The University of Damascus
Open- Learning Centre
The Department of Translation

A Coursebook on Translation English-Arabic- English

Part II

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A Coursebook on Translation: English -Arabic- English part II

A textbook on translation (second year/ second term) intended for learners of English. Department of Translation.

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1. Introduction

There are textbooks for almost every teachable or learnable subject. Translation textbooks, however, especially those tackle Arabic- English- Arabic translation are quite rare for probably an apparent reason that translation does not lend itself easily to teaching and learning. Being the gist of linguistic and non-linguistic knowledge makes translation as such.

The authors tried quite hard to put together this material that might look like a textbook for translation. There was no guide before us due to the scarcity of such texts. This is in no way a justification for the defects that might be encountered in this text.

A great deal in this text depends on both the teacher and the learner. Under the supervision of a highly qualified teacher, students could try providing translations for the un-translated texts included in this textbook. Other texts, however, are translated. The translations provided are

published ones and, therefore, do not represent the authors' opinion. Both teachers and learners are invited to investigate these translations critically. A detailed theoretical background about literary and legal translation is provided in the first section of this book.

Some definitions that are useful for the study of translation are included in this text.

After the textbook is put to trial, we hope that certain revisions would be made to make it richer and more useful.

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II. Introduction to Literary Translation

1. Studies on literary translation:

The phenomenon of literary translation is given excessive attention within the field of translation studies due to its importance in the process of communication among different cultures. Literary translation is considered and discussed by many scholars in the field of translation, and the study of translation in cultural transmission has always been transparent. The way literature is written and the words and expressions used in literary writings are different from any other way like that of science, religion, law or politics in that it is not technical. Rather it is open since it talks about man's experience in life in general. Since this experience arises due to various human cultures, the translation of literary texts becomes a daunting task.

Literary translating differs, in general, from that of technical, scientific and commercial material in that style and mode of expression are far more important than in the case with purely factual material. There is also the

point that most such work is ultimately intended for publication rather than merely for information. The responsibility of the translator working in the literary sphere is thus in many ways greater than that of the technical translator in that the former is serving as the agent through whom new works of art in the literary sphere are passed through the language or cultural barrier.

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2. Literature and culture

Lefevere links the study of literature to the culture in which it is written and argues that the 'culture we are born into is the language game we grow up in. Literature is also a language game inside the language game of culture. But it is more than just a game: it is a discipline'. (Lefevere, 1978: 19). True that culture is considered as one of the main reasons that affect the way we write, but it is not the reason why and how we write. Thus, there is a kind of exaggeration in Lefevere's assertion; culture is something and language is another, and there is not that mutual relationship between them. On the one hand, there are many different cultures where the same language is spoken; for example, English is the mother tongue of many different cultures around the world.

On the other hand, there are many similar, though not identical, cultures where different languages are spoken; examples of this can be observed in the neighbourhood countries, where a large similarity is noticed between the

two cultures, although different languages may be spoken. Iraq and Iran can be one of the many possible examples. Therefore, culture may be closely connected to something else other than language- geography is a possibility.

Lefevere contradicts his above opinion regarding the relationship between language and culture in a later article where he believes that 'the factors that shape how a culture defines translation for itself seem to be language-independent but still culturally bound to a great extent.' (Lefevere, 1998: 24)

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3. What is literary translation?

Literary translation, as defined by Rose, is 'a transfer of distinctive features of a literary work into a language other than the work's first composition.' (Rose, 1997: 13). Therefore, it is the duty of the translator of a literary work to render the author's special images and coinages and the meanings that are intended by the words he uses; this is the case because the only version available to the target reader is the translated text. Whatever he reads in the translation will be ascribed to the author. Further, there is an inevitable process which accompanies literary translation; target readers are usually influenced by their own culture and literary norms and there is the possibility of interpreting the text accordingly. As the final process is inevitable, i.e. translators can do nothing to avoid it, translators, therefore, are supposed to consider the former mentioned factors when translating a literary work in order to come up with a translation that reflects the meaning and the style of the original.

> Translators need not only be aware of the generally accepted dictionary meanings. In literary translation they must also respect an author's idiosyncratic meanings and special coinages. Although they are expected to avoid anachronisms, they must simultaneously take into account what a word may have meant in an author's own era and culture (except in those rare instances where a pastiche is called for). (Rose, 1997: 85)

Van Den Broeck defines literary translation as being 'not only an exchange of linguistic codes; it is also and at the same time the transposition of a literary work of art into another literary context' (Van Den Broeck, 1978: 31). He adds that the 'translator of a literary text does not aim primarily at establishing equivalences on the level of natural language, for his proper aim is to exhibit equivalence of artistic procedures' (Van Den Broeck, 1978: 31). This opinion expresses what has been mentioned above

that the translator of a literary work does not translate 'language' only, but the artistic features such as the style and modes of expression for instance.

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4. Is literary translation difficult?

The difficulty in the process of literary translation is expressed by Berman where he argues that literary translations 'are concerned with works, that is to say texts so bound to their language that the translating act inevitably becomes a manipulation of signifiers, where two languages enter into various forms of collision and somehow couple'. (Berman, 2000: 285) Literary translation is different from other types of translation in that it does not only require the transfer of the content adequately, but it also requires from the translator a matching style of that of the original. Although this applies to all types of literary translation, it is mostly seen in, and is in fact a requirement of, the translation of poetry. In other words, form may be, in most cases, as important as content in this type of translation.

Furthermore, due to the differences between the source language and the target language cultures, explanations are called for most of the time. Such an idea is as old as translation itself and is well known by anyone who

approaches the process of literary translation. A translator of literature, for example, is supposed to render not only the SL ideas, but also to consider the author's language and style.

Literary translation is far from literal or word-for- word rendering. The translator's duty is not only to express the source language author's ideas, but also to take into consideration his style and language (the author's conscious choice of words and their overtones, his structural devices, figures of speech, and such stylistic subtleties). It is true that the relation between form and content in fiction is of a different nature compared with that which holds in a poem (weaker in some sense); but it would be quite unacceptable to approach the translation of novel, for instance, stressing the content only at the expense of the total structure of the novel. The translator of a literary work should not render sentences at their face value, but should handle them as constituents in a complex overall structure.

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5. Further comments on Style and the translated works:

The style of the author in literary writing is always important and should be considered in the translation. To achieve stylistic equivalence, the norms of the SL and TL cultures should be considered; stylistic shifts are expected in the translation from one culture to another.

> Stylistic equivalence is not usually established in a one- to- one relation between the S.L. and the T.L. styles, with regard to different situations. For instance, a casual style in an English situation may have an equivalent formal style in the T.L. e.g.: An English youth may address his father in a casual style, but an Arab youth in a similar situation would use honoric terms. Cultural considerations may lead to stylistic shifts and divergence between the S.L. style and

its equivalent T.L. one. (Ilyas, 1989: 67)

Nevertheless, Ilyas's opinion above may lead to deprive the target reader access to the norms of the SL culture. True that a translator is supposed to imitate the style of the original, but this does not mean changing the original as Ilyas indicates above. For example, a translator is not supposed to express a different tradition from that expressed in the original; rather, he is supposed to translate it and at the same time explain it to the target reader.

What is more in the translation of literary works is the fact that literary works are, most of the time, a part or an explanation of the cultural system of the source language. Shifting to another cultural system will, therefore, require different kinds of explanations- additions and omissions, footnotes, adaptations for example, may be possible ways of such explanations.

Snell- Hornby even goes on to say that it is rare that a literary work can be translated without losing the

stability of the original. Translated works, as Snell- Hornby believes, are influenced by both the SL culture and the TL culture, and the change in cultural system may lead to the need of translating the work of art again after a certain period of time because the target culture itself will change with time.

> Only rarely however does the literary translation attain the stability of an original work (the Schlegel- Tieck translations of Shakespeare are such rarities); it is hardly ever handed down from one generation to another as a work of art in itself, more often it becomes ossified as merely a dated text. In other words, it loses its communicative function as a work of literature within a continually shifting cultural system. This explains why the need so often arises to create new translations of literary works.
> (Snell- Hornby, 1995: 113- 114)

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6. The literary context

Since the literary context is often different between the SL and the TL, a translator is supposed to imitate the context of the original. Literary translation cannot simply be a matter of translating words because of the differences in the background knowledge between the SL and the TL; what the SL readers know, presuppose and may sometimes take for granted, may be new or, in some cases, surprising or even illogical in some other cases, to the target readers. This is related to the different presuppositions people of different cultures may have.

Similarly, Hatim and Mason argue that translators 'have to reassess hypotheses about hearers' beliefs and speakers' assessment of these beliefs in the text to be translated.' (Hatim and Mason, 1990: 215). In other words, translators are supposed to attempt to meet the target readers expectations, logic and beliefs.

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7. The notion of the intertext

The notion of the intertext as explained earlier in part one is highly significant in literary translation; the target reader may not be able to fully understand a work of art if he does not have an idea about the other texts associated with the translated text he is reading. Riffaterre goes to an extreme and exaggerates this idea where he believes that the reader of a translated literary work, necessarily, has to know all the other texts associated with the original to be able to understand the text. Riffaterre refers to the reader who may belong to the same culture; more complexities and different unknown associations are expected when two different cultures like Arabic and English are the scope of research. If we accept Riffaterre's opinion, then no literary text will be understood outside its original context. Literary texts are usually understood when their references are recognized; target readers do not have to know all the texts which are associated with the text they are reading to understand it; rather, recognizing the references will be enough.


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8. Cultural distance

It is well known that cultural distance increases the problems in literary translation. Ferré, for example, expresses her pessimism regarding the whole process of translating literary texts due to the difficulties which she discusses below; the most important reason among them is the enormous difference in cultural traditions between the SL and the TL:

> Is translation of a literary work possible, given the enormous differences in cultural tradition in which language is embedded? I asked myself this, seeing that as I translated [the novel Madito Amor from Spanish to English] I was forced to substitute, cancel, and rewrite constantly, now pruning, now widening the original text.
> (Ferré, 1995: 46)

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9. *Omission of figures of speech*

The translator may resort to omission when he comes across a term he does not understand; omission in this case is unjustified because it may result in omitting part of the message or, especially in the case of literary translation, it may, and usually does, change the style of the original. In the following example, the author follows a technique of equality between the two parts of the sentence as he compares the state of the Nile River during the flood days and during those days of draught. Johnson- Davies, most probably as a result of not understanding the term 'تحاريق' : droughts' omits it and ends up in a sentence that lacks the meaning and the beauty of the original.

