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Certain Terms Relating to Islamic Observances: Their meanings with reference to three translations of the Qur'ān and a translation of Ḥadīth

By

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A thesis submitted for the degree of the Doctor of Philosophy in Translation

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2005

2 1 SEP 2005

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DEDICATION

I dedicate this work to my parents, wife and children.

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As to my family, I would like to thank my parents, brothers, wife and children for their encouragement and patience during my absence.

TRANSLITERATION

In transliterating Arabic words, the following system of symbols has been used.

1. The consonants:

Arabic Script	English Symbol
ء	'
ب	b
ت	t
ث	th
ج	j
ح	ḥ
خ	kh
د	d
ذ	dh
ر	r
ز	z
س	s
ش	sh
ص	ṣ
ض	ḍ
ط	ṭ
ظ	ẓ
ع	'
غ	gh
ف	f
ق	q
ك	k
ل	l
م	m
ن	n
ه	h
و	w
ي	y

2. The vowels: The three long vowels are symbolised as *ū*, *ī*, and *ā* as respectively illustrated in the following examples: *Ṣūrah, picture*, *dīn*, *religion* and *kitāb*, *book.*

ABSTRACT

The thesis investigates the possibility of translating certain Islamic religious terms confined to *'Ibādāt* with a special reference to terms pertaining to the five pillars of Islam, namely the two testimonies, prayer, *zakāt*, fasting and pilgrimage. The study shows the different problematic areas which translators may encounter, when conveying the meaning of these lexical items in English. The terms chosen for the analysis represent different cultural and linguistic problems.

The significance of the work lies in the following. First, it deals with issues that have not received enough attention such as emotiveness, onomatopoeia and ecology. Second, the study shows the influence of time and location on the meaning of lexical items; this complicates the issue of translating these lexical items to a target language that enjoys clear and different variations, such as English. Third, the study includes terms that are cultural, and terms that are culturally shared; this makes it necessary for the translators to opt for different translation procedures according to the type of difficulty and the priorities in their translations.

The methodology of the study is based on three different translations of the Qur'ān and a translation of Ḥadīth. The choice shows the cultural and linguistic differences of the translators which might affect the quality of the translation into the target language. The analysis is intended to find out whether cultural, linguistic and psychological factors relating to man's way of feeling and thinking are considered in translation, and to what extent one translation is considered more reliable than another from the audience's point of view. A short questionnaire of some examples of the study is also conducted on subjects representing the same cultural and linguistic backgrounds as the translators. This aims at showing the concordance between the subjects of the sample and the translators on the one hand, and the source language text and the text of the receptor language, on the other. The questionnaire results demonstrate that the target language audience should be taken into account before translators start the translation task, and also provide significant insights into the mentality of the target text readers.

CHAPTER ONE

INTRODUCTION TO THE TRANSLATION OF SOME TERMS RELATED TO RELIGIOUS OBSERVANCES IN ISLAM

1.1 Introduction

This study aims to discuss a number of terms dealing with *'ibādāt,* 'religious observances' in Islam as represented in the Five Pillars of Islam, and other related deeds, from a translational perspective. The study will also include some terms denoting the times, places and persons required to perform these deeds and rituals. These terms have not previously been discussed and analysed for their own specific purposes. Rather, they have been discussed in the context of translations of either the Qur'ān or Ḥadīth and thus have not given rise to much interest or explanation.

The study is restricted to certain lexical items relating to these religious obeisances with particular focus on some terms related to the Five Pillars of Islam for the following reasons: first, the total number of terms denoting these deeds is too large to be covered in a study of this type; second, the lexical items chosen for the study represent different types of problems covering various problematic areas which consequently require resort to different translational procedures; third, these terms require translators to have good knowledge of both the source and the target cultures with a deep understanding of language and religion.

As these Pillars constitute the core of Islam, it is expected that readers of this work will have some knowledge about them. In addition, there are certain linguistic and cultural features found in the terms related to these Pillars, which manifest the difficulties that translators may encounter when they attempt to convey their meanings in the target language. The study will investigate ecological and environmental influences in forming the terms describing these *'ibādāt* and how these features play a major role in hindering translators from achieving the appropriate rendition of these terms in a target language where these features are not found. Based on this, the study will demonstrate that the meaning of *'ibādāt* terms is clearly linked to the time and place of their creation, a fact which should not be ignored in translation. More importantly, some features of *'ibādāt* acts

are common to all the divine religions. Readers of this work will appreciate the close relationship and realise that differences are mainly confined to the way of practising the deed rather than the deed itself. Another major issue related to the terms chosen for the study concerns differences in the ways of thinking and feeling of the earliest Muslims who were first involved in practising the deeds and those of the current time who do not have the same living and thinking conditions. This difference gives rise to a change in understanding the deeds denotatively, connotatively and emotively, and in a change in readiness to do the deeds themselves. The problem becomes more complicated when the terms are translated between cultures that have clear spatio-temporal differences like Classical Arabic and modern English-speaking cultures.

