

- Creative Translation-472-Dr. Ahmad M Halimah
- Lecture 9-Translation of Short Stories

Learning Outcomes

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

- بنهاية هذه المحاضرة، يجب أن تكون قادرا على
- 1. Show understanding of the concept of short story translation.
- فهم مفهوم ترجمة القصة القصيرة
- 2. translate certain types of short stories
- ترجمة أنواع معينة من القصص القصيرة

1. What is a short Story? ما هي القصة القصيرة؟

- Short stories are conventionally considered as independent ‘core literary genres’ with their own typical literary features.
- تعتبر تقليديا القصص القصيرة كما "الأنواع الأدبية الأساسية المستقلة وسماتها الخاصة الأدبية النموذجية .
- A short story is ‘a narrative, either true or fictitious, in prose or verse.
- القصة القصيرة هي "رواية، إما صحيحة أو خيالية ، في النثر أو في القصيدة.
- It is a fictitious tale, shorter and less elaborate than a novel.
- إنها حكاية خيالية ، وأقصر وأقل وضعا من الرواية.
- Such narratives or tales are considered as a branch of literature.
- تعتبر مثل هذه الروايات أو القصص كفرع من الأدب.
- A short story is a narration of incidents or events, a report of the facts concerning a matter in questions.
- القصة القصيرة هي عبارة عن سرد الحوادث أو الأحداث، وتقرير للحقائق المتعلقة في مسألة الأسئلة.
- It has a plot or succession of incidents or events.
- لها حبكة أو مناقشة الحوادث أو الأحداث.
- It could be a lie, a fabrication, a history or a story of something happened in the past.
- يمكن أن يكون كذب، افتراء ، تاريخية أو قصة ما حدث شيء في الماضي.

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

- تتضمن المظاهر التقليدية للنص الأدبي قصة قصيرة ما يلي:
- ✓ It has a written base-form, though it may also be spoken. ✓ لديها شكل قاعدي مكتوب
- ✓ It has high social prestige. ✓ لها مكانة اجتماعية عالية
- ✓ It fulfills an effective/aesthetic rather transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform. ✓ أنه تحقق وظيفة فعالة / الجمالية أو المعاملات بدلا المعلوماتية، وتهدف إلى إثارة المشاعر و / أو الترفيه بدلا من نفوذ أو إبلاغ.
- ✓ It has no real-world value- i.e. it is judged as fictional, whether fact-based or not, ✓ انه ليس لديها في العالم الحقيقي أي قيمة يتم الحكم على أنها خيالية، سواء الواقع القائم أم لا،
- ✓ It features words, images, etc., with ambiguous and/or indeterminable meanings; ✓ لها كلمات مميزة ، صور، إلخ.، مع غموض وتعذر تحديد المعاني .

Example

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

The Little Snowman



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



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

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

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

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



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

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

THE END!

Mustafa A Hatimah (2012)

ترجمة القصص القصيرة 2. Translation of short stories

- When translating a short story, as a translator, you have to make first a crude handwritten draft that you never refer to again.
• عند ترجمة قصة قصيرة، كمترجم، أولاً اعمل لك مسودة أولية مكتوبة بخط اليد ان لا تعود اليها مرة اخرى .
- This is a necessary stage, the stage of ‘writing the reading’ in some palpable form.
• هذه هي مرحلة ضرورية، مرحلة قراءة كتابة في شكل ما واضح .
- Writing mechanically for page after page fixes the reading of each individual sentence; it shows up the problem points, the deficiencies in your understanding and the places where more work is needed.
• ألياً لكتابة صفحة بعد صفحة بإصلاحات في القراءة لكل جملة بمفردها ، أنها تظهر نقاط المشكلة، وأوجه القصور في فهمك والأماكن التي تحتاج إلى عمل أكثر .
- The next stage, which is as translation proper, involves writing and rewriting, crafting sentences, using dictionaries, thesauruses and encyclopedias.
• المرحلة الالية ، كترجمة ملائمة ، تشمل الكتابة وإعادة الكتابة، وصياغة الجمل، باستخدام القواميس والمفردات والموسوعات.
- By the time you have finished a translation, you may have several drafts including the initial handwritten scrawl.
• عند انتهائك من الترجمة، قد يكون لديك عدة مسودات تحتوي لحد كبير أولاً خط ردئ بخط اليد.
- Significantly, though, you never have more than one draft or two exceptionally, when writing other types of text.
• رغم ذلك، بشكل استثنائي لن يكون لديك اكثر من مسوده واحده او اثنتين عند كتابة انواع اخرى من النص.
- You rewrite so many times in your head before sitting down at the computer that all you usually do is to make minor changes, certainly minor comparison to the number of drafts involved in translation.
• إعادة كتابتك لعدة مرات في راسك قبل الجلوس على الكمبيوتر كل ما عليك فعله عادتاً تغييرات بسيطة ،وبالتأكيد مقارنة بسيطة لعدد المسودات المشتركة في الترجمة
- Translating involves consciously and deliberately working through several draft stages.
• تشمل الترجمة بانتباه ودراسة العمل من خلال تعدد مراحل المسودة