ليس ممتلئا كأيام الفيضان و لا صغير المجرى كأيام التحاريق النهر
(Salih, 1969: 197)

The river was not in full spate as during the days of the flooding nor yet was it at its lowest level. (Johnson- Davies, 1991: 166)

Omission of figures of speech does not only affect the style of the original but also, in most cases, changes the intended meaning. Omitting a simile and translating the sentence as if it were true gives the target reader a different impression from that intended in the original as can be found in Johnson- Davies's translation of the following example:

كأن ذهني قد صفا حينئذ، و تحددت علاقتي بالنهر

(Salih, 1969: 200)

Then my mind cleared and my relationship to the river was determined.

(Johnson- Davies, 1991: 168)

This example comes in the end of the novel and it has the function of concluding certain developments in the mind of the main character; he reaches a point of more disillusionment and inability to understand what is going on around him; in the translation, however, as a result of omitting the likening relationship, the meaning becomes that the character has reached a point of self recognition.

The original states that 'as if my mind had cleared' but in the translation it is for sure that his mind had cleared.

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10. Negative effects of Omission

Omissions in translation are normally harmful to the original message; there is no excuse for omitting a certain stretch of words as this omission, most of the time, misleads the target reader. Hassan, in the following example, makes the following omission of an important phrase, which affects the general understanding of the actual events of the short story.

Here and there and through the city, machine guns and rifles broke the silence of the night, (O'Flaherty, 1869: 51)

بينما المدافع الرشاشة و البنادق تتخلل صمت الليل(Hassan, 1998: 51)

Hassan omits the phrase 'Here and there and through the city' although it plays an important role in forming the setting of the short story. The target reader, because of this major unjustified omission, may get the wrong impression that the firing is only in a certain part of the city and the other parts of the city may be quiet. While in fact the firing is everywhere as this deleted phrase indicates.

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III. Introduction to Legal Translation

1. Non-literary translation

Style in legal translation, as will be seen in the discussion below, is not usually preserved unless it has a real impact on the message itself. This is because as Berman argues that ' "non- literary" translations (technical, scientific, advertising, etc.) ... perform only a semantic transfer and deal with texts that entertain a relation of exteriority or instrumentality to their languages,'. (Berman, 2000: 285) Joseph writes that he 'cannot imagine an instance in which a legal translator would be concerned to preserve the style and manner of the original, unless that style and manner were somehow directly implicated in a question of the interpretation of the meaning of the original' (Joseph, 1995: 17).

Joseph believes that what is more important than the style in legal translation is the meaning that has to be

transferred. This meaning is correctly realized in the target text by considering the connotations and resonances of the original.

Since, in legal translation 'those connotations and resonances are not secondary niceties one can take or leave; they are, or at least capable of becoming, part and parcel of the meaning of a text as it is subjected to judicial interpretation.' (Joseph, 1995: 17- 18) Words, most of the time, carry additional meanings which will not be transferred automatically when the word is translated as it is to the target reader; these are the connotations words have in addition to their denotative or dictionary meaning. In translation in general, and in legal translation in particular, these connotations are an indispensable part of the meaning and it is the translator's responsibility to attempt to transfer them.

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2. Legal Conventions and Translation

Another important idea is related to the legal conventions of the target culture which may differ considerably from those of the source culture. The translator of a legal text is supposed to pay utmost care to the legal conventions of the target language.

This is arguably the most singular feature of translation in the legal context: all that matters is the exact transference of meaning from the original language into the precise conventional formulations of the target language, with no regard (except in extraordinary circumstances) for authorial style, or for authorship at all. Every legal document depends for its authority on the fiction that it does not have a specific author at all, but that its true author is itself a fictitious entity, "the Law." And while the Law is not above possessing style, it does disdain to concern itself with style other than adherence to convention (though this too is a style), as this might be taken as evincing a flippant disregard for the seriousness of its subject matter.

Changing the style of the original legal text may not affect the 'gist of the message' but may, and often does, change 'the whole character of the conversation'. There are cases where the translator is supposed to preserve the style of the original if the translation is to fulfill its purpose.

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3. Figures of Speech

Idioms and other figures of speech are notoriously difficult to translate retaining the appropriate "feeling." Translating highly figurative utterances into bland, prosaic speech may adequately convey the gist of the message, but will obviously change the tone of a message such as a threat, and can dramatically alter the whole character of a conversation. Again while this may have no effect upon the substance of that conversation, it could well obscure or conceal identifying or profiling markers and the relative status of participants in the conversation. By omitting to include power- taking, power- sharing or power- conceding strategies, it can also distort the conversational dynamics which may be a key factor in evaluating cases of suspected conspiracy, manipulation, coercion or duress.

Legal translation aims at transferring the meaning of the original without any damage to the intended message and there should never be a deterioration in communication

from source text to translated target text. Deterioration may be avoided by not introducing new ideas or deleting any. This does not mean that the translator of a legal text is not permitted to add or omit; rather additions and omissions may be good tools to achieve a translation without any deterioration. Many SL words need to be explained; others need to be omitted.

Kingscott believes that the translator of legal texts, assuming that he is professional, is expected to improve the target text and make it clearer to the reader by explaining any ambiguities, on the one hand, and by re-structuring the text to fit the norms of the TL, on the other hand. He discusses technical translation and applies it to the translation between English and German:

> Obscurities and ambiguities in the source text must be cleared up, and if necessary the text re-structured to meet the pattern usually found in target language technical documents. Germans, for example, usually

like to have an introduction which deals in general principles, while the English are pragmatic and prefer to go straight into the instructions. (Kingscott, 1998: 4)

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4. Differences between literary and legal translation:

While discussing literary translation above, special attention was given to the needs of the target readers. In legal translation, however, this attention is kept to the minimum and the main focus is on the message itself. Moreover, the translator of legal texts is supposed to be well versed in the language of law and has to know about the legal systems of both the source text and that of the target text.

Legal discourse is different from other discourses as it must be unambiguous and use legal jargons, and should not bother too much about the simpler needs of the general public.

Law includes many activities, from the drawing of statutes to the contracting of agreements between individuals, all of which need to be recorded in a written form and that in spite of their diversity, it is perhaps not too

far from the truth to say that each of these activities is in some way connected with the imposition of obligations and the conferring of rights. Thus, a translator of legal texts should be well-versed in the language of law and its terminology besides being a translation specialist. Some lawyers consider legal translation merely an extension of comparative law.

The message in the legal text may not be clear in the words that appear in the text; it may be hidden in the legal codes. These codes may be understood by the SL readers and users but may need further clarifications to the TL readers or users. This is the case especially when dealing with texts like those dealing with marriage and divorce.

> Legal translation distinguishes itself from other types of translation in that the message is laid down in codes and that these codes represent particular legal concepts. The translator of legal texts, therefore, should be fully aware of these codes and consequently

give them utmost care while translating.
(Farghal and Shunnaq, 1999: 157)

Another way of distinction between literary and legal translation is by looking at the former as author centered and at the latter as text centered. In other words, translating the author's style and images is as important as translating the intended meaning in literary translation; in legal translation, on the other hand, the main concern is with the text itself and the way the author says things is not that important to be translated.

> Thus it is that some commentators speak of author-centered translating, text-centered translating and reader-centered translating. The distinction between author-centered and text-centered has to do with the status of the source text: translators of modern literature are often acquainted or in contact with the author of the source text and interpret in the light of what they know about the intended

meaning. For translators of, say, EEC directives or legal contracts, on the other hand, authorship is far less important than the nature of the text itself and its range of possible meanings. Where translating is reader-centered, these preoccupations are still present but priority is accorded to aiming at particular kinds of reader response.

(Hatim and Mason, 1990: 16- 17)

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5. Technical Style

Thus, 'In technical material, it is Field that comes to the fore as a defining feature. Field simply relates to Subject-matter which distinguishes one discipline from another.' (Farghal and Shunnaq, 1992: 203) Speaking about technical style, and this applies to legal style, Newmark writes:

> Technical translation is primarily distinguished from other forms of translation by terminology, although terminology usually only makes up about 5-10% of a text. Its characteristics, its grammatical features (for English, passives, nominalisations, third persons, empty verbs, present tenses) merge with other varieties of language....
>
> Further, unless its non-technical language is jazzed up and popularized, it is usually free from emotive language, connotations,

> sound-effects and original metaphor, if it is well written. French medical texts are often just the contrary, and the translator's job is precisely to eliminate these features.
>
> (Newmark, 1988: 151)

However, the above discussion does not mean that legal translation is mechanical, or simply a matter of replacing the SL words by their equivalents TL words. It is true that adjustments are not that frequent in legal translation, but explanations are called for in most texts of this type.

> It is sometimes said, by people who do not know, that legal translation is a mere mechanical thing, a question of formulae. The present papers [which are discussed in this book] amply demonstrate that legal translation is not a matter of "mere formulae," not something that can be done in automatic fashion. (How could it be?

> Nuances are the meat and potatoes of legal disputation.) Nor is it safe to assume either that the traditional forms will bear the subtleties of meaning, or that the original intent will be directly understood.. (Morris, 1995: 7)

Cooke believes that the main justification for addition in translation is the difference in the shared backgrounds between different people especially those who belong to different cultures. He, however, wonders if the translator of legal texts is supposed to add the missing information:

> There is another broad issue involved in translating a reasoned argument. It arises in dealing with the problem of hidden or disappearing steps. I am talking about the cultural knowledge shared between speaker and listener (or writer and audience) when they are of the same background. This body

> of shared knowledge allows some of the steps in a sequence of statements to be left as implicit -they are assumed to be obvious or understood, so as to be superfluous.
>
> Therefore, if the translation is to make sense to those of another culture it must obviously contain in an explicit form, necessary information which may be assumed as known in the original. However, it is not clear that the translator of a judicial document has this freedom to explicate such implicit information as is required to give sense to the text. (Cooke, 1995: 42- 43)

Brown believes that it is impossible to achieve sensible translation without certain additions that explain the differences between the norms of the SL and those of the TL. He discusses the translation of Russian and American legal documents in the West and concludes that there must be many footnotes to explain Western

conventions.

> Translators might through up their hands in despair at such mutually conflicting goals. Indeed I found it impossible to achieve these goals with a pristine translation, free of footnotes and contamination by Western conventions. In conjunction with the Russian and American lawyers in our joint venture, I ended up producing translations, perhaps better called commentaries, where footnotes and text would work in dialogue, the text typically veering far towards the target language (the language into which a translation is done), and then the footnotes, correctively, veering back towards the original. (Brown, 1995: 68)

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6. Is legal translation difficult?

