخيانة، تُقْدِمُ على قومٍ قدْ جَرَءُوا على الشرِّ فَعَلِمُوْهُ، وتَناسَوا الخيرَ فجهلُوه: فانظرْ كيف تكونُ! واخزُنْ لِسانَكَ، ولا تُفْشِيَنَّ سِرّكَ، فإنَّ صاحب السرِّ ماضبطهُ، مُتَحَصِّنٌ، لا يؤتى من وجهٍ يكرهُ، وإذا ضيَّعَه كانَ بمَضيَعَةٍ! "

Example

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

" إنَّك تُقْدِمُ على أرض المكر والخديعة والخيانة"

A. You are coming to the land of guile, deceit and treachery.
B. You are going the land of guile, deceit and treachery.
C. You are heading towards the land of guile, deceit and treachery.
D. You are bound for the land of guile, deceit and treachery.

Example

❑ 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

C. Religious orations (prophetic type):

C. Religious orations (prophetic type): Unlike any other type of text translator, the translator of Prophet Muhammad's orations (p.b.b.u.h) 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 (p.b.b.u.h) 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 Muhmmad (p.b.b.u.h) reported by Ibn Ishaq:

قال ابن إسحاق : ثم مضى رسول الله صلى الله عليه وسلم على حجه ، فأرى الناس مناسكهم ، وأعلمهم سنن حجهم ، وخطب الناس خطبته التي بين فيها ما بين ، فحمد الله وأثنى عليه ، ثم قال :

أيها الناس ، اسمعوا قولي ، فإني لا أدري لعلي 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 يطع فيما سوى ذلك فقد رضي به مما تحقرون من أعمالكم ، فاحذروه على دينكم ،

Continued

أما بعد أيها الناس ، فإن لكم على نسائكم 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 في 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 قولي ، فإني قد بلغت ، وقد تركت فيكم ما إن اعتصمتم به فلن تضلوا أبدا ، أمرا بينا ، كتاب الله وسنة نبيه .

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

Example

أيها الناس ، اسمعوا قولي ، فإني لا أدري لعلي 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."

L7 Practical A

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

❑ 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.

L7 Practical B

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

أما بعد أيها الناس ، فإن لكم على نسائكم 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 في 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 .

Lecture 8   Translation of Poetry

Learning Outcomes

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

1. show understanding of the concept of Poetry translation.
2. translate different excerpts of poetry.

1. Introduction

❑ The central question that all studies of translation of poetry have asked, implicitly or explicitly, is whether poetry can be translated. It obviously can be translated as translated poetry plays such a large part in the literature of most cultures as Omar Khayyam poetry in English.

❑ The opposite view-that poetry translation is difficult or even impossible -arises from the coincidence of two assumptions:

a. Translated poetry should be poetry in its own right.
b. Poetry is difficult, ambiguous and exhibits a special relationship between form and meaning.

❑ Many translation writers seem to agree that the translation of poetry, more than that of any genre, demands both special critical abilities and special writing abilities. One way of negotiating this difficulty is to translate poetry into prose, an approach sometime favoured for writers such as Shakespeare. This might be because prose is seen as easier to write, although Scott (2000:163) argues that prose translations of poetry have their own 'resourcefulness' and their own freedom. Prose translations are however the exception.

Example

❑ For example, let's look at the following poem by T.S.Eliot and see how Dr AlNuaimi (2012) tried to achieve equivalence in Arabic, communicative purpose of the poem in a prose style.