Example

- Now how would you translate the following excerpt taken from a short story called “The Little Snowman” and written by an eight year old child called Mustafa A Halimah (2012):

• والآن كيف يمكنك ترجمة المقتطف التالي المأخوذ من قصة قصيرة تسمى "الثلج القليل" وكتبها طفل البالغ من العمر ثماني سنوات يسمى مصطفى حليلة (٢٠١٢):

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

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

• لذلك كيف تترجم ما سبق A، B، C، D، أو أي شيء آخر؟

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

B. في قديم الزمان في أراضي جبل افرست كان يعيش قطاع خشب اسمه فريد. عاش لوحده في بيت خشبي لا يوجد فيه كهرباء. كان يحب صناعة رجل الثلج في فصل الشتاء بالرغم انه لم يكن جيداً في صناعته.

C. في قديم الزمان في الأراضي البعيدة من جبل افرست. هناك عاش قطاع خشب فقير اسمه فريد. عاش لوحده في بيت خشبي بدون أنابيب وكهرباء. كان يحب أن يصنع رجال الثلج في الشتاء و لم يكن جيداً في ذلك.

D. يحكى أن حطاباً فقيراً اسمه فريد عاش وحيداً في كوخ خشبي بدون ماء أو كهرباء في أرض بعيدة على جبل افرست. أحب صنع رجال الثلج في فصل الشتاء مع أنه لم يكن ماهراً بذلك

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

• بالإضافة إلى الترجمة اللغوية والثقافية لمضمون شكل القصة ، يحتاج المترجم إلى العمل على ترجمة الاسلوب المعتمد عادة في القصص ، سواء كانت قديمة أو جدلية أو خصوصية للكاتب، مثلاً - لترميز موقفهم تجاه محتوى النص، للإشارة خروج أصوات مختلفة.

- Part of the literary translator's conventions is that the translator 'speaks for' the source writer, and hence has no independent stylistic voice.
- جزء من الاتفاقيات الأدبية للمترجم أن المترجم 'يتحدث عن' مصدر الكاتب، وبالتالي قد لا يوجد أسلوب صوتي مستقل
- Some scholars, however, advocate that the translator's voice should be made distinctly present in the translated text, while others have argued that individual translators inevitably leave their own stylistic imprint on the text they produce.
- مع ذلك بعض العلماء المؤيدين ، أن الصوت يجب ان يقدم بوضوح في النص المترجم ، في حين قال آخرون أن شخصية المترجمين حتما تترك بصماتها الأسلوبية في نص المنتج .
- For example, let's now look at the following excerpt taken from AlNaimi's Arabic short story 'Cut & Chat' and see how it has been translated by different translators each of which tried to achieve equivalence in English, communicative purpose of the excerpt in a style that signals that this is a translation of an Arabic short story written by an Arabic writer living in a certain ecological, social, cultural setting.
- مثلاً دعونا الآن ننظر بالمقتطف التالي المأخوذ للنعيمة لقصة قصيرة عربية " قص ومحادثة " وانظر كيف ترجمت بـمترجمين مختلفين كل منهم سعى لتحقيق التكافؤ في الإنجليزية، والغرض التواصل من مقتطفات بأسلوب يشير إلى أن هذه ترجمة قصة قصيرة عربية كتبها كاتب عربي يعيش في وضع تغيرات بيئية معينة، اجتماعية وثقافية.