In a sense, legal translation is easy; it is often literal, without concern for underlying nuances. Yet, in another sense, legal translation is extremely difficult; one is translating not only the words on the page but the underlying legal system as well. This fact exposes an additional difficulty, namely that the legal system is both defined and constrained by the language that expresses it. Legal philosophers have long admitted that the imprecise nature of language as a means of communication creates tension in legal discourse; reasonable minds can differ as to the meaning of any given expression. Yet, the translator is expected to render the expression into a different language without "interpreting" it or changing its meaning.

Smith believes that explanations are necessary in legal translation and offers three possible solutions for translating a term that is absent in the underlying legal system of the target language.

In general, the absence of equivalents for terms such as "punitive damages" can be handled in three different ways.

First, one can provide additional information and explain that punitive damages are in excess of actual damages. They serve to punish the wrongdoer and to enhance the injured in excess. They will be awarded only if there has been malicious and wilful misconduct. Such lengthy addition to the target text seems cumbersome and, therefore, generally is impractical. Under certain circumstances a more detailed explanation might be appropriate. Another option would be to find a short, yet sufficiently explanatory phrase.... A third option, increasingly popular with German is "non- translation."... The solution, in my opinion, lies in short, explanatory interlingual translation.

(Smith, 1995: 188- 189)

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7. Additions based on cultural differences

Some ideas may be clear for the SL readers due to culture, norms and presuppositions. But they can be ambiguous to the target readers, unless the translator clarifies them. In the following example 'تملك بها نفسها: She possesses control over herself' is clear to the Arab reader and it implies that the woman is free to marry again. The explanation is necessary in this case to transfer the intended meaning.

> expansion of the information structure is necessary when the target audience is not familiar with socio-cultural notions or where an explanation is needed. But again, the concept of the source text realisation may differ depending on the target language audience, e.g. "Большой театр" [Literal translation: Bolshoi Theatre] may simply be translated as the 'Bolshoi' for an American or British audience, but as 'Bolshoi Theatre'

plus the additional explanation 'the famous Russian Opera and Ballet company' in some other countries. (Krouglov, 1995: 86)

The following example illustrates this:

إذا دفعت لي ..... هذه الحاضرة مبلغ..... خلال مدة .....وأبرأتني من .....إبراء عاما مانعا لكل حق ودعوى ونزاع تكون طالقة مني طلقة واحدة بائنة تملك بها نفسها

(Cited in Hatim, Shunnaq and Buckley, 1995: 100.)

If... the woman present, pays to me the sum of...within the period of...and categorically and totally absolves me from ... Every claim, petition and lawsuit, she will be divorced from me by one irrevocable statement of divorce after which she will be free to remarry.

(Hatim, Shunnaq and Buckley, 1995: 101)

A justified addition which explains an ambiguous phrase to the target reader is found in the translation of the phrase 'حجة رجعة: Coming back certificate' (Cited in Hatim, Shunnaq and Buckley, 1995: 98). It is translated with explanation of its real meaning.

> Certificate of remarriage to a divorced wife.
> (Hatim, Shunnaq and Buckley, 1995: 99)

In Arabic, because of special cultural conventions, a man is allowed to marry even if he is already married. In English, this is not the case. The addition of the adjective 'married' in the translation of the following leads to misunderstanding:

> الرجل -البالغ- العاقل الأعزب - الزوج
> (Cited in Hatim, Shunnaq and Buckley, 1995: 86)

> The male spouse, a bachelor/married man of

legal age and of sound mind.
(Hatim, Shunnaq and Buckley, 1995: 87)

Katan argues that, 'what is explicit in the source text may create unexpected and possibly undesired associations when translated into the target context of culture. In these cases, mediation is through omission or deletion' (Katan, D. 1999: 131).

Instead of confusing the target reader, a better option will be to relieve him from notions he may not understand. Mouakket believes that the translator 'tries to improve the SL text [sic] either by omitting or by adding certain words or expressions in the TL text for the sake of clarification' (Mouakket, 1988: 69)

In legal documents, each word has a certain role and may carry a legal reference. Consequently, any irrecoverable omission may deprive the target reader from getting the meaning of the original and may give him a distorted idea, or one that is incomplete. When dealing with

legal documents, whether local or international, the translator is supposed to pay close attention even to the minor details that may be ignored in literary translation for example. The following example illustrates this.

> وأعترف أقر .....الموقع أدناه..... من مواليد مدينة أنا
> بأنني استلمت من السيد .....
> (Cited in Hatim, Shunnaq and Buckley, 1995: 66)
>
> I..., the undersigned, from the city of ... hereby confirm and acknowledge that I have received from Mr. ...
> (Hatim, Shunnaq and Buckley, 1995: 59)

The omission of the word 'مواليد: born' may mean that the person is certainly from the mentioned city where as the original suggests that the person may be from the mentioned city and there is the possibility that he has been born in a different city.

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IV. Texts for Translation.

Here are some texts that belong to different text types. Some of them are provided together with their translations, and others are left to be done either in the class or as homework. It is worth mentioning here that the translations provided are published ones and are always subject to criticism and evaluation. This does not mean finding bad points and defects only but praising the good points as well. Thus, the translations are mere examples and can be improved. They, in no way, express the authors' opinions.

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a. Arabic Texts Translated into English:

(1)

صاحب السمو الأخ رئيس المؤتمر

أيها الاخوة

السلام عليكم ورحمة الله وبركاته

يسرني في مستهل كلمتي أن أتوجه بخالص التحية إلى سمو الشيخ حمد بن خليفة آل ثاني رئيس المؤتمر متمنيا له التوفيق في إدارة أعمال مؤتمرنا والى شعب دولة قطر الشقيق متمنيا له دوام التقدم والازدهار ومن دواعي سروري أيضا أن أعرب عن وافر الشكر والتقدير لحجة الإسلام السيد محمد خاتمي رئيس الجمهورية الإسلامية الإيرانية الذي أتدار بحكمة وكفاءة رئاسة المؤتمر الإسلامي خلال السنين التي تولى فيها رئاسة القمة الإسلامية جلستنا هذه هي جلسة من اجل ما يحدث الآن في فلسطين في الانتفاضة ولن أتحدث عنها بشكل مباشر لن أتحدث عن بطولات الشعب الفلسطيني عن الشهداء الذين سقطوا ولاعن بطولات شبان الانتفاضة ولاعن الاجرام الإسرائيلي فقد تكلم الإعلام بما فيه الكفاية والكل يعرف ما يحصل الآن في فلسطين وعن الحقوق الفلسطينية وماذا تعني وكيف تعود ونحن هنا لكي نحلل الأسباب بهدف إيجاد الحلول الممكنة لما يجرى طبعا قضية الأقصى ليست قضية مجردة بل هي أو غالبا ما تكون نتيجة لعوامل أخرى

الأقصى والقدس وقضية فلسطين هي جزء من الصراع العربي الإسرائيلي والذي يتأثر بالوضع الإسلامي والذي هو جزء من الوضع الدولي وبالتالي

ثغرات الوضع الدولي تنعكس على العالم الإسلامي وثغرات العالم الإسلامي تنعكس على الوضع العربي الذي بدوره ينعكس على الوضع الفلسطيني وقضية القدس أو الانتفاضة وبالتالي نحن كدول إسلامية لا نستطيع أن نتعامل مع القضية الفلسطينية إذا لم نكن قادرين على التعامل مع الوضع العام المؤثر فيها بشكل فاعل وجدي

أيها الاخوة

لا نأتي بجديد إذا قلنا ان مؤتمرنا هذا ينعقد في ظل ظروف بالغة التعقيد فمنذ انعقاد مؤتمر منظمتنا الاول عام/1969/ لم تكن الظروف طبيعية أو عادية ولم يكن الخطر بعيدا جدا عن شعوبنا ومالختلف منذ ذلك الوقت حتى الان ان هذا الخطر اصبح داهما واقترب كثيرا من نقطة التفجير الشامل للوضع المهيأ أساس للانفجار وفي الفواصل الزمنية بين مؤتمراتنا كنا نشهد المزيد من إزهاق الأرواح في منطقتنا ونرى الأمة العربية والإسلامية تضيف إلى رصيدها المزيد من الفقر والجوع والكثير من الظلم والاضطهاد كما رأيناها تبتعد اكثر فاكثر عن هويتها حتى تكاد تذوب في هويات الآخرين وفي المقابل كانت دول أخرى تزداد طغيانا واستغلالا ويشرعن قتلها وتدميرها للغير مما أدى إلى تزايد شدة التناقضات والمفارقات في مناطق مختلة من العالم وبنظرة متأملة للعقود الماضية نرى ان نقلة تراجعية كبيرة إلى الوراء قد تمت بالنسبة إلى دول المنطقة ترافقت مع ظهور مفاهيم جديدة مختلفة وخاصة في العقد الماضي وفي مقدمتها مفهوم النظام الدولي الجديد أو ما يسميه البعض بالعو لمة وهي طبعا شيء مختلف عن النظام الدولي ولكننا نرى ان هناك خلطا بين المصطلحين عن معرفة أو عن عدم معرفة.

A suggested translation[1]

President of the Syrian Arab Republic at the 9th Summit of the Organization of the Islamic Conference

Doha, 15th Shaaban 1421

12th November 2000

Your Highness Chairman of the Conference,

Brothers,

Salam Alaikum,

To begin with, it pleases me to address my best regards to His Highness Sheikh Hamad Bin Khalifa Al-Thani, Chairman of the Conference, wishing him all success in administrating the work of our conference, and to the brotherly people of Qatar wishing them all prosperity and progress.

[1] As mentioned in the introduction, the translations provided are published ones and in no way represent the authors' opinion.

It gives me pleasure, as well, to express thanks and appreciation to Hujatul Islam Sayed Mohammad Khatami, President of the Islamic Republic of Iran, who wisely and with ability administrated the presidency of the Islamic Conference during the years when he was Chairman of the Islamic Summit.

Brothers,

There is nothing new when we say the Conference is being held under extremely complicated circumstances. Ever since our first Conference in 1969, circumstances were never natural or normal, and the danger was never far away from our peoples. Nothing has changed ever since. This danger has become imminent and very close to the point of an all-out explosion of the situation which was basically prepared for a blast. In the intervals between our Conference we saw increased killings in our region. We saw the Arab and Islamic nation suffering more poverty and more hunger and a lot of injustice and persecution. We saw this nation distancing itself all the more from its own identity and almost melting in the identities of others. On

the other side of the picture, other states were escalating their despotic and exploitation attitudes and legitimizing their devastation and killings of others, which consequently led to increasing cases of contradictions and differences in the various regions of the world.

With an inquisitive look at the past decades, we see that a big backward movement has taken place in the states of this region, which was accompanied by the emergence of new and different concepts, particularly in the last decades, foremost among which is the concept of the new world order, or globalization as some call it. It is something different from the world order. But we see there is a mix, knowingly or unknowingly, between the two terms.

