

The Sunnah	The Sunnah involves the sayings, doings, practices, explicit or implicit approvals and disapprovals of the Prophet Muhammad (p.b.u.h) expressed in the form of Hadeeths.
	Unlike any other type of text translator, the translator of Prophet Muhammad's Hadeethes (p.b.u.h) should have the following additional characteristics which would make him/her outstanding: A. The translator should be a Muslim B. The translator's general religious knowledge should be very good. C. The translator should have excellent knowledge of (TL), (SL) Text-Type, Subject-area and contrastive knowledge. D. The translator should be able to transfer into English the linguistic, social, cultural and religious associations and connotations of the original text. E. The translator should be able to give as literal and faithful a translation of the meanings of the Hadeeths as possible. (i.e.. achieving maximum equivalence in his or her translation) F. The translator should be able to provide a translation that is stylistically and communicatively appropriate. (ie. achieving the communicative purpose of his/her translation) G. The translator should be able to write plainly, economically, gracefully and elegantly so that his or her translation would have the same effect on the TL reader as that of the Source language reader.

3.The Translation of Hadeeth from a Linguistic Point of View ؟" قَالُوا: الْمُفْلِسُ فِينَا مَنْ لَا دِرْهَمَ لَهُ وَلَا مَتَاعَ. فَقَالَ: "الْمُفْلِسُ مَنْ أَمْتِيَ مَنْ يَأْتِي يَوْمَ الْقِيَامَةِ بِصَلَاةٍ وَصِيَامٍ وَزَكَاةٍ، وَيَأْتِي وَقَدْ شَتَمَ هَذَا وَقَذَفَ هَذَا، وَأَكَلَ مَالَ هَذَا وَسَفَكَ دَمَ هَذَا، وَضَرَبَ هَذَا، فَيُعْطَى هَذَا مِنْ حَسَنَاتِهِ،	
Al-Fahim's translation	- Do you know who <u>a pauper</u> is? The companions replied that <u>a pauper</u> is a person who has no money or property. - who has also <i>abused somebody; slandered someone; usurped the goods of another person, has killed someone or beaten another person</i> → At the lexical level: , AlFahim translated the Arabic word المفلِس as a 'pauper' which is not really appropriate because it has a financial connotation <i>only</i> which is not what is meant by the Prophet's saying (p.b.u.h)
Halimah's Translation:	"Do you know who <u>the bankrupt</u> is?" His companions replied: "<u>The bankrupt</u> among us is he who has neither money nor property." - The Prophet (p.b.u.h) then said: "<u>The bankrupt</u> among my people is he who comes in the Hereafter having performed <i>prayers, fasted and paid</i>

	<i>'zakat' but has already abused someone, slandered someone, encroached upon someone's rights, killed someone and robbed someone</i> → Halimah used the word <i>'bankrupt'</i> which has both <i>financial and spiritual connotations</i> in English
The Translation of the Hadeeth from a Cultural point of View عَنْ أَنَسٍ، قَالَ: سَمِعْتُ رَسُولَ اللَّهِ ﷺ يَقُولُ: "إِنَّ مِنْ أَشْرَاطِ السَّاعَةِ أَنْ يَقِلَّ الْعِلْمُ، وَيَظْهَرَ الْجُهْلُ، وَيَظْهَرَ الزِّنَا، وَيُشْرَبَ الْخَمْرُ، وَتَكْثُرَ النِّسَاءُ وَيَقِلَّ الرِّجَالُ، حَتَّى يَكُونَ لِخَمْسِينَ امْرَأَةً الْقَيْمُ الْوَاحِدُ". (رَوَاهُ الْبُخَارِيُّ)	
AlFahim's translation	❑ Ignorance, <u>adultery</u> and drinking of <u>wine</u> will be alarmingly on the increase. The number of males will decrease while the number of females will increase until there will be only one male to look after fifty <u>women</u> → translate the concepts of both الزنى and الخمير into English. The meaning of 'adultery' in western culture is a voluntary sexual intercourse between a married man or woman and a partner other than the legal spouse

	→ to the concept of الخمر = translated it as 'wine' which really limits what is meant by it because the Arabic word covers all types of alcoholic drinks not only 'wine'. The above example shows how serious a mistake in translation may be. It is not only a matter of translatability but rather of rendering a concept.
Halimah's Translation	❑ spread of ignorance among people, <u>adultery and fornication</u> become very common, drinking <u>alcohol</u> will become rife, increase in number of women and decrease in number of men to the extent that for each man there will be fifty women to look after
The Translation of the Hadeeth from a Rhetorical Point of View عَنْ عَائِشَةَ، قَالَتْ: قَالَ رَسُولُ اللَّهِ ﷺ "مَنْ أَخَذَتْ فِي أَمْرِنَا هَذَا مَا لَيْسَ فِيهِ فَهُوَ رَدٌّ"	
Dr Halimah	Anything innovative introduced to our religion is rejected
	❑ <u>the translation of the Prophet's style</u> → His style is divine and human at the same time. ❑ → <u>This combination makes</u> it quite difficult even for an experienced translator

