

An-Najah National University
Faculty of Graduate Studies

The Untranslatability of the Cognate Accusative in the Holy Qur'an
and Methods of Compensation

By
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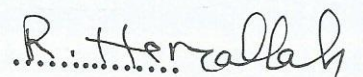
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Dedication

To those who never stop seeking knowledge.

To my dear father, mother and brothers.

Acknowledgement

I would like first to thank The Almighty for empowering me through this hard journey of research. This humble work would never be done without His might help.

To the person who sees me achieving his dreams, who raised me up to be an addicted person to study and research, who sacrifices his life to see me and my brothers stars in the field of study, who devoted his life to be the person I am today, my dear father.

To the anonymous soldier who spent all the time and effort to help me be comfortable and relaxed. To the person whom, without having her in my life, this dream would not come true. To the candle who burnt herself to see me happy and satisfied. To my lovely mother.

To my dear brothers who were patient and offered me all I need to be in the position I hope for.

My supervisor, Dr. Nabil Alawi, deserves all the thanks for his continuous help and guidance throughout my journey. He is a quick reader with immense knowledge and patience. In addition, he always guides me into the right way and motivates me to be a good researcher. He is an icon.

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الإقرار

أنا الموقع أدناه مقدم الرسالة التي تحمل العنوان:

The Untranslatability of the Cognate Accusative in the Holy Qur'an and Methods of Compensation

أقر بأن ما اشتملت عليه هذه الرسالة إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه
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Declaration

The work provided in this thesis, unless otherwise referenced, is the
researcher's own work, and has not been submitted elsewhere for any other
degree or qualification.

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Abstract

The Holy Qur'an's language is highly rhetorical and connotes meanings, forces and music that present its spirit and the secret of its rhetoric. Translating the Holy Qur'an is difficult and problematic. However, there are a number of translations by different translators from different tongues and backgrounds. Some of them have tried to produce a word-for-word translation while others added some margins to explain what is meant by the *ayahs* (verses). Besides, some have ignored the Holy Qur'an's rhetorical, pragmatic, semantic and expressive meanings.

This thesis discusses the problem of the cognate accusative's (CA) المفعول المطلق untranslatability from Arabic into English. Because Arabic and English belong to two different language families, the structure of both languages is different, causing linguistic untranslatability. In order to reduce the barrier of untranslatability, some methods of compensation should be used.

In addition, one should not ignore the pragmatic aspect of the CA, since by uttering it, something is done. The study presented is expected to shed light mainly on the CA. It attempts to discover how the CA in the Holy Qur'an

has been dealt with in the translations done by a number of professional translators, such as Mohammad Khan, Yousuf Ali, Muhammad Pickthall and Zaid Shakir.

The study is to be involved with the basis of direct and indirect translation approaches to show how the translators manage to render the source CA in the target language, the ensuing loss of meaning and the methods of compensation.

Regarding data collection and analysis, the study is empirical, analytical, and comparative. It intends to observe the translators' decision-making in rendering the source text in the target language. It also studies whether the translations achieve the optimal meaning and force, both linguistically and pragmatically.

Chapter One

1.1 Introduction

Language is a complex mixture of knowledge and abilities that enable speakers to communicate with each other, express ideas, hypotheses, emotions and desires. The field that studies languages' nature, structure and variation is called linguistics. This field is concerned with all the aspects related to languages; phonetics, phonology, morphology, syntax, semantics and pragmatics.

However, whenever it comes to translation, untranslatability emerges. Due to the differences between language systems, untranslatability is a property of a text or any utterance in a particular language, mainly that which has no corresponding equivalent text or utterance in another language.

It is important to note that the main differences between languages must not be ignored. Languages reflect both culture and linguistics. If we take Arabic and English as examples, many untranslatable aspects between the language systems will be detected.

Away from cultural untranslatability between Arabic and English, no one would neglect the language systems' linguistic differences; therefore, linguistic untranslatability becomes a matter of concern especially when sacred documents are source or target texts. The CA is one of the main Arabic linguistic features that lack a precise English equivalent. The CA is

known as *المفعول المطلق* in traditional Arabic grammar. It is used to add emphasis by using a verbal noun derived from the main consonantal root or predicate that it accompanies.

The Holy Qur'an is a rich source of rhetorical and aesthetic aspects as the one concerned in this study; the CA. However, such aspects should be translated properly to maintain as nearly as possible the closest equivalent. The CA does not exist in English; hence, compensation would be used.

When it comes to the Holy Qur'an, translation problems arise since the language of the Holy Qur'an defeats any other translations. Therefore, translators have to be keenly aware of its structure, era of revelation, the context in which it was revealed and its semantic, rhetoric and pragmatic characteristics.

This thesis sheds light on the CA in the Holy Qur'an. It aims at giving insights into the significant importance of the CA in some *ayahs*, the meaning it carries in that *ayah* and its significant force and music.

This study is organized as follows: Chapter One introduces the problem of the study, its methodology, its aims, its questions, its significance, its limitations, and the definition of terms. Chapter Two presents a theoretical background about linguistics, in both Arabic and English, the CA and its untranslatability, how the CA is considered a challenge to translators, some information about the CA, its types and the functions it carries, the different types of direct and indirect translations, and how to compensate

untranslatable linguistic aspects, the pragmatic dimension and the forces that utterances imply, the direct and indirect translation procedures, the music of the CA and the rhetorical devices of compensation.

Chapter Three deals with the translations of the CAs that carry the directive, commissive, assertive and expressive speech acts respectively with their various forces as advising, ordering, warning, threatening, showing power, swearing, promising, asserting, describing and praising. Different translations done by different translators shall be compared, evaluated and studied in details in the sense of the strategies and techniques used in performing the process of translating this sort of linguistic untranslatability. In addition, the translations shall be evaluated pragmatically to identify whether they preserve the force and the function the CA performs. Moreover, the linguistic and pragmatic reasons behind the differences in translations shall be investigated. Finally, Chapter Four includes the conclusions and the recommendations drawn following the analytical and comparative study carried out on some CAs in the Holy Qur'an.

The study is not based on the researcher's own judgment, but rather on the Arabic and English dictionaries used to point out the different meanings a word may carry. In addition, different *Tafseer* (interpretation) books are used.

1.2 Statement of the problem

This study highlights CA in the Holy Qur'an, methods of compensation in the light of direct and indirect translation approaches, the function, the force and the sound that the CA has. Unlike English, the CA is a grammatical feature of Arabic where repetition of sounds is natural and rhetorical. Hence, when translating it literary into English, redundancy, which is to be avoided in English, will be significantly noticed.

In this regard, two approaches are used; the direct and indirect approaches. According to Vinay and Darbelnet (1958), the former is concerned mainly with rendering the message on the basis of parallel categories or concepts; therefore, the content and the style are maintained. The latter, on the other hand, is mainly concerned with structural or metalinguistic differences so that certain stylistic effect cannot be transferred without radical semantic or lexical change.

However, when translating the Holy Qur'an, since it is a sacred book and each aspect has its significant importance, various arguments arise regarding the translation procedures to be used. While some adopt source-text orientation, others call for target text orientation. Hence, a number of different translations appear, depending on the techniques used to convey both the form and message.

1.3 The research methodology

This thesis intends to identify the CA in the Holy Qur'an, the direct and indirect translation approaches, the force and the music of the CA as well as its functions. Then the researcher will analyze and compare the English versions translated by professional translators from different areas and different backgrounds.

Mohammad Muhsin Khan, born 1927 AD, is a contemporary Islamic doctor and author of Pashtun origin. He is most notable for his English translations of Sahih al-Bukhari and the Qur'an, entitled *The Noble Qur'an*, which he completed along with Muhammad Taqi-ud-Din al-Hilali (Nassimi, 2008). Now the most widely disseminated translation of the Qur'an in most Islamic bookstores and Sunni mosques throughout the English-speaking world is this new translation (Khan, 1996).

Muhammad Marmaduke Pickthall (1875–1936) is a British Muslim who is best remembered as one of the earliest translators of the Holy Qur'an in English. His translation was first published in 1930. Hundreds of thousands of Muslims benefit from Muhammad Marmaduke Pickthall's monumental work *The Meaning of the Glorious Qur'an* (Clark, 1986). Like any other Muslim scholar, Pickthall maintains that the Qur'an being the word of Allah could not be translated. In this respect, he says:

The Qur'an cannot be translated. The book is here rendered almost literally and every effort has been made to choose befitting language.

But the result is not the Glorious Qur'an, that inimitable symphony, the very sounds of which move men to tears and ecstasy. It is only an attempt to present the meaning of the Qur'an- and peradventure something of the charm- in English. It can never take the place of the Qur'an in Arabic, nor is it meant to do so (Pickthall, 1930).

Abdullah Yusuf Ali (1872 - 1953) was a British-Indian Islamic scholar who translated the Qur'an into English. His translation *The Holy Qur'an: Translation and Commentary* has been very popular in the Islamic and Western world, wherever English is read and understood.

Zaid Shakir (1956) is a Muslim American scholar, public speaker, and author. Recently, he was ranked as "one of Americas most influential scholars" in the West; by The 500 Most Influential Muslims (2009). He has many publications in the Islamic studies and the translation of the Holy Qur'an.

Choosing the studied *ayahs* has been a challenge. Besides, analyzing them was harder since the researcher found that all the references talking about the CA would study it from a syntactic point of view. Therefore, an assessment of the CA in its pragmatic qur'anic context was conducted. Along the study, many important books talking about the CA as well as a large number of Arabic and English dictionaries have been used.

Through the assessment stage, the researcher investigates the approaches and techniques chosen in performing the process of translating CA, studies

whether each translator's version preserves or fails to reproduce both the meaning and the function, identifies the best translation among the four, while, in some others, better translations are proposed. Then, the researcher evaluates and analyzes the professional translators' versions regarding each type of the CA. Therefore, direct and indirect translation procedures are adopted. Finally, there will be comments on these translations and identification of the most appropriate procedure used to convey the linguistic structure, the function and the force of the CA.

1.4 Aims of the study

The current study aims at:

1. Analyzing the degree of loss in meaning and rhetoric and how the CAs have been maintained or compensated for in the light of direct or indirect approaches.
2. Assessing the translation strategies used by translators; identifying whether translated CAs approximately present the Arabic linguistic system.
3. Identifying the degrees of loss or maintenance of the function and the force that CAs have and the reasons behind such loss or maintenance.
4. Investigating the reasons behind not having the Arabic CA reflected in the English translations.
5. Proposing new translations for some verses based on the new findings of this research.

1.5 Research questions:

The data collected from the translational products and analyzed in the course of the proposed study should provide answers to such questions as:

1. What are the approaches used in translating the CA in the Holy Qur'an? And which approach is the best?
2. How do these approaches reflect the function and the force that the CA carries?
3. How has the translation of the CA affected the meaning of the *ayahs*?
4. When is the function that the CA performs preserved? When not? and why?
5. How has the music of the CA been compromised?

1.6 Significance of the study

Translating between languages is of great importance. The CA and its signification to the Holy Qur'an are critical, since English does not have the CA case in its structure, except in very rare cases. This study is of significance because:

1. Since no translation of the Holy Qur'an can ever fully match the form and content of the qur'anic discourse, this thesis is an attempt to investigate the translators' different versions to find better equivalents for the CA in the target text and to give insights to produce more accurate translations.

2. It is hoped that the study on the translation of the CA in the Holy Qur'an will further address the problems of translating untranslatable linguistics and propose other research questions and topics for researchers.
3. Using the assistance of experts and professors, the research determines the quality of the translation of the CAs in the target text.
4. This study deals with the existing problems and challenges in the translation of the CA into English.
5. It sheds the light on direct and indirect translation procedures in translating from Arabic into English and emphasizes the translators' and interpreters' role in transferring and reframing ambiguity in the target text.
6. It finally studies the music of the CA and how it is compensated for in English.

1.7 The scope and limitation of the study:

The current research aims at investigating the domain of the translation of the CA and how it varies in the translation of the Holy Qur'an. The CA is an untranslatable linguistic feature into English since this language lacks the adequate relevance to the syntactic linguistic system of the Arabic language. Therefore, a number of attempts are undertaken to try to translate it. To perform this task, the study attempts to:

- A- Identify and analyze some of the CA in the Holy Qur'an which is a rich source of the CA with its various types.

B- Compare the translations of the selected verses from the Holy Qur'an by professional translators, from different areas and different levels of experiences. These translations have been chosen to reflect the linguistic features of Arabic. The comparison will depend on how these translators compensate and represent the CA in English.

1.8 Definition of terms:

It is necessary to have some of the study-related terms defined.

1- Untranslatability: as stated in Oxford Online Dictionaries, "is the quality or property of being untranslatable; inability to be translated. It refers to expressions of a given language that simply cannot be converted into other languages. It can be a single word or a phrase, either a written text or a verbal utterance".

J.C Catford, a celebrated translation scholar of the linguistics school, raised the issue of untranslatability in 1965. According to Catford, untranslatability is divided into cultural untranslatability and linguistic untranslatability. In cultural untranslatability "[w]hat appears to be a quite different problem arises, however, when a situational feature, functionally relevant for the source language text, is completely absent in the culture of which the target language is a part." As for linguistic untranslatability (ibid.: 99), "the functionally relevant features include some which are in fact formal features of the language of the source language text. If the target language has

no formally corresponding feature, the text, or the item, is (relatively) untranslatable".

Popovic (1976) offers an even more detailed set of guidelines for defining untranslatability. According to Popovic, untranslatability can be classified under two situations: a situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation; and a situation where the relation of expressing the meaning, i.e. the relation between the creative subject and its linguistic expression in the original does not find an adequate linguistic expression in the translation. (Cited in Bassnett, 2002: 34)

- 2- Cognate accusative: in linguistics, CA, as defined in Babylon, "is a verb's object that is etymologically related to the verb. More specifically, the verb is one that is ordinarily intransitive (lacking any object), and the CA is simply the verb's noun form." In the Online Dictionary of Language Terminology, cognate etymology shows that the word is derived from the Latin *com*, together and *gnatus*, born. While Oxford English Dictionary states that the term's first citation is from 1874; the CA represents that the extent of the verb may be expressed by a substantive equivalent of the same meaning as the verb.