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(2)

بسم الله الرحمن الرحيم

قاضي القضاة

محكمة ..... الشرعية

إقرار بنسب

في المجلس الشرعي المعقود لدي أنا ..... قاضي ..... الشرعي حضر لدي المكلف شرعا ..... من ..... و سكان ..... و بعد التعريف الشرعي عليه من قبل ..... قرر بحضورهما و هو في الحالة المعتبرة شرعا قائلا انه قد تولد لي من زوجتي الشرعية ..... على فراش الزوجية الأولاد او الولد ..... و طلب تسجيل هذا الإقرار. و عليه و حيث ان هذا الإقرار قد صدر من أهله بعد ان تحقق لي ان الأولاد أو الولد المذكور ..... يولد مثلهم لمثله و لم يعرف نسب ..... لأحد غير والده المذكور و ذلك بناء على الطلب و افادة المعرفين المذكورين فقد تقرر تسجيله للإعتماد عليه.

الكاتب قاضي الشرعي

A suggested translation[2]

In the name of God the Compassionate the Merciful

Office of the Chief Islamic Justice

Religious Court of .....

Certificate of Confirmation of Parentage

In the Legal Council convened in my presence, I ....., the Religious Judge of .....,received the legally capable ..... from ..... And resident in ....., and after identification by ..... he, deemed to be legally competent, resolved in their presence, stating:

The children or child ..... was born to me from my legal wife within the state of matrimony.

He requested that this confirmation be recorded. Accordingly, whereas this confirmation was issued by a legally competent person, after it was ascertained to me that the aforementioned child/children could conceivably be born to him and that they could not have been to someone other than the aforementioned father, and in accordance with the request and with the testimony of the above-

[2] As mentioned in the introduction, the translations provided are published ones and in no way represent the authors' opinion. This translation, for example, is provided by Hatim, Shunnaq and Buckley.

mentioned identifiers, it has been decided to record this as confirmation.

Clerk: Religious Judge of .....

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(3)

رسالة لإكمال الدراسات العليا في جامعة أجنبية

السيد مدير التسجيل

جامعة مانشستر

مانشستر M13 9PL

مانشستر – المملكة المتحدة

علي يوسف

ص . ب 9954

البلدة المدينة القطر

5 أيار 1994

السادة الأعزاء،

أحمل درجة البكالوريوس في التربية البدنية من جامعة الزقازيق في مصر وأرغب في اكمال دراساتي العليا في جامعتكم الموقرة للحصول على درجة الدكتوراه راجيا الأخذ بعين الإعتبار (إن أمكن) أن أبدأ دراستي في الفصل الشتوي الذي يبدأ اعتبارا من 1 اكتوبر 1995 م.

بانتظار ردكم السريع

المخلص علي يوسف

A suggested translation[3]

A letter for Higher studies completion in a foreign university

The Registrar

Manchester University

Manchester M123 9PL

UK

Ali Yusuf

P.O. Box 9954

Town /City/ Country

5 May 1994

Dear Sirs

I have a BA in Physical Education from Zagazig University in Egypt and wish to complete my higher studies in your university for the degree of Ph.D. If possible I would like to begin my studies in the Autumn term commencing 1 October 1995.

I look forward to hearing from you soon.

Yours faithfully

---

[3] As mentioned in the introduction, the translations provided are published ones and in no way represent the authors' opinion. This translation, for example, is provided by Hatim, Shunnaq and Buckley.

(4)

وقفت عند باب دار جدي في الصباح – باب ضخم عتيق من خشب الحراز، لا شك انه استوعب خشب شجرة كاملة، صنعه ود البصير، مهندس القرية الذي لم يتعلم النجارة في مدرسة، كما كان يصنع عجلات السواقي و حلقاتها، وأيضا يجبر العظام، ويكوي ويحجم، ويتخصص كذلك في نقد الحمير، قل أن يشتري أحد من أهل البلد حمارة دون مشورته.

ود البصير لا يزال حيا إلى يومنا هذا، ولكنه لم يعد يصنع مثل باب بيت جدي، بعد أن اكتشفت الأجيال اللاحقة من أهل البلد أبواب خشب الزان وأبواب الحديد، يجلبونها من أم درمان. والسواقي أيضا. بار سوقها حين جاءت مكنات الماء. وسمعتهم يقهقهون، فميزت ضحكة جدي النحيلة الخبيئة المنطلقة حين يكون على سجيته، وضحكة ود الريس التي تخرج من كرش مملوء بالطعام دائما، وضحكة بكري التي تأخذ لونها وطعمها من المجلس الذي يكون موجودا فيه، وضحكة بنت مجذوب القوية المسترجلة. تخيلت جدي جالسا على فروة صلاته وفي يده مسبحته من خشب الصندل، تدور في حركة دائبة كقواريس الساقية. وبنت مجذوب وود الريس وبكري ، أصدقاؤه القدامى، يجلسون على تلك الأسرة الوطيئة، التي لا تعلو أرجلها عن الأرض أكثر من شبرين. ارتفاع السرير عن الأرض،

في زعم جدي، من الغرور، وقصره من التواضع .. بنت مجذوب متكئة على كوعها، و في اليد الأخرى سيجارة. ود الريس كأنه يخرج الحكايات الخبيثة من أطراف شاربيه. وبكري يجلس وحسب. هذه الدار الكبيرة ليست من الحجر ولا الطوب الأحمر، ولكنها من الطين نفسه الذي يزرع فيه القمح، قائمة على أطراف الحقل تماما، تكون امتداداً له. وهذا واضح من شجيرات الطلح والسنط النامية في فناء الدار والنباتات التي نمت في الحيطان نفسها حيث تسرب اليها الماء من الأرض المزروعة.

A suggested translation[4]

I stood at the door of my grandfather's house in the morning, a vast and ancient door made of harraz, a door that had doubtless been fashioned from the wood of a whole tree. Wad Baseer, the village engineer who, though he had not even learnt carpentry at school, had yet made the wheels and rings of the waterwheels, had set bones, and cauterized people and bleb with cupping glasses. He was also so knowledgeable about judging donkeys that seldom did anyone from the village buy one without consulting him. Though Wad Baseer is still alive today, he no longer makes such doors as that of my grandfather's house, later generations of villagers having found about zan wood doors and iron doors which they bring in from Umdurman. The market for waterwheels, too, dried up with the coming of pumps. I heard them guffawing with laughter and made out the thin, mischievous laugh of my grandfather when in a good humour; Wad Rayyes's laugh that issues forth from an ever full stomach; Bakri's that takes its hue and flavour

[4] As mentioned in the introduction, the translations provided are published ones and in no way represent the authors' opinion. This translation, for example, is provided by Johnson Davis.

from the company in which he happens to be; and the strong, mannish laugh of Bint Majzoub. In my mind's eye I see my grandfather sitting on his prayer-mat with his string of sandalwood prayer-beads in his hand revolving in ever – constant movement like the buckets of a water –wheel; Bint Majzoub, Wad Rayyes and Bakri, all old friends of his, will be sitting on those low couches which are a mere two hand-spans off the floor. According to my grandfather, a couch raised high off the floor indicates vanity, a low one humility. Bint Majzoub will be leaning on one elbow, while in her other hand she holds a cigarette. Wad Rayyes will be giving the impression of producing stories from the tips of his moustaches. Bakri will merely be sitting. The large house is built neither of stone nor yet of red brick but of the very mud in which the wheat is grown, and it stands right at the edge of the field so that it is an extension of it. This is evident from the acacia and sunt bushes that arc growing in the courtyard and from the plants that sprout from the very walls where the water has seeped through from the cultivated land.

(5)

ملامح الحداثة الشعرية في سورية

يُجمع النّقد العربيُّ أنَّ رياحَ الحداثةِ في الشّعر قد هبَّت من العراق الشقيق على أيدي ثلاثة شعراء روّاد هم بدر شاكر السيَّاب، عبد الوهاب البياتي،وبلند الحيدري .(رحمهم الله) حيث تخلّت القصيدة الشعرية على أيديهم عن القافية، وسميت آنذاك بالقصيدة الحرَّة. ومن حسن الطالع أنَّ الشُّعراء الثّلاثة الرُّواد كانوا من مواليد عام 1925. وعلى الرغم من أنَّ السيَّاب سبقهم في طباعة عمله الأول في حوالي منتصف الأربعينيات فيما صدرت المجموعة الأولى لبلند الحيدري (خفقة الطين)عام 1948. أما البياتي فقد تأخرت مجموعته الأولى إلى مطلع الخمسينيات؛ فقد كانت بداياتهم في كتابة القصيدة الحرة متقاربة ... في ذلك الوقت كانت القصيدة الكلاسيكية ذات نظام الشَّطرين هي الشكل الطّاغي في الشّعر السُّوري فكان أهم رموزها بدوي الجبل ونديم محمد وعمر أبو ريشة وآخرون؛ فيما كان كلّ من أدونيس ونزار قباني في بدايات تجربتهم بكتابة القصيدة الكلاسيكية.

ويمكن القول إن محمد الماغوط وعلي الجندي وأدونيس من أوائل الشعراء في سورية الذين كتبوا القصيدة الحديثة ... لكن ملامح

الحداثة الشعرية في سورية كانت قد تبلورت بشكل حقيقي في الستينيات وترسَّخت كظاهرة شعرية تتجاوز في بنيتها القصيدة التي بدأها الرواد، وهذه الظاهرة تعمقت أيضاً في لبنان ومصر وفلسطين على وجه الخصوص وفي الوطن العربي بشكل عام ،وكان أهم رموزها في مصر محمد عفيفي مطر صلاح عبد الصبور أحمد عبد المعطي حجازي وفي لبنان يوسف الخال شوقي أبو شقرا الياس لحود وفي فلسطين محمود درويش سميح القاسم خالد أبو خالد يوسف الخطيب خليل حاوي مريد البرغوثي وفي سورية أدونيس محمد الماغوط علي الجندي محمد عمران فايز خضور علي كنعان. وبعدهم من الجيل نفسه لفيف كبير من الشعراء ..منهم مصطفى خضر ممدوح السكاف ممدوح عدوان مروان الخاطر؛ ومعظم هؤلاء كتبوا بصورة خاصة قصيدة التفعيلة، وكانت قد ظهرت بذور قصيدة النثر. وشهدت مرحلة الستينيات سجالات و خلافات كبيرة وصلت إلى حد تبادل التهم بين شعراء القصيدة الكلاسيكية والقصيدة الحديثة

.....