	- محاضرة 7 - Translation of Orations
Oratory	An oratory is an elaborate and prepared speech. It is the art of swaying an audience by eloquent speech.
In ancient Greece and Rome oratory	was included under the term rhetoric = the art of composing = delivering a speech. Oratory first appeared = in the law courts of Athens .
	Classic Rome's great orators : Cato the Elder + Mark Antony + Cicero.
theory of rhetoric	The theory of rhetoric was discussed by Aristotle and Quintilian; and three main classes of oratory : 1. deliberative—to persuade an audience (such as a legislature) to approve or disapprove a matter of public policy. 2. forensic—to achieve (as in a trial) condemnation or approval for a person's actions 3. epideictic—"display rhetoric" used on ceremonial occasions.
Martin Luther	➤ Rhetoric was included in the medieval liberal arts curriculum. ➤ In subsequent centuries oratory was utilized in three main areas of public life: politics, religion, and law. ➤ During the Middle Ages+ the Renaissance+ the Reformation = oratory was confined to the church, which produced a soul-searing orator Martin Luther
	With the development of parliaments in the 18th cent: great political orators appeared = their orations were often complex + erudite + abounding in classical allusions.
Religious sermons	addressed to a wide audience of diverse classes of people→ tend to replete with religious allusions + appeal to the emotions = which profoundly influence the oratorical style of many orators or speakers.
	The oratorical style could be described :

Hitler +Mussolini	1. bombastic (Hitler and Mussolini)
D. Roosevelt	2. intimate and conversational (fireside chats - President Franklin D. Roosevelt)
Religious orations (non-prophetic type):	
	religious speech- short or long- → tend to appeal to both hearts and minds using a high stylistic approach → to a wide audience of diverse classes of people in a variety of situation and settings.

	- محاضرة 8 - Translation of Poetry
poetry translation	The opposite view-that poetry translation is difficult → arises from the coincidence of two assumptions: 1-Translated poetry should be poetry in its own right. 2-Poetry is difficult+ ambiguous + exhibits a special relationship between form and meaning.
Hamburger	the supposed difficulty of poetic translation is to move away from the original, producing instead imitations or new versions Hamburger : (sees such deviation from the original as an “admission of defeat”)
The Skopos of Poetic Translation	The Skopos of Poetic Translation One way of expressing the fact that translated poetry aims: 1- to be itself poetry 2-is to say that the aim or skopos (Nord 1997:27) of its translation is to carry over the source text function into the target text; it is thus an instrumental translation

	3- It must also aspire to be documentary
Gutt	argue that poetic texts demand direct translation; they must preserve the stylistic qualities of the original.
The translation of poetry	must take into account the special nature + language of poetry + the type of reading it demands.
Translation and the Nature of Poetry	
Poetic translation	is considered as writing which captures the spirit or the energy of the original poem.
	One way of making this abstract notion more concrete is to equate it with style , because style can be seen as the result of the poetic choices
style as central to poetic translation	This focus on style as central to poetic translation is found especially in the writings of : 1- translators who are themselves poets and can be assumed to have an inherent knowledge of how this works. 2- critics who take the view that a theoretical understanding of poetry is essential not only to the reading of translated poetry but also to the act of translation.
characteristics of poetic style	Some of the elements that have been put forward as distinctive of poetic style are: 1. It's physical shape including use of lines and spaces on a page 2. It's use of inventive language and in particular, patterns of sound and structure 3. It's openness to different interpretations 4. It's demand to be read non-pragmatically.

	writers will speak of recreating particular aspects such as metaphors and ambiguity all these are stylistic resources which, though present in non-poetic language, are used in greater concentration in poems and add up to Eagleton's sense of ' inventiveness '
Ambiguity (Verdonk)	is a stylistic device which allows for different interpretations and thus its preservation in translation enables the poem to retain its ability to fit different contexts .
Discussions (Connolly)	Discussions on the nature of poetry suggest that there might be poetic characteristics that are universal; yet poetic traditions vary from one culture to another, as Connolly says.
Wormhoudt	كَأَنَّ الْأَسْوَدَ اللَّابِيَّ فِيهِمْ غُرَابٌ حَوْلَهُ رَحْمٌ وَيَوْمٌ As if the Nubian blacks were crows around them vultures and owls 1- the grammatical mistake made in pluralizing the singular word 'الأسود' the black into 'blacks' , Wormhoudt's historical and cultural knowledge of the 'owl' is quite poor. 2-His translation distorts the meaning and does not convey the same conveyed message in the Arabic version, because the main object of AlMutanabi's satire 'هجاء' here is Kafur AlIkhsheedi the black ruler of Egypt who was compared to a crow surrounded by vultures and owls. 3-'owl' is used in Arabic= to refer to bad omen and bad luck 4-in English culture = as a symbol of wisdom and sometimes love.
How to Translate Poetry : theory and process	
Sayers Peden	speaks of ' dismantling ' the original poem and ' building ' the translation
Scott	says maintaining that reading and translation are inextricably linked.