Example

فكر في طقوس الحلاقة الممتعة المتبعة في بلده، من سماع حكايات الحلاق، والغوص ببحر المرايا اللامتناهي، وتتالي تلك الحكايات، وترديد عبارات لاحترام والتقدير المختلفة للزبائن، ورشقات كؤوس الشاي الرقيقة المذهبة الحواف، وقراءة المجلات القديمة المبعثرة على طاولة متمائلة تتوسط المكان، وعذوبة اللحظة التي يحين فيها دور الزبون في الحلاقة. بعد التأمل في كل ذلك قرر الخروج من البيت وهو يرمق ساعته بنظرة سريعة. "كانت عقاربها تشير إلى الثالثة والنصف ظهراً.

A. Then he remembered the interesting ritual followed by barber shops in his country like listening to tales which are told by the barbers who respectfully repeated stories they had heard from other customers, as those who were present sip of some tea glasses which are decorated with gold edges. And reading some old magazines which are put on a round table in the middle of the room. What a fantastic feeling it

is when the next customer's turn comes! After thinking about all these wonderful memories, he decided to go to the barber shop as he looked quickly at his watch that indicated that the time was 3:30 pm.

- B. He then thought of the interesting barbering rituals in his country, like hearing the barber's stories and repeating those respect and appreciation phrases to the costumers, drinking sips of tea from those fine golden edged tea-cups, reading the outdated magazines scattered on that unstable table on the middle of the place, and what an excitement when your turn comes up!. After having all those flash backs he decided that he's leaving the house to the barber's shop while the clock was ticking at half past three.
- C. Suddenly, he remembered about the fascinating rituals done by barbers in their barber shops all over his country, especially like telling stories for their customers who respectfully repeated them but in their own words. The customers would sip some rich tea in glasses with golden edges, while reading posh magazines which are always on a table in the Centre of the shop. It was a lovely thought about when the next customer's turn finally comes! After thinking about theses amazing thoughts, he decided that the best thing to do was to visit the barber's shop. He then set off after looking at his watch that read 3:30pm.

ترجمة القصص القصيرة الدينية 3.Translation of Religious Short Stories

- What is meant by religious short stories here is any classical literary story that has an Islamic religious theme.
- ما المقصود بالقصص القصيرة الدينية هنا هو أي قصة أدبية كلاسيكية تحتوي سمة دينية إسلامية.
- This ranges from tales told by Prophet Muhammad (p.b.b.u.h) to stories written by 21st centuries writers with Islamic themes; like stories about the lives of the Prophet's companions (may Allah be pleased with them), stories narrated by our predecessors in our Arabic and Islamic literature and so on.
- يتراوح من بين الحكايات التي رواها النبي محمد صلى الله عليه وسلم لقصص كتبها كتاب بالقرن ٢١ مع مواضيع إسلامية؛ مثل القصص عن حياة الصحابة (رضي الله لهم)، قصص رويت بأسلافنا في أدبنا العربي والإسلامي وما الى ذلك
- Translators of such literary genre, the genre of religious short stories into English need to be not only creative writers but also have indivisible dual role as both writer and interpreter which help them to offer the source text with some kind of creative impetus to engage with the original text.
- المترجمين لهذا النوع الأدبي، ترجمة هذا النوع للقصص القصيرة الدينية إلى الإنجليزية لا تحتاج فقط الى كتابات ابداعية ولكن ايضا غير قابلة للتجزئة دورثنائي ككلاهما الكاتب والمترجم التي تساعد على تقديم نص المصدر مع بعض نوع من الثراء الإبداعي ليندمج مع النص الأصلي.