لكن الحداثة بقيت مصطلحاً إشكالياً؛ ففي الوقت الذي وجد شعراء القصيدة الكلاسيكية أن القصيدة الحديثة هي خروج عن الأصالة لأنها حطمت الشكل التقليدي المألوف، ذهب شعراء الحداثة إلى النظر إلى القصيدة الكلاسيكية على أنها نمطية في شكلها وقد نفدت أغراضها

إضافة إلى أنها لا تمنح الشاعر الحرية الكافية للتعبير. وكانت لا تخلو تلك السجالات من التسرع وردود الأفعال دون أن تتبلور رؤية نقدية جادة لمسايرة هذه الظاهرة الجديدة ...

إن قصيدة التفعيلة بقيت محافظة على الوزن الشعري الذي يعتبر بعداً أساسياً في القصيدة الكلاسيكية وربما المعتدلون من الشعراء التقليدين قبلوا هذا النمط كونه اقتصر في تجديده على الشكل من جهة، ومن جهة ثانية ظهور قصيدة النثر التي تخلّت عن الشكل والموسيقى الشعرية ...

A suggested translation[5]

The features of the poetic modernism in Syria

The Arabian criticism, unanimously, agrees that the winds of the poetic modernism had blown first from the brother Iraq by the hands of three pioneer poets, namely: Badr Shaker Assayab, Blend Al Haidary and Abd Al Wahhab Al Bayati. (God have mercy on their souls). By the hands of these poets, the poem deserted its rhyme and was called then as the *Free Poem*. It is a good fortune that all these pioneer poets were born in 1925. Assayab was the first among them to publish his first work in the middle of forties, while the first collection of Al Haidary (the Beat of Clay) was published in 1948. However, Al Bayati's first collection did not appear until the dawn of fifties. Therefore, their firsts in writing the *Free Poem* were approximate. At the mean time, the *classical two-hemistich poem* was prevalent in the Syrian poetry. The most eminent

[5] As mentioned in the introduction, the translations provided are published ones and in no way represent the authors' opinion. This translation, for example, is provided by Jihad Al- Ahmadieh.

symbols of this style were Badawi Al Jabal, Nadeem Mohammed and Omar Abu Reeshah in addition to others, in time when Adonis and Nizar Qabbani were in their first trials in writing the *classical poem*.

It can be said that Mohammed Al Maghout, Ali Al Jundi and Adonis were the first among Syrian poets to write the *modern poem*. However, the features of the poetic modernism did not crystallize until sixties, when it stabilized as a poetic phenomenon overcoming, structurally, the poems begun by the pioneers. This phenomenon became deeper also in the Arab Nation generally, and specially in Lebanon, Egypt and Palestine. The most eminent symbols of this phenomenon were Mohammed Afifi Matar, Salah Abdessabour and Ahmad Abdel Mu'ti Hijazi from Egypt, Yousef Al Khal, Shawki Abi Shakra and Elias Lahhoud from Lebanon, Mahmoud Darweesh, Sameeh Al Qassim, Khaled Abu Khaled, Yousef Al Khateeb, Khaleel Hawi and Mureed Al Barghouthi from Palestine and Adonis, Mohammed Al Maghout, Ali Al Jundi, Mohammed Omran, Fayiz Khaddour and Ali Kan'an from Syria. These symbols were followed by a great

assemblage of poets, as Mustafa Khudr, Mamdouh Assakkaf, Mamdouh Adwan and Marwan Al Khater. Most of them had written specially the *measure poem*, in time when the seeds of the *prosaic poem* began to appear. The period of sixties also witnessed a lot of contests and conflicts, to the extent of reciprocating accusations, between the poets of the *classical poem* and the poets of *the measure poem*.

After all, modernism continued to be a problematic idiom. At the time that the classical poets saw the *modern poem* as a kind of moving out of originality for it broke the familiar conventional form, the modernists went further to look at the *classical poem* as it is stereotyped in form and poor in purposes. Besides, it restricts the poets' ability to express their feelings freely enough. Hastiness and reactions without leading to a crystallized serious critical point of view, which is needed to keep step with such a new phenomenon, governed these contests.

The *measure poem* maintained the poetic meter, which is considered as the main dimension in the *classical poem*.

Perhaps the moderate among the classical poets were to accept such a type as it restricted its renovation to the form, while the *prosaic poem* abandoned the form and the poetic meter as well.

Damascus University

(6)

مكاشـــــــــــــفات

1-شـارع

سحابة يومه،

يلعب على أقدام المارة،

وقريتي نائية

تكنس أمطارها عن ظهر الغيم.

2-قـوس

على قميصها،

المبلّل بالندى

ينحني على قامةِ

البنفسجة اليتيمة.

5-صحـوة

حين باغتها المسـافر

وهي تفتح حقائب النهار،

وجـدت قميصه الرمادي

على رفّها المرتجف.

6-ذكرى

بـدّل معطفَ الممـرّات،

وقبل أن يزرّرَ قمصان الغيم

وجد صندله

في صرّة الوادي العجوز.

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A suggested translation[6]

1- STREET

All daylong,
It plays on the walkers' feet
And my distant village
Is sweeping its rain away
From the back of clouds.

2- BOW

Over her shirt
Wet with dew,
It bends over the stature
Of the orphan violet

5-CONSCIOUSNESS

When the passenger surprised her
Opening the bags of the day,
She found his gray shirt
Upon her trembling shelf.

[6] As mentioned in the introduction, the translations provided are published ones and in no way represent the authors' opinion.

6- REMEMBRANCE

He changed the coat of the paths.

But before he buttoned the cloud shirts,

He had found his sandal

In the aged valley bundle.

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Arabic Texts to be translated into English:

(1)

ولم يعد مستغربا ان تصدر لوائح تحدد فيها قيمة الانسان لدى شعب ومايقابلها لدى الشعوب الأخرى أما الديمقراطية فقد اصبحت تفسر على انها حق التدخل في الشؤون الداخلية للدول والشعوب الأخرى وعندما تطالب تلك الدول بديمقراطية العلاقة مع الآخرين تعطى دروسا في قبول الرأى الاخر من قبل من يرفضون الاخر رأيا ووجودا ودينا ومبادىء حق وخير هذا الوضع الذى اتحدث عنه اكثر من عانى منه هو شعوبنا الاسلامية فخلال المرحلة التي تلت الحرب العالمية الثانية وحتى نهاية الثمانينات اى الفترة المسماة بحقبة الحرب الباردة ظهر الصراع جليا بين الكتلتين الاشتراكية والرأسمالية وقد خلق هذا الصراع محاور وتجمعات متباينة وهيمنة دول على دول أخرى بحجج مختلفة وكان هناك بنفس الوقت دعوات لحوار الحضارات هذه الدعوات تزايدت بعد انتهاء تلك الحقبة مع تزايد القناعة بزوال اسباب التوتر الدولي وعلى مايبدو ان هذا لم يكن مناسبا لمصالح البعض لذا كان لابد لهم من ابتداع عدو جديد للابقاء على حالة التوتر ومايعنيه من ابقاء اسبابومبررات الهيمنة على دول ومناطق متعددة في العالم هذا العدو الجديد الذى ظهر في التسعينات هو ديننا الاسلامى الحنيف دين الاخلاق والعدل والمحبة الذى تم تشويهه اعلاميا وتثقيفيا وتربويا ليغدو دين القتل والتطرف والارهاب فكلما حدث اضطراب في منطقة ما من العالم وجهت اصابع الاتهام للاسلام ولو لم يكن للمسلمين وجود في تلك المنطقة وكل

عملية تخريب أو عمل ارهابى منفذه هو مسلم حتى يثبت العكس وغالبا مايثبت العكس أما الاتهام فيبقى كما هو وبالتوازى حورب الإسلام الصحيح من خلال تغذية التطرف واستخدامه في ضرب الإسلام والمسلمين والان يصور هذا التطرف الذى جرت تنميته من خارج الأمة الاسلامية على انه الإسلام الحقيقى وذلك امعانا في تشويه صورته الناصعة واسرائيل ابرع من شوه هذه الصورة واية صورة حقيقية أخرى ولاأدل على براعتها من استغاثاتها التي نسمعها اليوم حول مايحصل في القدس وبقية الاراضى العربية المحتلة فهى تطالب وبشكل يستفز المشاعربوقف العنف الفلسطينى وبوقف تدمير الدبابات الاسرائيلية بحجارة اطفال وشباب الانتفاضة فهى تظهر الضحية بمظهر المجرم والقاتل بمظهر البرىء ولم يعد للشعب الفلسطينى الذى عاش على ارض فلسطين ولالاف السنين دون انقطاع الحق في ان يعيش على ارض اجداده بل ان المسجد الأقصى اولى القبلتين وثالث الحرمين الشريفين اصبح هو الاخر معتديا على اساطير وخرافات يريدون ان يقنعوا العالم بوجودها ولو اضطرهم ذلك إلى تزييف التاريخ.

(2)

الى من يهمه الأمر

تاريخ الحياة الدراسية و العلمية

ولدت عام 1942 في دمشق و أنهيت دراستي الابتدائية عام 1952 من مدرسة ابن زيدون الابتدائية و حصلت على شهادة الدراسة الإعدادية من مدرسة عباس الحامض الإعدادية و أنهيت دراستي الثانوية عام 1959 من مدرسة النجدي البغدادي الثانوية.

و في عام 19632 حصلت على إجازة في الآداب قسم اللغات الشرقية الإسلامية من جامعة القاهرة بدرجة جيد.

اعتبارا من عام 1963 و حتى عام 1980 عملت بوظائف متعددة في دمشق و القاهرة و عمان.

(3)

في الصين المزارعون سعداء بزيادة الغلات

تزرع البطاطا منذ عهد بعيد في منطقة" غوانغيوان "في الصين، لكن الطرق التقليدية لا توفر إلا غلات منخفضة .ويسعى مشروع من مشروعات تليفود إلى زيادة غلات البطاطا بنسبة 50 في المائة .ويغطي هذا المشروع 430 مزرعة وتبلغ تكاليفه 10000 دولار.

وقد انطلق المشروع في فبراير/شباط حينما وزعت المدخلات مثل بذور البطاطا والأسمدة على المزارعين .وتشمل أنشطة المشروع توفير المدخلات الأساسية، مع مساندة ذلك بتوفير التدريب التقني للمزارعين على تحسين التربة من خلال التوسع في استخدام السماد الطبيعي، واستخدام أسلوب زراعة الأضلاع، وتطبيق تقنيات الزرع المناسبة بما في ذلك الزراعة البينية للبطاطا والذرة .وبحلول يوليو/تموز بدأ المزارعون يشيرون إلى أن الإنتاج قد زاد وأنهم في غاية السعادة عما تحقق من إنجازات حتى الآن.

