Creative Translation

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Introductory Lecture

- **Creative Translation**" is a practical course which focuses on translating creative texts such as poetry, prose, drama and oration.

- This course is mainly a problem-based approach to creative translation.

- Students tend to identify linguistic/cultural or rhetorical problems and difficulties encountered in translating the text and deal with them using the relevant translational methods, strategies and techniques needed.

Lecture 1

An Overview of Translation in the Arab World

1.1 Translation in the Early days of Islam :

- In the early days of Islam, there were two superpowers: the Persian Empire and the Roman Empire. At that time, some interpreting and translation activities must have existed.

- The Prophet of Islam, Muhammad, sent messengers with invitations to the Emperor of Byzantium, Heraclius, Chosroes of Persia and to al-Muqawqis in Egypt. He asked his Companions to write these invitations on pieces of animal skin, due to the lack of writing papers (Halimah, 2012).

- The geographical, political and cultural environments of the newly conquered nations inspired the Arabs to learn more about the civilisations of these nations. They became interested in seeking knowledge and in learning foreign languages such as Persian and Greek. Learning a foreign language was almost a religious duty for them, because they believed that doing so would help them to spread the message of Islam among non-Arabic speakers and to be able to communicate with people of different linguistic background`s.

- Prophet Muhammad was fully aware of the importance of learning a foreign language. He ordered Zaid Ibn Thabit to learn Syriac to facilitate his communication with the Jews. Zaid ibn Thabit learnt Syriac in seventeen days, as mentioned in the following hadeeth:

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

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

روي عن زيد بن ثابت أنه قال: قال رسول الله : تُحسِنُ السُّرْيَانِيَّة إنَّها تَأْتِيني كُتُبٌ؟ قال: قلتُ لا. قال: فتَعَلَّمْهَا. قال:

فتعلَّمْتُهَا في سَبْعَةَ عَشَرَ يَوْماً.(مسند أحمد:رقم ٢١٩٢٠) .

Furthermore, to encourage people to learn foreign languages, an Arab wise man once said, "He who learns the language of a people has a full protection against their evil intentions."

"من تَعلّم لُغَة قومٍ أمِن مَكُرهم"

- During the Umayyad dynasty (661-750) in Damascus, some translation activities took place due to the movement of rulers and tribesmen into Greek-speaking areas. Their interaction with Greek speaking people made interpreting and translation from Greek into Arabic inevitable both in government circles and in everyday life throughout the Umayyad period.

- It was only during the reign of Abdulmalik or his son Hisham (r. 685-705 and 724-43 respectively), that the administrative apparatus (diwan) was translated into Arabic by some of the Umayyad bureaucrats, among whom [was] Sarjun ibn Mansur Arrumi.

- According to Baker & Hanna (2011), translation activities started in earnest during the Umayyad period (661-750) in terms of translating treatises on medicine, astrology and alchemy from Greek and Coptic into Arabic.

1.2 Translation during the Abbasid age (750-1258) :

- In fact, in the Arabic speaking countries, translation, as an art or profession, did not take a clear-cut shape until the Abbasid Age (750-1258).

- Political stability, economic prosperity, enthusiasm for learning, and a high standard of living paved the way and made the people of the Abbasid Age very interested in getting to know what other nations like the Greeks, Romans or Persians had achieved in the field of knowledge, art and science. The only way for them to do so was through the process of translation.

- Both Caliphs al-Mansour (r. 754-75) and ar-Rashid (r. 786-809) supported translation activities and rewarded for them immensely. In the time of Caliph al-Mamun (r. 813-33), translation prospered and expanded. He established Bait al-Hikmah (The House of Wisdom) in Baghdad for translators. Although their interests varied enormously, translators were very selective.

- Works on philosophy, medicine, engineering, music and logic were translated from Greek into Arabic, while works on astronomy, art, law, history and music were translated from Persian into Arabic.

- For translators of that period, there were two principal methods of translating from Greek to Arabic: The first is called Yuhanna ibn Batriq's method and the second is called Hunayn ibn Is-haq's method.

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

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

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

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

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

1.3 Translation during the Ottoman Age (1517-1917) :

- Due to a series of attacks and onslaughts launched by the Mongols, whose leader Hulagu, eventually destroyed Baghdad and killed the caliph and his officials in 1258. The Muslim Ottomans, as the new power in the region, took control and claimed the title 'Caliph' for their rulers in 1517.

- Under the Ottoman rule, Arabic continued to be the official language for learning and administration. This state of affairs made the Muslim Turks eager to have access to the resources of the Islamic heritage, language and culture, and they revived the movement of translation from Arabic into Turkish.

- In the eighteenth and nineteenth centuries, due to the political changes in the Arab world, translation entered a new phase of its history.

- When Napoleon Bonaparte, for example, invaded Egypt in 1789, he brought along with him translators and interpreters to help him communicate with Egyptians with regard to political, social and administrative affairs. The task of these translators was to translate official and administrative documents, sometimes acting as interpreters.

- During Muhammad Ali's rule over Égypt. (1805-1848), translation took the form of an Independent movement, due to the attention it was paid by translators and the ruler as well.

- A School of Translation was established by the order of Muhammad Ali in 1835. Translation thrived in Muhammad Ali's time because he was personally interested in learning about European civilisation and what it had produced in the field of learning and science.

- He was eager that Western culture should be transferred to the Arab world. To achieve his aim with the assistance of Western experts, he tried to make all forms of education available to his people. In his book *The History of Education in Muhammad's Period*, Ahmad Izat Abdul Karim (1938), a contemporary writer, says:

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

- During the period of 'nahda' (Arabic renaissance or revival), the translation movement in Egypt was an incentive for translators all over the Arab world to pay greater attention to translation as an art or a profession.

- In Syria and Lebanon, for example, translators were more instrumental in their approaches to translation, in the sense that they borrowed and introduced new artistic expressions, especially in literary genres such as drama and fiction.

- Since that time, the number of translated books has continued to increase, the quality of translation has generally improved, and the methodology used in the process of translation has become more sophisticated (Baker & Hanna, 2011).

1.4 Translation in the present day :

- It is hard to draw a clear dividing line between the phases translation has gone through, yet by the turn of the twentieth century, translation as a theory, practice, art or profession, started to acquire a completely new dimension.

- Up to the 1970s, we can realise that the literature written on the theory, practice and history of translation in the Arab world seemed limited and unimpressive in comparison with what was happening in Europe. Baker & Hanna (2011) pointed out that a total of only twenty-two books were translated into Arabic between 1951 and 1998 as part of a UNESCO initiative.

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

- Nowadays, a very large number of national and international organisations tend to depend on translation and interpreting in the conduct of their affairs. Therefore, as a translator, it is vital to be aware that the purpose of translation is not only to transfer a textual material from one language to

another language accurately and economically; it may also encompass some or all of the following features identified by Newmark (1991: 43):

A. It contributes to understanding and peace between nations, groups and individuals.

B. It transmits knowledge in plain, appropriate and accessible language, in particular in relation to technology transfer;

 C. It explains and mediates between culture on the basis of a common humanity, respecting their strength, implicitly exposing their weakness;

 D. It translates the world's great books, the universal works in which the human spirit is enshrined and lives: poetry, drama, fiction, religion, philosophy, history, the seminal works of psychology, sociology and politics, of individual and social behaviours.

 E. It is used as a general aid or as a skill required in the acquisition of a foreign language.

Lecture 2

Literary Translation

Definition and Nature of a Literary Text

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

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

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

Types & Genres of Texts:

❑ **According to Newmark (1982), all types of texts are classified** into three general categories: "**expressive, informative and vocative or persuasive**". In other words, they tend to have an expressive, informative, or vocative function, or perhaps all of them integrated in one utterance or a statement. What concerns us here is the expressive type of text, which is mainly realised in literature, the function of which is mainly to **"provoke emotions and/or entertain rather than influence or inform".**

❑ **Therefore, conventional literary texts tend to cover genres of poetry,** drama, fictional prose such as novels and short stories, and even children's literature and sacred texts, such as those of the Quran and the hadeeths of the Prophet Muhammad (☐). Examples from two or three of these genres will be given as samples of literary translation (i.e. creative translation).

2.2 Translation of Literary Texts :

❑ **Throughout history, literary translation has been a tool of communication** between people of different literary and cultural backgrounds. When translating a literary text from English into Arabic, or vice versa, for example, **you tend to transfer not only the information or the ideas mentioned in the text but also the social, cultural, educational, economic, and even political realities of the people who speak English or Arabic.**

❑ **This obviously brings about problems and questions related to the issue of quality in translation. In** the chapter that follows, we will be discussing the ACNCS criteria (**accuracy, clarity, naturalness, communication and style**), which you can use to weigh up the quality of your literary translation.

❑ When it comes to the translation of literary texts, it seems that traditionally, translation theories were mainly derived from literary and sacred-text translation because "they were the only texts considered worthy of careful translating" (Nida, 2001: 158).

❑ **Thus the question of *equivalence*,** whether **it is a word-for-word** translation or **sense-for-sense** translation is *relevant* to literary translation more than it is to scientific and technical translation.

❑ **Moreover, the register and tone of the literary text** are of paramount importance to the literary translator.

❑ **The former** tends to be categorised as, for example, non-technical/technical, informal/formal, urban/rural, standard/regional, jargon/non-jargon, vulgarity/propriety,

❑ **Whereas the latter** tends to refer to: the overall feeling conveyed by an utterance, a passage, or an entire work, including conscious and unconscious resonance… It can comprise of humour, irony, sincerity, earnestness, naivety or virtually any sentiments (Landers, 2001: 68).

❑ **Another issue** that literary text translators need to address is the question of how to reproduce **the stylistic features** generally found in many literary texts.