Al-Ashmoni (1955) defines the CA as "the CA is not a predicate; it is derived from a verb and functions to emphasize the eventuality or

clarify its type or number. It can only be a verbal noun". By the same token, Abd Al-Mouain (2004) points out that the CA is an accusative gerund that comes after a verb to confirm the action, or to show its kind or number. Al-Tarifi (2003) defines it as "the original noun of the verb. It is related to the verb in form and in sense". Al-Zamakhshari (1993) states that the CA can only be a verbal noun since it is replaced by the verb which represents its eventuality. Nonetheless, the verbal noun remains the origin. Finally, Ibn Hisham (1985) defines the CA as "the adjunct verbal noun which is bound by a binder which has the same root or same sense" (p. 312).

- 3- Objects in Arabic have been of different types in the accusative case: the direct object, that part upon which an action is enacted; the cognate accusative, a gerund with a meaning very similar to a mentioned action; the locative adverb, that which gives the time or place of occurrence for an action; the causative adverb, that which gives the reason for which an action comes to be; adverb of accompaniment, that which follows the واو (waw) in the meaning of مَعَ (with) (Zaideh and Winder 2003: 116).
- 4- Lexical gap: also known as lacuna is stated in *A Dictionary of Linguistics and Phonetics* as a word or other form that does not exist in some language but which would be permitted by the grammatical rules of the language.

- 5- Source text-oriented approach: is a term used by Toury (1980) to refer to any approach to translation in which certain source text features are expected to be reproduced in the target text.
- 6- Target text-oriented approach: is an approach to study literary translation proposed by Toury (1980), suggesting that attention is focused on the target text as a text based on another text existing in the other language. The target text's identity is determined not so much by the source text.
- 7- Direct translation: is a term used by a number of writers (e.g Toury, 1980) to refer to the type of translation procedure in which a target text is produced directly from the original source text, rather than via another, intermediate translation in another language.

It is also defined as the type of translation in which the translator works into, rather than away from, his or her native language. It is used by Vinay and Darbelnet (1958) to refer to translation procedures which are based on the use of parallel grammatical categories or parallel concepts.

Chapter Two

Literature Review

Language is all around us. It has always been the medium of communication which strengthens people's bonds. However, people speaking different languages need to build various relations with each other. Therefore, there has always been an urgent need for translation.

Based on the Biblical myth (Genesis (xi: 6-9)), translation has mainly developed, according to Steiner (1975), after the Lord has scattered people and confused their languages. Steiner considers such an event a rain of stars since it was the reason behind the development of civilization and translation.

Mary Snell-Hornby (1988) defines the concept of translation as an interaction process between the author, the translator and the reader; and mentions their complexities as follows:

Translation is a complex act of communication in which the SL–author, the reader as translator and translator as TL–author and the TL–reader interact. The translator starts from a present frame (the text and its linguistic components); this was produced by an author who drew from his own repertoire of partly prototypical scenes. Based on the frame of the text, the translator-reader builds up his own scenes depending on his own level of experience and his internalized knowledge of the material concerned (1988: 81).

In addition, a number of translation theories were set. Newmark, for instance, considers "translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics; all questions of semantics relate to translation theory" (1988a: 5).

Therefore, there is strong correlation between translation and linguistics. Translation cannot be studied in the absence of linguistics which is defined, according to de Saussure (1916), as "the scientific study of language." In this sense, "scientific" means "objective" and "descriptive".

Linguistics plays a major role in translation since translators have to develop a keen sense of style in languages, honing and expanding critical awareness of the emotional impact of words, the social aura that surrounds them, the setting and mood that informs them, and the atmosphere they create. Translators cannot translate properly without having a deep knowledge in the linguistics of the SLT and TLT; hence, such knowledge is an effective way of improving the quality of translation.

Linguistic system differs among languages. English and Arabic structures are quite different from each other. To mention some, but not restricted to, English belongs to the Indo-European language family, and Arabic belongs to Afro-Asiatic. Besides, Arabic is a synthetic inflectional language while English is analytic. Unlike English, Arabic synthetical relations are indicated by case ending inflected to indicate persons, numbers, case, mood, gender and tense.

Many relatively syntactic differences between languages are well known. For example, in Arabic most adjectives follow nouns but in English adjectives normally precede the nouns they qualify (Attia, 2004).

Moreover, English sentences can be verbal, where the predicate is a verb. They consist of subjects and predicates. When English sentences are complex, they are constructed using other elements as the object which falls into three types; direct object, the single object in a transitive clause, not mediated by a preposition and having no prepositional paraphrase; indirect object, that clause constituent which immediately follows the predicate in clauses with two objects; and prepositional object, an object mediated by a preposition (Drowing, 2006).

On the other hand, Arabic sentences can be both verbal and nominal. The former consists of the subject, the verb and other elements such as objects. The latter type, on the other hand, consists of the subject **المبتدأ** and the predicate **الخبر**. Unlike English, Arabic has a number of different object types in the accusative case; the direct object, the CA, the locative adverb the accusative adverb and adverb of accompaniment (Zaideh and Winder, 2003).

When it comes to translating between Arabic and English, translators have to contrast both language systems to find the equivalents. However, due to the structural differences, problems emerge.

Translation problems can be divided into linguistic problems and cultural problems. Linguistic problems include grammatical differences, lexical ambiguity and semantic ambiguity; the cultural problems refer to different situational features. This classification coincides with that of El Zeini (1994) when identified six main problems in translating from Arabic to English and vice versa; these are lexicon, morphology, syntax, textual and rhetorical differences and pragmatic factors. Another level of difficulty in translation was pointed out by As-Sayyd (1995) who found out that some of the major problems of translation are over-translation, under-translation, and untranslatability.

The end of the fifteenth century witnessed a secular understanding of untranslatability based on the conviction that "there can be no true symmetry, no adequate mirroring, between two different semantic systems" (Steiner 1975: 239). Untranslatability in the modern time was viewed in a relative sense instead of an absolute one, but still, quite a number of translation theorists believed in the existence of linguistic and cultural untranslatability.

The notion of untranslatability can be clearly understood by juxtaposing it with the notion of translatability. Translatability is generally defined as "the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change" (Pym & Turk, 2001: 273). On the other hand, untranslatability points to "the [...] impossibility of

elaborating concepts in a language different from that in which they were conceived" (De Pedro, 1999: 546).

An untranslatable text or utterance is actually considered a lexical gap. That is, there is no one-to-one equivalence between the word, expression or turn of phrase in the source language (SL) and another corresponding word, expression or turn of phrase in the target language (TL). In other words, the gap occurs when two languages do not share a particular common concept or syntactic system. In such cases, there are no equivalent words. Such words or ideas are basically untranslatable or, at the very least, difficult to translate.

For the term (un)translatability, Hatim and Munday (2004) describe it as "a relative notion", and it "has to do with the extent to which, despite obvious differences in linguistic structure (grammar, vocabulary, etc), meaning can still be adequately expressed across languages". They add "[b]ut, for this to be possible, meaning has to be understood not only in terms of what the ST contains, but also equally significantly, in terms of such factors as communicative purpose, target audience and purpose of translation".

It is undeniable that untranslatability does exist and is always problematic because it is impossible to have all world's languages the same. It is, therefore, unavoidable. According to Newmark (2001), "translation is an attempted practice to replace a written or verbal message in one language by the same written or verbal message in another language, involving some kind of loss of meaning, owing to various factors. In this situation, the

more meaning is lost, the less translatable it will be; the less meaning is lost, the more translatable it will be". A lot of scholars believe that there are many non-substitutable elements existing in different languages, such as its cultural traditions, social customs, emotions, and some unique words and syntactic structures, whose equivalent elements cannot be found in another language. Usually, the factors resulting in the problem of untranslatability are roughly classified into linguistic and cultural obstructions. In a sense, the loss of meaning is inevitable during the process of translation, so the absolute "faithfulness" is just an ideal that is hard to achieve, and language is untranslatable to some extent. Hence, untranslatability happens if a meaning of a word cannot be rendered literally and precisely into another word.

Liu Biqing (1998) writes that "[t]he structure of language commonly shows the characteristics of the language, these characteristics only can be found in relative languages, the similar transfer is difficult to find in non-relative languages, for it needs to change the code completely."

We are faced by the question whether language is translatable or untranslatable. Catford says "the problem of translatability and untranslatability is not "dichotomy". It is more like the variant between the absolute translatability and absolute untranslatability. Translatability and untranslatability are just like the two sides of one coin, contrary but coexisting and correlated, which can thus be unified and even converted

along with the development of languages and the increasing intercultural communication"(1965: 93).

Some scholars such as Vlahov and Florin (1970) discuss the word-level lexical incompatibility. It is generally agreed that this type of untranslatability occurs only on the level of single lexical item, and can frequently be circumvented by means of paraphrase or explanation in such a way in order to ensure that all the semantic features of the SL are retained.

Translation problems can be solved by methods of compensation which means "the technique of making up for the translation loss of important ST features by approximating their effects on the TT through means other than those used in the ST" (Hervey and Higgins 1992: 248).

When translating, an inevitable loss of meaning occurs; therefore, compensation is used. According to Jing He (2014), to solve the problem of untranslatability, sometimes the translators have to sacrifice some of the linguistic conformity in order to bring out the intended effect of the source text (ST) in a way most acceptable to the target readers. To reduce the limit of untranslatability, the translators can adopt various accommodative means to recreate the intended effect and compensate for the inevitable loss in the ST.

Moreover, text type is very significant since the lack of culture-specific text-typological adequacy in translation may be considered as identical

with the lack of one-to-one correspondence at the level of linguistic structures (grammar, stylistic rules, etc.). In other words, the lack of a culture-specific text is considered the second category of untranslatability since the lack of one-to-one correspondence on the level of lexical items is the first one (cf. Gile (1995); Wojtasiewicz (1957)). The degree of untranslatability differs according to the translator's knowledge of languages involved in translation, the complexity of words, linguistic and cultural barriers, the availability of equivalences and inconstancy between the SL and the TL.

Accordingly, it is an undeniable fact that genre plays an important role in the degree of translatability of texts; some genres are more easily translatable than others (De Pedro, 1999). For instance, "a text with an esthetic function will contain elements which will make its reproduction in a different language difficult, whereas a text with a merely informative function will be easier to translate" (De Pedro, 1999: 552). Texts have been categorized according to the degree of their translatability into the following four categories: texts which are exclusively SL oriented: relatively untranslatable; texts which are mainly SL oriented (literary texts, for example): partially translatable; texts which are both SL and TL oriented (as the texts written in a language for specific purposes): Optimum translatability; and texts which are mainly or solely TL oriented (propaganda, for instance): optimum translatability (De Pedro, 1999).

According to Lindbeck (1997), religious traditions are "untranslatable". The notion of untranslatability refers to the fact that religious meaning is located within a semiotic system. Religious practices, beliefs, and actions derive their meaning from the religious language, lose their expressiveness and become impoverished abstractions. Religious meanings can be understood only within their own religious context.

In addition, Lindbeck (1997) also believes that religions are untranslatable because they are all-encompassing interpretive schemas on the basis of which all of reality is given meaning. In other words, the translation in the context of religion is not the same as translating language.

The Holy Qur'an, according to the Islamic belief, was verbally revealed by Allah to the Prophet Muhammad (570-632 AD) through the Angel Gabriel gradually over the twenty-two years of Muhammad's messengership between the years 610 – 632. It is the Word of Allah that has been revealed in Arabic, mainly to defy the Arabs of producing highly rhetoric composition as to the Qur'an. The Almighty God says, "If mankind and the jinn gathered in order to produce the like of this Qur'an, they could not produce the like of it, even if they were to each other assistants." The Holy Qur'an is the divine message that has been survived and protected by Allah in its original form without the slightest deviation since the time of its revelation. The Almighty God says, "We have, without doubt, sent down the Message; and We will assuredly guard it (from corruption)." (al-Hijr: 14; trans. Ali)

In this regard, Nasrah Javed (2012) writes,

[t]he Qur'an speaks in powerful, moving language about the reality and attributes of Allah, the spiritual world, God's purposes with mankind, man's relationship and responsibility to Him, the coming of the Day of Judgment, and the life hereafter. It also contains rules for living which Muslims consider to be binding, stories of earlier prophets and their communities, and vital insights and understandings concerning the meaning of existence and human life. In its original Arabic, with its earnest, moving tone, the Qur'an speaks directly to the heart, offering teachings which one instinctively grasps as true. It also speaks profoundly to the mind, exhorting human beings to ponder and reflect on God's creation as evidence of His existence, power and beneficence.

Abdul-Raof (2005: 92) describes the language of qur'anic discourse as "a rainbow of syntactic, semantic, rhetorical, phonetic and cultural features that are distinct from other types of Arabic discourse".

Translating the Holy Qur'an has been the concern for many scholars. The language of the Holy Qur'an is miraculously rhetoric and Qur'an-oriented. There has always been a controversy about whether it is translatable or untranslatable. Hence, translating the Holy Qur'an is too limited since there are numerous problems that face translators. Abdul-Raof tackles this issue from all its possible perspectives, including:

[S]tyle, stylistic mechanism of stress, word order, cultural voids, problems of literal translation, syntactic and semantic ambiguity problems, emotive qur'anic expressions, disagreement among Qur'an translators, different exegetical analyses, morphological patterns, semantico-syntactic interrelation, semantic functions of conjunctives, semantico-stylistic effects, prosodic and acoustic features, and most importantly the shackles imposed by the thorny problem of linguistic and rhetorical Qur'an-specific texture (Abdul-Raof, 2001: 46).

In an article entitled *Translating the Qur'an*, Fazlur Rahman (1988) asserts that the inspired language of the Qur'an "can never be completely satisfactorily translated into another language" (p. 24). Rahman puts forward two reasons for difficulties in adequately translating the Qur'an into other languages. The first reason is "the style and expression of the Qur'an" (p. 25), while the second one is the very nature of the Scripture. Rahman says:

[T]he fact that the Qur'an is not really a single book because nobody ever wrote it: it is an assembly of all the passages revealed or communicated to Muhammad by the Agency of Revelation, which the Qur'an calls Gabriel and The Trusted Spirit or The Holy Spirit. This agency, according to the Qur'an itself, emanates from the Preserved table, the Book on High, and descended upon your heart (p. 97).

Clearly, the divine messages broke through the consciousness of the Prophet from an agency whose source is God (p. 24).