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. (T. S. Eliot)	حلَّ مساءٌ شتويٌّ حاملا معه رائحةَ الشواءِ في الممراتِ. الساعةُ السادسةُ تماما. النهاراتُ المحروقةُ لأيامٍ مدخنةٍ والآن زخاتٌ ماطرةٌ تلفعُ البقايا الكئيبةَ لوريقاتٍ جافةٍ عند قدميكِ ، وجرائدَ متناثرةً من أمكنةٍ فارغةٍ . الأمطارُ ما زالتْ تَمطرُ على مصاريعِ النوافذِ المكسَّرةِ والمداخنِ الخربةِ . وفي زاوية الشارعِ جوادُ عربةٍ وحيدٌ متعرِّقٌ يغذُّ الخطى تحتَ أضواءِ المصابيحِ ... ترجمة د. محمد نور النعيمي

Continued

❑ Another way of dealing with the supposed difficulty of poetic translation is to move away from the original, producing instead imitations or new versions. But Hamburger (1989:51) sees such deviation from the original as an "admission of defeat" . Look at the following example to see how the Arabic translator has moved away from the original:

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.

مُناه في ألوانها وبَهاهَا فكنْتِ بين الأصابع، رباه ما أحلاها!	إن شمَ ريحَ الوردِ في أغصانها وبدوْتِ في ثوب الجمال
A. عندما يرى وجه الوردة يريد أن يقطفها	عندما يشم رائحة الوردة يريد أن يراها
B. وإن رأها استحلى قطافها	إن شمها استحلى رؤيتها
C. ولما رأها، أرادها	عبيرها استهواه، فطلب رؤياها
D. مُناه في ألوانها وبَهاها فكنْتِ بين الأصابع، رباه ما أحلاها!	إن شم ريح الورد في أغصانها وبدوْتِ في ثوب الجمال

2. The Skopos of Poetic Translation

❑ One way of expressing the fact that translated poetry aims, in general, to be itself poetry, is to say that the aim or skopos (Nord 1997:27) of its translation is to carry over the source text function into the target text; it is thus an instrumental translation. It must also aspire to be documentary, to give 'some idea of what the original is actually like, and especially to allow its reader to see those very difficult which make it poetry. The common tendency to publish translated poetry bilingually points to this documentary aspect. Especially for the bilingual reader, the relationship of the translated poems with the source text is highlight by a similar layout in both languages.

❑ Other writers such as Gutt (1991/2000:167), for example, argue that poetic texts demand direct translation; they must preserve the stylistic qualities of the original. The focus of poetic style as a way of combining documentation of the poetics of the source text with is shared by a number of theorist of poetic translation. The translation of poetry must take into account the special nature and language of poetry and the type of reading it demands.

Continued

❑ For example, let's look at the following poem by Ezra Pound and see how Dr AlNuaimi (forthcoming) tried to achieve equivalence in Arabic, communicative purpose of the poem in a style that reflects the style of the original poem.

A Girl	فتاة
The tree has entered my hands,	دخلتْ الشجرةُ يديَّ
The sap has ascended my arms,	وسرى نسغُها في ذراعيْ .
The tree has grown in my breast -	نَمَتِ الشجرةُ في صدري ،
Downward,	نزولاً إلى الأسفل ،
The branches grow out of me, like arms.	وتفرعتِ الأغصانُ من جسدي مثلَ الأذرعِ .

Tree you are, Moss you are, You are violets with wind above them. Ezra Pound	شجرةٌ أنتِ طحلبٌ أنتِ أنتِ أزهار بنفسج، تلفحُها الريحُ . ترجمة د. محمد نور النعيمي

3.Translation and the Nature of Poetry

- ❑ 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.

Continued

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

❑ When we look at the following line written by Al-Mutanabi, for example, and translated by Wormhoudt (1978,P503), we can still say that no matter how skilful the translator may be, he/she still falls victim to the historical, social or cultural associations and connotations attached to poetry.   In Wormhoudt's translation of Al-Mutanabi, below ambiguity and mistakes arising from the gaps in the translator's cultural knowledge of animals such as 'owls' occur.