❑ **Although the literary translator tends to 'speak for' the source writer, ignoring his or her own stylistic voice, there are still some translators who tend to make their voices distinctly present in the translated text.**

❑ **I consider this as either a failure or betrayal on** the part of the translator who leaves his/her own stylistic imprint on the text he/she produces. The translation of style is crucial in the context of literature because it defines the writer's 'cultural space time'.

❑ **To a modern Arabic reader, for example, the style of Ibn Qayyim** al-Jawziyah's روضة المحبين ونزهة المشتاقين**signals that it was written by one of the greatest scholars who lived in the eighth century of the Islamic calendar (i.e. in medieval times).**

❑ **Literary translating may also be seen as a communication process** where translators act as rewriters, communicating with target readers in a similar way.

❑ **Thus when a modern translator translates,** for example, Ibn Qayyim al-Jawziyah's book روضة المحبين ونزهة المشتاقين**into English modelled on eighth century prose, he or she assumes that English readers know that the source work is a medieval classic and that they realize the target style is meant to signal the work's medieval-classic status, and this enhanced stylistic experience justifies the extra writing and reading effort involved.**

❑ **Look now at the following excerpt taken from Ibn Qayyim al-Jawziyah's book** روضة المحبين ونزهة المشتاقين**(2009: 98). Find out which of the two translations below meets the requirements of equivalence, communicative purpose and stylistic features in literary translation, and to what extent.**

❑ فنقولُ: اختلفَ الناسُ في العشقِ هل هو اختياريٌّ أو اضطراريٌّ خارجٌ عن مقدورِ البشرِ؟ فقالتْ فرقةٌ: هو اضطراريٌّ وليس اختياريًّا، قالوا: وهو بمنزلةِ محبةِ الظمآنِ للماءِ الباردِ، والجائعِ للطعامِ، هذا ممّا لايُملكُ.

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

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

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

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

كانَ جوُ غرفةِ الضيوفِ بارداً ومنعشاً يهدهدُ جفونَه ويغريهِ بقيلولةٍ ممتعةٍ. لكنْ المللَ لبسَ لَبُوْسَ القرفِ ولفَّ شِباكَه حولَ روحِه القلقةِ المتيقظةِ . فكَّرَ في قصِّ شعرِه الذي طالَ في بعضِ الأماكنِ مِنْ رأسِه وهرَّ مِنْ أماكنَ أخرى .سرّحَ شعرَه بأصابعِ يدِه اليمنى القصيرةِ وتذكّرَ كمْ كانَتْ زوجتُه تكرّرُ على مسامعِهِ في مناسباتٍ عدّةٍ أنَّ شعرَهُ بدَا وكأنّهُ سلةُ قشٍّ ليلةَ عرسِه.

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

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

Lecture 3

Creative Translation: Theory and Practice

Definition of Creativity

❑ **The word *creativity* originally comes from the Latin term *creō,*** meaning to create or make. In Arabic, however, you need to be very careful when translating words like *create, creation,* and *creator* because these words still have their own religious connotations and associations such as: ،خَلَقَ، خَلْقٌ خَالِقٌ. You could always use alternatives such as: اخترع، أوجد، أبدع، وغيرها. This will, of course, depend on the type of text and the context it is used in.

❑ **The Collins dictionary definition of the word *creative*** is 'inventive and imaginative'; characterized by originality of thought, having or showing imagination, talent, inspiration, productivity, fertility, ingenuity, inventiveness, cleverness.

❑ **Creativity means different things to different people**. According to Mumford (2003: 110), creativity involves "the production of novel, useful products", whereas Linda Naiman (2011) looks at **creativity as an act of turning new and imaginative ideas into reality;** she explains, **"Creativity involves two processes: thinking, then producing.** If you have ideas but don't act on them, you are imaginative but not creative... **Innovation is the implementation"** of an idea.

❑ **Creativity may also refer to the invention or origination of any new thing** (**product, solution, artwork, literary work, joke**, etc.) that has value. In short, if you want to be creative, you need to think creatively, act creatively and reflect creatively, so that you are able to produce something novel, imaginative, inventive, appropriate and worthwhile.

3.2 Creative Translation in Theory :

❑ **Approaches to translation go far back to ancient times**, with Cicero and Horace (first century BCE), who both advocated non-literal translation. For Marcus Cicero (106-43 BCE), the translating of a passage of oratory, for example, cannot be achieved by translating it word-for-word because the main purpose of a successful oratory is that it should "instruct, delight and move the minds of the audience". Since it should be able to maintain the "force and flavour of the passage", we **should use a sense-for-sense or even a 'free' translation approach** to it.

❑ **In contrast, St Jerome (348-420 CE), author of the Vulgate Latin translation of the Bible, s**eemed to use **a word-for-word approach to translating the scripture from Greek to Latin, trying to be as faithful as possible to the original text**. In other literary translations, though, especially poetry, he advocated a sense-for sense approach to translation (Weissbort & Eysteinsson, 2006) .

❑ **In the Arab world, as early as the Abbasid Age (750-1258**), there were two principal methods of translating from Greek and Persian into Arabic. The first was called **Yuhanna ibn Batriq's method, or 'the literal way'**, and the second was called **Hunayn bin Is-haq's method, or 'the free way'**. (See Chapter One above for more details.)

❑ **However, in modern times, new theories or models of translation have been developed to enhance the art of translation**. In spite of the emergence of linguistic, socio-linguistic, functional, semiotic, and communicative or manipulative methodologies, there is still a debate between those who believe

that nothing is translatable and those who believe that everything is translatable into any language if we accept the fact that humanity shares certain characteristics .

❑ **Standing halfway between these two extreme ends of the debate**, Susan Bassnett, a prominent professor of comparative literature and cultural studies, suggests that **"exact translation is impossible,"** implying the translatability of untranslatable things but with certain degrees of approximation or sameness (Bassnett, 1991: 22).

In this respect, as a creative translator, you need to be familiar with the Skopos theory of translation and be able to utilise it appropriately. The term *skopos* derives from the Greek word meaning **'purpose'.** The name of the theory was coined by Katharina Reiss and Hans Vermeer in their book *The general theory of translation* (1984), and then developed further by Christian Nord in *Translation as a purposeful activity: Functionalist approach explained* (1997) to be known as a functionalist theory. According to this theory, you need to be pragmatic. In other words, you need to determine what purpose the text you are translating should serve and then translate according to that aim (Bassnett, 2014 /:

❑ In her book *Translation studies* (2014), Susan Bassnett gives a brief survey of the criteria governing the translation of poetry.

❑ **This ranges from a structural approach**, where the linguistic and formal structures of the original poem form the basis of the criteria used by the translator, to the seven different strategies suggested by

❑ **Andre Lefevere (1975):** *phonemic translation, literal translation, metrical translation, poetry into prose, rhymed translation, blank verse translation* and *interpretation*, as well as criteria of length, shape, organisation of lines and tone of poetry translation and discoursal translation giving priority to conversational tone and mood, to principles of interpretation and accuracy of translation.

❑ **Style in literary translation also plays an important role in maintaining the quality of the translated text**. According to Landers (2001: 91), **"a style is the idiolect of the ST author".** In other words, it is the unique linguistic system used by a single speaker. Therefore, as a literary translator, you are not supposed to change or improve the style of the original text but rather do your utmost to transfer the author's style, with all its spatial and temporal stylistic features.

❑ **Moreover, for evaluating literary translations in general and poetry in particular**, terms like 'accuracy' (Bassnett, 2014: 180), 'clearness', (Fadaee, 2011: 200), 'naturalness' (Newmark, 1988: 75), 'communicative purpose' (Nord, 2006: 44), and 'style' (Landers, 2001: 90) have been used as criteria to guide translators in their processing and producing the TT, be it a poem, a story, a play, or even an oration.

The following are summrised criteria or a checklist that enables you to assess the quality of your translated text. you could always refer to while you are engaged in the process and product of the translation. (Halimah, 2015: 35):

1. Accuracy: To be accurate is to represent something in accordance with the way it actually is. It refers to your ability in conveying the exact and precise meanings of the source text to the target text.
2. Clarity : To be clear is to be intelligible without causing the TT reader to exert any mental effort to understand what is meant by the content of the TT. In other words, clarity in translation means that the reader can understand it without any difficulty or referring to any off-site explanation, whether inside the text or in the form of a footnote.

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3. **Naturalness: is used here to simply refer to the ability of the creative translator to apply appropriate natural forms and norms of the TL to the source text which is being translated, be these forms and norms linguistic, sociolinguistic, psychological, sociocultural, communicative or other.**
4. **Communication: involves the ability of the translator to transfer not only the meaning but also the emotional aspects of the ST to the target reader as effectively and faithfully as they are communicated to the ST readers in the first place.**
5. **Style: refers to the linguistic choices the author uses in his or her writing to tell a narrative, to describe events, objects and characters, or to voice ideas and views in a manner of his or her choosing, whether it is formal, informal, casual, or archaic.**

❑ **The question of *equivalence* in translation has been a hot issue among translation theorists and practitioners for so many years because it has been used as a yardstick to judge the validity and adequacy of translations. According to Nida (2001: 116) who coined the phrase "dynamic equivalence and formal equivalence", for example, the term 'equivalence' refers not only to the correspondence in "lexical meanings, grammatical classes and rhetorical devices" between the source and target languages but also to "the extent to which the receptors correctly understand and appreciate the translated text". He also emphasises that there are other factors which can be used to judge the adequacy of a translation, such as: the reliability of the text itself; the discourse type, the intended audience, the manner in which the translated text is to be used; and the purpose of the translated text, e.g. to inform, to change behaviour, to amuse or to sell a product (Nida, 2001: 117).**

❑ **As a working definition, 'creative translation' is used to refer to the process of transferring a literary text in one language with utmost accuracy, clarity, naturalness, communicative effects and stylistic features of the source text into a target literary text in another language (henceforth ACNCS criteria).**