Moreover, there has always been a debate whether to translate it literally or to translate its meanings. Shaykh il-Islam Ibn Taymiya, for instance, clearly states that the very wordings of the Qur'an were deliberately and purposively meant by Allah Almighty to be originally in Arabic when He had revealed the Qur'an. Nasrah Javed (2012) also argues, "[s]ince the Arabic text of the Qur'an is regarded as the direct speech of God, the Qur'an cannot be literally "translated" into any other language. However, its approximate meaning can be given, and the Qur'an has probably been rendered into every written language on the globe."

The Standing Committee for Issuing Fatwas in the Kingdom of Saudi Arabia says when they were asked about the rule of the translation of the Qur'an:

Translation of the Qur'an or some of its verses and expressions as serving the purposive meanings of the Qur'an is not possible. Also a literal translation of the Qur'an or part of it is not possible due to the absence of referral meanings and due to the expected distortion of meaning. The committee also says that, concerning the rights of the individual to the translation of the Qur'an of his own understanding of the meaning of a verse or more, for his own individual use of the rules and literature of the Qur'an, in other languages, such as English or French or Persian, for example, so as to help publish and spread

his own understanding of the Qur'an and invite people to Islam, is permissible, since he explains his own understanding of the Qur'an or part of its (*ayahs*)- verses in Arabic (ad-Duwaish, 1991).

Abdul-Raof (2005) believes that "the Qur'an is untranslatable since it is a linguistic miracle with transcendental meanings that cannot be captured fully by human faculty. This is why we find titles like The Meanings of the Qur'an or The Message of the Qur'an, but The Qur'an is not used as a title for the translated text" (p. 162).

Briefly, scholars agree that Qur'an-bound linguistic and cultural aspects are untranslatable. Nevertheless, the meanings of the Holy Qur'an are translatable into other languages. People worldwide need to understand what The Almighty God revealed to His Messenger- peace be upon him- and, consequently, to understand Allah's guidance, though, definitely, they will not get the same sense as it is in Arabic.

Many studies have been conducted relating to untranslatability of the Holy Qur'an on different levels: lexical, morphological, structural and rhetorical. For instance, al-Gazalli (2000) shows that some items as *Sunna* (سُنَّة), which refers to the Messengers sayings and actions to be taken as examples to follow, and *Khariji* (خَارِجِي), a person who violates God-enacted laws yet he cannot be considered a disbeliever, found in qur'anic *ayahs* and literature available on jurisprudence are untranslatable but they are explainable in form of footnotes or comments.

Abdul-Raof (2001) outlines, exemplifies, and substantiates the semantically, syntactically, and stylistically motivated morphological forms of qur'anic discourse, which place a limitation on Qur'an translation. Drawing on the traditional exegetical works of al-Zamakhshari and al-Qurtubi, Abdul-Raof (2001) cites a number of interesting examples as cases of untranslatability of such forms. One of which is the word خَوَّانًا in the *ayah* "إِنَّ اللَّهَ لَا يُحِبُّ مَنْ كَانَ خَوَّانًا أَثِيمًا" (4:107). This word has, in this context, both "a special emotive signification" and a "rhetorical value of hyperbole". These subtle characteristics make this word far distinct from the Arabic word خَائِن, which is non-hyperbolic and lacks those special connotation and rhetorical values. All Qur'an translators, according to Abdul-Raof (2001), have "diluted and betrayed" the meaning and form of the word خَوَّانًا by providing the meaning of the word خَائِن (traitor) as an equivalent to it.

Abdul-Raof (2001) makes it clear that "the linguistic, syntactic, semantic and pragmatic differences in languages lead to cases of both non-equivalence and untranslatability between languages" (p. 9). However, Abdul-Raof affirms the possibility of producing "a pragmatic translation of the surface meanings of the Qur'an and the provision of linguistic and rhetorical patterns suitable for the target language" (p. 2).

Pragmatics has been introduced by many scholars. According to Austin (1962), pragmatics, as a subfield of linguistics, studies the ways in which context contributes to meaning. It encompasses the speech act theory,

conversational implicatures, talk in interactions and other approaches. Besides, it is concerned with how the transmission of meaning depends on structural and linguistic knowledge (e.g., grammar), the speaker and listener, the context of the utterance, any pre-existing knowledge about those involved, the inferred intent of the speaker, and other factors.

Yule (1996) defines it as "meaning as communicated by a speaker (writer) and interpreted by a listener (reader)" (p. 3). In addition, Baker (1992) believes that the only meaning that can be judged as being true or false is the propositional meaning, i.e. the semantics of a word. Thus, the pragmatic meaning cannot be judged as true or false since it is based on the users of language. Baker defines pragmatics as "the study of language in use" (1992, p. 217). Pragmatics is also defined as the study of the relationship between an utterance or a text and its user, i.e. its speaker/writer and its hearer/reader (Kusssmaul 1995: 55).

However, pragmatists, according to Finch (2000), "focus on what is not explicitly stated and on how we interpret utterances in situational contexts. They are concerned not so much with the sense of what is said as with its force, that is, with what is communicated by the manner and style of an utterance." Therefore, it is a necessity for the translator to understand the context of the utterance, the implied meaning it carries and the speaker's intention in order to achieve the pragmatic competence.

As a subfield of pragmatics, the speech act theory is concerned with the ways in which words can be used not only to present information but also

to carry out actions. It was introduced by Austin (1962), and further developed by Searle (1975).

Speech acts, according to Austin (1962: 405), "can be analyzed on three levels: locutionary act which is concerned with the literal meaning of what is said; illocutionary act which is considered the pragmatic illocutionary force of the utterance, and thus it studies the social function of what is said; and the perlocutionary act which investigates the actual effect of what is said" on the receiver of the message."

Searle (1975) develops and extends the speech act theory that Austin introduced. Searle focuses on the illocutionary acts performed by the speaker. Searle classifies illocutionary speech acts into five categories: assertives that commit a speaker to the truth of the expressed proposition, as reciting a creed; directives that cause the hearer to take a particular action, as requests, commands and advice; commissives that commit a speaker to some future action, as promises and oaths; expressives that express the speakers' attitudes and emotions towards the proposition, as congratulations, excuses and thanks; declarations that change the reality in accord with the proposition of the declaration, as baptisms (Searle,1975).

Mahmoud (2008) insists on the importance of the linguistic rules, the stylistic and cultural norms and speech act conventions in achieving effective translations. Mahmoud states that the available translations of the Qur'an are either semantic or communicative ones. These two translation procedures have been tackled by Gutt (1991), under different names.

Gutt (1991) distinguishes between two translation procedures; direct and indirect translations. According to him, direct translation "is a translation in which the translator has to somehow stick to the explicit contents of the original. A translation is considered to be direct if and only if it purports to interpretively resemble the original completely in the context envisaged for the original". On the contrary, indirect translation "is a translation in which the translator is free to elaborate or summarize. This heeds the urge to communicate as clearly as possible rather than the need to give the receptor language audience access to the authentic meaning of the original (1991: 106)".

In other words, direct translation focuses on the content while indirect translation focuses on the message. Newmark (2001) comprises direct translation methods into borrowing, a method of translation in which the translator uses a word or phrase from the source text in the target text without changing it; calque, a translation method whereby the translator imitates in his translation the structure or manner of expression of the ST; and literal translation, word-for-word translation. On the other hand, indirect methods are transposition, translation of a source language/text expression into a target language expression which involves change in grammatical structure or in word order; modulation, change of viewpoint or substantial conceptual concept in the translation; equivalence, a term implying approximate equivalence, accounting for the same situation in different terms; and adaptation, also known as free translation, is a translation method in which the translator replaces references to the source

society or culture with corresponding features of the target society or culture which are more appropriate for readers of the target text. It has been a controversy whether to maintain the same form or the same effect. If the former is adopted, form -linguistics- is reserved and sense is lost. On the other hand, if the latter is the one to be maintained, a number of procedures should be used to compensate the loss of linguistic meaning.

Mahmoud (2008) asserts that verses in the Qur'an carry out actions to achieve communicative purposes not clear in the lexical items of the verse. For Mahmoud, "pragmatic coherence is a yardstick to judge a translation as good or bad" (2008: 1862).

Accordingly, to translate properly, is to translate semantically and pragmatically. House relates to translation as "the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language" (1981: 29-30).

When it comes to translating the Holy Qur'an, translating rhetorically should be adopted, too. Rhetoricians believe that the beauty as well as the strength of the Holy Qur'an lies in its language, style and rhetorical devices. The realization of the esthetic impact is of importance. Mahmoud (2008: 142) believes that:

Some of the stylistic features of the illocutionary acts are interlingually untransferable, especially when they are related to highly literary works, but to some extent some other features can be

translated when their TL locutionary structures match, to a relative degree, the SL locutionary counterparts.

Failure to transfer them results in distorting stylistic effects, and hence the translation becomes vague and inferior to the original text. "It is neither the language nor the information about the world, but the linguistic presentation of the information governed by the aesthetic that pigeonholes the text into a particular genre" (Zhu, 1996: 350).

Mahmoud (2008) says that "specifically in the field of creative literature such as the Holy Qur'an, stylistic and esthetic values play a major part in the overall experience being offered by the ST to envisaged readers. Abdul-Raof (2004) believes that the correlation between style and meaning in the Qur'an is semantically motivated and at times translation-resistant.

Mahfouz (2011) states that "in the course of the past one and a half millenniums some of the terms once considered untranslatable and used to pose an insurmountable problem for both translators and scholars, are nowadays well-established words in the lexicon of many languages and can easily be translated. More to the point, in the past, terms like "حلال" "permitted according to Islamic laws" and "إمام" "the leader of prayers in a mosque" sounded awkward when transliterated or translated into other languages. These terms, however, can be found in many good modern dictionaries across languages; the thing that supports the fact that the meanings of the Holy Qur'an are by and large translatable in the sense that they can, in a way or another, be conveyed to other languages".

Mahfouz also says that this does not negate the "untranslatability" of some aspects of the qur'anic discourse. To put it another way, some characteristics of the qur'anic discourse: rhyme, rhythm, the pronoun of significance, the deletion of the subject, CAs, etc, are practically untranslatable. Al-Kharabsheh and al-Azzam (2008: 2) point out that this Arabic Qur'an has been translated, and the available translations convey the main meanings of the Qur'an but can never be considered the actual Qur'an.

One of such rhetorical devices is the cognate accusative. The CA is one of the main Arabic linguistic features that lack the precise English equivalent. The CA is known as "المفعول المطلق" in traditional Arabic grammar. It is used to add emphasis by using a verbal noun derived from the main consonantal root or predicate that it depends on.

Depending on their functions, CAs are classified in Arabic into three categories: emphatic CA used to emphasize the verbal noun; type-identifying CA used to identify the manner, number-identifying CA whereby the CA indicates the number of times the eventuality took place.

A large number of research works do not mention the other type of the CA; substituting it with the pronunciation of its verb. This type is dealt with as if it is a CA. It is divided into many categories: *kul* (all) *b' aḍ* (some) and *'ay* (any) added to the verbal noun; CA is modified by number, adjective, quasi-infinitive noun, demonstrative, synonym; derivation-match adverbial; and referent pronoun. All the aforementioned types do not have the precise equivalence in English (As-Samirai, 2000).

The CA precedes all other object types in the linear order of the sentence because it is classified as an object without restrictions. Ibn Yaesh (2001: 110) mentions that precedence of the CA is morphologically justified because it is derived from the consonantal root, while other objects are not.

Ibn al-Nathim (2000) justifies naming it a CA because it is an actual object (theme) of the subject (agent) unlike other objects which are not the object of the subject. Besides, naming them as objects is a result of attaching the verb to them, in them, for them, or with them. Therefore, as Ibn al -Nathim states, while these objects are given this restriction, the CA is not restricted and hence absolute.

There is a relation that exists between the verbal noun and the CA. Scholars define the CA as a verbal noun. However, the verbal noun is more inclusive than the CA because the former can be a CA, a subject or some other syntactic element. However, the CA can only be a verbal noun because its denotation is represented by the verb and substituted by it. The verbal noun remains the origin (Al-Ashmoni, 1955: 311).

Hannouna (2010) considers that the CA can be rendered communicatively in the TT by both recurrence and the insertion of an intensifier. Consequently, it is an effective rhetorical and semantic device in Arabic that cannot be labeled as redundant.

Taha (1980) believes that the CA perhaps poses a serious challenge for any translator from Arabic into English, simply because it is very common in

the first and very rare in the second in few instances such as: live a life or dream a dream. This object serves as an effective means for emphasis and persuasion as well as a rhetorical function of musicality. The loss is not only inevitable but also hardly compensatable.

The CA carries significant meanings in the way we understand the *ayah*. The researcher shall present three examples to show the difference in meaning and focus. Their translations will be literal to reflect the Arabic meaning.

"فَسَوْفَ يُعَذِّبُهُمُ اللَّهُ", "فَسَوْفَ يُعَذِّبُهُمُ اللَّهُ بِشِدَّةٍ", and "فَسَوْفَ يُعَذِّبُهُمُ اللَّهُ عَذَابًا شَدِيدًا". Their translations are "Allah will punish them", "Allah will punish them severely" and "Allah will punish them with severe punishment" respectively.

Having examined the first statement, it is a declarative one and adds no emphasis or force. The second one describes the verb. In other words, it shows that they will severely be punished. The last statement gives greater focus on the "punishment". It shows that they will be punished, and that their punishment will be severe.

Accordingly, the difference in the Arabic structure has a meaning. We will not find two different structures having the same meaning. The Arabic language is peculiar in such a feature. Ash-Shahrour (1990) states that there is no synonymy in the Arabic language; meaning that no perfect meanings can be shared by two synonyms.

The CA is more than a grammatical feature; it further adds a force that should be recognized in its context. Otherwise, the force it has will not be interpreted as it is intended to be. As Sadock (1985) explains, the "illocutionary force of an utterance is always interpreted as having been intended". Therefore, the CA does more than directing or expressing. In brief, when we produce the CA, the locutionary act, we perform a certain force, the illocutionary force, as threatening, promising, assuring, ordering, warning, and so on.

The CA has its own esthetic value. Hence, preserving its rhetorics shall be difficult. It also reflects the power of music in preserving the meaning. Therefore, this music shall be compensated in the translation by the use of alliteration which, according to Treasures Dictionary, is "the repetition of similar sounds." It is derived from the Latin "Latira" which means "letters of alphabet". It is a stylistic device in which a number of words, having the same first consonant sound, occur close together in a series." It is the foundation of rhyme and sonic effect. There are two major kinds: assonance which is the repetition of similar vowels and consonance which is the repetition of similar consonants.