كأنَّ الأسودَ الَّلابيَّ فيهمُ   غُرَابٌ حوْله رخمٌ وبومُ

As if the Nubian blacks were crows   around them vultures and owls

❑ In addition to the grammatical mistak made in pluralizing the singular word 'الأسود' the black into 'blacks' , Wormhoudt's historical and cultural knowledge of the 'owl' is quite poor. His translation distorts the meaning and does not convey the same conveyed message in the Arabic version, because the main object of AlMutanabi's satire 'هجاء' here is Kafur AlIkhsheedi the black ruler of Egypt who was compared to a crow surrounded by vultures and owls. Furthermore, when the 'owl'

is used in Arabic, it is generally used to refer to bad omen and bad luck, whereas in English culture it is not necessary used to refer to bad omen, but rather as a symbol of wisdom and sometimes love.

4. How to Translate Poetry : theory and process

❑ Concerning the processes involved in poetry translation, a common question asked is whether the process of interpretation and creation are separate or not. Some writers appear to suggests that they are: Sayers Peden (1989) speaks of *'dismantling'* the original poem and *'building'* the translation. Scott (2000) says maintaining that *reading and translation are inextricably linked*. Creativity is also an element in reading as much as in writing. So translation could be a kind of close reading and writing of the ST. Translation is of course a less creative act than writing one's poetry.

❑ Thus the relationship between theory and practice is that theory describes practice in a way which offers a (partial) explanation for observed phenomena. Practicing translators look at theory as dictating practice.

❑ For the translation of poetry, two main types of theory are relevant: theory of the literary text and theories of translation. Theory may help free the translator from constraint of source text, and could therefore be seen as a source of creativity for the translator.

Example

❑ There are several different ways of translating poetry but it would be fair to say that most poetry translators aim to create translation that works as poetry in the target language as we can see the following example:

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.

<div dir="rtl">

A. عندما يرى وجه الوردة يريد أن يقطفها	عندما يشم رائحة الوردة يريد أن يراها
B. وإن رأها استحلى قطافها	إن شمها استحلى رؤيتها
C. ولما رأها، أرادها	عبيرها استهواه، فطلب رؤياها
D. مُناه في ألوانها وبَهاها	إن شم ريح الورد في أغصانها
فكنْتِ بين الأصابع، رباه ما أحلاها!	وبدوْتِ في ثوب الجمال

</div>

L8 Practical A

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

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

*   *   *   *

Above, alone on the moon we live;
No hate, no envy, no vice but love.
The light to the world then we give;
There, a happy life shall we prove.

*   *   *   *

Only with you a chance I stand
In sea, in heaven and on land.

*   *   *   *

A.M. Halimah 1991

L8 Practical B

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

<div dir="rtl">

أحبُّ إليّ من أكل الرغيف	وأكل كُسيرة في جنب بيتي
أحب إليَّ من لبس الشفوف	ولبْسُ عباءة وتقرّ عِيني

</div>

Lecture 9 **Translation of Short Stories**

Learning Outcomes

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

1. show understanding of the concept of short story translation.
2. translate certain types of short stories

1. What is a short Story?

❑ Short stories are conventionally considered as independent 'core literary genres' with their own typical literary features.

❑ A short story is 'a narrative, either true or fictitious, in prose or verse. It is a fictitious tale, shorter and less elaborate than a novel. Such narratives or tales are considered as a branch of literature. A short story is a narration of incidents or events, a report of the facts concerning a matter in questions. It has a plot or succession of incidents or events. It could be a lie, a fabrication, a history or a story of something happened in the past.

❑ Typical features of a literary short story text include the following:

➢ It has a written base-form, though it may also be spoken.
➢ It has high social prestige.
➢ It fulfils an effective/aesthetic rather transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform.
➢ It has no real-world value- i.e. it is judged as fictional, whether fact-based or not,
➢ It features words, images, etc.., with ambiguous and/or indeterminable meanings;

Example

Read the following example and identify the main features of a short story in it.

The Little Snowman

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.

"Well …ok." Fred answered wickedly. He was planning that he helps this snowman, get his hundred wishes and Kill the snowman! They set off down the mountain. It was a long, long, long way down.