3.3 Creative Translation in Practice :

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

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

❑ **A balance then must be made between meeting the linguistic and cultural expectations of the TL reader and satisfying him or her, on the one hand, and violating the main stylistic features and literary concepts of the text, on the other hand.**

❑ **Unlike machine translation, for example, creative translation is considered one of the highest of human creative activities.**

❑ **According to Pendlebury (2005: 15), creative translation is "an amalgamation of surprise, simplicity and utter rightness (leading one to exclaim, 'Now, why didn't I think of that before?')".**

❑ **No matter how advanced a machine translation computer software programme may be, it will still fail to replace the human mind when it comes to translating texts of different literary genres.**

❑ **This was illustrated by a computer programme when it was made to translate the proverbial phrase "out of sight, out of mind" into Russian and then translate from that translation back into English; the resulting printout read, "invisible idiot". Its translation in Arabic was: "بعيدا عن الأنظار، من العقل"**

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❑ **Here is an illustrative example to confirm the** *disability* **of a machine translation** programme and the amazing ability of a creative human mind in applying the ACNCS criteria in translating a literary statement. The following statements express the same idea as the proverbial phrase "out of sight, out of mind", but do they have the same level of ACNCS features as the source text? I leave this for you to judge and to choose the most appropriate translation, making an analytical comparison between them:

A. خارجٌ عنِ البصرِ، خارجٌ عنِ العقلِ

B. بعيدٌ عنِ الأنظارِ، بعيدٌ عنِ العقلِ

C. بعيدٌ عنْ بصرِكَ، بعيدٌ عنْ عقلِكَ

D. بعيدٌ عنِ العينِ، بعيدٌ عنِ القلبِ

E. بعيدٌ عنْ عينِكَ، بعيدٌ عنْ قلبِكَ

F. البعدُ جفاءٌ، والقربُ رخاءٌ

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

A. الطبيعةُ الأمُّ غاضبةٌ

B. الكونُ غاضبٌ علينا

C. الآلهةُ غاضبةٌ علينا

D. ربنُا غاضبٌ علينا

E. الربُ غاضبٌ

❑ **Susan Bassnett is aware of such cases of untranslatability, implying that only a creative mind can provide an appropriate translation. She presents many examples, such as the word 'bathroom' being explored as having different cultural contexts in English, Finnish and Japanese. In addition, one can claim that this word also has no existence in the Arabic language dictionaries, and is alien to ancient Arabic culture, even though it is used much in the modern Arab world (Bassnett, 2014.)**

❑ **So now, as a creative translator, how would you translate the word 'bathroom' into Arabic? Is it A, B, C, D, E, F, or something else?**

A. بيتُ الخلاءِ

B. بيتُ الراحةِ

C. بيتُ الغائطِ

D. الحمَّامُ

E. مَحَلُّ الأدبِ

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Lecture 4

Problems & Difficulties in Creative Translation

4.1 Introduction

- ❑ **Translation is not simply confined to** "the replacement of textual material in one language SL by equivalent textual material in another language TL" (Catford, 1965: 20), or defined as "a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (Newmark, 1982: 7).

- ❑ **It is rather more complicated than that,** for it involves the movement of ideas and information with their linguistic meanings, historical associations, cultural connotations and stylistic features between two different states of mind, the mind of an ST reader and that of a TT reader.

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

4.2 Types of Problems & Difficulties in Creative Translation

4.2.1 Semantic Shifts over Time

- ❑ The meanings of certain words tend to change over time. This mainly happens due to sociolinguistic factors, which are relevant here. For example, we have been told that when Shakespeare (1564-1616) wrote the words, "**Do you use to chant it? It is silly sooth**", he actually meant **"simple truth" about innocent love** as it was in the good old days. So when you encounter such words in a literary text such as that of William Shakespeare, and you want to translate them into Arabic, you need to be aware of the semantic changes that might have happened to such words over time.

- ❑ So how would you translate 'silly sooth' as mentioned in the example above into Arabic? Would you translate them as in A, B, C, D, E, F, G, or something else?

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

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

وَخَلا الذُّبابُ بِها فَلَيسَ بِبارِحٍ   غَرِداً كَفِعلِ الشَّارِبِ المُتَرَنِّمِ

- ❑ **The former has a positive connotation, whereas the latter has a negative connotation.** It was reported that Prophet Muhammad ☐ said, "كل ذُبابٍ في النَّارِ إلا النّحلة". **(All flies will end in Hellfire except the bee).** Moreover, Arabs generally tend to refer to butterflies, bees and wasps as 'flies'.

- ❑ If you were to translate Antara's word 'الذُّبابُ' as 'flies', taking its contemporary derogatory meaning, you would be not only distorting the actual meaning of the word but also depriving a poet like Antara of his poetic 'greatness' because he would never have used it if it had carried **any derogatory**

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connotation. Therefore, it is advisable to always be aware of such pitfalls and try to refer to the ACNCS criteria mentioned earlier, so that your translation is contextually, functionally and creatively 'novel and appropriate'.

❑ أي بالروضة أُخذ من بيت سابق ق القصيدة كتاب المعاني الكبير في أبيات المعاني: (2\604)

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

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

4.2.2 Poetry

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

<div align="center">دعِ الأيامَ تفعلْ ما تشاءُ   وطِبْ نَفْساً إذا حكمَ القضاءُ</div>

❑ When trying to translate such a poetic line, the translator is bound to face difficulties not only in **conveying the religious implications of the poem**, which was written more than twelve hundred years ago, but also in transferring the **poetic form implied in the rhyming and rhythm of the line**.

❑ **Look now at the following different translations of the above line**, apply the ACNCS criteria to your analysis and evaluation, and then decide which one sounds most appropriate in terms of 'novelty and appropriacy'.

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

4.2.3 Rhyming and versing in Poetry

❑ **How to achieve creativity with accuracy and clarity of meaning, supported by rhythmic and stylistic elegance, is not only of paramount importance in the translation of poetry but is also an ongoing challenge facing creative translators in general, and poetry translators in particular.**

❑ **Now let us look again at the following example, and see how four different translators translated it into Arabic. Who do you think successfully achieved the most appropriate translation of the following in terms of 'novelty and appropriacy', why? Is it translator A, B, C or D ?**

<div align="center">*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>

A.   عندما يشمُّ رائحةَ الوردةِ يريدُ أنْ يراها عندما يرى وجةَ الوردةِ يريدُ أنْ يقطفَها.
B.   إنْ شمَّها استحلى رؤيتَها   وإنْ رآها استحلى قطافَها.
C.   عبيرُها استهواه، فطلبَ رؤياها   ولمَّا رآها، أرادها.
D.   إنْ شمَّ ريحَ الوردِ في أغصانِها   فمُناهُ في ألوانِها وبَهاها
E.   وبَدَوْتِ في ثَوب الجمالِ   فكنْتِ بين أصابعٍ، رَبَّاهُ ما أحلاها!

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- Some of you might argue that all of the above versions seem to be acceptable translations; some others might say the opposite, for each version seems to achieve one, two, or three of the ACNCS creative translation criteria. Translation A, for example, is semantically accurate and clear but lacks the communicative purpose, let alone naturalness and poetic style. As for Translation B, it is one level up on the ladder of creativity because it reads better, denotes better and smells better. Translation C obviously occupies a better place than that of Translation B, because the former tends to invade our nostrils and request that our eyes look at her and see whether they could resist her beauty.

- However, when we read the version of Translation D, we not only feel ecstasy running in our veins, and smell the scent of the diffusing odours of her body in our nostrils, but we also feed our eyes with the pleasure of looking at her in a beautifully coloured dress which ruthlessly drives our instincts to wish to touch her, hold her, kiss her. This is what I call a "wow translation!" – a translation that is novel but appropriate, creative and imaginative. Above all, it is so BEAUTIFUL!

4.2.4 Cultural Allusion

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

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

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

4.2.5. Multiple or Compound Multiple Meaning

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

نفحات		انس	
Gusts	Puffs	being intimate	Companionship
Outbursts	Breaths (of wind)	Tranquillity	Familiarity
Diffusing odours	Scents,	Friendliness	Friendly atmosphere
Fragrances	Fragrant breezes	Love	Affection
fragrant gal		Cheerfulness	Serenity

Example1

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

❑ So how would you translate the following expressions?

A. نفحات من الإيمان في مكة والمدينة المنورة

B. نفحات الأنس في دبي

C. ليالي الأنس في باريس

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

A. Outbursts of humbleness/serenity/faith in Makkah and Madinah AlMunawarh

B. Diffusing odours of friendly atmosphere in Dubai.

C. Nights of friendliness and intimacy in Paris.

4.2.6. Technical Terms

❑ Every language has certain technical terms which pose problems and difficulties for translators in general and translators of literary texts in particular. A glance comparison between the word 'love' in the following example and the one that follows shows that the term 'love' is a problematic term in Arabic as it may mean different things expressed in different words as illustrated below:

❑ In the play 'As you like it' by Shakespeare, a character called Celia says to Touchstone:

A. 'My *father's love* is enough to honour him enough: Speak no more of him; you will be whipped for taxation one of these days'.

B. In Romeo and Juliet, Romeo says: "in sadness, cousin, I do *love* a woman" page 247

C. On another occasion he says: "Is love a tender thing? It is too rough, too rude, too boisterous, and pricks like thorn" (page 250)

Example 2

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

A. الحب

B. العشق

C. كلاهما معاً

D. غيرهما

❑ Does Arabic make any distinction between the following expressions? Try to provide creative translation for them if you can!