Creativity	In translation could be a kind of close reading and writing of the ST. Translation is of course a less creative act than writing one's poetry.
translation of poetry	For the translation of poetry two main types of theory are relevant: 1- theory of the literary text 2- theories of translation.

Translation of Short Stories- 9 محاضرة –	
short Story	Short stories are conventionally considered as independent 'core literary genres' with their own typical literary features. A short story is 'a narrative, either true or fictitious, in prose or verse. It is a fictitious tale, shorter and less elaborate than a novel. A short story is a narration of incidents or events, a report of the facts concerning a matter in questions
Features of a literary short story text	Typical features of a literary short story text include the following: 1. It has a written base-form, though it may also be spoken. 2. It has high social prestige. 3. It fulfils an effective/aesthetic rather transactional or informational function, aiming to provoke emotions and/or entertain rather than influence or inform. 4. It has no real-world value- i.e. it is judged as fictional, whether fact-based or not.

	5. features words, images , etc., with ambiguous and/or indeterminable meanings
Translation of short stories	
1. When translating a short story, as a translator, you have to make first a crude handwritten draft that you never refer to again. 2. The next stage, which is as translation proper, involves writing and rewriting, crafting sentences, using dictionaries, thesauruses and encyclopaedias. You rewrite so many times in your head .Translating involves consciously and deliberately working through several draft stages.	
linguistic and cultural translation of the story	
linguistic and cultural translation of the story content and form, the translator needs to work on the translation of Style	
literary translator's conventions	
Part of the literary translator's conventions: 1-the translator 'speaks for the source writer, and hence has no independent stylistic voice. Some scholars <u>advocate</u> that the translator's voice should be made distinctly present in the translated text.	
Translation of Religious Short Stories	
What is meant by religious short stories = any classical literary story that has an Islamic religious theme.	
Translators of such literary genre: the genre of <u>religious short stories</u> 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.	

- محاضرة 10 - Translation of Drama	
Drama	• is the specific mode of fiction represented in performance

	the term comes from a Greek word meaning "action", which is derived from "to do" or "to act" (classical Greek: <i>draō</i>).
The enactment of drama in theatre	performed by actors on a stage before an audience, presupposes collaborative modes of production and a collective form of reception
The structure of dramatic texts	Influenced by this collaborative production and collective reception. The modern tragedy Hamlet (1601) by Shakespeare is an example of the masterpieces of the art of drama.
The two masks associated with drama	represent the traditional generic division between comedy and tragedy: They are symbols of the ancient Greek Muses: - Thalia : was the Muse of comedy (the laughing face) - Melpomene: was the Muse of tragedy (the weeping face).
The use of "drama"	in the narrow sense to designate a specific <i>type</i> of play dates from the 19th century
Drama in this sense refers	to a play that is <i>neither a comedy nor a tragedy</i> —it is this narrow sense that the film and television industry and film studies adopted to describe "drama" as a genre within their respective media
	Drama is often combined with music and dance
	There are many forms of Drama. Here is a non-exhaustive list with a simple explanation of each: Improvisation / Let's Pretend: A scene is set, either by the teacher or the children, and then with little or no time to prepare a script the students perform before the class.

	▪ Role Plays: Students are given a particular role in a scripted play. After rehearsal the play is performed for the class, school or parents. ▪ Mime: Children use only facial expressions and body language to pass on a message script to the rest of the class. ▪ Masked Drama: The main props are masks. Children then feel less inhibited to perform and overact while participating in this form of drama. Children are given specific parts to play with a formal script. Using only their voices they must create the full picture for the rest of the class. Interpreting content and expressing it using only the voice. ▪ Puppet Plays: Children use puppets to say and do things that they may feel too inhibited to say or do themselves
	The main problem that theatre translation scholars, and practitioners: are confronted with is the definition, and subsequent position, of the dramatic text. <u>in other words, whether the play is</u> primarily a literary genre or textual 'sign' of the larger theatrical system .
	Things are further complicated by the dual tradition of translating plays for the page and the stage : Things are further complicated by the dual tradition of translating plays for the page and the stage (see Bassnett and Lefevre 1990). This dual tradition is linked to opposing definitions of drama preoccupied with theoretical problems surrounding what a playtext actually are- literary text and/or blueprint for performance – and how its alleged performance level is textually contained.

	Quantitatively, Shakespeare = the most widely translated writers and the most frequently performed playwrights in world literature. In qualitative terms,
	In addition to linguistic and cultural translation of the song content and form: the translator needs to work on the translation of style normally adopted in song writing, whether it is archaic, dialectical or idiosyncratic to the writer, for example- to encode their attitude towards the text content, to mark out different voices.