Alliteration is an important aspect to create an esthetic touch and to make the words easily remembered. It is also used to emphasize vivid images. Using alliteration makes what you utter different from ordinary every-day language in the way it conveys meaning, creating an impressive image and attracts your attention. It is of high importance since it is effective in

conveying and stressing the message delivered. Moreover, none would ignore the psychological effect the alliteration leaves.

Many scholars have studied alliteration in Arab rhetoric. Some focused on the repetition of sounds and study the meanings these sounds reflect; however, others rejected such an approach in studying rhetoric since it contradicts de Saussure's (1916) hypothesis regarding the arbitrary relation between the signifier and signified.

However, the repetition of the sound, words and phrases themselves reflects the emphasis in some intended meanings in the signified. Nevertheless, according to Saussure (2012), the repetition serves both aims: creating music and reflecting the relation between the signifier and signified.

The CA carries together propositional and expressive meanings. According to Baker (1992), there are four types of meanings: propositional meaning which arises from the relation between the word and what it refers to or describes in a real or imaginary world, as conceived by the speakers of the particular language to which the word or utterance belongs; expressive meaning which relates to the speaker's feelings or attitude rather than to what words and utterances refer to; presupposed meaning which arises from co-occurrence restrictions; and evoked meaning which arises from dialect and register variation.

To conclude, translating the Holy Qur'an is an exhausting sweatful task, mainly because it deals with a divine book unique in every single aspect. Changing the linguistic aspect, in particular, shall lead to drastic consequences in understanding. As noted, it is impossible to create an exact effective translation of the Holy Qur'an since it is The Word of Allah.

Chapter Three

Discussion and Analysis

This chapter discusses and analyzes the translations of the CAs that carry the directive, commissive, assertive and expressive speech acts with their various forces such as advising, ordering, warning, threatening, showing power, swearing, promising, assertion and praising. The translations shall be compared. Such comparisons will not be based on the researcher's own judgment, but rather on the Arabic and English dictionaries which are used to point out the different meanings a word may carry. In addition, different *Tafseer* (interpretation) books are used.

The analysis includes eleven different holy *ayahs* (verses) from different *surahs* (chapters) from the Holy Qur'an. The *ayah* will be mentioned first in Arabic, followed by a detailed analysis of its possible meanings, the different semantic and pragmatic meanings of the CA and then mentioning the translations which will be evaluated and analyzed in details, mainly in the aspects of the approaches and methods used to perform translating the CA. In addition, the analyses will include studying the translations pragmatically to identify whether they preserve the force and the function that the CA has. The music of the CA and the role it plays will be investigated too.

3.1 An Analysis of the Cognate Accusatives of Directive Speech Acts

The CAs of directive speech act have various forces such as advising, ordering, warning, threatening and showing power. To more appreciate the problem of translating the CA of directive speech acts, consider example one below of advising speech act:

"يَا أَيُّهَا الَّذِينَ آمَنُوا تَوْبُوا إِلَى اللَّهِ تَوْبَةً نَصُوحًا" (66:8)

In this holy *ayah*, The Almighty God is addressing the believers, strongly and earnestly ordering and advising them to repent to Him. According to al-Qurtibi (2008) and other Islamic scholars, repentance is an individual obligation. Ash-Shawkani (2004) says that this *ayah* is basically an advice to the believers to repent by regretting their bad deeds and determining not to turn back at all.

This part of the *ayah* has a number of interpretations. Ibn Katheer (1999) says that the تَوْبَةً has to be true and assertive, abolish all the past evil deeds and help the repentant avoid all the evil calls. Omar bin al-Khattab says that this kind of تَوْبَةً is to repent and never to turn back to the evil deeds (Ibn Katheer, 1999).

Linguistically, the *ayah* consists of the verb تَوْبُوا, the plural, third person plural subject وَا, the preposition إِلَى, the governed noun of the genitive construction اللَّهُ, the CA تَوْبَةً, and the adjective نَصُوحًا. The CA here is to

identify the manner of the تَوْبَة. Hence, its translation is of great importance; otherwise, its function will be lost.

In this *ayah*, The Almighty does not mean that people have to repent sincerely and honestly. But He uses the CA to show that what He wants is a تَوْبَة that is sincere and honest. His main focus is on the state of تَوْبَة, not on the state of the person who repents. In other words, they have to repent, and their repentance has to be sincere and honest.

Pragmatically, the word تَوْبَة consists of five integrated meanings; leaving and regretting the evil deeds, determining to avoid them, making the good and seeking Allah's forgiveness (*Istighfaar*). In addition, the *ayah* is clearly earnestly advising believers to repent to The Almighty and ordering them never to turn back to their evil deeds (Al-Asfahani, 2006)

As for the music, the repetition of the consonantal root ك ت ب in the verb تَوْبُوا and the CA تَوْبَة, along with the vowel melody, creates the sense of obligation. In addition, it strengthens the meanings of intensity and magnitude in advising people to repent, keeping the force of advice active in the short-term memory.

This *ayah* is translated similarly by three translators. Khan, Pickthall and Ali translate it as "O you who believe! Turn to Allah with sincere repentance!", "O ye who believe! Turn unto Allah in sincere repentance!" and "O ye who believe! Turn to Allah with sincere repentance:"

respectively. However, Shakir translates it as "O you who believe! Turn to Allah a sincere turning".

The three translators render the *ayah* as using 'turn' as an equivalent to the verb توبوا, 'to' or 'unto' as an equivalent to the preposition إلى, 'Allah' as an equivalent to the governed noun of the genitive construction الله, the prepositions 'in' or 'with' followed by the adjective 'sincere' as an equivalent to the adjective نَصُوحاً and 'repentance' as an equivalent to the CA تَوْبَةً.

In fact, rendering the verb as 'turn' denotes the meaning of changing. However, such a term does not reflect the power of the Arabic verb توبوا which is of strong tone to repent and be in the right straight way.

However, going back to the Bible, many Christian scholars do not consider turning as repentance. It is stated in a biblical theology website that "[t]urning from sin is not the definition of repentance, but it is one of the results of genuine, faith-based repentance towards the Lord Jesus Christ." There is a difference between 'turning' and 'repenting' since they are both stated in the same *ayah* in the Bible "I preached that they should repent and turn to God and prove their repentance by their deeds (Acts 26:20)".

Accordingly, the verb 'turn' shall not serve the meaning implied in the Arabic verb توبوا. In addition, turning in Arabic means الرجوع which does not necessarily reflect the meaning of repentance.

As for the CA, it is compensated in the prepositional phrase 'with repentance' which means, as defined in The Dictionary, "deep sorrow,

compunction, or contrition for a past sin, wrongdoing, or the like; or regret for any past action". This term reflects what is meant by the Arabic word **تُوبَة**.

In this holy *ayah*, according to Shafi (2004), the word **تُوبَة** has been associated with the word **نَصُوحاً** which means to make pure or sincere; thus **تُوبَة** signifies sincere and faithful repentance, free from pretense and hypocrisy.

The Arabic CA does not appear in English. It is compensated by the use of a prepositional phrase in which a preposition (in or with) is followed by a noun (repentance); both languages use their own linguistic system.

In addition, the three translators use the direct translation; however, this approach delivers the meaning but not the force the *ayah* carries. Although the translation of the CA denotes the Arabic meaning and force, we cannot study it in separation of the verb because both the verb and the derived noun (CA) jointly carry and enforce the meaning and the force.

The CA's music has been compensated in these examples with the use of consonance where the /n/ sound is repeated in "turn, sincere and repentance". In addition, consonance appears in the /s/ sound in "sincere and repentance".

Shakir's translation is different. In fact, he reflects the Arabic linguistics in his rendering, where the noun 'turning' is derived from the root 'turn'. This rendering, based on the above analysis, might not be as strong as the above

mentioned translations. Both words used 'turn' and 'turning' do not reflect the meaning of repentance and do not show the force implied in the *ayah*.

As his partners, Shakir uses the direct translation approach. He also sacrifices the meaning for the sake of keeping the music of the *ayah*, where we have the repetition of the sounds in "**turn** and **turning**".

If the researcher is to propose a translation, she would render the *ayah* as "Repent to Allah in sincere repentance". In fact, the researcher adopts the same approach in translation, i.e. direct translation approach. However, she would prefer to render the verb as repent since it carries the meanings of becoming a more moral or religious person as a result of remorse or contrition for one's sins and causing (one or oneself) to feel remorse or regret. If we are to have the verb 'repent' in combination with the preposition noun 'in repentance', the closer the meaning and the force will be to the original Arabic *ayah*.

It might seem that this rendering is not accurate and powerful since it reflects the Arabic structure. However, in fact, the verb and the noun used are the closest terms to the Arabic ones, reflecting the religious function and the force.

We notice in this translation that the CA is compensated in the use of the prepositional phrase. The clear alliteration is heard when saying **repent** in **repentance** where the syllables of repent are repeated and where the sound /n/ is clear in "**repent in sincere repentance**".

The second example of ordering directive speech act

"وَتَبَتَّلْ إِلَيْهِ تَبْتِيلًا" (73:8)

This holy *ayah* is ordering the Prophet- peace be upon him- to praise Allah a lot and to devote himself to worship Him. Ibn Abbas says that "وَتَبَتَّلْ إِلَيْهِ" means being sincere to Him in obedience while al-Hasan says that it means working hard and dedicating one's life to The Almighty God.

The term تَبَتَّلْ carries a number of meanings. It is mentioned in *al-Mawsos ash-Shamilah* that تَبَتَّلْ means devoting all the things that the prophet- peace be upon him- does to The Almighty God. Therefore, every single action, as drinking, eating, sleeping, getting married, sitting with the family, etc. is meant and devoted for making Allah satisfied.

The *ayah* linguistically consists of the verb تَبَتَّلْ, the preposition إِلَى, the prepositional pronoun هـ and the CA تَبْتِيلًا. The verb تَبَتَّلْ and the CA تَبْتِيلًا carry significant meanings. While the verb تَبَتَّلْ has come on the meter of تَفَعَّل which gives the senses of gradualism and undertaking, the CA تَبْتِيلًا has come on the prosodic template of تَفْعِيلًا which reflects the meanings of multiplication and exaggeration. Therefore, pragmatically, two meanings are expressed; gradualism and multiplication.

This *ayah* is highly rhetorical. Firstly, it shows the advocacy and dedication of one's life to worship Allah and enduring (or bearing) the hardship shall be gradual. It also shows that one shall increase his worship, until it is highly multiplied.

The repetition of the consonantal root ل ت ب in the verb تَبَيَّنَ and the CA تَبَيَّنَا does not only create music, but also carries meanings. The repetition makes readers sense the highness of The Almighty and worship Him whole-heartedly. This accompanying of prosodic template in the verb and the CA ensures that the message is clearly understood.

The four translators have nearly the same translations. Khan renders it as "And remember the Name of your Lord and devote yourself to Him with a complete devotion", Pickthall translates it as "So remember the name of thy Lord and devote thyself with a complete devotion", Ali renders it as "But keep in remembrance the name of thy Lord and devote thyself to Him whole-heartedly" and Shakir translates it as "And remember the name of your Lord and devote yourself to Him with (exclusive) devotion".

As noted, the four translators have used the verb 'devote' to render the verb تَبَيَّنَ. In fact, according to The Free Dictionary, 'devote' implies "faithfulness, loyalty, giving and applying one's time, attention, or self, for example, entirely to a particular activity, pursuit, cause, or person." In addition, devote is likely to imply compelling motives and often attachment to an objective.

In fact, 'devote' does serve the semantic meanings of complete loyalty and faithfulness which are expressed in the verb تَبَيَّنَ. Besides, it carries the pragmatic meaning of undertaking but not that of gradualism.

Three of the translators have the same style of translation since they use 'devote' to render تَبَيَّنُ and a prepositional phrase with an adjective followed by the noun 'devotion' to render the CA تَبَيَّنَا. This is an Arabic-like style and does not seem natural in English. These renderings do preserve the Arabic linguistic structure of the CA; yet, they do not reflect the English structure.

The CA has been translated in the form of a prepositional phrase. The three translators adopt the direct translation approach to render the Arabic CA. In addition, the noun "devotion" does not reflect what is meant by "تَبَيَّنَا". Semantically, it reflects some of the meaning. However, the pragmatic meaning—excessiveness in worshipping Allah—has been lost. Moreover, these versions reflect some kind of music created by the repetition of the first syllables in "**devote** and **devotion**".

The choice of the adjective is important. Khan and Pickthall have used the same adjective, complete, which carries the meanings of absolute and thorough. Hence, 'complete devotion' carries the pragmatic meanings of absolute willingness to serve Allah. This meaning differs from the pragmatic meaning of multiplication in different aspects. Unlike the former, the latter -multiplication- comes after gradualism and undertaking to serve Allah. It is not only willingness, zeal and desire to worship Allah. In other words, multiplication comes after the heart wholly surrenders and deeply believes in Allah.

As for the adjective, exclusive, that Shakir used, it was used between two parentheses to refer to unnecessary additional meaning of its use. Exclusive has the meanings of a sole and unshared thing. In this context, it means that the heart is to be devoted to worship The Almighty in an exclusive manner. As in the use of the adjective complete, the use of exclusive does not reflect the meaning neither.

These translations are source-oriented and adopt the direct translation approach. However, the intended implied meanings and forces that the Arabic *ayah* carries are lost in the English versions.

Ali, on the other hand, renders the *ayah* in a completely different way. In his version, he is target-oriented. He compensates the Arabic CA with the adverb 'whole-heartedly'. According to The Dictionary, this adverb carries the meanings of fully or completely sincere, enthusiastic, energetic; hearty; earnest. When you are to devote and surrender completely and heartily, you gradually start to duplicate your worshiping to Allah. Such a rendering reflects, in fact, the pragmatic meaning that the *ayah* carries since this adverb implies the gradualism and duplication forces.

In addition to the pragmatic force, the musical aspect is preserved too. When reading the English rendering, we have the consonance and assonance. The former is heard in the sounds **t** and **d** in "**devote**-heart**ed**ly" while the latter is heard in the /ō/ sound in **devote** and **whole**.