Suddenly, a snowy owl flew past Fred and Tomba and began to squawk. "RUMBLE, BOOM, BOOM! The mountain bellowed. Then it started to shake. It was an avalanche! The snow pushed Fred, (who was holding Tomba's head) to his feet and blew him down the mountain. Finally, the avalanche stopped. Fred looked down. There was the bottom of the mountain. "Mount Everest is high!" puffed Tomba who was blowing madly like a rhino.

Then Fred looked more carefully. He saw a pair of buttons, then a scarf and a lump of snow. Tomba's body was found! "Here's your body, Tomba." said Fred grimly. Tomba bounced happily around him as he attached them on him. "Can I have my one hundred wishes now, please?" snarled Fred viciously. "Well, no!" said Tomba, laughing like a maniac. Fred lunged at him but Tomba was too quick. He had disappeared in a puff of smoke. "That magic snowman," grumbled Fred, struggling to get back up the mountain. It certainly wasn't his best day!

THE END!

Mustafa A Halimah (2012)

2.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

■ Now how would you translate the following excerpt taken from a short story called "The Little Snowman" and written by an eight year old child called 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 قطّاع 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 أراضي جبل افرست كان يعيش قطّاع 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 قطّاع 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 حطّاباً 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.

Continued

❑ In addition to linguistic and cultural translation of the story content and form, the translator needs to work on <u>the translation of Style</u> 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.

❑ 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.

Example

▪ "فكر في طقوس الحلاقة الممتعة المتبعة في بلده، من سماع حكايات الحلاق، والغوص ببحر المرايا اللامتناهي، وتتالي تلك الحكايات، وترديد عبارات لاحترام والتقدير المختلفة للزبائن، ورشفات 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 theses 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.

3.Translation of Religious Short Stories

- What is meant by religious short stories here is any classical literary story that has an Islamic religious theme. This ranges from tales told by Prophet Muhammad (p.b.b.u.h) to stories written by 21ˢᵗ centuries writers with Islamic themes; like stories about the lives of the Prophet's companions (may Allah be pleased with them), stories narrated by our predecessors in our Arabic and Islamic literature and so on.

- Translators of such literary genre, the genre of religious short stories into English need to be not only creative writers but also have indivisible dual role as both writer and interpreter which help them to offer the source text with some kind of creative impetus to engage with the original text.

- Unlike the translator of a contemporary work, often (falsely) perceived to be a mere mediator between original author and target reader, the translator of a classic text can be seen as an innovator, making their own mark on an already well-known work, remaining it for a new generation, a new audience.

It is of vital importance to mention here that with regard to translating tales told by the Prophet (p.b.b.u.h) whether via his own Hadeeth Sahih, his companions or somebody else, the translator is not allowed to be innovative in terms of content because it is not allowed in our religion. Read the following:

عَنْ عَائِشَةَ ، قَالَتْ : قَالَ رَسُوْلُ اللهِ ﷺ: "مَنْ أَحْدَثَ فِيْ أَمْرِنَا هَذَا مَا لَيْسَ فِيْهِ فَهُوَ رَدٌّ".
(رَوَاهُ الشَّيْخَان)

Example
Now let's look at the following part of Hadeeth reported by Ibn Omar in which the Prophet (p.b.b.u.h) 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