A. 'very hot' and 'too hot'

B. 'cool' and 'cold'

C. 'المحبة' and 'العشق'

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Lecture 5

Creative Translation: Methods & Approaches

5.1 Introduction

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

❑ This swing between two major methods has led to dichotomising translation methods into two major types of emphasis:

1. **methods that emphasise Source Language, such as Word-for-word translation, Literal Translation, Faithful Translation and Semantic Translation**

2. **methods that emphasise Target Language, such as Adaptation, Free Translation, Idiomatic Translation and Communicative Translation. (For more details, see Newmark, 1988.)**

5.2 Approaches to Creative Translation

❑ **While you can use any, or a combination**, **of the methods mentioned above when translating literary texts of poetry, short stories, novels, dramas or religious texts, you still need to sit back and think twice before embarking on translating any piece of creative writing. In other words**, **you need to choose an approach that allows you to translate creatively but without violating the main linguistic, sociocultural and stylistic features of the original text.**

❑ **In more general terms, Landers (2001: 32-33) suggests the following four steps for a** literary translator to take when translating a literary text:

1. "**Read the entire text at least once**" **so that you can have not only an overview of the whole text, but also the "authorial voice", which will affect your translation throughout.**

2. "**Do any necessary research first**", **especially if there are any discrepancies or confusion over dates, names, and the like.**

3. "**Deal with possible roadblocks at an early stage**"; **these are problems that you might encounter in your second, or even third, reading of the text, such as underlined problematic words, phrases or even sentences.**

4. "**Negotiate a reasonable deadline**". **In other words, try to set a fixed time to finish your work, whether you are under exam conditions or any other circumstances. To have a deadline to finish your translation is also good.**

❑ **According to David Pendlebury (2005)**, **creative translation usually involves two recognisable main stages:**

1. **Firstly we produce a draft translation of the original that is as literal and accurate as possible.**

2. **We then 'translate' this draft, with only minimal reference to the original**, **into a form that as far as possible reflects and does justice to the author's overall intention, while doing minimum violence to the target language. This stage of 'weaning away' from the original is nearly always necessary; otherwise the end result is likely to remain unduly influenced by what are arbitrary features of source language.**

Example 1

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

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

كان يوماً ملتهباً كطفل نالت منه الحمى. الشارع الإسفلتي 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.

☐ **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.

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

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

❑ Translation D would be a solution for that difficulty or challenge the translator might have encountered because he seems to have used a holistic approach to the translation of these two lines and has achieved an aesthetic coherence in the Arabic translation.

❑ Andre Lefevere (1975) advances 'seven strategies and a blueprint' to examine and compare the strengths and weaknesses different approaches may have.

❑ They include: adopting different elements of the ST, as well as the phonemic unit; the literal meaning; the metre and the rhythm of the ST, as the basic upon which the TT may develop; and adapting the ST into another genre, such as prose or free verse in the following originally Japanese Poem translated into English and then translated into Arabic prose By Muhammad AlNuaimi.

Example 2

Yamabe no Akahito	يامابي 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

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

❑ *Paz's approach manifests the significance that translation is not only a bilingual activity but, in fact, also a bicultural one.*

Example 3

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

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

Thou art more lovely and more temperate."

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

منذا يقارن حسنك 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.

❑ **A comparison between the connotation of the English and Arabic summers will show the seriousness of the problem that the translator may face while working on something relating to climatic features:**

English Summer		Arabic Summer	
A Symbol of beauty & liveliness	▪	....	▪
Very short 1-2 months	▪	Very long 3-4 months	▪
Cool and temperate	▪	Dry/humid and hot	▪
Positive psychological effect	▪	Negative psychological effect	▪

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

English Summer		Arabic Spring	
A Symbol of beauty & liveliness	▪	A Symbol of beauty & liveliness	▪
Very short 1-2 months	▪	Very short 1-2 months	▪
Cool and temperate	▪	Cool and temperate	▪
Positive psychological effect	▪	Positive psychological effect	▪

Lecture 6

Creative Translation: Translation of Poetry

6.1 Introduction

❑ **Poetry means different things to different people**. Poetry is generally a representation of intense feelings and spontaneous flow of different ideas, written or spoken in a distinctive style with rhythm and rhyming sounds.

❑ **When it comes to translating poetry**, we need to ask ourselves whether poetry can be translated or not. A straightforward answer to such a central question about poetry translation would be **'yes',** it obviously can be translated, as translated poetry constitutes such a large part of the literature of most languages and cultures – for example, Omar Khayyam's poetry in English.

❑ **However, there is an opposite view** which states **that poetry translation is difficult or even impossible.** This is probably due to the assumption that translated poetry should be poetry in its own right; not only is poetry difficult and ambiguous, but it also represents a special and complex relationship **between form and meaning** (Boase-Beier, 2011).

❑ **As for evaluating literary translations in general**, and poetry in particular, terms like 'accuracy' (Bassnett, 2014: 180), 'clearness', (Fadaee, 2011: 200), 'naturalness' (Newmark, 1988: 75), and communicative purpose' (Nord, 2006: 44) have been used as criteria that would guide translators in their processing and producing the translated poem.

❑ **Moreover, poetic translation attempts to capture the spirit or the energy of the original poem**. This can be achieved by producing the right style by using the poetic choices, **be they grammatical, lexical, or phonemic**. What also distinguishes poetry from any other type of text is **its physical shape** (including **the use of lines and spaces on a page**), its use of creative and imaginative language, and being open to different interpretations.

6. 2 Translation of poetry

❑ **Many translation writers tend to agree that the translation of poetry**, more than any other type of creative writing, **requires exceptional literary critical abilities and writing abilities.** Such abilities, which would enable them to overcome the difficulties or problems encountered in poetic translation, unfortunately are not common among the majority of translators, so they are more inclined to **translate poetry into prose**, which is the exception rather than the norm.

❑ **Poetic translation is considered as writing which captures the spirit or the energy of the original poem**. One way of making this abstract notion more concrete is to equate it with style, because style can be **seen as the result of the poetic choices**. This focus on style as central to poetic translation is found especially in the writings of (i) **translators who are themselves poets and can be assumed to have an inherent knowledge of how this works and (ii)** critics who take the view that a theoretical understanding of poetry is essential not only to the reading of translated poetry but also to the act of translation.

❑ There have been many debates **about the characteristics of poetic style** and whether they distinguish poetry from prose or indeed literally from non-literally texts .Some of the elements that have been put forward as distinctive of poetic style are:

▪ **It's physical shape including use of lines and spaces on a page**

▪ **It's use of inventive language and in particular, patterns of sound and structure**

▪ **It's openness to different interpretations**

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- **It's demand to be read non-pragmatically.**
- **The layout in lines can be seen as a signal to read the text in a particular way: as a text in which style is the main repository of meaning (Boase-Beier 2006a: 112). Typically, writers will speak of recreating particular aspects such as metaphors and ambiguity (Boase-Beier 2004); all these are stylistic resources which, though present in non-poetic language, are used in greater concentration in poems and add up to Eagleton's sense of 'inventiveness' .**
- ***Ambiguit*y, in particular, is a stylistic device which allows for different interpretations and thus its preservation in translation enables the poem to retain its ability to fit different contexts (Verdonk 2002: 6f).**
- **Discussions on the nature of poetry suggest that there might be poetic characteristics that are universal; yet poetic traditions vary from one culture to another and, as Connolly (1998:174) points out, this is also an important consideration in translating poetry.**

Example 1

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

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.	حلَّ مساءٌ شتويٌّ حاملا معه رائحةَ الشواءِ في الممراتِ. الساعةُ السادسةُ تماما. النهاراتُ المحروقةُ لأيامٍ مدخنةٍ والآن زخاتٌ ماطرةٌ تلفعُ البقايا الكئيبة لوريقاتٍ جافةٍ عند قدميكِ ، وجرائدَ متناثرةً من أمكنةٍ فارغةٍ . الأمطارُ ما زالتْ تهطلُ على مصاريعِ النوافذِ المكسَّرةِ والمداخنِ الخربةِ . وفي زاويةِ الشارع جوادُ عربةٍ وحيدٌ متعرِّقٌ يغذُّ الخطى تحتَ أضواءِ المصابيح ...

<div dir="rtl" style="color:#1F7391">

ويأتي الممرُّ بريح الشواءْ   يحلُّ علينا مساءُ الشتاءْ

بساعةِ ستٍ قُبيلَ المساءْ   وترعدُ بالسحْبِ كلُّ السماءْ

وغيثٌ تعابثُه قدمانْ   نهاياتُ حرقٍ ليومِ الدخانْ

وفيها البقايا عراها الذبولْ   ليدفعَ ما جمَّعَتْه السيولْ

ويبقى الوجود نقاء نقاء   ليغسل كل نفايا الشواء

وبالقُرْبِ منها زجاجٌ تَكَسَّرْ   خرائبُ فيها مداخنُ تمطر

بركنِ الطريقِ يحثُّ الخُطَى   وفي الضوءِ خيلٌ، لنا قدْ بَدا

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Example 2

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

Remember me when you are alone;

You and me are placed on a throne;

Near a shallow river and a verdant field

Love and pleasure, we shall yield.