وينفذ مشروع أخر من مشروعات تليفود، يرمي إلى زيادة إنتاج البطيخ، في قرية" لانغويان "في منطقة" بونغسي ."وتبلغ تكاليف المشروع 9000دولار وتستفيد منه 105 من الأسر الزراعية .وقد وفر هذا

المشروع المدخلات الضرورية مثل البذور والأغطية البلاستيكية للمزارعين المستفيدين.

وبدأت الأنشطة في أواخر الربيع وشملت تقديم الإرشاد إلى المزارعين بشأن استخدام الأغطية البلاستيكية المزدوجة، والإشراف على نقل شتلات البطيخ، إلى جانب توفير التدريب التقني على مكافحة الأمراض والآفات .وذكرت التقارير الواردة في أواخر يوليو/تموز إلى أن المزارعين يتوقعون جني محصول وافر.


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(4)

قريبا من الساعة الرابعة بعد الظهر ذهبت الى بيت مصطفى سعيد، ودخلت من باب الحوش الكبير، ونظرت برهة الى اليسار الى الغرفة المستطيلة من الطوب الأحمر. ساكنة لا كالمقبرة، ولكن كسفينة ألقت مراسيها في عرض البحر. إنما الوقت لم يحن بعد. وأجلستني على كرسي في المصطبة أمام الديوان، المكان عينه، وجاءت لي بكوب من عصير الليمون. وجاء الولدان وسلما علي، الأكبر محمود اسم ابيها، والأصغر سعيد اسم أبيه. طفلان عاديان، أحدهما في الثامنة وثانيهما في السابعة، يركبان حمارا كل صباح الى المدرسة على بعد ستة أميال. إنهما أمانة في عنقي، و من الأسباب التي تحضرني هنا كل عام أن أتفقد أحوالهما. سنختتهما هذه المرة، وسنحضر المغنيين والمداحين ونقيم احتفالا يكون ذكرى مضيئة من ذكريات طفولتهما. قال: ((جنبهما مشقة السفر)). انني لن أفعل شيئا من هذا القبيل، اذا أرادا، حين يكبران، أن يسافرا فليسافرا. كل أحد يبدأ من أول الطريق، و العالم في طفولة لا تنتهي.

في هذا المكان نفسه، في وقت مثل هذا، في ظلام مثل هذا، كان صوته يطفو كأحوات ميتة طافية على سطح البحر. ((ظللت أطاردها ثلاثة أعوام. كل يوم يشتد توتر وتر القوس. قوافلي ظمأى و السراب يتوهج قدامي في صحراء الشوق. في تلك الليلة حين همست جين في

أذني : ((تعال معي. تعال معي)) ، كانت حياتي قد اكتملت و لم يكن يوجد سبب للبقاء ..)) وتناهت الى أذني صرخة طفل من مكان ما في الحي، وقالت حسنة: ((كأنه كان يحس بدنو أجله. قبل اليوم، يوم .. قبل موته بإسبوع رتب كل شؤونه. كانت له أطراف جمعها و ديون دفعها. قبل موته بيوم دعاني و حدثني بما عنده. أوصاني كثيرا على الولدين.

(5)

وإذا كان النقد قد قصَّر في دراسة تجربة عقد السبعينيات في سورية، فقد أهمل النقد شعراء ما يسمى عقد الثمانينيات حيث ظهر عدد لا بأس به من الأسماء الشعرية التي كتبت بأشكال القصيدة المختلفة كلاسيكية، تفعيلة، نثر ....

وفي حدود معرفتي لم يصدر كتابٌ نقدي واحد تناول تجربة شعراء هذا العقد؛ وربما استطاع هذا الجيل الاستفادة من تجارب الأجيال الشعريَّة السَّابقة وتقديم إضافات حيوية على القصيدة الحديثة شكلاً ومضموناً.

ولا بد من الإشارة إلى أنَّ النَّقد العربي منذ القدم لم يغب عنه موضوع(التجديد) المقابل لمصطلح الحداثة في الشعر؛ وكان يُستخدَم مصطلح (قديم - جديد)؛ وباعتقادي هذا المصطلح أقرب إلى الصحة، لأن الحداثة مفهوم واسع يتجاوز حدود الإبداع الفني إلى مناحي الحياة كافة. من هنا يمكن القول إنَّ الشعر العربي لم يدخل الحداثة بالمعنى الواسع للمصطلح، لأنَّ المجتمعَ العربيَّ لم يدخل العصر الصِّناعي والتكنولوجي... ولا بد من النَّظر إلى موضوع الأشكال الشِّعرية التي بقيت إشكاليَّة، إلاَّ أنَّ المهمَّ في الموضوع هو الشَّاعر؛ لأنَّه عندما يكون الشَّاعر مجيداً فإنَّه سيكون كذلك في جميع الأنماط

الشّعرية التي يكتبها. والأزمة دائماً تنحصر في الشّاعر وليس في الشّعر. من هنا نستطيع أن نفهم كيف أنّ كبار الشّعراء الذين كتبوا القصيدة الحديثة عادوا وكتبوا قصائد كلاسيكية لا تقلّ حداثة عن أشعارهم التي كُتِبت على غير هذا النّمط...


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c. **English texts translated into Arabic.**

(1)

William Blake

Introduction to Songs of Innocence

Piping down the valleys wild،
Piping songs of pleasant glee،
On a cloud I saw a child،
And he laughing said to me:

"Pipe a song about a Lamb"!
So I piped with merry cheer.
"Piper, pipe that song again"؛
So I piped: he wept to hear.

"Drop thy pipe, thy happy pipe؛
Sing thy songs of happy cheer"!
So I sung the same again،
While he wept with joy to hear.

"Piper, sit thee down and write
In a book, that all may read".

So he vanished from my sight·
And I plucked a hollow reed

And I made a rural pen,
And I stained the water clear,
And I wrote my happy songs
Every child may joy to hear.

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A suggested translation[7]

1) مقدّمة لأغنيات البراءة

كنتُ على مزماري أعزفُ
في قفرِ الوديانْ
أعزفُ ألحاناً لأغانٍ
مفرحةِ الأنغامْ
حين رأت عيناي صغيراً
في إحدى الغيماتْ.
قال الطّفلُ بوجهٍ ضاحكٍ :
"اعزفْ أغنيةً عن (حملٍ)"
فعزفتُ بكلِّ سرورٍ.
قالَ:
" اعزفْ يا زامرُ،
ثانيةً، تلك الأغنيَّة"
فعزفتُها ثانيةً .. فبكى.
قالَ:
" اتركْ مزمارَكَ،
ذاكَ المزمارَ المبتهجَ،

[7] As mentioned in the introduction, the translations provided are published ones and in no way represent the authors' opinion. This translation, for example, is provided by Jihad Al- ahmadieh.

وغنّ أغانيَكَ الجذلى."

فشرعْتُ أغنّي

ذاتَ الأُغنيَّةِ ثانية

فبكى أيضاً،

لكن بفرحْ.

قالَ:

"اجلسْ يا زامرُ واكتبْ،

في سِفرٍ يمكنُ للكلِّ قراءتُهُ ."

وتوارى عن مرمى بصري.

فقلعْتُ قصبةَ جوفاءْ

وصنعْتُ يراعاً ريفيّاً،

وأخذتُ أعكّرُ صفوَ الماء

وأكتبُ ألحاناً

لجميع أغانيَّ الجذلى

علَّ الأطفالَ

إذا سمعوني يبتهجونْ!!

(2)

We are family

We are family

I got all my sisters with me

We are family

Get up ev'rybody and sing

Ev'ryone can see we're together as we walk on by

And we flock just like birds of a feather

I won't tell no lie

All of the people around us

They say, "can they be that close?"

I won't tell no lie

All of the people around us

They say, "can they be that close?"

Just let me state for the record

We are giving love in a family dose

We are family

I got all my sisters with me

We are family

Get up everybody and sing.

Living life is fun and we've just begun

To get our share of

This world's delights

High hopes we have for the future

And out goal's in sight

Damascus University

A suggested translation

نحن عائلة

نحن عائلة

ومعي كل أخواتي

نحن عائلة

لينهض كل واحد ويغني

كل شخص يرى أننا معا فيما نحن نسير

وأننا ننضم إلى بعضنا كسرب من طيور الريش الواحد

أنا لا اكذب

جميع من حولنا يقولون

هل يمكن أن نكون متقاربين الى هذا الحد

دعني اذكر من اجل الحقيقة

نحن نعطي الحب في جرعة عائلية

نحن عائلة

ومعي كل أخواتي

نحن عائلة

فلينهض كل شخص ويغني

العيش في الحياة متعة ونحن قد بدأنا

نأخذ نصيبنا

من مباهج هذا العالم

لدينا آمال كبيرة للمستقبل

وهدفنا نراه أمامنا

وقل رب زدني علما
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d. **English texts to be translated into Arabic**

The Little Black Boy

My mother bore me in the southern wild
And I am black, but oh! my soul is white.
White as an angel is the English child,
But I am black as if bereaved of light.
My mother taught me underneath a tree,
And, sitting down before the heat of day
She took me on her lap and kissed me,
And pointing to the east began to say:
"Look on the rising sun, -there God does live and gives his light, and gives his heat away;
And flowers and trees and beasts and men receive
Comfort in morning, joy in the noonday. And we are put on earth a little space That we may learn to bear the beams of love; And these black bodies and this sunburnt face Is but a cloud, and like a shady grove. For when our souls have learned the heat to bear The cloud will vanish, we shall hear his voice Saying: `Come out from the grove, my love and care. And round my golden tent

like lambs rejoice!' " Thus did my mother say, and kissed me; And thus I say to little English boy: When I from black and he from white cloud free, And round the tent of God like lambs we joy, I'll shade him from the heat till he can bear

To lean in joy upon our father's knee;

And then I'll stand and stroke his silver hair,

And be like him, and he will then love me.

Damascus University


وقل رب زدني علما
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(2)

Honesty

If you search for tenderness
It isn't hard to find
You can have the love you need to live
And if you look for truthfulness
You might just as well be blind
It always seems too hard to give.
Honesty is such a lonely word
Ev'ryone is so untrue
Honesty is hardly ever heard
But mostly what I need from you.
I can always find someone to say they sympathize
If I wear my heart out on my sleeve
But I don't want some pretty face
To tell me pretty lies
All I want is someone to believe.
Honesty is such a lonely word
Ev'ryone is so untrue
Honesty is hardly ever heard
But mostly what I need from you.
I can find a lover

I can find a friend

I can have security until the bitter end

Anyone can comfort me with promises again

I know, I know.