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

• خلافاً لمترجم العمل المعاصر، كثيراً ما (زيفاً) ليعتقد على أنه مجرد وسيط بين المؤلف الأصلي والقارئ المستهدف، يمكن أن يعتبر مترجم النص الكلاسيكي مبتدعاً، مما يجعل بصماتهم الخاصة على أعمال معروفة مسبقاً، المتبقية لجيل جديد، جمهور جديد

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

Read the following:

- أنها ذات أهمية ضرورية لتشير هنا أنه فيما يتعلق بترجمة حكايات رواها النبي صلى الله عليه وسلم اما بواسطة أصحابه للأحاديث الصحيحة، أو شخص آخر، لا يسمح للمترجم الأبداع في مصطلحات النص لانه غير مسموح في ديننا . اقرأ ما يلي
- عَنْ عَائِشَةَ، قَالَتْ: قَالَ رَسُولُ اللَّهِ: "مَنْ أَحْدَثَ فِي أَمْرِنَا هَذَا مَا لَيْسَ فِيهِ فَهُوَ رَدٌّ". (رَوَاهُ الشَّيْخَان)

Example

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

- الآن دعونا ننظر إلى الجزء التالي من الحديث ذكره ابن عمر الذي يخبرنا النبي صلى الله عليه وسلم قصة "أهل الكهف"، وفي محاولة لتحليل كيف حاول الدكتور حليلة (٢٠١٢) ليس فقط لتقديم المحتوى ، بل أيضا المميزات الاسلوبية للحديث التي تشير إلى الأسلوب الفقهي للنبي محمد صلى الله عليه وسلم

عَنِ ابْنِ عُمَرَ، عَنِ النَّبِيِّ، قَالَ: "خَرَجَ ثَلَاثَةٌ يَمْشُونَ فَأَصَابَهُمُ الْمَطَرُ، فَدَخَلُوا فِي غَارٍ فِي جَبَلٍ، فَانْحَطَّتْ عَلَيْهِمْ صَخْرَةٌ، قَالَ: فَقَالَ بَعْضُهُمْ لِبَعْضٍ: ادْعُوا اللَّهَ بِأَفْضَلِ عَمَلٍ عَمِلْتُمُوهُ. فَقَالَ أَحَدُهُم: اللَّهُمَّ إِنِّي كَأَن لِّي أَبَوَانِ شَيْخَانِ كَبِيرَانِ، فَكُنْتُ أَخْرُجُ فَأَرْعَى، ثُمَّ أَجِيءُ فَأَحْلُبُ فَأَجِيءُ بِالْحَلَابِ، فَأَتِي بِهِ أَبَوَيَّ فَيَشْرَبَانِ، ثُمَّ أَسْقِي الصَّبِيَّةَ وَأَهْلِي وَامْرَأَتِي، فَاحْتَبَسْتُ لَيْلَةً، فَجِئْتُ فَإِذَا هُمَا نَائِمَانِ، قَالَ: فَكَرِهْتُ أَنْ أَوْقِظَهُمَا، وَالصَّبِيَّةُ يَتَضَاغُونَ عِنْدَ رِجْلِي، فَلَمْ يَزَلْ ذَلِكَ دَائِبِي وَدَائِبَهُمَا حَتَّى طَلَعَ الْفَجْرُ، اللَّهُمَّ إِنْ كُنْتُ تَعْلَمُ أَنِّي فَعَلْتُ ذَلِكَ ابْتِغَاءً وَجْهَكَ، فَافْرُجْ عَنَّا فُرْجَةً نَرَى مِنْهَا السَّمَاءَ، قَالَ: فَفُرِّجَ عَنْهُمْ. (رَوَاهُ الشَّيْخَانِ)

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

L9 Practical A-Translate the following short story into Arabic. Use your creative ability in your translation.

ترجم القصة القصيرة التالية إلى العربية. استخدم قدرتك الإبداعية في الترجمة.

The Little Snowman

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

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

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

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

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

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

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

THE END! Mustafa A Halimah (2012)

L9 Practical B-Translate the following into English. Use your creative ability in your translation.

ترجم ما يلي إلى الإنجليزية. استخدام قدرتك الإبداعية في الترجمة

(قِصَّةُ أَصْحَابِ الْغَارِ الثَّلَاثَةِ)