واذكري العرشَ عليه عاشقانْ   اذكريني إنْ بعُدْتِ في مكانْ

وكلانا في هوانا نَهمَانْ   نبعُ ماءٍ واخضرارٌ يُمتِعانْ

Example 3

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

A أنا وأنتِ موضوعانِ على عرشٍ   تذكريني عندما تكونين لوحدِك

نحقِّقُ الحبَّ والمتعةَ معاً   بالقربِ مِنْ نهرٍ ضحلٍ وحقلٍ خضرةٍ

مطرُكِ وشمسي تجعلانِه يكْبُرُ   تذكريني عندما تشاهدين قوساً

كنصفينِ عادا لبعضِهما   أنا وأنتِ خلقْنَا لبعضِنَا

B أنا وأنتِ وحدَنا فوقَ عرشٍ سرمديٍّ   تذكريني حبيبتي عندما تمسينَ لوحدِكِ

بالحبِّ والسعادةِ حياتَنَا سنبتدِي   بجانبِ نهرٍ وبينَ أوراقِ حقلٍ نديٍّ

تذكريني عندما يخطُّ قوسُ قزحٍ ألوانَه في كبدِ السماءِ   مطرُ حبِّكِ وشمسي سيعيدُ للأرضِ الحياةَ

سنكونُ معاً دوماً فقدْ قُدِّرَ للأنْصافِ بالالتِقَاءِ   أنا وأنت قد خُلقنا جسدين بروحٍ عصماءَ

C أنتِ في الحقلِ وأنا هناك مكاني   عندما تكونين لوحدِكِ لا تنسيني

الحبُّ والسعادةُ هناك يسكناني   حيثُ الحقولُ الخضراءُ والنهرُ الجاري

وُجِدَ مِنَ المطرِ في عينيكِ والشمسُ مِنْ حناني   تذكريني عندما ترينَ قوسَ قزحٍ

أنتِ وأنا خُلقْنا لنُكَمِّلَ بعضَنا مثلَ أنصافِ الأشياءِ   مهما ابتعدَتِ لابدَّ مِن التقاءِ

D يا عشقيَ المرفوعَ على عرشٍ شديد   يا كلَّ عُمري، يا حُيَّ الوحيدَ

تذكريني فنسيانُكِ كقطعِ الدم مِنَ الوريدِ   فخضارُ عشقِكِ مِن نهرِ حُيِّي يزيدُ

فأنتِ مطري وأنا شمسُكِ   كقوسِ المطرِ أتلوَّنُ بحبِّكِ

فأنتِ نصفي وأنا نصفُكِ   فكوني لي فأنا لكِ

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6.3 The Skopos Theory of Translation

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

❑ Consider the following poem by Ezra Pound, and see whether an-Nuaimi (2012) has successfully achieved the "equivalent-effect factor" (Newmark, 1982) on the Arabic reader, and the communicative purpose of the poem in a style that not only reflects the style of the original poem but also will appeal to the Arabic reader. Use the ACNCS criteria in assessing the quality of his translated text, and then compare it with the version that follows:

Example 4

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

A Girl	فتاة
The tree has entered my hands, The sap has ascended my arms, The tree has grown in my breast - Downward, The branches grow out of me, like arms. Tree you are, Moss you are, You are violets with wind above them.	دخلتْ الشجرةُ يديّ وسرى نسغُها في ذُراعيْ . نمَتِ الشجرةُ في صدري ، نزولاً إلى الأسفل ، وتفرعتِ الأغصانُ من جسدي مثلَ الأذرع . شجرةٌ أنتِ طحلبٌ أنتِ أنتِ أزهار بنفسج، تلفحُها الريحُ .

فتاة

نسغٌ يسري بذراعي	للغصنِ ولوجٌ بيديّ
وإلى أسفلَ دوماً ينحو	وعلى صدري شجرٌ ينمو
هَيَ ِ أشجارٌ هيَ أبدانُ	تتفرّعِ مني أغصانُ
هل من ردِّ فيما أعجبْ	هل أنتِ شجرةٌ أم طحلبْ
يمضي معه في تلقيحِ	بل أنتِ بنفسجٌ في الريحِ

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❑ **It is also recommended for documentation purposes** that translated poetry be published bilingually, especially for the bilingual reader. The stylistic features of the original poem should be preserved in the translated poem.

❑ **The main characteristic of poetry is ambiguity,** which naturally gives rise to different interpretations. As a creative translator, you should be aware of the fact that poetic traditions tend to vary from one culture to another, giving rise to potential difficulties and problems in translating poetry.

❑ **Translation and culture are like twins.** Cultural presence tends to be abundant in most text types in general, and in creative writings in particular. Newmark (1988: 94) discusses in detail the relationship between translation and culture and has neatly divided culture-specific areas into specific categories such as: ecology, material culture, social culture, culture of organisation, customs, activities, procedures, concepts and culture of gestures and habits.

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Lecture 7

Creative Translation: Translation of Prose I

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7.1 Introduction

❑ Unlike in Arabic, novels and short stories are very popular in English. This is due to the fact that people in the United Kingdom, for example, love reading in general and novels in particular. They not only read but also discuss and debate what they read. For them, storytelling and reading stories constitute part of their national identities. They have acquired these interests from the cradle, as their children tend to be told stories in the arms of parents and grandparents.

❑ Novels and stories are fictitious compositions, which indicates that they are literary works but made up in a way that makes the reader treat them as real. For Gill (2006: 7), novels and stories tend to have the following elements:

➢ The characters and events.
➢ The author who wrote the story in a particular way.
➢ The reader who responds.

❑ Understanding these elements in reading a novel or short story for the purpose of translation will certainly help the translator to achieve his or her task more effectively.

7.2 What is a short story

❑ With regard to the short story, it is generally considered to be an independent literary genre with its own typical literary features. A short story is normally defined as a narrative, either true or fictitious, in prose or verse. It is a fictitious tale, shorter and less elaborate than a novel. A short story is a narration of incidents or events, a report of the facts concerning a matter in question. It has a plot or succession of incidents or events. It could be a lie, a fabrication, a history or a story of something which happened in the past.

❑ A literary short story text tends to have a written base-form and sometimes a spoken form with social prestige. It aims to fulfil an effective or an aesthetic, rather than informational, function. It generally aims to provoke emotions and/or entertain, rather than influence or inform. It is looked at as fictional, whether fact-based or not. It tends to be full of words, expressions, images, and the like... with ambiguous meanings.

❑ There are several different kinds of short stories, such as traditional fairy tales, crime stories, detective stories, thriller stories, ghost stories, national stories and religious stories. Read the following example, identify the main features of a short story and translate it into Arabic.

DDJ Frog does It Again

by Mustafa A. Halimah

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

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

7.3 Translating Literary Prose

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❑ **With regard to translating literary prose, it is unlike translating poetry**. There is not a large body of work debating the specific problems of translating literary prose. Susan Bassnett (1987), reviews traditional and contemporary approaches to literary translation by stating that the former is represented by the fact that students are given "the opening paragraph(s) of any novel or short story and then the translations are examined in group discussion" . They tend to approach translating the SL text without relating it to the whole structure of the novel, whereas the contemporary approach tends to relate structure to form.

❑ In other words, the tendency among most translators of literary prose nowadays is to take into account not only the linguistic structure of the content of the SL text **but also the content with its communicative purpose, stylistic devices, and other factors, such as cultural, social and even discoursal features of the text**.

❑ Hilaire Belloc (as cited in Bassnett, 2014 :125) suggested very briefly the following six general rules for the translator of prose text:

1. **The translator should not "plod on",** word by word or sentence by sentence, but should "always 'block out' his work". By "block out", Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself "before each what the whole sense is he has to render".

2. **The translator should render "idiom by idiom",** and "idioms of their nature demand translation into another form from that of the original".

3. **The translator must render "intention by intention",** bearing in mind that "the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic". By "intention", Belloc seems to be talking about the weight a given expression may have in a particular context in the SL, which would be disproportionate if translated literally into the TL.

4. **Belloc warns against** *les faux amis,* those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. the French word *demander* (to ask), translated wrongly as "to demand".

5. **The translator is advised to "transmute boldly",** and Belloc suggests that the essence of translating is "the resurrection of an alien thing in a native body".

6. **The translator should never embellish.**

❑ **The above six rules seem to cover both the principles and techniques of literary prose translation,** suggesting that "the translator should consider the prose text as a structured whole whilst bearing in mind the stylistic and syntactical exigencies of the TL" (Bassnett, 2014: 128).

❑ **It is also paramount to mention** here that the translator should take into account the functions of both the text as a whole and the devices within the text itself, be they linguistic, discoursal, rhetorical, stylistic or socio-cultural.

❑ **Therefore, understanding these devices helps the translator to comprehend the interlocking system that constitutes the structural form and the rhetorical content of the SL text.** Moreover, the translator ought to "first determine the function of the SL system and then find a TL system that will adequately render that function" (ibid.: 128).

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Lecture 8

Creative Translation: Translation of Prose II

8.1.Translation of short stories

❑ **When translating a short story, as a translator, you have to make first a crude handwritten draft that you never refer to again.** **This is a necessary stage,** the stage of 'writing the reading' in some palpable form. Writing mechanically for page after page fixes the reading of each individual sentence; it shows up the problem points, the deficiencies in your understanding and the places where more work is needed.

❑ **The next stage, which is as translation proper, involves writing and rewriting,** crafting sentences, using dictionaries, thesauruses and encyclopaedias. By the time you have finished a translation, you may have several drafts including the initial handwritten scrawl. Significantly, though, you never have more than one draft or two exceptionally, when writing other types of text.

❑ **You rewrite so many times in your head before sitting down at the computer** that all you usually do is to make minor changes, certainly minor comparison to the number of drafts involved in translation. **Translating involves consciously and deliberately working through several draft stages.**

Example 1

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

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

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

A. في أحد الأيام على جبل افرست عاش 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 فرد. 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.

❑ **In addition to linguistic and cultural translation of the story content and form,** the translator needs to work on **the translation of Style** normally adopted in storytelling, whether it is archaic, dialectical or idiosyncratic to the writer, for example- to encode their attitude towards the text content, to mark out different voices.

❑ **Part of the literary translator's conventions is that the translator** 'speaks for' the source writer, and hence has no independent stylistic voice. Some scholars, however, advocate that the translator's voice should be made distinctly present in the translated text, while others have argued that individual translators inevitably leave their own stylistic imprint on the text they produce.

Example 2

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

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

8.2 Translation of Religious Short Stories

❑ According to Richard Gill (2006), "Religious stories give a picture of our history and how we stand in relation to God, so they form our ideas strongly of who we are and how we should live" (ibid.: 5). What is meant by religious short story here is any classical literary story that has a religious theme, whatever religion it may belong to.