عَنِ ابْنِ عُمَرَ ، عَنِ النَّبِيِّ ﷺ ، قَالَ : "خَرَجَ ثَلاثَةٌ يَمْشُونَ فَأَصَابَهُمُ الْمَطَرُ ، فَدَخَلُوا فِي غَارٍ فِي جَبَلٍ ، فَانْحَطَّتْ عَلَيْهِمْ صَخْرَةٌ ، قَالَ: فَقَالَ بَعْضُهُمْ لِبَعْضٍ : ادْعُوا اللهَ بِأَفْضَلِ عَمَلٍ عَمِلْتُمُوهُ. فَقَالَ أَحَدُهُمْ : اللَّهُمَّ إِنِّيْ كَانَ لِيْ أَبَوَانِ شَيْخَانِ كَبِيْرَانِ ، فَكُنْتُ أَخْرُجُ فَأَرْعَى ، ثُمَّ أَجِيءُ فَأَحْلُبُ فَأَجِيءُ بِالْحِلابِ ، فَآتِي بِهِ أَبَوَيَّ فَيَشْرَبَانِ ، ثُمَّ أَسْقِيْ الصِّبْيَة وَأَهْلِيْ وَامْرَأَتِي ، فَاحْتَبَسْتُ لَيْلَةً ، فَجِئْتُ فَإِذَا هُمَا نَائِمَانِ ، قَالَ : فَكَرِهْتُ أَنْ أُوقِظَهُمَا ، وَالصِّبْيَةُ يَتَضَاغَوْنَ عِنْدَ رِجْلَيَّ ، فَلَمْ يَزَلْ ذَلِكَ دَأْبِي وَدَأْبَهُمَا حَتىَّ طَلَعَ الْفَجْرُ ، اللَّهُمَّ إِنْ كُنْتَ نَعْلَمُ أَنِّيْ فَعَلْتُ ذَلِكَ ابْتِغَاءَ وَجْهِكَ ، فَافْرُجْ عَنَّا فُرْجَةً نَرَى مِنْهَا السَّمَاءَ ، قَالَ : فَفُرِجَ عَنْهُم.   (رَوَاهُ الشَّيْخَانِ)

❑ 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)

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

The Little Snowman

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.

"Well …ok." Fred answered wickedly. He was planning that he helps this snowman, get his hundred wishes and Kill the snowman! They set off down the mountain. It was a long, long, long way down.

Suddenly, an eagle flew past Fred and Tomba and began to squawk. "RUMBLE, BOOM, BOOM! The mountain bellowed. Then it started to shake. It was an avalanche! The snow pushed Fred, [who was holding Tomba's head] to his feet and blew him down the mountain. Finally, the avalanche stopped. Fred looked down. There was the bottom of the mountain. "Mount Everest is high!" puffed Tomba who was blowing madly like a rhino.

Then Fred looked more carefully. He saw a pair of buttons, then a scarf and a lump of snow. Tomba's body was found! "Here's your body, Tomba." said Fred grimly. Tomba bounced happily around him as he attached them on him. "Can I have my one hundred wishes now please?" snarled Fred viciously. "Well, no!" said Tomba, laughing like a maniac. Fred lunged at him but Tomba was too quick. He had disappeared in a puff of smoke. "That magic snowman," grumbled Fred, struggling to get back up the mountain. It certainly wasn't his best day!

THE END!   *Mustafa A Halimah (2012)*

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

<div dir="rtl">

(قِصَّةُ أَصْحَابِ الْغَارِ الثَّلاثَةِ)