عَنِ ابْنِ عُمَرَ، عَنِ النَّبِيِّ □ ، قَالَ: "خَرَجَ ثَلَاثَةٌ يَمْشُونَ فَأَصَابَهُمُ الْمَطَرُ، فَدَخَلُوا فِي غَارٍ فِي جَبَلٍ، فَأَنْحَطَتْ عَلَيْهِمْ صَخْرَةٌ، قَالَ: فَقَالَ بَعْضُهُمْ لِبَعْضٍ: ادْعُوا اللَّهَ بِأَفْضَلِ عَمَلٍ عَمَلْتُمُوهُ. فَقَالَ أَحَدُهُمْ: اللَّهُمَّ إِنِّي كَانَتْ لِي أَبْوَانُ شَيْخَانِ كَبِيرَانِ، فَكُنْتُ أَخْرُجُ فَأَرْعَى، ثُمَّ أَجِيءُ فَأَحْلُبُ فَأَجِيءُ بِالْحِلَابِ، فَآتِي بِهِ أَبَوَيَّ فَيَشْرَبَانِ، ثُمَّ أَسْقِي الصَّبِيَّةَ وَأَهْلِي وَامْرَأَتِي، فَاحْتَبَسْتُ لَيْلَةً، فَجِئْتُ فَإِذَا هُمَا نَائِمَانِ، قَالَ: فَكَرِهْتُ أَنْ أَوْقِظَهُمَا، وَالصَّبِيَّةُ يَتَضَاغُونَ عِنْدَ رَجُلِي، فَلَمْ يَزَلْ ذَلِكَ دَائِبِي وَدَائِبُهُمَا حَتَّى طَلَعَ الْفَجْرُ، اللَّهُمَّ إِنْ كُنْتَ تَعْلَمُ أَنِّي فَعَلْتُ ذَلِكَ ابْتِغَاءً وَجْهَكَ، فَأَفْرُجْ عَنَّا فُرْجَةً نَرَى مِنْهَا السَّمَاءَ، قَالَ: فَفَرَجَ عَنْهُمْ .

وَقَالَ الْآخَرُ: اللَّهُمَّ إِنْ كُنْتَ تَعْلَمُ أَنِّي كُنْتُ أَحَبُّ امْرَأَةٍ مِنْ بَنَاتِ عَمِّي كَأَشَدَّ مَا يُحِبُّ الرَّجُلُ النِّسَاءَ، فَقَالَتْ: لَا تَنَالْ ذَلِكَ مِنْهَا حَتَّى تُعْطِيَهَا مِائَةَ دِينَارٍ، فَسَعَيْتُ فِيهَا حَتَّى جَمَعْتُهَا، فَلَمَّا فَعَدْتُ بَيْنَ رَجُلَيْهَا قَالَتْ: اتَّقِ اللَّهَ وَلَا تَفُضِّ الْخَاتِمَ إِلَّا بِحَقِّهِ، فَفُضِّتْ وَتَرَكْتُهَا، فَإِنْ كُنْتَ تَعْلَمُ أَنِّي فَعَلْتُ ذَلِكَ ابْتِغَاءً وَجْهَكَ، فَأَفْرُجْ عَنَّا فُرْجَةً، قَالَ: فَفَرَجَ عَنْهُمْ الثَّلَاثِينَ.

وَقَالَ الْآخَرُ: اللَّهُمَّ إِنْ كُنْتَ تَعْلَمُ أَنِّي اسْتَأْجَرْتُ أَجِيرًا بَفَرَقٍ مِنْ ذُرَّةٍ فَأَعْطَيْتُهُ، وَأَبَى ذَلِكَ أَنْ يَأْخُذَ، فَعَمَدْتُ إِلَى ذَلِكَ الْفَرَقِ فَزَرَعْتُهُ، حَتَّى اشْتَرَيْتُ مِنْهُ بَقْرًا وَرَاعِيَهَا، ثُمَّ جَاءَ فَقَالَ: يَا عَبْدَ اللَّهِ أَعْطِنِي حَقِّي، فَقُلْتُ: انْطَلِقْ إِلَى تِلْكَ الْبَقْرِ وَرَاعِيَهَا فَإِنَّهَا لَكَ، فَقَالَ: أَتَسْتَهْزِي بِي؟ فَقُلْتُ: مَا أَسْتَهْزِي بِكَ وَلَكِنَّهَا لَكَ، اللَّهُمَّ إِنْ كُنْتَ تَعْلَمُ أَنِّي فَعَلْتُ ذَلِكَ ابْتِغَاءً وَجْهَكَ فَأَفْرُجْ عَنَّا، فَكُشِفَ عَنْهُمْ .

(رَوَاهُ الشَّيْخَانُ)