❑ As for our current discussion, however, we mean stories that have an Islamic theme. These range from tales told by Prophet Muhammad (SA) to stories with Islamic themes written by twenty-first century writers, like stories about the lives of the Prophet's Companions (RAHUM), stories narrated by our predecessors in Arabic and Islamic literature, and so on.

❑ A translator of this literary genre, the genre of religious short stories, into English need not only to be a creative writer but also to have an indivisible dual role as both writer and interpreter, which would help him or her to offer the source text with some kind of creative impetus to engage with the original text.

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❑ However, it is of vital importance to mention here that with regard to translating tales told by Prophet Muhammad (☐), whether via his own sound hadiths, his Companions or somebody else, the translator is not allowed to be innovative in terms of content because this is not allowed in Islam. **Read the following:**

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

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

Example 2

❑ **Now look at the following hadith reported by Abu Hurayrah, in which the Prophet (☐) tells us the story of "a man who rescued a thirsty dog".** Try to analyse how Halimah (2012) tried to render not only the content but also the stylistic features of the hadith, which indicate an idiosyncratic style of the Prophet Muhammad (☐). Was he successful? Could it be better translated? What deficiencies, if any, can you point out in the TT?

عن أَبِيْ هُرَيْرَةَ، أَنَّ رَسُولَ اللهِ ☐ قَالَ: "بَيْنَمَا رَجُلٌ يَمْشِيْ فَاشْتَدَّ عَلَيْهِ الْعَطَشُ، فَنَزَلَ بِئْرًا، فَشَرِبَ مِنْهَا، ثُمَّ خَرَجَ، فَإِذَا هُوَ بِكَلْبٍ يَلْهَثُ يَأْكُلُ الثَّرَى مِنَ الْعَطَشِ فَقَالَ: لَقَدْ بَلَغَ هَذَا مِثْلُ الَّذِي بَلَغَ بِي. فَمَلأَ خُفَّهُ، ثُمَّ أَمْسَكَهُ بِفِيْهِ، ثُمَّ رَقِيَ، فَسَقَى الْكَلْبَ. فَشَكَرَ اللهُ لَهُ فَغَفَرَ لَهُ" قَالُوا يَا رَسُولَ اللهِ وَإِنَّ لَنَا فِيْ الْبَهَائِمِ أَجْرًا؟ قَالَ: "فِيْ كُلِّ كبدٍ رُطْبَةٍ أَجْرٌ".   (رَوَاهُ الشَّيْخَان)

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

Example 3

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

عَنِ ابْنِ عُمَرَ، عَنِ النَّبِيِّ ☐، 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 إِنِّي كَانَ لِي أَبَوانِ شَيْخَانِ كَبِيْرَانِ، فَكُنْتُ أَخْرُجُ فَأَرْعَى، ثُمَّ أَجِيءُ فَأَحْلُبُ فَأَجِيءُ بِالْحِلابِ، فَآتِي بِهِ أَبَوَيَّ فَيَشْرَبَانِ، ثُمَّ أَسْقِي الصِّبْيَةَ وَأَهْلِيْ وَامْرَأَتِي، فَاحْتَبَسْتُ لَيْلَةً، فَجِئْتُ فَإِذَا هُمَا نَائِمَانِ، قَالَ : فَكَرِهْتُ أَنْ أُوقِظَهُمَا، وَالصِّبْيَةُ يَتَضَاغَوْنَ عِنْدَ رِجْلَيَّ، فَلَمْ يَزَلْ ذَلِكَ دَأْبِي وَدَأْبُهُمَا حَتَى طَلَعَ الْفَجْرُ، اللَّهُمَّ إِنْ كُنْتَ تَعْلَمُ أَنِّي فَعَلْتُ ذَلِكَ ابْتِغَاءَ وَجْهِكَ، فَافْرُجْ عَنَّا فُرْجَةً نَرى مِنْهَا السَّمَاءَ، قَالَ: فَفُرِجَ عَنْهُم. (رَوَاهُ الشَّيْخَان)

❑ **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)**

Lecture 9

Creative Translation: Translation of Drama

9.1. Introduction

- **Drama is the specific mode of fiction represented in performance**. **The term comes from a Greek word meaning "action", which is derived** from "to do" or "to act" (classical Greek: *draō*). **The enactment of drama in theatre, performed by actors on a stage before an audience**, presupposes collaborative modes of production and a collective form of reception.

- **The structure of dramatic texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception**. **The modern tragedy Hamlet (1601) by Shakespeare is an example of the masterpieces of the art of drama**.

- The two masks associated with drama represent the traditional generic division between comedy and tragedy. **They are symbols of the ancient Greek Muses**, **Thalia and Melpomene**. **Thalia** was the **Muse of comedy** (the laughing face), while **Melpomene** was the **Muse of tragedy** (the weeping face).

- The use of "drama" in the narrow sense to designate a specific *type* of play dates from the 19th century. **Drama in this sense refers to a play that is *neither* a comedy nor a tragedy**—it is this **narrow sense that the film and television industry and film studies adopted to describe "drama" as a genre within their respective media.**

- **Drama is often combined with music and dance:** the drama in opera is generally sung throughout; musicals generally include both spoken dialogue and songs;

- ❑ Drama involves various forms of delivery. **It uses monologues in the form of 'soliloquy', which is "a speech by a character, who is usually alone on the stage and who explores his or her thoughts," or the Chorus, which is "a group of characters who tend to outline the shape of the plot, to draw attention to the themes of the play and to comment on the moral significance of the action". It also uses dialogue, which is the "engagement in words of one character with another. One character speaks and the other replies" (Gill, 2006: 95-8).**

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

9.2 Forms of Drama

- ❑ **There are many forms of Drama. Here is a non-exhaustive list with a simple explanation of each:**

- **Improvisation / Let's Pretend**: A scene is set, either by the teacher or the children, and then with little or no time to prepare a script the students perform before the class.

- **Role Plays:** Students are given a particular role in a scripted play. After rehearsal the play is performed for the class, school or parents.

- **Mime:** Children use only facial expressions and body language to pass on a message script to the rest of the class.

- *Masked Drama:* The main props are masks. Children then feel less inhibited to perform and overact while participating in this form of drama.

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

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9.3 The Translation of Dramatic Texts

❑ **Translating dramatic texts is very much neglected, and very little material is available on the problems associated with them, because the approaches used by the drama translators tend to be the same as those used by** prose text translators, **which obviously cannot be the case. This is because a:**

❑ **theatre text is read differently. It is read as something incomplete…..** It is only in performance that the full potential of the text is realized and this presents the translator with a central problem: whether to translate the text as a purely literary text or to try translate it in its function as one element in another, more complex system (Bassnett, 2014: 129).

❑ **Bassnett (2014: 129)** advises drama translators to see **"the written text and performance as indissolubly linked"** and to see **"written text as a functional component in the total process that comprises theatre".**

❑ **Moreover, she argues that because of the specific features of a theatre text, such as having dialogues which have their own characteristics such as rhythm, intonation patterns, pitch and volume,** the translator tends to be faced with **'criterion of playability' as a prerequisite to translation.** Therefore the translator should be able to identify **the perform ability features of the theatre text and deal with them accordingly,** even though this may lead him or her to make changes in linguistic and stylistic devices used in the text.

❑ **It is important that the translator be aware of the fact that theatre translation involves not only translating a literary text but also the paralinguistic system implied in the text, which involves the pitch, intonation, speed of delivery, accents and even gestures used by the characters.** Moreover, he or she should be able to translate the functions of the text as an element of performance, where the relationship between the audience and the text is interrelated.

❑ **There seems to be diversity in approaches to the translation of plays.** Some translators tend to translate the play as dramatic text to be recorded on the page and studied as an academic area, and others argue for the need to translate it for performing on the stage. This dual perspective tends to give the translator the opportunity to be more focused on the aim and purpose of the translation. (For more details, see Perteghella, 2006.)

❑ **Furthermore, Landers (2001: 56) suggests that one of the most appropriate approaches used in translating Drama in general, and its dramatic textual and theatrical difficulties, is 'adaptation' in which dialogue, for example, must be not only "intelligible but also speakable".** In translating the title of Shakespeare's play "King Lear" into Arabic, for instance, the translator tends to use the adaptation method rather than 'straight' translation. Instead of rendering it to "الملك لير الأعمى" , he or she would render it into " الشيخ الأعمى وبناته الثلاثة" because translation tends to be culture bound and TL reader oriented and also because adaptation is a good way "to enhance appeal and topicality for a local audience" (ibid.: 56).

❑ **Drama translators are normally faced with a multifaceted task** where they **strive to translate the play into a performable piece of work, or as a literary dramatic text used for academic study, but also to achieve communication in a style that would reflect the main stylistic features of the original text of the play. As a creative translator, you need to adopt the roles of both writer and translator at the same time, to be able to express, for example, the strong** emotional conflicts of the characters, the suspense, and a personal understanding of the whole genre of playwriting.

❑ **The translator of Shakespeare, for example, is bound to face a formidable difficulty in dealing with his obscure cultural and intertextual allusions; his archaisms; his use of images, metaphors, puns,**

ambiguities, and grammar; the musicality of his verse; and the presence of performance-oriented theatrical signs inscribed in the text.

❑ To illustrate this, let us immerse ourselves in the following scene (Act III, Scene III) of a play written by Shakespeare in the sixteenth century called "The Merchant of Venice" (c. 1600/1994), and try to appreciate some, if not all, of the drama features mentioned above. As a starting point, you need to do the following:

1. Understand the text and its function;
2. Interpret the text and its function;
3. Familiarise yourself with the intentions of the text and those of the writer.
4. Identify your readership and the setting of the text;
5. Choose an appropriate method to translate the text;
6. Try to ensure that your translation has the same emotional and persuasive charge as the original, and affects the reader in the same way as the original;
7. Then start to translate it into Arabic.