Although Ali, unlike his partners, does not adopt the direct translation approach, the semantic, pragmatic and musical meanings are reflected in his rendering, making it the closest rendering that reflects the *ayah*'s meaning.

The third example of warning directive speech act is:

"فَيَمِيلُونَ عَلَيْكُمْ مَيْلَةً وَاحِدَةً" (4:102)

This *ayah* is warning Muslims while they do their prayers in war times. Firstly, Allah orders the Prophet Mohammad- peace be upon him- when he is among them and when he leads them in the prayer to let one party of them stand up, taking their arms with them. Then, when they finish their prostrations, they have to take their positions in the rear and let the other party which has not yet prayed come up, and let them pray with him taking all the precautions and bearing arms. Then, Allah wants to warn Muslims from the disbelievers who wish, if Muslims were negligent of their arms and baggage, to attack them in a single rush.

Linguistically, the *ayah* consists of the verb يَمِيل, the plural, third person plural subject و, the preposition عَلَى, the governed pronoun of the genitive construction كُمْ, the CA مَيْلَةً and the adjective وَاحِدَةً.

The CA used in this *ayah* is to identify the number. In fact, the CA carries a great importance. If it were not stated, the *ayah* would be that those who disbelieve wish to attack you. In addition, the CA followed by the times of doing the action removes any ambiguity. For instance, the reader would not

wonder if they attack once or several times or if they attack collectively or individually. The focus here is on the attack itself and the times of doing it.

The terms *مَيْلَةٌ وَاحِدَةٌ* carry the sense that this *مَيْلَةٌ* shall be highly powerful and forceful, to the extent that those disbelievers need no other *مَيْلَةٌ* to kill and shed the blood. In addition, it carries the meanings of surprise and suddenness.

Pragmatically, this *ayah* carries the warning force where Allah is warning from a sudden attack. Musically, we hear the repetition of the consonantal root *ل م ي* in the verb *يَمِيلُونَ* and the CA *مَيْلَةٌ*, creating certain meanings. This repetition gives the sense of consistency and creates a more vivid image of the *مَيْلَةٌ* itself, ensuring that the intended message is clearly understood.

Since the CA is identifying a number, it has to be stated and its force has to be felt. Khan, Pickthall, Ali and Shakir translate it as: "attack you in a single rush", "attack you once for all", "assault you in a single rush" and "turn upon you with a sudden united attack" respectively.

Khan and Ali versions are nearly the same. They translate the verb as 'attack' and 'assault' respectively, the CA as in 'rush', and the adjective as 'a single'. Attack, according to The Free Dictionary, "launch a physical assault (against) with or without weapons; begin hostilities (with)". On the other hand, assault means "make a military attack, such as one launched against a fortified area or place". In fact, assault would be more accurate

here since this *ayah* is talking about war time and the sudden organized attack.

Rendering the CA as 'rush' which means, according to The Free Dictionary, "a sudden hostile attack" and rendering the adjective as 'single' would reflect the meaning and the force this *ayah* has.

In his version, Khan compensates no music of the Arabic version. However, Ali uses consonance respectively in assault and single, which adds more emphasis.

Pickthall's version focuses on the number of attacks only without any reference to the CA. He uses 'attack' to render the verb and 'once for all' to render the number adjective. This translation does not reflect emphasis on the attack itself. Therefore, much of the meaning and the force is lost. In addition, this rendering compensates no music of the CA and its verb.

Shakir in his version renders the verb as 'turn upon' which means, according to The Free Dictionary, "attack someone or something suddenly and violently with no apparent motive". The *ayah* shows that there is a motive for such an assault. Hence, rendering the verb this way would not reflect the purpose of the *ayah*.

Amazingly, he renders the adjective as 'a' and the CA as 'sudden unified attack'. In his rendering, Shakir focuses on presenting the characteristics of such an attack. He adds further adjectives to show the Arabic meanings implied in مَيْلَةً.

The translator focuses in his translation on the music. He sacrifices some of the meaning for the sake of maintaining the music. We can find consonance in this rendering in "turn, united and attack" and in "turn, upon and sudden". In addition, we have the assonance repeated where the "ə" is repeated in "upon, a and attack".

In brief, the translators have used the direct translation approach. Their renderings are also target-oriented. The CA has been compensated with the use of the prepositional phrase. When the CA has been presented, its force is clearly apparent.

The fourth example of the threatening speech act

"وَإِنْ مِّنْ قَرْيَةٍ إِلَّا نَحْنُ مُهْلِكُوهَا قَبْلَ يَوْمِ الْقِيَامَةِ أَوْ مُعَذِّبُوهَا عَذَابًا شَدِيدًا كَانَ ذَلِكَ فِي الْكِتَابِ
مَسْطُورًا" (58:17)

After The Almighty has talked about disbelievers' attitudes regarding not having faith in the Holy Qur'an, pretended blindness to understand and denial of resurrection, He refutes their arguments by mentioning the story of Adam and Satan; His mighty blessings to His slaves and threatening them if they insist on infidelity.

In this particular holy *ayah*, according to al-Zajjaj (1988), The Almighty threatens disbelievers saying that it has been written in the Decree Book that The Almighty is to perish the disbelieves in their towns before the Day of Resurrection- because destruction on that Day is not limited to disbelieving towns, but to the whole earth- or to torture and eradicate them

severely by killing or calamities. Muqatil says that perishing is for the believers while torturing is for the disbelievers who do not follow Allah's orders and deny His prophet's messages.

The holy *ayah* contains a CA عَذَابًا . The structure in Arabic consists of the noun, مُعَذِّبٌ, the subject in its plural first pronoun, و, the object in its second pronoun, ها, the CA, عَذَابًا, and the adjective, شَدِيدًا. The CA is of great importance; otherwise, the meaning of the *ayah* will have different meanings. Linguistically, the CA is to show the type of torture that disbelievers shall suffer. It shows that this torture will be so severe; The Almighty will not only torture them, but will make them suffer the severe torture. Pragmatically, it carries the power of emphasis as well as the power of threatening and showing Allah's greatness.

In addition, the music that the alliteration creates connects the words semantically and syntactically. The repetition of the consonantal root ع ذ ب ع in the noun مُعَذِّبُهَا and the CA عَذَابًا carries a meaning. Such accompanying of the prosodic template carries various meanings of strength, highnesses, intensity and surprise. This music strengthens the meaning of fierce torture for those disbelievers. In addition, it reinforces the image of torture in the hearer's mind.

Khan, Pickthall, Ali, and Shakir have the same structure in rendering the CA. They translate the *ayah* as "And there is not a town (population) but We shall destroy it before the Day of Resurrection, or punish it with a severe torment. That is written in the Book (of Our Decrees)", "There is not

a township but We shall destroy it ere the Day of Resurrection, or punish it with dire punishment. That is set forth in the Book (of Our decrees)", "There is not a population but We shall destroy it before the Day of Judgment or punish it with a dreadful Penalty: that is written in the (eternal) Record", and "And there is not a town but We will destroy it before the day of resurrection or chastise it with a severe chastisement; this is written in the Divine ordinance" respectively.

Having looked at the abovementioned translations, the same structure is followed; the noun clause. The noun مُعَذِّب is rendered as punish or chastise, the object ها as it, the CA عَذَاباً as with punishment, with penalty and with chastisement and the adjective شديداً as severe, dire and dreadful.

As noticed, the verb is rendered as 'punish' or 'chastise'. The former means, according to The Free Dictionary, "use or treat harshly or roughly, especially as by overexertion". The latter means "discipline or punish, especially by beating." However, this is not what is meant by the *ayah*. It carries more violence against those disbelievers since it means to severely torture them. In addition, they do not connote what the verb means in Arabic.

The CA has four different translations: torment, punishment, penalty and chastisement. Based on The Free Dictionary, torment is "a great physical pain or mental anguish". Punishment, the derived noun from the verb, means "the imposition of a penalty or deprivation for wrongdoing". It does not show the severe action against those who disbelieve nor connotes their

eradication. Penalty is "a punishment imposed for a violation of law". It shows the legal punishment against those who violate the official law. Consequently, this is not what is meant by the *ayah*. As for chastisement, it is "something, such as loss, pain, or confinement, imposed for wrongdoing". This word does not show what is meant in the *ayah*, too.

As for the adjectives, according to The Free Dictionary, severe is "rigorous and harsh", dire is "disastrous and fearful", dreadful is "extremely shocking and terrible". The three adjectives carry the meaning of extreme violence.

Khan in his version is target-oriented. He uses the verb 'punish' with the noun 'torment'. The use of the verb is not powerful for the reasons mentioned above. However, the CA is rendered properly and powerfully since it carries the great torture those disbelievers shall suffer. Pragmatically, it does not carry, to some extent, the force of extreme threat for those disbelievers. Linguistically, it does not reflect the Arabic linguistics; therefore, it is target-oriented. In addition, the translator does not sacrifice the meaning for the sake of sound; yet, he has failed to reflect what is meant by the holy *ayah*.

Pickthall's and Shakir's versions are source-oriented. They use the verbs 'punish' and 'chastise' and their derived nouns 'punishment' and 'chastisement' respectively. Unlike Arabic, repetition in English is not considered rhetorical. Linguistically, the translations reflect the Arabic system. Pragmatically, these versions carry no dire or severe threatening force to those disbelievers. Musically, the translators try to create the

musical effect that the Arabic version has. They sacrifice the meaning for the sake of sound; yet, they badly fail to reflect what the holy *ayah* carries.

Ali's version is different. He is target-oriented since he uses the verb 'punish' followed by the noun 'penalty'. As mentioned above, the use of 'punish' is not of power and the use of 'Penalty' is not right in this context. Therefore, from a pragmatic point of view, the translator renders the *ayah* in a wrong way. It carries no threatening force as it is meant in the *ayah*. The translator might have used the noun 'Penalty' to refer to Allah's penalty as if what these disbelievers do is a violation to Allah's Law, but this is not what is intended in the *ayah*. Linguistically, the translation is target-oriented. As for the music of the alliteration, we have the alliteration in the first and second syllables of **p**unish and **p**enalty. The translator sacrificed the meaning for the sake of sound.

All of the translators adopt the direct approach in their translations. They try to maintain the literal Arabic structure in theirs. In this *ayah*, neither the message nor the sense is delivered. In brief, not reflecting the force and the function of the CA in the direct approach here has led to a high degree of loss of meaning because of the mis-choice of terms.

Briefly, the CA has been compensated in all of the versions as a prepositional phrase. However, none of the four translations successfully reflects the highly threatening force that the CA has. Two of these renderings show the Arabic structure, but not its beauty.

If the researcher were to suggest a translation, she would say, "torment it with severe torture". In this rendering, the researcher renders the verb as 'torment' which means to cause great torture, the CA as 'torture' which reflects the meaning and the force the Arabic word has. Besides, it is target-oriented and it sounds natural. Moreover, it carries the musical alliteration the Arabic *ayah* has; the first syllable in the verb and in the noun is repeated, **torment-torture**.

The fifth example of threatening and showing power speech acts is:

كَذَّبُوا بِآيَاتِنَا كُلِّهَا فَأَخَذْنَاهُمْ أَخَذَ عَزِيزٌ مُّقْتَدِرٌ (42:54)

This *ayah*, taken from al-Qamar *surah*, tells of the Pharaoh and his people. As the Holy Qur'an narrates in a number of *surahs*, Moses was sent to Pharaoh with Allah's signs and evidences. However, the latter was led by his arrogance into more crimes and rejection of faith. According to a number of Muslim scholars, this *ayah* means that they disbelieved in all of Allah's seven signs.

Therefore, Allah got revenge by drowning the Pharaoh and his folk entirely. This punishment is unconceivable since it was by The Almighty Who is Capable of everything and Who is never to be defeated.

The *ayah* involves the verb أَخَذَ, the first subject plural pronoun نَا, the third object plural pronoun هُمْ, the CA أَخَذَ, the governed noun of a genitive construction عَزِيزٌ, and the adjective مُّقْتَدِرٌ. The CA carries great importance in this *ayah*. It describes the type of أَخَذَ (taking) those disbelievers suffer

and it shows the almighty power that Allah has. It also shows that this type of أَخَذَ is more terrible than what a human mind can comprehend since it differs from that of the king's أَخَذَ. Here it shows that Allah will not exterminate them, but He will exterminate them with a torture that is of All-Mighty's, All-Capable's torture. Without the CA, the meaning of the *ayah* shall be completely different.

The term أَخَذَ has a number of meanings. It could mean, as stated in *al-Maany*, "absorb; engross; occupy wholly; overcome; overpower; overwhelm; preoccupy; seize; take hold of; take up; appropriate; blame; censure; criticize; find fault with; reproach; catch; grab; hold; punish; accept; getting; intake; obtaining; shoulder; etc".

Pragmatically, the use of the CA reflects the meaning of might power that The Almighty has. It also carries the force of threatening. Using the CA to show the type of أَخَذَ (taking) is of glorifying The Almighty. Hence, it has to be compensated in the English versions.

The music created by the use of the consonantal root repetition in the verb أَخَذَ and its CA أَخَذَ reinforces the sense of conceptualizing the power of The Almighty and makes the meaning more emphasized. It also helps the audience keep the image in the short-term memory active and the meaning, as well as the image, is highly understood.

Therefore, أَخَذَ has to be translated using a powerful term that reflects all what is mentioned above. It also has to reflect the meaning and the sense as well.

Khan, Pickthall, Ali and Shakir have nearly the same structure in translation. They render the *ayah* as "(They) belied all Our signs, so We seized them with a seizure of the All-Mighty (Almighty), All-Capable (Omnipotent) to carry out what He will", "Who denied Our revelations, every one. Therefore We grasped them with the grasp of the Mighty, the Powerful", "The (people) rejected all Our signs; but We seized them with such Penalty (as comes) from One Exalted in Power, able to carry out His Will", and "They rejected all Our communications, so We overtook them after the manner of a Mighty, Powerful One" respectively.

In his translation of the CA, Khan adopts the source-oriented approach. He renders the verb as 'seize', while the CA is rendered as 'with Seizure'. Seize, as in The Free Dictionary, means "to take by force; capture or conquer", while seizure, the noun, means "attack; taking; capture; taking away; etc". As seen, 'seizure' does not carry the fierce power of destroying or eradicating those disbelievers. 'Seize' and 'seizure' have the connotation of an occupation, which is not what is intended.