When I am deep inside of me don't be too concerned

I won't ask for nothin' while I'm gone

But when I want sincerity tell me where else can I turn

Cause you're the one that I depend upon.

Honesty is such a lonely word

Ev'ryone is so untrue

Honesty is hardly ever heard

But mostly what I need from you.

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(3)

Employment contract

Date: 04/06/1396 A.H./ 04/06/1976 A.D.

On the above mentioned date, a contract has been drawn between:

First Party: Ministry of Media, the 'Ministry' thereafter.

Second party: Mr./Mrs…., referred to as the 'employee' thereafter.

The two parties have agreed on the following:

1. The Employee will undertake the position of a secretary of foreign languages in the Ministry headquarters or one of the branch offices. The job description includes the following:

One. Translating from Arabic to English

Two. Translating from English to Arabic

Three. Any other task the Ministry may assign to the Employee

2. This contract is valid for one year starting from the date on which the Employee leaves his home country on his way to the Kingdom of Saudi Arabia. provided that the period of time between leaving the home country and starting work does not exceed three days and that is according to the regulations of the Ministry on this issue. If the Employee is already a resident in the Kingdom of Saudi Arabia and has signed the contract in the Kingdom, according to the Ministry's regulations on this issue the contract date begins from the day the employee starts working.

The Ministry shall pay the Employee at the end of every hijera month the amount of (2000)Saudi Riyals per month in addition to the amount of (200)Saudi Riyals per month as a transport allowance.[Saudi Riyal equals approximately 1\5 from the US $]

The Ministry provides the Contracted Party and his family with the following air tickets:

One. Single-ticket from his/her home country to the Kingdom when the contract is first signed except if he/she was already a resident in the Kingdom.

b. Return tickets from the Kingdom to his home country once annually during the period of this contract at the time the contracted party takes his normal leave.

c. Single-ticket from the Kingdom to the Employee's home country when his/her contract expires except if he/she has been resident in the Kingdom at the time of his/her appointment and if his/her time in service as authorised by this contract has been less than two years.

The tickets shall be given for a maximum number of four persons including the employee.

3. The Ministry pays the Employee for accommodation for up to three month salaries. The whole amount of the money will be paid every year in advance when the contract is signed and then every time the contract is renewed for another year. The Employee, however, is not entitled to get this money if the Ministry provides him with a furnished accommodation.
4. The Employee is entitled to an annual, paid vacation of a period no more than 45 days. The summer

vacation is considered as the vacation for teachers, and the Ministry can give them any tasks that are related to their jobs during this vacation provided that the teacher gets a minimum of 45 days a year.

5. The ministry can put off the Employee's annual vacation provided that the procrastination is not more than 5 months of the Employee's new contract. The Ministry can also, with the Employee's approval, cancel his annual vacation or part of it and pay him for the cancelled days. The payment for a cancelled vacation is the salary the Employee is paid while on vacation.
6. If the Employee is injured or sick so that he can not perform his job for a certain time, he gets a full salary paid for a month of illness absence. This absence period could extend to two months more, with half of the paid salary. These periods of absence are for each year in service. This illness pay is not due if injury or illness happens while the Employee is abroad in his annual vacation.

7. Females are entitled to maternity vacation with complete salary for 45 days including the official holidays.
8. The Employee is subject to all rules mentioned in the second article of the second part of general employment act issued by royal edict no. M/5 dated 01/02/1391 A.H. under the heading 'Obligations' and all complementary rules.

B. The employee is subject to employment disciplinary rules issued by royal edict no. M/7 dated 01/02/1391 A.H. and all complementary rules.

9. If the employee does not begin his job soon according to the Ministry's regulations and without justification in a month of the date of signing the contract, the Ministry can cancel the contract and it is then considered invalid. The Ministry will send the employee notice in writing of this, and he will have no rights.
10. When either party wants to end the contract, a written notice must be given two months before end of

contract date, or the contract extends by the force of the system for a period equal to the original one.

11. The contract ends before the date of end in the following cases:

Acceptance of resignation.

Not attending work for more than 15 days without a justification accepted by the Ministry, and when the Ministry decides to cancel the contract for such reason.

Cancelling the position offered in the contract.

Permanent disability.

Inefficiency.

Disciplinary charge by a disciplinary board.

Discharge for the general interest.

If the Employee is sentenced to a punishment by Islamic law; or is sentenced for a crime that violates honesty; or if he is sentenced to jail for a year for any other crime.

(4)

Translation is a skill that feeds upon several branches of linguistic and non-linguistic knowledge. The test of these branches transpires in a translators' performance when interpreting or translating. Translation in also said to be an art. That is why a highly skillful person in two languages cannot necessarily be a skillful translator. Linguistic knowledge in two languages is essential; but socio-cultural educational and general knowledge are quite basic for good translation.

It is said that a good translation is one that does not sound like a translation. However, that does not mean a translation cannot be good if it is not a perfect match of the originally produced or created text. The original text is the ideal one be it good or bad in style or content. The translated text is a mere reproduction rather than an original product. We conclude that translation is a reproduction process. But it is not any kind of reproduction. The reproduced message in the target language (TL) should be

the closest to the message in the source language semantically first and stylistically second.

What should go hand in hand with the closeness of the target message to the source message is its being natural and dynamic at the same time. None of these three characteristics (closeness, naturalness or dynamic ness) should be at the expense of the other ones. When a translation qualifies as being the closest, natural and dynamic, it is a good translation.

Further elaboration on these particular points raised above can be found in *the Theory and Practice of Translation* by Nida and Taber.

They say "translating consists in reproducing in the receptor language the closest equivalent of the source language message first in terms of meaning and second in terms of style.

Careful evaluation of this is required; because it seems to contain some contradictory elements.

Nida and Taber took upon themselves evaluating the elements of the above statement:

> Reproducing: The main task before a translator is a reproduction one. Reproduction, of course, requires adjustment grammatically and stylistically. A statement like this should undergo specific adjustments concerning almost every word in it, especially the combinations that could be translated as "he tried his effort" which is not English. A translator has to find the appropriate collocation to match the original i.e. to reproduce it properly.

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V. Useful definitions for translators

Taken from the internet with some modifications:
www.geocities.com/bible_translation/glossu

1. Accuracy

Accuracy refers to preserving the meaning of the original text. The term accuracy is essentially synonymous with the term faithfulness, but some translation theoreticians differentiate between the two terms. A translation which is accurate is faithful to the intended meaning of the original author.

Meaning occurs at many different levels of language, including the levels of the word (lexicon), phrase, clause, sentence, and discourse. The best translations have thorough accuracy, that is, accuracy at all levels of language. A translation can be accurate, at least in a commonly used sense of the term, at the word level, but not at higher levels of language, for instance, a single word of an idiom (an idiom itself is typically composed of several

words) may be "accurately" translated, but if the meaning of the whole idiom is not communicated adequately in the translation, then that translation is not accurate for that idiom. A claim for some Bible versions is that they are "literally accurate". It is not clear exactly what this refers to, especially since a literal translation can often be shown not to be the most accurate translation, so the term would then be an oxymoron. But we suspect the intended meaning of this term is that it refers (usually quite positively) to form-equivalent or word-for-word translation philosophies.

2. Addressee

The person or persons to whom something is spoken or written.

3. Alliteration

Alliteration is the repetition of a consonant sound at the beginning of two of more words which appear close together in speech. Alliteration is a rhetorical device

typically used to grab the hearer's attention or add poetic pleasantry to an utterance. Alliteration can sometimes be used wisely in translation.

4. Allusion

Allusion is an indirect reference to something else, often another piece of writing. A speaker uses an allusion, assuming his audience will understand what he is referring to. There are some allusions in the Bible. The translator of these must decide how he will supply enough information for his own hearers to understand the original allusion.

5. Anachronism

Anachronism, as used by translators, refers to some wording which is out of place in terms of the historical setting of the source document. Sometimes the redundant term, historical anachronism, is used, with the same meaning.

Sometimes when a translator uses a cultural substitute for a concept which does not exist in the target language, an anachronism is introduced.

6. Anaphora

Anaphora is a means of referring back to the same individual or entity (referent) within a discourse. Languages use different forms or strategies to indicate anaphora. One of the most common is pronominalization, such as when referring to an earlier introduced character named John by the pronoun "he". Some languages use definite articles or demonstratives to indicate anaphora. The translator should use the natural forms of the target language to preserve anaphora of the source text.

7. Anthropomorphism

Anthropomorphism is when human characteristics are attributed to nonhuman objects. In the Bible, God is frequently described with anthropomorphisms. Anthropomorphisms enable humans to more easily relate to God:

God was said to have eyes:

Genesis 6.8 But Noah found grace in the eyes of the Lord (KJV).

2 Chronicles 16.9 For the eyes of the LORD run to and fro throughout the whole earth, to shew himself strong in the behalf of [them] whose heart [is] perfect toward him (KJV).

God was said to have a face:

Exodus 33.11 And the Lord spake unto Moses face to face (KJV)

God was said to have a face, hand, and "back parts": Exodus 33.23 And I will take away mine hand, and thou shalt see my back parts: but my face shall not be seen (KJV).

God was said to have hair and a head:

Daniel 7.9 I beheld till the thrones were cast down, and the Ancient of days did sit, whose garment was white as snow, and the hair of his head like the pure wool: his throne was like the fiery flame, and his wheels as burning fire (KJV).

8. Antithetical parallelism

Antithetical parallelism is a kind of rhetorical parallelism in which the repeated terms of a poetic couplete are opposite in meaning.

Antithetical parallelism contrasts with synonymous parallelism.

Proverbs 12:5 exemplifies antithetical parallelism:

The thoughts of the righteous are right,

But the counsels of the wicked are deceitful.

In this couplet "thoughts" and "counsels" are synonymously parallel, but "righteous" and "wicked" are antithetically parallel, so the couplet, as a whole, is an example of antithetical parallelism.

9. Apostrophe

Apostrophe is a figure of speech in which the speaker turns away from the actual audience to address an absent or imaginary person or a personified abstraction or

thing. Translators will often need to make adjustments to this figure so that the meaning of the original apostrophe will be understood in the target language:

Someone is addressed who is not present or not the recipient of the letter:

Rom. 2.1 You [singular], therefore, have no excuse, you who pass judgment on someone else.

Death is addressed:

O death, where is your victory? O death, where is your sting?

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10. Archaism

A word or phrase which is no longer used in a language.

11. Artificial construction

A form which does not occur naturally in a language and which is created for a translation. Artificial constructions should be avoided if a translation is to be understood by ordinary, fluent speakers of a language. Instead of creating artificial constructions, a translator should select equivalent forms already used in the language which have the same meaning as the source language form.

