

AYDI EST.

Open Learning & Translation

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Literary Translation

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Literary Translation 4. 2



AYDI 2022

HELLO EVERYONE!

Let's start with the meaning of the translation theory.

The translation theory is the problematic situation that a translator faces, which needs a solution. The theorists have suggested different answers for the difficulties that one faces as a translator.

The first level of translation is **literal**.

When the literal translation allows you to convey the meaning correctly, it is the best choice of translation. But in many cases, we face a problem that the word or the sentence doesn't have equivalence in the target language. So, sometimes we need **idiomatic** translation, not literal one.

In literature, we have something called **intertextuality**. It means allusions or hints to another text in order to produce meaning. When you understand the hint, you come with a meaning that is different from the one you get when you don't understand it properly. But actually, you don't have to understand the whole allusion; you can only understand the core.

When we have a text that has too much intertextuality or allusions, it is a good idea to put a **footnote** to the text but it is not essential, it depends on the editor.

When I translate a book about a certain poet, about his linguistic achievement, I will put a footnote, but if I am translating generally, I don't need to put a footnote.

Now we are going to move to translate the poem **يا عنتره** :

يا عنتره

عبس تخلت عنك... هذا دأبهم
كفكف دموعك وانسحب يا عنتره
فعيون عبالة أصبحت مستعمرة
لا ترج بسمه ثغرها يوماً، فقد
سقطت من العقد الثمين الجوهرة
قبل سيوف الغاصبين.. ليصفحوا
واخفص جناح الخزي وارح المعذرة

يا دارَ عبلةَ بالعراقِ تكلمي
هل أصبحتِ جنّاتُ بابلَ مقفرة؟
هلاً سألتِ الخيلَ يا ابنةَ مالكِ
كيف الصمودُ؟ وأينَ أينَ المقدرة!
وعيونُ عبلةَ لا تزالُ دموعُها
تترقبُ الجسورَ البعيدة... لتعبُرهُ
هذي يد الأوطان تجزي أهلها
من يقترف في حقها شرًا... يره

الشاعر مصطفى الجزار (٢٠٠٨)

We can start by: O Antara.

Let us hear your translations.

Student:

O Antara,

Abs abandoned you,

This is their way,

Wipe your tears and leave

O Antara,

Abla's eyes have become a colony,

Don't hope a smile as it falls from the precious jewel of a necklace,

Kiss the swords of usurpers/ invaders to seek their pardon,

Lower the wing of shame and beg for forgiveness.

Instructor: Good, but for the word (الغاصبين), I prefer the word "coercers".

Student:

Abla's house in Iraq, speak up, has Babil's paradise become deserted?

Instructor: When I correct your papers, first I look for grammar mistakes.

There is something called grammatical equivalence; we need to

translate according to the target language.

When you translate a poetic text, you don't have to translate the rhythm because the translator is not a poet, and it is not possible to keep the rhythm in the two languages: the original and the target language.

Student:

Malik's daughter, why don't you ask the horses, how could we hold up and where is the ability. Abla's eyes were still full of tears waiting for the distance bridge to cross.

Instructor:

The task of the translator is to translate the text from one language to another in the most loyal way to the text and to the reader.

Most of the literary translators are interested in the reader because it is difficult to understand the literature from one language to another. If the literal text didn't convey the meaning, then it shouldn't be literal.

Thank You

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