The translator sacrifices the meaning for the sake of music. There is an alliteration in the first syllable of the verb and the noun, **seize-seizure**. It is good to have the sound 's' repeated since it carries power and threat; yet, the sound only is not enough here to deliver the message.

Like Khan's, Pickthall's version is source-oriented. He translates the *ayah* in a metaphoric way. He uses the verb 'grasped' and the noun 'grasp' to render the verb and the CA. The word, as stated in The Free Dictionary, means "to take hold of or seize firmly with the hand, the foot, another body part, or an instrument". Grasp means an effective control over something, which might not be torturing or destroying it. Although it creates an effective image in the mind, it does not deliver the force of the *ayah*.

Musically, unlike Arabic, the repetition of the same word, grasp, as a verb and a noun is not of power in English. The translator sacrifices the meaning for the sake of the sound to match the Arabic music.

Ali's version is a little bit similar to that of Khan. The former renders the verb as 'seized', but he renders the CA as with such 'Penalty'. The use of 'seize' does not reflect what is meant by the *ayah*, as already mentioned. As for 'Penalty', it means "a punishment imposed for a violation of law". However, the *ayah* does not talk about violation of law; it talks about Allah's torture for those disbelievers. Besides, it does not reflect the great threatening and the might power of the Glorified. The translator also sacrifices the sound for the sake of meaning; no music felt in the translation. Despite that, neither meaning nor sound is compensated.

Shakir has a different version. He renders the verb as 'overtook' and the CA as 'after the manner of'. The use of the verb is totally incorrect in this sense. It means, according to The Free Dictionary, "to come upon suddenly or unexpectedly". It shows no slight power reflected in the *ayah*. As for

'manner', the compensated CA, it is used as a characteristic of a Mighty, Powerful One. In other words, it shows that the overtaking shall be in Allah's own way or style. In this sense, we have no clue about the torture that shall be imposed on these disbelievers, except that it is in Allah's own manner which is unimaginable.

Due to the use of 'overtook', the meaning of the CA and of the *ayah* is lost. Besides, if manner is postponed till the very end of the *ayah*, it shall be of more power and it shall reflect the force and the image.

The translator sacrifices the meaning for the sake of sound. In his version, there is consonance in the syllable 'er' sound in "o**ver**took, a**fter**, ma**nn**er", if the /r/ sound is uttered since it comes in all of these words in unstressed syllables. Despite compensating the music, the meaning and the force are not reflected.

The translators translate directly and adopt the source-oriented approach. Nevertheless, they fail in delivering the meaning, the sense and the force. On the other hand, some preserve the Arabic linguistic structure and the music created in the CA while others do not. It seems that the wrong choice of words affects the direct approach and does not make it seem a refuge of the translators to deliver the meaning and the force together.

In brief, the CA is compensated in all these translations through prepositional phrases. This is a proof that the CA can be seen in English in

a way or another; yet, it has to be compensated correctly to reflect the rhetoric force it carries.

If the researcher were to suggest a translation, she would not translate it directly since she shall depend on the interpretations of the *ayah* to reflect the meaning and the force of the CA. She would say, for instance, "We exterminated them with the All-Mighty's, All-Capable's torture".

Based on Muslim scholars' interpretation, this version reflects the meaning, the threatening force, the power of The Almighty and some of the music found in the Arabic *ayah*.

The sixth example of threatening shows power is:

"ملعونين أينما تُقْفُوا أُخَذُوا وَقُتِلُوا تَقْتِيلًا" (61:33)

This *ayah* was revealed to the Prophet in al-Madenah. According to Muslim interpreters, it talks about the hypocrites who pretend to have faith and morals but act otherwise. Those hypocrites were harassing women, but not the free ones, at night. They also were spreading gossips about defeating Muslims at wars, so that other Muslims would not fight forcefully. The Almighty God threatens them of being forced out, cursed, and fiercely slaughtered wherever they are found, as penances for their evil deeds.

Linguistically, the *ayah* consists of the verb in the passive voice قُتِلَ, the subject of the passive is the plural, third person plural وَا, and the CA تَقْتِيلًا.

The CA in this *ayah* is تَقْتِيلًا and is used to emphasize the verb قَتَلَ. In Arabic, the CA takes the form of intensiveness (the state of giving intensity) to add exaggeration and emphasis to the meaning. The CA تَقْتِيلًا has a number of different meanings as butchering, killing, massacring and slaughtering

Pragmatically, the *ayah* explicitly and powerfully threatens those hypocrites who keep doing such bad evil deeds. The Almighty God threatens them of penances, as mentioned above, but the focus is greater on the action of killing because of the use of the CA. More importantly, the CA carries here the idea of multiplication. Therefore, translating the CA carries great force and importance.

If we are to take another look at the *ayah*, we will find that the CA is the spot of attention. To make the idea clear, why does not The Almighty say مَلْعُونِينَ لَعْنًا or أَخْذُوا أَخْذًا but He does say قَتَلُوا تَقْتِيلًا?

Music plays a major role in capturing the meaning. The repetition of the consonantal root ق ت ل in the verb قَتَلُوا and the CA تَقْتِيلًا intensifies the meanings of fierce power and consistent planning. In addition, it creates a vivid image of the horrible punishment those hypocrites shall suffer. The continuity of meaning is vividly emphasized by the use of this prosodic template.

Moreover, there is an alliteration in the words قَتَلُوا and تَقْتِيلًا. The alliteration phonetically and semantically connects words together; it implies the severe slaying those hypocrites shall suffer.

The four translators, Khan, Pitckthall, Ali and Shakir, have different forms of translations. They translate the *ayah* as, "Accursed, wherever found, they shall be seized and killed with a (terrible) slaughter", "Accursed, they will be seized wherever found and slain with a (fierce) slaughter", "They shall have a curse on them: whenever they are found, they shall be seized and slain (without mercy)", and "Cursed: wherever they are found they shall be seized and murdered, a (horrible) murdering" respectively.

Khan and Pitckthall have the same style of translating the CA with the same structure. They both use the preposition 'with', indicating the manner or attitude of doing the action. As for translating the verb slain, Pitckthall's translation carries more violent meaning than Khan's killed. Here, the CA is compensated by the use of the preposition, and the noun, slaughter, preceded by an additional adjective, which, as the use of the verb, is more powerful in Pitckthall's version. In addition, the use of 'slaughter' connotes the violent and brutal slaying. Moreover, Pitckthall's version is more attractive because of the use of slain and slaughter together, reflecting alliteration. In his version, there is the repetition of the first sounds; **s**lain and **s**laughter. Then, the translator preserves both the force and the meaning. In those two versions, the CA and the force it carries are compensated and apparent.

As for Ali's version, we notice that he adds the compensation of CA, the preposition followed by the noun 'mercy', between rounded parentheses, indicating that it is an explanation or added information. The translator's

version would convey more threatening voice if the compensation of the CA were stated as an explicit part of the sentence, especially that 'without mercy' carries much power.

The previously mentioned translations seem natural in English. They also compensate the CA with various styles of prepositional phrases and different degrees of threatening power. It's only Pitckthall's translation that preserves the force and the sound altogether.

However, Shakir's translation is totally different. He translates the verb as murdered and added more explanation for this murder, using the adjective, between brackets, and the same verb in the adjective form. Linguistically, in this version, the Arabic CA is preserved and it reflects its type. Here he uses the verb and the adjective of that verb; however, it is not natural in English since it seems redundant. The use of murdering carries great power, yet it connotes unlawful killing of one human by another, which is not the point of the holy *ayah*. Hence, the choice of the verb and its adjective is not appropriate here. Pragmatically, the threat force is preserved by the use of the intensifying adjective 'horrible' followed by the noun murdering.

In brief, all the above translations compensate the CA and its function, but with different degrees. In addition, they, with the exception of the third version, share the structure of an adjective (between brackets) followed by a noun. The use of round brackets shows that the information is not necessary or essential to the meaning of the sentence. In these versions,

their use weakens the force of threatening since they are of a great powerful threatening act.

The closest translation here with high degree of preserving the force, but not the Arabic structure, would be Pitckthall's since he uses terms implying more violence as slain, fierce and slaughter. Besides, repeating the consonants preserves to some extent the repeated sounds in Arabic. After that, Khan's version resembles the former translator but with a lower degree as he uses less implying-power items. If Ali's translation were stated as an integral part in the translation- without being inserted between rounded parentheses-, it would be the one that reflects threat more since the use of slain followed directly with 'without mercy' connotes aggressiveness, brutal and fierce killing. Despite the fact that Shakir preserves the Arabic structure of CA, his translation would be the least close to the Arabic *ayah* as he adds the emphasis of murdering as nonessential information.

The abovementioned translators, except for Shakir, have followed the indirect translation that focuses on the target language orientation, preserving, to some extent, the force the CA carries.

The researcher would suggest a different-structured translation for this *ayah*. She would render it as "they shall be severely slain". Here she uses that adverb severely as a compensation of the CA. The adverb carries more emphasis than the use of a prepositional phrase. Besides, she uses the verb slain for the reasons mentioned earlier. In this version, there is the

repetition of the /s/ sound at the beginning of both words, indicating danger.

Having studied these samples regarding having CAs of directive speech acts with their various forces, the importance of rendering the CA in the correct way has been enforced.

3.2 An Analysis of the Cognate Accusatives of Commissive Speech Acts

Swearing and promising are forces of CA's commissive speech acts. To illustrate their importance in translation, let's take the examples below.

The first *ayah* of swearing speech act is *ayah* 58 from al-Hajj *surah*:

لَيَرْزُقَنَّهُمُ اللَّهُ رِزْقًا حَسَنًا" (58:22)

This holy *ayah* refers to those believers who leave their homes and lands for the Cause of Allah. The Almighty swears to give them of His Bounty, Blessings, Favors, Honors, etc if they perform Hajj in the Cause of Allah, be slain or die. The Almighty says in the Holy Qur'an: "And do not ever reckon the ones who have been killed in the way of Allah (as) dead; no indeed, they are alive in the Providence of their Lord, by Him provided." (169:3; tran. Khan).

This *ayah* involves the promising force which is indicated by the use of لام *لا*, the imperfect verb form *يَرْزُقُ*, نون التوكيد, the use of the CA *رِزْقًا* which adds more emphasis. Linguistically, the *ayah* consists of لام القسم, the present verb form *يَرْزُقُ*, نون التوكيد, the object in a form of pronoun *هم*, the subject *الله*,

the CA رزقاً, and the modifier حَسَنًا. Rendering the CA correctly here is of importance because it shows the رزق that The Almighty gives to His believers. The focus in this *ayah* is on the رزق. The literal meaning of the *ayah* is that The Almighty will provide those who are killed in His Cause with a provision that is good.

According to most of the Muslim scholars, the الرزق الحَسَن (The good provision) is the Paradise where those entitled find what pleases them and an endless bliss. As the prophet –peace be upon him- says "There will be bounties which no eye has seen, no ear has heard and no human heart has ever perceived" (*Sahih Muslim* 6779, 2006).

The music that the alliteration creates connects the words semantically and syntactically. It makes the heart appeal to have this رزق and reinforces the vivid image in the mind and the heart as well. The repetition of the consonantal root ر ز ق in the verb لَيَرْزُقْنَهُمْ and the CA رزقاً intensifies the meaning of promising and creates more influence on the hearer.

Khan, Pickthall, Ali and Shakir translate the *ayah* each in his own style. They render it as "surely, Allah will provide a good provision for them", "Allah verily will provide for them a good provision", "On them will Allah bestow verily a goodly Provision", and "Allah will most certainly grant them a goodly sustenance" respectively.

Khan and Pichthall have nearly the same translations regarding the verb and the CA. The only difference in their versions is in the position of the

object, which comes on the form of a pronoun them, preceded by the preposition for.

Both of these translators render the verb as 'provide', the CA as 'provision' and the adjective as 'good'. Their translations reflect the Arabic structure; hence, they are source-oriented. In The Free Dictionary, provide means "make available (something needed or desired); furnish: provide food and shelter for a family; or supply something needed or desired to". By the same token, provision means "the act of providing or supplying something; or the act of making preparations for a possible or future event or situation". Accordingly, neither the verb nor the noun reflects the force and the meaning intended in the Arabic *ayah*. The translators sacrifice the meaning for the sake of preserving the music where we have alliteration in **provide** and **provision** and assonance in **provide** and **good**.

Ali's version is quite different. He renders the verb as 'bestow', the CA as 'provision' and the adjective as 'goodly'. In his version, he uses the English linguistic structure. Therefore, the translation is target-oriented. Bestow, according to Macmillan Dictionary, means "give valuable property or an important right or honor to someone".

Amazingly, Ali uses the adverb 'verily', which is the compensation of *نون التوكيد*, after the main verb, indicating that the most emphasis is upon the *رزق* not upon the verb itself. In addition, the use of 'goodly' is highly appreciated here since it means, according to The Free Dictionary, "quite large; considerable". Moreover, the use of such a verb would reflect what is

intended in the verb. However, the use of CA as 'provision' would weaken the force that the *ayah* carries.

The translator sacrifices the music in his rendering in order to maintain the meaning. If the CA were rendered differently, such a translation would reflect the meaning and the force that the *ayah* has.

Shakir follows the same structure and the same system, but with different terms. He renders the verb as 'grant' which means, according to Oxford Online Dictionaries, "Give (a right, power, property, etc.) formally or legally to". Like Ali, Shakir renders the adjective as 'goodly'. As for the CA, Shakir prefers to use 'substance', which, as stated in Oxford Online Dictionaries, "food and drink regarded as a source of strength; nourishment; the maintaining of someone or something in life or existence."

Accordingly, this translation focuses on giving the basic human needs legally, which is far from the intended meaning of the Arabic *ayah*. This rendering reflects neither the intended meaning nor the force that the *ayah* carries. The translator focuses on having the music that appears in the alliteration found in **g**rant and **g**oodly, leading to losing the meaning.

In fact, such a translation would be correct if they are in a context that is talking about the worldly provision and sustenance. However, the context of this *ayah* is about the Paradise with which Allah will reward those

Mujahideen (fighters in the Cause of Allah). Hence, the force and the implied meaning are different.