12. Audience

Audience refers to those who hear or read something. Translators must be well aware of who their audience is, to be most effective in translation. They must translate for their audience, using vocabulary and grammatical patterns which are well understood by that audience.

Some versions of the Bible are translated with particular audiences in mind, such as certain age groups or educational levels. The NCV was originally designed to be read by children and it is still marketed with names that indicate this, such as International Children's Version and Odyssey Bible. The TEV was originally translated for those who speak English as a second language. The Message is written for an audience which can understand its relatively sophisticated North American English idioms.

13. Autographs

Original documents, usually written in the author's own handwriting. None of the autographs of the Bible exists today. Instead, there are thousands of copies of the original documents. Sometimes called original texts.

13. Back translation (BT)

A literal translation of a translation, which can be understood by a translation consultant or other speakers of a national language. A back translation is created to enable the consultant or other speakers to know what a translation

means in a target language and how that translation is expressed in the forms of that language. A back translation should be as literal as possible so its reader can observe the forms in the target translation, yet restructured enough to enable it to make sense to the consultant or other readers of the back translation. A back translation helps a translation consultant determine if the original meaning has been preserved in the target language. Abbreviated as BT.

14. Base text

The term "base text" in Bible translation refers to a literal English (or other national language) text that would be close to the original in form. Translators use the base text as a standard (or plumbline) for their translation. Examples of base texts would be fairly literal versions such as the RSV or NIV. Compare Model text and Front translation.

15. Biblical languages

Biblical languages are those languages in which the Bible was first written. The three main Biblical

languages were Hebrew, Aramaic, and Greek. The Old Testament was written in Hebrew and Aramaic, while the New Testament was written in a dialect of Greek called Hellenistic or Koine ("common language") Greek.

16. Biblish

Biblish is a colloquial term used to refer to the dialect of English found in many English Bible versions. This dialect of English is usually only spoken by church people who are familiar with the Bible and the "sacred language" which is found in some versions of the Bible and in the church environment. Biblish includes vocabulary found in Bible versions which use this "sacred language," rather than ordinary English, as well as non-English syntax which is borrowed from the original Hebrew and Greek biblical languages. Biblish contrasts with the use of vocabulary, syntax, and discourse patterns which are Natural in the translation language.

An example of Biblish is found in Romans 8:1, NASB:

"Therefore, there is now no condemnation for those who are in Christ Jesus"

Contrast this same verse, worded in natural English, from the CEV:

"If you belong to Christ Jesus, you won't be punished."

17. Borrowing

When speakers of a language take a word from another language. The specific item borrowed is called a loan word.

18. Coherence

Coherence and cohesion are closely related. At the Literary Features website, for a text to be coherent it must make sense. If it does not, it is, by definition, incoherent. One of the qualities that contributes to textual coherence is cohesion.

18. Cohesion

Cohesion is the quality of well-formed discourses (texts) that gives them an internal unity, making them "hang together." Sentences flow smoothly from one to another within that discourse. There are appropriate interpropositional relations marked, either explicitly or implicitly. There is a unity of vocabulary. Pronominalization natural to the language enables the reader to know that he is reading about the same participant (topic) introduced earlier in that discourse. Halliday and Hasan were two linguists who published good studies of cohesion within English discourse. Every language has its own cohesion strategies. Those strategies must be followed for that language in order for a translation to be clear and natural, with a high degree of readability. The translator should not simply follow the cohesion strategies of the source text. For instance, if the source language repeats proper names for the same participant within a discourse, the translator should not simply repeat the same proper names in each instance, instead of changing the appropriate ones to pronouns for smooth topicality flow. Otherwise, in

some languages, we may be giving the inaccurate message that each reiteration of the proper name introduces a new character with the same name as the previous one. More literal English versions of the Bible often lack appropriate English cohesion signals, and so they sound disjointed, "choppy."

19. Collocational clash

A collocational clash occurs when words are placed together which should not occur together, according to the rules or usage of a particular language. Languages treat the collocation of various words and concepts differently, so words which can properly occur together in one language may not properly occur together in another. Typically, a collocational clash is due to some semantic or pragmatic incompatibility between the words. Translators need to be aware of collocational clashes. They often occur when a translator preserves the collocation of forms which can properly occur together in the source language, but not in the target language.

In Spanish one can say "Voy a dar un paseo," literally, "I'm going to give a pass," which translates correctly to English as "I'm going for a walk." Spanish allows the collocation of "dar" ("to give") and "un paseo" ("a pass"). But in English we create a collocational clash if we translate this Spanish literally, since, unlike Spanish, English grammar does not allow the collocation of the verb "give" and noun object "pass."

In English the following words collocate acceptably in these idioms:

He's taking a trip.

He's taking a nap.

He's taking a chance.

But some similar words collocationally clash. We note the grammatical unacceptability with the standard linguistic symbol for such unacceptability, the asterisk (*):

He's taking a *jump.

He's taking a *sleep.

He's taking an *idea.

Collocational clashes sometimes occur in English Bible versions:

ISV Luke 21.15 "for I will give you speech and wisdom": It is appropriate in English to collocate "give" and "wisdom". But in English the verb "give" does not collocate with the noun object "speech". To properly express the meaning of "give speech", a translator needs to find a synonym for "speech", which will collocate properly, according to English grammar ("give" and "words", a synonym for "speech", collocate for some speakers of English, and this happens to be the collocation used in the NIV, TEV, GW, and NRSV).

NIV 2 John 6: "his command is that you walk in love": "walk" and "love" do not collocate naturally in English, but they apparently did in Greek. Adequate English translation calls for removal of the collocational clash by finding a substitute for "walk" which will have the same meaning and

can occur naturally with "love." Greek "walk" in this verse referred to how one lives, so the collocational clash can be easily resolved by substituting the word "live" for "walk". In addition, "in love" is not a very natural English phrase, so it would be better to substitute the equivalent adverb "lovingly" which can be used here naturally. A resultant natural rendering would be: "his command is that you live lovingly."

20. Communicative accuracy

As used in this glossary, communicative accuracy refers to the degree to which the original meaning in a source text is understood by the users of a translation. It is possible for a translation to be technically or exegetically accurate, and yet be worded in such an unnatural way that the original meaning is not communicated to the users of a translation. Communicative accuracy depends on naturalness in translation, but naturalness by no means guarantees communicative accuracy: a translation can be worded naturally yet not be accurate.

21. *Community testing*

Field testing a translation among fluent speakers of a wide range of ages, educational backgrounds, social levels, and knowledge (or lack thereof) of the Bible. The process tests a translation for accuracy to the original, naturalness in the target language, comprehension, and clarity of understanding. All translations should be community tested, including those which are done in majority languages, such as English, French, and Spanish, by theologically trained fluent speakers of those national languages. Every translation should be tested by speakers other than the translators themselves or anyone else on a translation committee. Following initial community testing, a translation is revised and further tested until the desired meaning, clarity, and naturalness levels are reached.

22. *Comprehension check*

One of the checks during community testing. A comprehension check tests to determine what speakers understand the meaning of a translation to be. The

understanding desired is the same as the meaning of the original text.

During comprehension testing, the examiner should avoid using yes/no questions, that is, questions which can be answered with a "yes" or "no," such as "Did you understand this?" Such yes/no questions often yield little useful information to the translator. Sometimes those being questioned will answer "yes" because they feel it is the socially polite response, or because they do not want to disappoint the persons who have worked hard on the translation. Instead the tester should use content questions. Some useful content questions are:

Tell me in your own words what this means. What are the main points you got from that? What do you think Jesus meant when he said that? Who was that about?

What kind of person was he talking about? What is the connection between the last part of what I read to you and the first part?

When would you use that word?

Who do you think would normally say that word?

23. Concordance

Concordance is when a translator seeks to translate a word of the original by the same word in the target language wherever it occurs. Sometimes concordance reduces accuracy in translation, because it does not take into account the differing senses of meaning that a word has in varying contexts. This is one of the difficulties with literal word-for-word translations.

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24. Context

Context refers to the environment or setting in which an utterance occurs. There are various contexts which are crucial for a translator to be aware of. The immediate linguistic context consists of words, phrases, and sentences which surround the utterance in question. This is discourse or textual context. The linguistic context also includes the situational context, that is, the social context in which the utterance was made. This includes the identity of speaker and addressee, their relationship, and the purpose of the utterance in the mind of the speaker. This social context is the concern of pragmatics. Ultimately, the pragmatic context also includes the time, place, and culture in which the utterance was made. So a translator must be aware of the historical, anthropological, and sociological environment in which the utterance he is translating was made.

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25. *Cultural clash*

A cultural clash occurs when something in culture of the source language has a distinctly different cultural value from the same thing in the culture of the target language. In such cases, the translator should keep the original meaning by adjusting the form of the cultural symbol or adding enough background information to indicate to the target language users what the original cultural value was. Otherwise, the users of the translation will get the wrong meaning, and preservation of original meaning is the highest priority for a translator.

26. *Cultural substitute*

Use of a different translation term for an item from the source language text which is unknown to the target language hearers. Translators must be prudent in the use of cultural substitutes. They should not introduce anachronisms. A cultural substitute should have the same function in context as the original item, be as similar in form as possible, and be compatible with Biblical culture.

27. Target language (TL)

The language into which something is translated. Abbreviated TL. Sometimes called the receptor language.

28. Text

Text is essentially a synonym for discourse. For many, however, text refers to a written composition, whereas discourse refers to either oral or written speech.

29. Textual criticism

The process of trying to determine which copies are closest to the original texts. Biblical textual criticism attempts to determine which variants within the various copies available are mostly likely to be part of the original texts in which the Bible was written. Also called lower criticism.

30. Thought-for-thought translation

One way of referring to idiomatic translation. The New Living Translation promotes itself as a thought-for-thought translation. In such a translation the meaning of the original text is expressed in equivalent thoughts, that is, meanings. Thought-for-thought translation is typically contrasted with word-for-word translation.

31. *Translation theory*

The study of proper principles of translation. Translation theory is based on a solid foundation of understanding of how languages work. It recognizes that different languages encode meaning in differing forms, yet guides translators to find appropriate ways of preserving meaning while using the most appropriate forms of each language. Translators of the Bible, including those of English versions, should become well informed in translation theory.

Translation theory includes principles for translating figurative language, dealing with lexical mismatches,

rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation.

31. Transliteration

Transliteration is the simple matching of symbols between the alphabets of different languages. For instance, we can transliterate from Arabic to English

مترجم

mutarjem

to show how to pronounce the Arabic word for "translator."

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