9.4. Translating Shakespeare as central text

❑ **Quantitatively,** Shakespeare is considered to be among the most widely translated writers and the most frequently performed playwrights in world literature. **In qualitative terms,** Shakespeare has helped shape cultural identities, ideologies and linguistics and literary repertoires across the world and the challenge of translating him has attracted leading writers, politician and many others captain of cultures.

❑ The translator of Shakespeare tend to face many problems such as Shakespeare's obscure cultural and intertextual allusions, his archaisms and daring neologisms, his contrastive use of words of Anglo-Saxon and Romance origin, his use of homely images, of mixed metaphors and of iterative imagery, the repartition of thematic key words, the personification, Shakespeare's puns, ambiguities and malapropism, the musicality of his verse, the presence of performance-oriented theatrical signs inscribed in the text, the embedding of dialects and foreign language, and so on.

❑ Let's immerse ourselves in the following scene of a play written by Shakespeare in the 16th Century called Merchant of Venice, Act3, Scene3 P404 and try appreciate some if not all the drama features mentioned above and try to translate it into Arabic as a homework for you (see Practical A below):

Enter SHYLOCK, SALARINO, ANTONIO, and Gaoler
  SHYLOCK
  Gaoler, look to him: tell not me of mercy;
  This is the fool that lent out money gratis:-
  Gaoler, look to him.
  ANTONIO
  Hear me yet, good Shylock.

A. المرابي: السجان، ونتطلع إلى وسلم: يقول ليس لي من رحمة: وهذا هو الأحمق الذي أقرض من دون مقابل المال: - 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   أنطونيو: اسمعني يا شايلوك الطيب

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

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

وينك يا قمر....

غسل وشي

مشِّط شعرك يا قمر بالمشط الحلو انكسر

وينك يا قمر.....

مشط شعري

A. **Wash your face, moon, with some soap and stone**

Where are you moon?

I'm washing my face!

B.   **Have you washed your beautiful face my moon?**

Have you washed it with some soap and stone?

Where are you my cheeky moon?

I'm washing my face!

C.   **Wash your face, little moon!**

With soap and with stones.

Where are you little moon?

'Washing my face!'

D.   **Wash your face, sweet love;**

With soap and stone

With a hey, and a ho,

Where are you sweet love?

Washing my face with a hey and a ho!

Lecture 10

Creative Translation: Translation of Orations

10. 1. Introduction

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

❑ The theory of rhetoric was discussed by Aristotle and Quintilian; and three main classes of oratory were later designated by classical rhetoricians: (a) deliberative—*to persuade an audience* (such as a legislature) to approve or disapprove a matter of public policy; (b) forensic—*to achieve (as in a trial) condemnation or approval for a person's actions*; (c) epideictic—*"display rhetoric" used on ceremonial occasions.*

❑ Rhetoric was included in the medieval liberal arts curriculum. In subsequent centuries oratory was utilized in three main areas of public life—politics, religion, and law. During the Middle Ages, the Renaissance, and the Reformation, oratory was generally confined to the church, which produced a *soul-searing 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.

10. 2 The Translation of Orations

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

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

Example 1

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

Distinguished Guests

Ladies and Gentlemen,

My Fellow Students

Good Afternoon

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

  السَّادة الحضور **Ladies and Gentlemen**
- ▪ **My Fellow Students** زملائي الطُّلاب
- ▪ السَّلام عليكم ورحمة الله وبركاته **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.

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

10.2.1. Religious orations (non-prophetic type):

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

❑ Consider the following oration, for example, delivered by Abu Bakr as-Siddeeq after the Muslims pledged allegiance to him, in terms of its literary textual quality, interpret it accordingly and then translate it, paying particular attention to its language, structure and content.

❑ Note that oratorical speech tends to be more allegorical, emotional and connotational, and you need to reflect this in your translation accordingly. Linguistically, however, you need to ensure that your use of vocabulary and grammatical structure feels and sounds natural. Ultimately you should achieve effective communication in an elegant rhetorical style.

Example1

لما بايعَ الناسُ أبا بكرٍ الصِّديقَ قامَ فخطبَ بالناسِ فقالَ:

"أما بعدُ، أيُّها الناسُ، فإنِّي قد وُليتُ عليكم ولستُ بخيرِكم، فإنْ أحسنْتُ فأعينوني، و إن أسأتُ فقوِّموني، الصدقُ أمانةٌ والكذبُ خيانةٌ، والضعيفُ فيكم قويٌّ عندي حتى أُرجعَ عليه حقَّه إن شاءَ اللهُ، والقويُّ فيكم ضعيفٌ عندي حتى آخذَ الحقَّ منه إن شاءَ اللهُ، لايدعُ قومٌ الجهادَ في سبيلِ اللهِ إلا ضربَهم اللهُ بالذلّ، ولا تشيعُ الفاحشةُ في قومٍ إلا عمَّهم اللهُ بالبلاءِ، أطيعوني ما أطعْتُ اللهَ ورسولَه فإذا عصيتُ اللهَ ورسولَه فلا طاعةَ لي عليكم، قوموا إلى صلاتِكم يرحمْكُم اللهُ "

❑ **Having said that, which of the following translations do you think is most appropriate for the above bolded sentence and why? Then complete the translation of the above speech according to the ACNCS criteria recommended for creative translation.**

A. Having said that, O people, I have been appointed as your leader and I'm not your best, If I do well help me , and if I do bad straighten me out.

B. O people, I have been selected as your custodian but I am not the best among you. So when I do well, support me; and when I do wrong, correct me.

C. O people, I have been entrusted with the rule of you and I am not the best among you. So If I do well, support me and if not straighten me out.

D. O people, I have been elected as your leader and I am not the best of you. Support me if I do well, and correct me if I do wrong.

Example 2

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

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

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

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

A. الحياة حرب بين الصح والخطأ

B. الحياة حرب بين الصواب والغلط

C. الحياة معركة بين الحق والباطل

D. الحياة مع معركة بين الخير والشر

10.2.2. Religious orations (prophetic type):

❑ **Religious orations (prophetic type):** U**nlike any other type of text translator, the translator of Prophet Muhammad's orations (□) should have additional characteristics which would make him/her outstanding:** the translator should be God-fearing, religiously knowledgeable, bilingual and bicultural person, above all should have this extra bit of rhetoric and style in both SL and TL.

❑ **For example, let's now look at excerpts taken from the Prophet's (□) Last Sermon and see how Halimah (2012) tried to achieve equivalence in English, communicative purpose of the sermon, in a style that signals that this is a translation of a Last Sermon of Prophet Muhmmad (□) 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 ،

Example 3

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."

<div align="center">

Lecture 11

Creative Translation: PRACTICALS I

</div>

11. 1. Examples of Translating contemporary Poetry.

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

<div align="center">

My Mother

Who fed me from her gentle breast,

And hushed me in her arms to rest,

And on my cheek sweet kisses prest?

My Mother

When sleep forsook my open eye,

Who was it sung sweet hushby,

And who rocked me that I should not cry?

My Mother

Who sat and watched my infant head,

When sleeping on my cradle bed,

And tears of sweet affection shed?

MY Mother

</div>

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

<div align="center">

In the valley of roses

In the valley of roses,

Where the river smoothly flows.

The birds chirp and sing,

And the wind softly blows.

*****

A small breeze at dusk,

Where two lovers stand,

By the growing roses,

Always hand in hand.

*****

A secret love story,

Locked in the heart,

A hidden flame,

They stand never to part.

*****

Forever in a magical pose,

Where he hands her a dark red rose.

</div>

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

<div dir="rtl">

كلقاءِ البحرِ بالنهَر   وحياتِّك يإبن البشرِ

يَسوي يَسوي فوقَ الحجرِ   يجري يتدفق للبحرِ

</div>

*******************   *********************

A. **Your life son of Adam is like the sea meeting the river.**

   Running towards the sea to settle and settle above the seabed.

B. **Your life man is like meeting the river with sea**

   Running towards the sea to join it with settlement.

C. **Man's life is passing away,**

   Fast like a stream in its way,

   To the sea to stay.

D. **Etc..**

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

<div dir="rtl">

في القبرِ كُلّك قد ضاع   لنْ تأخُذ مالاً ومتاعاً

ما يخسَر عبدٌ إن طَاع   إنْ طابَ العملُ فلا خوفٌ

</div>

A. **You will not take with you money or goods to the grave**

    If your work is good don't be afraid

    He who obeys never gets lost.

B. **You will take neither money no goods to the grave being lost**

    Don't be afraid if you have done good deeds

    As he who obeys God will never go astray.

C. **Man, it's time you stopped seeking money,**

    Just think of thy destiny,

    Nothing you'll take with you

    To the grave but few

D. **Etc…**

****

11. 2. Examples of Translating a Short Story

❑ **We have already discussed the translation of short story in L9. We, however, would like to look at the following example from linguistic, cultural and stylistic perspectives when appropriate.**

❑ **As a reminder, when translating a short story, as a translator, you have to make first a crude handwritten draft that you never refer to again. This is a necessary stage, the stage of 'writing the reading' in some palpable form.**

❑ **The next stage, which is as translation proper, involves writing and rewriting, crafting sentences, using dictionaries, 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.

❑ **In addition to linguistic and cultural translation of the story content and form, the translator needs** to work on the **translation of Style** normally adopted in storytelling, whether it is archaic, dialectical or idiosyncratic to the writer, for example- to encode their attitude towards the text content, to mark out different voices.

Example

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

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

A. **He did not expect that the barber might be sleeping deeply at this time! But the idea of going was tempting him, as a child gives up to the temptation of tasty ice cream on a hot summer day.**

B. He did not think that the barber might be falling asleep, but the idea of going was persistent and tempting him like a child being tempted by an ice cream in the middle of a hot summer.