As noticed, the four translators have used the direct translation approach. Some are source-oriented while others are target-oriented. They all compensate the CA with the use of objects. Ali's rendering is the closest one to the original in terms of meaning and force. Next, it comes Khan's and Pickthall's. Shakir's translation comes last since it is far from the implied intended force. All of them, except for Ali, sacrifice some of the intended meaning for the sake of keeping some music.

The second example of promising speech act:

"فَسَوْفَ يُحَاسِبُ حَسَابًا يَسِيرًا" (84:8)

In the Day of Resurrection, people will be questioned about their deeds. This holy *ayah* talks about the حساب (record) those who will be given their Records in their right hand will receive. They will be presented before The Almighty and be asked easily and without punishment or without further reasoning or argument. The prophet –peace be upon him- says "A believer will be brought to his Lord, the Exalted and Glorious, on the Day of Resurrection and He would place upon him His veil (of Light) and make him confess his faults and say: Do you recognize (your faults)? He would say: My Lord, I do recognize (them). He (the Lord) would say: I concealed them for you in the world. And today I forgive them. And he would then be

given the Book containing (the account of his) good deeds" (*Sahih Muslim* 2768).

Aisha Narrated: Allah's Messenger- peace be upon him- said, "(On the Day of Resurrection) anyone whose account will be taken will be ruined (i.e. go to Hell)." I said, "O Allah's Messenger- peace be upon him-! May Allah make me be sacrificed for you. Doesn't Allah say: "Then as for him who will be given his record in his right hand, he surely will receive an easy reckoning.?" (84.7-8). He replied, "That is only the presentation of the accounts; but he whose record is questioned, will be ruined" (*Sahih al-Bukhari* 4939).

Linguistically, the *ayah* consists of the particles فسوف which indicates futurity and promising, the verb in the passive form يُحَاسَبُ, the CA حِسَابًا which emphasizes the promise and the adjective يَسِيرًا.

The term يُحَاسَبُ, according to at-Tabari (1994), is when Allah acknowledges His slave of what is in his Account or Record, and when, accordingly, the slave admits that. Garbi (2015) in one of his articles says that مُحَاسَبَةٌ here means مُسْأَلَةٌ (interrogation; questioning; accountability). Therefore, مُحَاسَبَةٌ is a means of مُسْأَلَةٌ to prove previous actions and, consequently, to act accordingly.

Pragmatically, this *ayah* shows the promising force where Allah promises His believers to present their deeds upon them without hard discussion.

This *ayah*, according to Ibn Ashour (2013), reflects the metonymy of not punishing the believers and admitting them to Paradise quickly.

The *ayah* creates beautiful music where the /س/ sound is repeated in every single word **فُسُوْفَ يُحَاسِبُ حِسَاباً يَسِيرًا**, creating consonance. In addition, the music heard intensifies the senses of softness, superiority, magnitude and height, making the *ayah* strengthened more in the hearers' minds. Moreover, the repetition of the consonantal root **ح س ب** in the verb **يُحَاسِبُ** and in the CA **حِسَاباً**, together with the **س** sound, emphasizes the message delivered.

Khan and Pickthall translate the *ayah* as "He surely will receive an easy reckoning", Shakir translates it as "He shall be reckoned with by an easy reckoning"; and Ali renders it as "Soon will his account be taken by an easy reckoning".

Khan and Pickthall have the same translations. They render the verb as 'receive', the CA as 'reckoning' and the adjective 'easy'. They adopt the English language system. Receive means to have; to get; and to be given. Reckoning, according to Oxford Online Dictionaries, means "the act of judging something".

The use of 'receive' makes the *ayah* lose its force and its exact meaning. Receive is a loose verb loaded with meanings. However, the use of 'reckoning' would reflect what is meant by the CA.

In their renderings, they focus on the music appeared in the alliteration in "receive and reckoning". In addition, we have assonance presented in the sound /ē/ in "re~~ce~~ive and ~~ea~~sy".

Shakir in his version renders the verb in the passive form as 'be reckoned with'. This verb has the meaning of "to judge". However, this is not what is meant. He who will be presented before Allah will not be judged; he will only be subjected to confess all his deeds without having judgment. Like Khan and Pickthall, Shakir uses the same rendering of the adjective and the CA. This rendering reflects the Arabic structure where the repetition of the derived verb (CA) is presented.

These three translators have used the direct translation approach in their versions. Khan's and Pickthall's versions are target-oriented while Shakir's version is source-oriented. They all compensate the CA as an object.

Ali's rendering is totally different. He uses the indirect translation approach and his rendering is target-oriented. He mentions 'his account' in a reference to his Record. The use of 'be taken by' gives the sense of be dealt with. Then he renders the CA and the adjective just as his mates.

In fact, this translation reflects the essence of the CA. Its main focus is on the CA. حساباً يسيراً as mentioned shows that the person will be questioned without much detail. In other words, The Almighty shall deal with his account without deeply criticizing and examining every single deed in that account.

In addition, his rendering is musical. We can find consonance presented in the sounds of /k/ and /n/ respectively in "accountu, taken and reckonuing".

Since we can't study the CA in separation of its verb and its context, the first three translations would reflect the meaning and the force if the verb were rendered in a more accurate way. However, the indirect approach that Ali has used reflects the meaning, the force and the music of the Arabic *ayah*.

3.3 An Analysis of the Cognate Accusatives of Assertive and Expressive Speech Acts

As illustrated in the examples below, the CA of commissive speech act is of significant importance.

The first example is *ayah*23 of al-Insan *surah*:

"إِنَّا نَحْنُ نَزَّلْنَا عَلَيْكَ الْقُرْآنَ تَنْزِيلًا" (76:23)

This holy *ayah* refers to the Holy Qur'an in general. It shows that its source is The Almighty and that it was not sent to people overnight. Instead, it was revealed gradually over a period of approximately 23 years, by successive revelation on different occasions.

Linguistically, this *ayah* consists of the particle *إن* to show emphasis, the particle *نا*, the pronoun *نحن* to add emphasis and to remove any ambiguity, the verb *نَزَّلَ*, its subject in the pronoun from *نا*, the preposition *على*, the governed noun of the genitive construction *ك*, the object *القرآن* and the CA *تَنْزِيلًا*.

Al-Ansary (2008) says that نَزَلَ is on the foot of فَعَلَ, a weight that indicates other meanings added to the root itself. It means the repetition of the action and its succession. The form نَزَلَ is mentioned in the Holy Qur'an where the *ayah* tells talking mainly about the revelation of the Holy Qur'an and people's disbelief in it. It is known that that it was revealed on periods while the other monotheistic Books were revealed at once. To prove this, The Almighty says in Ali-Imran *surah* " نَزَلَ عَلَيْكَ الْكِتَابَ بِالْحَقِّ مُصَدِّقًا لِمَا بَيْنَ يَدَيْهِ " وَأَنْزَلَ التَّوْرَةَ وَالْإِنْجِيلَ (3) (It is He Who has sent down the Book (the Qur'an) to you (Muhammad SAW) with truth, confirming what came before it. And he sent down the *Taurat* (Torah) and the *Injeel* (Gospel) (trans. Khan). In this *ayah*, The Almighty uses نَزَلَ to show that the Holy Qur'an was revealed by stages while He uses the form أَنْزَلَ to show that those Books were revealed at once.

Ash-Shahrour (1990) in his book *al-Kitabwal Qur'an* states that التَّنْزِيلُ is moving the guidance cognitively from Allah to His messenger Mohammad –peace be upon him. This transformation of guidance is beyond the human recognition where Gibreel (Gabriel) is the messenger from Allah to Mohammad- peace be upon him. This تَنْزِيلُ was not done at once because The Almighty says in the Furqan *surah* "And those who disbelieve say: "Why is not the Qur'an revealed to him all at once?" Thus (it is sent down in parts), that We may strengthen your heart thereby. And We have revealed it to you gradually, in stages" (32; trans. Khan). Having تَنْزِيلُ on the form of the CA تَنْزِيلًا refers to the successive and gradual revelation.

The CA *تَنْزِيلًا* is used to emphasize the verb *نَزَلَ*. It is also used to show that the Holy Qur'an was not only *نُزِّلَ*, but to show that there is a difference between *تَنْزِيلًا* and *إِنْزَالًا*. The first represents the gradual *تَنْزِيل*, the second shows that it is *أُنْزِلَ* at once. Therefore, rendering the CA is of great importance and would remove ambiguity. It is also important since it represents a response to those who deny and disbelieve in the Holy Qur'an and who would say that it is a human speaking, not Allah's words.

Pragmatically, this *ayah* has the assertion force. In terms of its music, the repetition of the consonantal root in the verb *نَزَلَ* and the CA *تَنْزِيلًا* is not only musical, but has meanings. The emphasis on the gradual revelation is reinforced. In addition, having those two prosodic templates together gives the feelings of submissiveness, intensity and effectiveness. It also ensures that the message is clearly understood.

Interestingly, Khan, Pickthall, Ali and Shakir have completely different versions in their translations. They render the *ayah* as "Verily! It is We Who have sent down the Qur'an to you (O Muhammad SAW) by stages"; "Lo! We, even We, have revealed unto thee the Qur'an, a revelation"; "It is We Who have sent down the Qur'an to thee by stages"; and "Surely We Ourselves have revealed the Qur'an to you revealing (it) in portions" respectively.

Khan and Ali translate the verb and the CA as 'sent down' and 'by stages' respectively. Send down, as stated in The Free Dictionary, means "make something fall or move suddenly through the air." As mentioned above, *نَزَلَ*

means revealed by stages while send down connotes revealing at once. Accordingly, rendering the verb as 'send down' does not reflect what it meant by the Arabic verb نَزَّلَ.

By stages, as stated in The Dictionary, is "slowly, with frequent pauses; unhurriedly, with many stops; gradually". It connotes the graduation over a period of time. Compensating the CA as the adverb 'by stages' reflects the intended meaning of the CA.

However, CA cannot be studied in separation of its verb. In this rendering, the verb 'sent down' is describing a different meaning from what the Arabic verb describes. Rendering the verb wrongly has made the direct translation inaccurate.

Unlike his partners, Pickthall renders the verb as 'reveal' which, according to The Free Dictionary, means "make (something) known to humans by divine or supernatural means. It may apply to supernatural or inspired revelation of truths beyond the range of ordinary human vision or reason". In fact, this verb connotes the gradual revelation, which serves the intended meaning.

Pickthall compensates the CA with the noun 'revelation' which, according to The free Dictionary, means "God's disclosure of his own nature and his purpose for mankind, especially through the words of human intermediaries; something in which such a divine disclosure is contained, such as the Bible".

In fact, using 'revelation' to compensate the CA is inaccurate here. However, it would be totally correct if it were *تَنْزِيلًا* instead of *تَنْزِيلٌ*. If Pichthall rendered the CA as 'by stages' with rendering the verb as 'reveal', his translation would reflect the intended meaning and force.

The three translators have used the direct approach in rendering the *ayah*. However, they failed in reflecting the meaning and the force.

Shakir makes his version clearer. Like Pickthall, he renders the verb as 'revealed'. As for the CA, however, he combines the Arabic noun and CA altogether. To remove any ambiguity, he uses 'revealing' followed by 'in portions'. In fact, such compensation of the CA shows that the Holy Qur'an was sent down and revealed gradually. Although the use of 'in portions' refers to the amount (the number of *ayahs*) revealed, the structure is highly clear and reflects the intended meaning.

The second example is:

"سُبْحَانَهُ وَتَعَالَى عَمَّا يَقُولُونَ عُلُوهَا كَبِيرًا" (17:43)

This holy *ayah* comes to praise The Almighty; negating His having sons for Him and adopting from among the angels daughters and from having other gods along with Him.

There are two CAs used to express and emphasize this praise: *سُبْحَانَ* and *عُلُوهَا*. The former *سُبْحَانَ* comes always as CA and is translated as "Glorified is, Exalted is, and Glory be to Allah".

The term تعالى has a number of meanings as "High is, Glorified is, High praise to and Exalted is". If to derive a CA from تعالى, it will be تَعَالِيًا (exalting). However, another gerund from another related verb is used- عُلُوًّا. This is to show that the تَعَالِي is indeed real glorious عُلُوًّا.

The word عُلُوًّا connotes honor, highness and superiority whereas تَعَالِيًا connotes highness with arrogance. Besides, عُلُوًّا implies that none would be able to imagine His highness and glory.

It is mentioned in *Mujam al-Lissan* that عُلُوًّا means highness and arrogance. However, when it comes to talk about Allah, it will be that He is greater, more exalted and significant than being described. He is the One, the Eternal Refuge Who neither begets nor is born and Who has no equivalent.

In addition, Allah describes this عُلُوًّا as being كَبِيرٌ to magnify His praise. Ibn Ashour (1884) says that the word كَبِيرٌ here means the perfect; Glory be to Allah in His perfect exalt, beyond any false claims.

Hence, linguistically, the *ayah* has the first CA سُبْحَانَ, the verb تعالى, the second CA عُلُوًّا that is related to the verb تَعَالَى and the adjective كَبِيرًا. This *ayah* is praising Allah and glorifying Him; therefore, it carries the force of praising.

Musically, the music created in the repetition of the consonantal root in the verb تعالى and the CA عُلُوًّا gives the senses of highness and praising. These meanings are consistent with the terms used. In addition, such repetition

keeps the continuity of the *ayah* and keeps the image of great highness active in the hearer's mind.

Each of the four translators has his own different version. Khan renders it as "Glorified and High be He! From Uluwan Kabira (the great falsehood) that they say! (i.e., forged statements that there are other gods along with Allah, but He is Allah, the One, the Self-Sufficient Master, whom all creatures need. He begets not, nor was He begotten, and there is none comparable or coequal unto Him). Pickthall translates it as "Glorified is He, and High Exalted above what they say!" while Ali renders it as "Glory to Him! He is high above all that they say! - Exalted and Great (beyond measure)!" Shakir's translation is "Glory be to Him and exalted be He in high exaltation above what they say".

The term سُبْحَانَهُ is translated by all of them as 'Glorified' or 'Glory be to' which means in The Free Dictionary "To give glory, honor, or high praise to; exalt, especially through worship." In fact, such a translation would reflect the praising force the *ayah* has.

It is mentioned in the *ayah* that Allah is تَعَالَى عَمَّا يَقُولُونَ. These versions have the same renderings in this regard since they state that Allah is glorified "above all that they say".