عَنِ ابْنِ عُمَرَ ، عَنِ النَّبِيِّ ﷺ ، قَالَ : "خَرَجَ ثَلاثَةٌ يَمْشُونَ فَأَصَابَهُمُ الْمَطَرُ ، فَدَخَلُوا فِي غَارٍ فِي جَبَلٍ ، فَانْحَطَّتْ عَلَيْهِمْ صَخْرَةٌ ، قَالَ : فَقَالَ بَعْضُهُمْ لِبَعْضٍ : ادْعُوا اللهَ بِأَفْضَلِ عَمَلٍ عَمِلْتُمُوْهُ. فَقَالَ أَحَدُهُمْ : اللَّهُمَّ إِنِّيْ كَانَ لِيْ أَبَوَانِ شَيْخَانِ كَبِيْرَانِ ، فَكُنْتُ أَخْرُجُ فَأَرْعَى ، ثُمَّ أَجِيءُ فَأَحْلُبُ فَأَجِيءُ بِالْحِلابِ ، فَآتِي بِهِ أَبَوَيَّ فَيَشْرَبَانِ ، ثُمَّ أَسْقِيْ الصِّبْيَةَ وَأَهْلِيْ وَامْرَأَتِي ، فَاحْتَبَسْتُ لَيْلَةً ، فَجِئْتُ فَإِذَا هُمَا نَائِمَانِ ، قَالَ : فَكَرِهْتُ أَنْ أُوقِظَهُمَا ، وَالصِّبْيَةُ يَتَضَاغَوْنَ عِنْدَ رِجْلَيَّ ، فَلَمْ يَزَلْ ذَلِكَ دَأْبِي وَدَأْبَهُمَا حَتَّى طَلَعَ الْفَجْرُ ، اللَّهُمَّ إِنْ كُنْتَ تَعْلَمُ أَنِّيْ فَعَلْتُ ذَلِكَ ابْتِغَاءَ وَجْهِكَ ، فَافْرُجْ عَنَّا فُرْجَةً نَرَى مِنْهَا السَّمَاءَ ، قَالَ : فَفُرِجَ عَنْهُم.

وَقَالَ الآخَرُ : اللَّهُمَّ إِنْ كُنْتَ تَعْلَمُ أَنِّيْ كُنْتُ أُحِبُّ امْرَأَةً مِنْ بَنَاتِ عَمِّيْ كَأَشَدِّ مَا يُحِبُّ الرَّجُلُ النِّسَاءَ ، فَقَالَتْ : لا تَنَالُ ذَلِكَ مِنْهَا حَتَّى تُعْطِيَهَا مَائَةَ دِيْنَارٍ ، فَسَعَيْتُ فِيْهَا حَتَّى جَمَعْتُهَا ، فَلَمَّا قَعَدْتُ بَيْنَ رِجْلَيْهَا قَالَتْ : اتَّقِ اللهَ وَلا تَفُضَّ الْخَاتَمَ إِلاَّ بِحَقِّهِ، فَقُمْتُ وَتَرَكْتُهَا ، فَإِنْ كُنْتَ تَعْلَمُ أَنِّيْ فَعَلْتُ ذَلِكَ ابْتِغَاءَ وَجْهِكَ ، فَافْرُجْ عَنَّا فُرْجَةً ، قَالَ : فَفَرَجَ عَنْهُمُ الثُّلُثَيْنِ.

وَقَالَ الآخَرُ : اللَّهُمَّ إِنْ كُنْتَ تَعْلَمُ أَنِّيْ اسْتَأْجَرْتُ أَجِيْرَاً بِفَرَقٍ مِنْ ذُرَةٍ فَأَعْطَيْتُهُ ، وَأَبَى ذَاكَ أَنْ يَأْخُذَ ، فَعَمَدْتُ إِلَى ذَلِكَ الْفَرَقِ فَزَرَعْتُهُ ، حَتَّى اشْتَرَيْتُ مِنْهُ بَقَرَاً وَرَاعِيْهَا، ثُمَّ جَاءَ فَقَالَ : يَا عَبْدَ اللهِ أَعْطِنِيْ حَقِّيْ ، فَقُلْتُ : انْطَلِقْ إِلَى تِلْكَ الْبَقَرِ وَرَاعِيْهَا فَإِنَّهَا لَكَ ، فَقَالَ : أَتَسْتَهْزِئُ بِي؟ فَقُلْتُ : مَا أَسْتَهْزِئُ بِكَ وَلَكِنَّهَا لَكَ ، اللَّهُمَّ إِنْ كُنْتَ تَعْلَمُ أَنِّيْ فَعَلْتُ ذَلِكَ ابْتِغَاءَ وَجْهِكَ فَافْرُجْ عَنَّا ، فَكُشِفَ عَنْهُمْ ". (رَوَاهُ الشَّيْخَانِ)

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Lecture 10 **Translation of Drama**

Learning Outcomes

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

1. show understanding of the concept of drama translation.
2. translate certain types of plays.