C. **The possibility that the barber might be sound asleep at this time of the day did not cross his mind, not once because the thought of going to the barber's was as tempting as a cold ice-cream for a child who is thirsty in the middle of a summer hot day.**

D. **He did not think much of the possibility that the barber might be sound asleep at this time of the day. Nevertheless the thought of going to the barber was as persistent and tempting as that of the temptation of an ice cream for a thirsty child in the middle of a hot summer day.**

E. He did not think a lot about the possibility that most barbers would be sleeping at this time of the day. Nevertheless, he thought more and more of going to the barbers so that the temptation grew stronger just like a young child has a big temptation for an ice cream on a hot summer day.

Lecture 12
Creative Translation: PRACTICALS II

* 12.2 Examples of Translating Religious orations:

❑ We have already discussed the translation of orations in L10. We, however, would like to look at the following example from linguistic, cultural and stylistic perspectives when appropriate.

❑ Translating orations ranges in terms of difficulty from translating simple farewell speeches of University outgoing students to the most difficult oratorical speeches of the Prophet Muhammad (☐) . Our main concern here is the translation of religious orations.

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

❑ Look at the following short rhetorical speech by Abu Bakr ALSidiq addressed to all people when Prophet Muhammad (☐) passed away in 11H in Madinah. How would you translate an oratory like that of Abu Bakr AlSidiq into English and achieve equivalence in English, communicative purpose of his speech, in a style that signals that this is a translation of Abu Bakr AlSidiq:

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

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

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

A. If you are used to worship Muhammad, Muhammad is dead, and those who worship God, God is alive and does not die."

B. If you were worshiping Muhammad, Muhammad has passed away, and those who were worshiping God, God is still alive and does not die."

C. Hear me out! If you were used to worship Muhammad, Muhammad is dead, and those who worship God, God is alive and does not die."

D. Hear me out, people, if you used to worship Muhammad, Muhammad is dead, but if you are worshiping Allah, Allah is alive and does not die."

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

لما عزم الصِّديق على بعث أبي عبيدة بن الجراح بجيشة دعاه فودعه ثم قال له:

"اسمع سماع من يريد أن يفهم ما قيل له، ثم يعمل بما أمره، إنك تخرج في أشراف الناس، وبيوتات العرب، وصلحاء المسلمين، وفرسان الجاهلية، كانوا يقاتلون إذ ذاك على الحمية، وهم اليوم يقاتلون على الحسبة والنية الحسنة، أحسن صحبة من صحبك، وليكن الناس عندك في الحق سواء، واستعن بالله وكفى بالله معيناً، وتوكل على الله وكفى بالله وكيلاً، أُخرج من غد إن شاء الله."

A. "Listen to hear who wants to understand what he was told, then working as ordered, you graduated in the supervision of the people, and houses the Arabs, and good Muslims, and the Knights of ignorance.

B. Listen like someone who is interest in understanding what is said to him, then does what he is ordered to do. You are leaving with the nobles of the people, and the masters of Arabs, the righteous of the Muslims and warriors of Pre-Islamic era.

C. **Listen up like someone keen to understand what is being said to him, and then does what he is being ordered to do. You are leaving with the noblest of the people, and the best amongst the Arabs, the most righteous of the Muslims and the best warriors of the pre-Islamic era , who used to fight out of zeal but now they fight for God's sake.**

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

لما بايع الناس أبا بكر الصِّديق قام فخطب بالناس فقال:

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

A. Having said that, O people, I have been appointed as your leader and I'm not your best, If I do well help me , and if I do bad straighten me out.

B. O people, I have been selected as your custodian but I am not the best among you. So when I do well, support me; and when I do wrong, correct me.

C. O people, I have been entrusted with the rule of you and I am not the best among you. So If I do well, support me and if not straighten me out.

D. O people, I have been elected as your leader and I am not the best of you. Support me if I do well, and correct me if I do wrong.

12. 3 Examples of Translating General orations:

❑ **We have already discussed the translation of general orations in L10. We, however, would like to look at the following example from linguistic, cultural and stylistic perspectives when appropriate.**

❑ **For example, let's now look at an excerpt taken from "Dirty Hands" by John P. Delaney S.J. and see how we can achieve equivalence in English, communicative purpose of the speech, in a style that signals that this is a translation of a person proud of manual jobs:**

Example

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

Dirty Hands by John P. Delaney S.J.

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

A.   أنا فخور يدي قذرة. نعم، فهي قذرة. وهم الخام وعقدي ومتصلبة. وأنا فخور من الاوساخ والمقابض والمثافن . أنا لم تحصل عليها بهذه الطريقة عن طريق اللعب جسر أو شرب الشاي بعد الظهر من كؤوس لذيذ، أو لعب السامري جيدا المعلن جيد في الكرات الخيرية.

B.   أنا فخور بيدي الوسخة. نعم، إنها وسخة. وهي خشنة وعليها آثار العمل. وأنا فخور بالاوساخ والزوايا . فأنا لم أحصل عليها بهذه الطريقة عن طريق اللعب لعبة الأبراج أو شرب الشاي بعد الظهر من كؤوس أنيقة.

C.   يدي الوسختان الخشنتان هما مدعاة للفخر عندي، فخور بهذه الأوساخ وبعقد كفي الخشنة وبسماكتهما لأنهما من جراء عملي الجاد لكسب لقمة عيشي وليستا نتيجة حياة مرفهة ومن اللعب بالاوراق وشرب الشاي بكؤوس فاخرة.

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

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

A. حصلت عليها بهذه الطريقة من خلال العمل بها، وأنا فخور بالعمل وبالأوساخ و. فلماذا لا أشعر بالفخر من العمل الذي يقومون به - وهذه الأيدي القذرة من الألغام؟

B. حصلت عليها بهذا الشكل من خلال العمل بها، فأنا فخور بهذا العمل وبالوسخ، ولماذا لا أشعر بالفخر بالعمل الذي تقوم به يدي الوسخة هذه.

C. إنهما هكذا لأنني عملت جاهدا بهما، إني فخور بالعمل الذي قامتا به هاتين اليدين وبالأوساخ العالقة عليهما،

Lecture 13

Creative Translation: PRACTICAL III

13.2 Examples of Translating Contemporary Poetry:

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

> When pain and sickness made my cry,
>
> Who gazed upon my heavy eye,
>
> And wept, for fear that I should die?
>
> **My Mother**

A. عندما جعلني الألم والمرض أبكي

من حدَّق بعيني الثقيلة

وبكى خوفاً أن أموت؟

أمي

B. عندما أبكي من ألم أو مرض

من ينظر بعيني الثقيلتين

ويبكي خوفا من أن أموت؟

أمي

C. ألم ومرض يبكيني

عينيا من تسهر وترضيني

وتبكي خوفا من موتي؟

أمي

D. عندما يتملكني المرض وأبكي ألماً

تسهر على راحتي وتبكي خوفا من موتي

أمي

E. أبكي للمرض وللألمِ

من حدَّق في عيني الورمِ

من يَبكيني خوف العدمِ

أمي تبكي، أمي أمي

E. ....إلخ

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

<div dir="rtl">

ليسَ العيبُ أن يكونَّ الفتى فقيراً *** ولكن العيبَ أن يعيشَ الفتى ذليلاٍ

</div>

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

13.3 Examples of Translating General Orations:

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

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

<div dir="rtl">

A. الرشوة هي دين الجريمة ووطن الخيانة فساعدنا على محاربة الرشوة.

B. الرشوة إثم تعاقب عليه، وخيانة للوطن، لنحاربها معاً.

C. أيها الناس ،الرشوة جريمة دينية، وخيانة وطنية. كن عوناً في محاربة الرشوة.

</div>

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

<div dir="rtl">

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

</div>

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

B. **O people, corruption is like an epidemic which would spread if we were quiet about it. But if we fought it, it would shrink, so be a partner in the fight against corruption.**

C. **O people, corruption is like an epidemic which spreads if we are silent about it, but it shrinks if we fight it. So let's unite in our fight against it**

* 13.4 Examples of Translating Excerpts of Short Stories:

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

Example:

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

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

A. When he arrived at the barber shop, he found the door open <u>as usual</u>. He was surprised and very glad, but quickly a cloud of disappointment filled him, because he did not expect to find a young boy, who was about twelve or thirteen years old working alone.

B. When he reached the door of the barber shop, he found the door open unusually. This brought into him a wave of astonishment but suddenly he was disappointed because he saw a boy of 12 or 13 years old inside as he entered the shop.

C. When he reached the door of the barber shop, he unusually found the door open. Initially he was happily surprised but his happiness quickly disappeared and a wave of disappointment went through his veins because he only found a boy of around twelve or thirteen years old as he stepped in the shop.

Lecture 14

A Brief Review مراجعة

. **Examples of Exam Questions:**

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

اختار الاجابه الصحيحة وضع على الاختيار المناسب دائرة. (درجه واحده لكل اجابه صحيحة) .

1) Translation is considered as being creative when it is
A. **novel and appropriate.**
B. **new and relevant**
C. **fresh and imaginative**
D. **modern and productive**

2) The most appropriate translation of 'أكثر من ذكر الله' **is**
A. **Remember your God and mention him as much as you can.**
B. **Make a lot of mention of God**
C. **Make dhikr of Allah whenever possible.**
D. **Make praising exercises of God**

تم ولله الحمد والمنه

فما توفيقنا الا بالله .. فإن اصبنا فمن الله وان اخطئنا فمن الشيطان

هذا العمل خالص لوجه الله تعالى لاارجو منكم الا الدعاء

وفقنا الله واياكم 😊

<u>ملاحظه:</u> (<u>التطبيقات العمليه في ملف اضافي خارج المحتوى</u>)

اختكم : ام رغد