Khan renders the verb as 'High be He'. When it comes to translate the CA, he transliterates it as 'Uluwan Kabira' without giving any translation. After that, he follows it by what is Allah is above; the great falsehood. After that,

he adds an explanation for these great falsehoods with glorifying Allah by stating the *surah* of Ikhlas (114).

Reading Khan's translation without the explanation would make the *ayah* lose its meaning and force. His translation would be powerful if he translates عُلُوًّا كَبِيرًا since the same expression is used in the Holy Qur'an in other contexts to describe the arrogance of the Children of Israel.

Pickthall has a different rendering. He translates the verb as 'exalted' which means in Marriam Webster Dictionary "elevated by praise or in estimation; glorified". He also renders the CA as the adverb 'high' which means in The Free Dictionary "at or to a high point, place, or level". In fact, this translation does not show that Allah is exalted and that His exaltation is the thing that is great and beyond measures. His translation describes the way Allah is exalted; he is exalted high.

Ali renders the verb as 'He is high'. After that, he starts another statement saying Exalted and Great (beyond measure)!". He renders the CA as the adjective 'exalted' and its Arabic adjective as another conjunctive adjective 'great'. Besides, he adds more explanation to show that Allah's exalt is beyond any perception.

In fact, كَبِيرًا in this *ayah* implies the meaning of highness more than the meaning of greatness since the *ayah* is glorifying Allah and praising Him in a high honor beyond any of the falsehoods disbelievers claim.

Shakir's version is completely different. He renders the verb as 'exalted' and the CA as a prepositional phrase with repetition preceded by the adjective 'in high exaltation'. He reflects in his version the Arabic CA; his rendering would be more natural if he does not adopt the source-oriented approach.

Unlike Shakir, all the translators are target-oriented. They adopt the English linguistic structure. Khan clearly adopts the indirect translation approach. On the other hand, his partners translate using the direct approach. They sacrifice the music for the sake of meaning except for Shakir who repeats the syllables found in **exalt**. Their translations reflect to some extent the praising force; however, this force shall be highly close to the Arabic force if the comments stated are taken into consideration.

The third example of descriptive and assertive speech acts is:

(76:14) وَذُلِّلَتْ قُطُوفُهَا تَذْلِيلًا

Those who fulfill their vows, fear a Day whose evil will be widespread and feed the needy, the orphan, and the captive- seeking Allah's countenance- shall be protected from the evil of that Day and be given radiance and happiness. In addition, they shall be rewarded with the Paradise where they find silk garments, see no burning sun or freezing cold, have near above them shades, have fruits to be picked and lowered in compliance, have glass vessels and cups, be given a cup of wine whose mixture is of ginger from a fountain within Paradise called *Salsabeel*, have eternal young nice-

looking boys circulate among and be given a purifying drink by Allah, The Almighty.

This holy *ayah* describes the fruit of Paradise. It shows that the fruit will be *يُدَلَّل* for them. *دَلَّلَ* in this context has a number of meaning as be let down; be lowered; dangle; and hang (down). *تَدْلِيلًا* means in this *ayah* that those clusters of fruit shall be given to every seeker.

There are a number of interpretations for this *ayah*. Ibn Kathir (1999) mentions that getting the fruits is made easy in whatever conditions the believers are; sitting, standing or laying down on their sides. Qutadah says that nothing prevents the person from getting the fruit, whether distance or thorns. Ibn Yazeed says that those fruits shall be lowered to those rewarded. Therefore, some scholars argue whether *دَلَّلَ* in this context means be lowered down or be obedient and compliant.

Linguistically, the *ayah* consists of the verb in the passive form *دَلَّلَ*, the subject on a form of pronoun *التاء*, the subject of the passive followed by the pronoun in the genitive construction *فُطُوْفُهَا*, and the CA *تَدْلِيلًا* which is used to emphasis the manner. Pragmatically, it carries the assertive and the descriptive force all together. Among all the *ayahs* mentioned to describe the bliss those believers shall receive, this is the only *ayah* that contains the CA.

Undoubtedly, the music this *ayah* has in the repetition of the consonantal root in the verb *دَلَّلَ* and the CA *تَدْلِيلًا* captures the hearer's attention. In

addition, it strengthens the meanings of submission and powerfully draws the image in the mind. Therefore, the message intended is clearly understood.

Khan, Pickthall, Ali and Shakir have completely different translations for this *ayah*. They render it as "and the bunches of fruit thereof will hang low within their reach", "and the clustered fruits thereof bow down", "and the bunches (of fruit), there, will hang low in humility", and "and its fruits shall be made near (to them), being easy to reach" respectively.

In his translation, Khan adopts the interpretation that the fruits shall be lowered to the rewarded, so that it would be easy to get. He renders the verb as 'hang low' while the CA is translated in a form of an adverb phrase 'within their reach'. Hang in The Free Dictionary is "to hold or incline downward; let droop". Within their reach means also in the same dictionary "close enough to be grasped". Khan is target-oriented and uses the indirect translation approach. Luckily, the meaning and the force are seen in his translation.

Pickthall's version is different. He renders the verb as 'bow down' which means, according to The Free Dictionary, "to bend or curtsy to someone or something; and to submit to someone or something". The use of bow down is a refuge for the translator, since it serves both interpretations of the verb *كُلَّ*.

However, his version does not contain the CA. In fact, a great loss of meaning is apparent. If the Arabic *ayah* states the verb only, the rendering would carry the meaning and the force; yet, it does contain a CA, therefore, not rendering it leads to a loss.

Like Khan, Ali renders the verb as 'hang low'. However, he adopts the interpretation that those fruits shall be obedient and compliant. He renders the CA as the prepositional phrase 'in humility' to reflect the intended meaning. Humility, according to The Free Dictionary is "the state or quality of being humble". However, it has bad connotations since it refers to self-depreciation and being of little worth, which are not intended in the *ayah*.

Shakir's version is clearly indirect. However, he over simplifies his translation and makes it apparently obvious. He first renders the passive verb in the form of the passive 'be made near' and the CA as a gerund phrase 'being easy to reach'. In his use of 'shall be made', a positive connotation is implied. In addition, by adopting the interpretation of having fruits be lowered, his rendering is serving the meaning and the force.

In their renderings, the translators are target-oriented. Khan and Shakir have translated indirectly; serving the intended meaning and force. Ali has translated directly while Pickthall deletes the CA from his version. Unlike Khan's version, we can find assonance in **bow** and **down** in Pickthall's translation, alliteration in hang and humility in Ali's version, and assonance in /ē/ in being- easy- reach in Shakir's version.

If the researcher were to suggest a translation, she would render the *ayah* as "And its fruit clusters are lowered to them humbly". This version would reflect the closest meaning to the Arabic *ayah*; semantically and pragmatically. Lower means in The Free Dictionary "let, bring, or move down to a lower level" while humbly means "being marked by meekness or modesty in behavior, attitude, or spirit; not arrogant or prideful", reflecting the submissive nature in a respectful glad manner.

Chapter Four

Conclusions and Recommendations

Studying CAs in the Holy Qur'an is of great importance since each structure in Arabic, in general, and in the Holy Qur'an in particular is of distinguished features and meanings. Because CA is not common in English, untranslatability emerges and methods of compensation have to be used.

This study was an attempt to shed the light on the CA in the Holy Qur'an, methods of compensation in the light of direct and indirect translation approaches, its semantic meaning, its pragmatic force and its music.

The CA carries a meaning that is different from the adverb, for example. It is used to add emphasis, to identify the manner and to identify the number. Pragmatically, it, along with its context, has various forces that Arabic scholars themselves neglect.

The problem is that the Holy Qur'an is a sacred book and the meanings as well as the force have to be delivered. Actually every nuance or detail matters. In this regard, some use the source-text orientation whereas others adopt the target-text orientation.

This study has studied eleven *ayahs* from different *surahs* of the Holy Qur'an, each of which reflects a different force. It analyzed the translations of the CAs that carry the directive, commissive, assertive and expressive speech acts respectively with their various forces as advising, ordering,

warning, threatening, showing power, swearing, promising, asserting and praising.

It is a comparative analytical study that deeply analyzes those eleven *ayahs* for four different translators from different backgrounds and cultures. Yet, this analysis is based mainly on Arabic and English dictionaries along with a wide range of *Tafseer* books.

This leads us to a number of conclusions:

- 1- After the extensive study of the CA and its translation in the *ayahs* of the Holy Qur'an, the researcher has explored the great importance of the CA and its foot in preserving the meaning as well as the force that the verse implies.
- 2- In the case of the CA, compensation can be seen in using different linguistic forms such as prepositional phrases, adverbs, repetition, objects and gerund.
- 3- In the cases studied, when the CA is used to add emphasis, it is translated as an adverb or as a prepositional phrase involving an object preceded by an adjective.
- 4- When the CA is used to identify the manner, the prepositional phrase is used in most cases. In other cases, the prepositional phrase is used along with the repetition of the verb in the noun form.

- 5- When the CA is preserved in translation, if but approximately, the illocutionary force it carries is preserved, in different degrees of power, for sure. However, when translators neglect the existence of the CA and its force, a great loss of meaning occurs.
- 6- It is necessary that when attempting to translate the Holy Qur'an, translators have to have a full knowledge of the *ayah*'s denotative and connotative meanings, the context and the different interpretations for the *ayah*. Having adopted a certain interpretation, different translations shall appear.
- 7- It is clear that in the majority of the versions analyzed, the direct translation approach is the one used. In fact, having failed in detecting the most appropriate term has made this approach a no refuge for translators.
- 8- Two translation approaches are applied in translating the Holy Qur'an. In most cases, the direct approach would not reflect the force the *ayah* carries. However, in many cases, the indirect approach would reflect the closely intended meaning and the force. In addition, it makes the *ayah* more comprehensible. Therefore, the indirect approach is sometimes used to overcome the loss of meaning and force.
- 9- Many difficulties were faced. More importantly, the Holy Qur'an words are loaded with meanings. It was highly problematic to choose

among the semantic range to render the term highly close to the Arabic meaning and force.

- 10- There is a problematic issue that the researcher faced during the analysis; the rhetoric one. The repetition and the music the Holy Qur'an reflects are of great importance. They do not only attract the attention, but also have meanings and connect the *ayahs* semantically and pragmatically.
- 11- There is no doubt that translating the CA in the Holy Qur'an, in particular, would pose a problem. Mainly because the Arabic language is heavy with this structure and because the CA produces repetition which is uncommonly rhetorical in English.
- 12- The highly rhetorical language of the Holy Qur'an makes it defeat any translation.

Recommendations

The study of the CA in these eleven *ayahs* makes us shoulder the responsibility of understanding the meaning of this Arabic structure and its significant importance in the Holy Qur'an. There have to be scholars who master the linguistics of both Arabic and English.

Translating holy books is a problematic issue. Translators have to fully be aware of the causes of revelation and to interpret the *ayahs* correctly. They also have to be aware of meanings that each language structure has since structure carries meanings, too.

This is helpful to produce translations that are accurate semantically, pragmatically and rhetorically. Undoubtedly, the rhetoric, eloquence and the loaded semantic meanings of the Holy Qur'an as well as the culture itself would make it impossible to avoid cases of failure in translation, but being aware of the semantic, pragmatic and rhetoric meanings of the Holy Qur'an would highly reduce such cases.

In this regard, translators have to take the CA into account when they translate and to compensate it in the way they deem appropriate to reflect the meaning and the power it carries.

Finally, it is Muslims' responsibility to accurately translate the Holy Qur'an. It is significantly important to be fully aware of the whole aspects of the Holy Qur'an's syntactic, semantic, pragmatic and rhetorical aspects. There is

no structure untranslatable and with knowledge, the actual effect, meaning and force that the *ayah* has shall be reproduced.

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جامعة النجاح الوطنية

كلية الدراسات العليا

عدم طواعية ترجمة المفعول المطلق في القرآن الكريم وأساليب الإحاطة بالشكل والمضمون

إعداد

ولاء نجيب صبري يعاقبه

إشراف

د. نبيل العلوي

قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية
والترجمة في كلية الدراسات العليا في جامعة النجاح الوطنية، نابلس - فلسطين.

2015

ب

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الملخص

تتميز لغة القرآن الكريم خاصة والعربية عامة بفصاحتها وبلاغتها وموسيقاها. فقد تم التغني بالقرآن الكريم ووصفه "بالنثر الإيقاعي".

ومما لا شك فيه أن ترجمة القرآن الكريم تشكل حاجساً لمتרגميه. وقد حاول العديد من المترجمين من مختلف الجنسيات والثقافات القيام بترجمته، بيد أن هناك خلافاً في ترجماتهم؛ فالتغاضي عن تعدد معاني المفردات، وإهمال المعنى اللغوي و"البراغماتي" للمفردة، وعدم الاهتمام بالجانب البلاغي الموسيقي جعل من ترجمة القرآن أمراً عصياً.

تهدف هذه الرسالة إلى تسليط الضوء على عدم طوعية ترجمة المفعول المطلق في القرآن الكريم. فالمفعول المطلق من أهم التراكيب النحوية البلاغية التي تتميز بها اللغة العربية عن نظيرتها اللغة الإنجليزية. لا يحمل هذا التركيب معنى نحوياً فحسب، بل له من البلاغة و"البراغماتية" والأهمية ما يجهله الكثير.

كانت منهجية الدراسة منهجية تحليلية مقارنة. فقد هدفت إلى دراسة كيفية إحاطة المترجمين للمفعول المطلق في الإنجليزية بالشكل والمضمون، ودراسة منهجيات الترجمة المباشرة وغير المباشرة، ومدى تحقيق المعنى والقوة والموسيقى التي يحملها المفعول المطلق في الترجمة. كما أنها بينت مواطن الضعف والقوة في كل ترجمة، والأسباب الكامنة وراء ذلك.

تجب الإشارة إلى أن الدراسة لا تعتمد على الرأي المطلق للباحثة. فقد اعتمدت في دراستها على العديد من القواميس العربية والإنجليزية لمعرفة المعاني المتعددة للمفردات. كما أنها اعتمدت على الكثير من كتب التفسير التي لعبت دوراً كبيراً في معرفة الغاية المقصودة من الآية.

ج

لا بد من الاهتمام بالمفعول المطلق، فهو يحمل من القوة ما يدل على عظمة القرآن الكريم،
وبلاغة معانيه، وإعجاز مفرداته، وجمال أسلوبه، وعذوبة موسيقاه.