1. What is drama?

- 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;

Continued

❑ 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. Children are given specific parts to play with a formal script. Using only their voices they must create the full picture for the rest of the class. Interpreting content and expressing it using only the voice.

▪ *Puppet Plays:* Children use puppets to say and do things that they may feel too inhibited to say or do themselves.

2.Translation of Drama

❑ The main problem that theatre translation scholars, and practitioners, are confronted   with is the definition, and subsequent position, of the dramatic text, in other words, whether the play is primarily a literary genre or textual 'sign' of the larger theatrical system (see, for example, Bassnett 1998b, 2000).

❑ Things are further complicated by the dual tradition of translating plays for the page and the stage (see Bassnett and Lefevre 1990). This dual tradition is linked to opposing

definitions of drama preoccupied with theoretical problems surrounding what a playtext actually are- literary text and/or blueprint for performance – and how its alleged performance level is textually contained.

❑ These diverse approaches to the translation of plays also seem to reflect a historical reality and the social need for the dramatic text to be studied and recorded on the page, in a book form, while, at the same time, fulfilling its performance 'virtuality' on stage. But let us consider this now widely accepted *dual tradition*, and the ensuing relationship between (translated) *playtext and performance*, in the light of what Johnston sees as the stage/performance dimension of the play, a dimension which makes it 'acting' text and a source of creative process. He observes that 'writing for performance signifies that the translator is, in this sense, a writer and at every stage of the production process must function as a writer, and that working within this theatrical context, one can only talk of a 're-creation' of the already creative 'stage language' of the source text.

3. 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 range of technical problems that the translator of Shakespeare may be faced with is quite formidable, including as they do the many textual cruxes, 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, his lay withy-and th- forms of address, his elliptical grammar and general compactness of expression and 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.

Continued

Let's immerse ourselves in the following scene of a play written by Shakespeare in the 16th Century called Merchant of Venice, Act3, Scene3 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):

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.

A. المرابي: السجان، ونتطلع إلى وسلم: يقول ليس لي من رحمة؛ وهذا هو الأحمق الذي أقرض من دون مقابل المال: ـ السجان، والنظر إليه. انطونيو تسمعني حتى الآن، والمرابي جيد.

B. شايلوك: أيها السجان ، انظر إليه، لا تسألني الرحمة. هذا هو الأحمق الذي اقترض المال بدون فوائد. أيها السجان انظر إليه

نطونيو: اسمعني يا شايلوك الطيب

شايلوك: انظر اليه أيها السجان ولا تطلب مني أن أرحمه، هذا الذي أقترض المال بدون **C**
مقابل. يا سجان انظر اليه.. أنطونيو: على رسلك يا شايلوك الطيب.

شايلوك: يا سجان انظر اليه، لن أرحمه فهذا الذي استدان المال بدون مقابل. انظر. **D.**

أنطونيو: لم تسمعني بعد يا عزيزي شايلوك

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?

غسِّل وشَّك يا قمر بالصـــابونة وبالحجر

وينك يا قمر ....

غسل وشي

مشِّط شعرك يا قمر بالمشط الحلو انكسر

وينك يا قمر .....

مشط شعري

Contined

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!'

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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!

Continued

- ❑ In addition to linguistic and cultural translation of the song content and form, the translator needs to work on the translation of style normally adopted in song writing, 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.
- ❑ Furthermore, the translator has to really visualise the text and imagine how it is performed whether it is theatrical or radio musical.

L10 Practical A

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

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.

Exit

L10 Practical B

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

<div dir="rtl">

أغنية بالعاميَّة:

غسِّل وشَّك يا قمر بالصـــابونة وبالحجر

وينك يا قمر ....

غسل وشي

مشِّط شعرك يا قمر بالمشط الحلو انكسر

وينك يا قمر .....

مشط شعري

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