Arabic is the language of the acts and terms relating to *'ibādāt*. It has an intimate relationship with the region in which Islam came into being. This makes it difficult to divorce the terms themselves from the more general cultural and linguistic idiosyncrasies of Arabic. This study will also show that some terms of the Five Pillars do not carry the same connotations throughout the Muslim world. This connotative gap becomes larger when religious and linguistic cultures expand and is also increased by the passage of time and the difference of place between the source culture and the target culture as is the case of Islam and Christianity, and Arabic and English.

This chapter is divided into five sections. In the first section, background issues regarding the Qur'ān and its interpretations are discussed, as is the significance of the Prophet Muḥammad's deeds and words in explaining religious terms, especially those which have not been dealt with in the Qur'ān. In the second section, the main problems that translators encounter when they attempt to convey the meaning of Islamic religious terms in the target language are reviewed. Section three concentrates on the provision of answers to questions that may be raised by the translators of such terms into English, and states the main purposes of the study. These purposes can be summarised in the following questions:

1. What are the main problems that translators face when they try to convey Arabic-Islamic religious terms into another language?

2. What are the best procedures to follow?

3. Which procedures are most suitable and reliable for translation of these terms, and why?

Section four is concerned with the methodology which has been followed in investigating and analysing the issues considered in this work. Finally, section five gives an overview of the remaining chapters of the thesis.

1.2 Background to the Qur'ān and Ḥadīth and their Translations

The revelation of the Qur'ān has been a fertile source for studies related to Islam as the last religion of Allah for all generations at all times. Many aspects of the Qur'ān have been deeply analysed by scholars and researchers at different times. Nevertheless, some Qur'ānic features are still to be discussed, for example in relation to translation. More generally, translation has recently aroused a great deal of general interest in a number of different areas of study including economics, political science, linguistics and religious studies.

The Qur'ān was recited to the Prophet Muḥammad many centuries ago and addressed and still addresses all nations in its original Arabic form regardless of differences in time, place, language, religion, etc. A number of works have been produced by native speakers of Arabic, non-native speaking, Muslims and non-Muslims in an attempt to convey even the least of its meanings in many languages, one of which is English.

Ḥadīth is a main source of Islamic culture. The fact that it is divine makes also it difficult to translate to other languages. Moreover, Ḥadīths usually have terms taken basically from the Qur'ān, which is inimitable in nature. Translators may opt for different procedures to convey as much of the meaning of Ḥadīth as possible.

It is arguably impossible to translate the Qur'ān or Ḥadīth. The proposed impossibility of translating the Qur'ān lies in the following aspects: first, the Qur'ānic style is said to be unique, and thus any attempt to translate it inevitably results in great loss; second, imitation of the Qur'ān through translation is subject to loss at many if not all levels extending from phonic to textual constituents; third the Qur'ān is the Word of Allah. This word cannot be reproduced equivalently in the target language because it is supremely well structured and

thus has a unique effect on the source text reader. In addition, Qur'ānic terminology is closely related to Arabic culture, which gives it an Arabic cultural specifity. Finally, some terms in the Qur'ān and Ḥadīth are compressed in meaning such that a long target language paraphrase is sometimes required to give even a rough denotative equivalent of the source language term. To illustrate, the lexical item *zakāt* has many sense components which go to make up its specific meaning as a central *'ibādāt* term.

These difficulties notwithstanding, it is important to attempt to translate the Qur'ān and Ḥadīth into other languages, given that the Qur'ān is the central Islamic text, and the Ḥadīth have vital secondary importance. Translation of the Qur'ān and Ḥadīth has in fact been ongoing for years and even centuries on the part of both native speakers of Arabic and non-native speakers, and Muslims and non-Muslims. These translations convey some of the breadth of meaning found in Qur'ānic terminology. Success or failure in certain areas is based on the competence of the translator himself, his mother tongue, his religion, the real intention behind his task and the translation priorities, as well as the closeness or distance of relationship between the source and target languages and cultures. Because of the differences between Arabic-Islamic culture on the one hand, and the cultures of the target languages on the other, translators have opted for different procedures according to the type of difficulty they encountered. Exegetic efforts are also clearly noticeable in some works because the mere translation of religious works like this is not always enough to clarify the meaning. This procedure can, however, be disadvantageous for such works because it produces target texts that are significantly longer than the source text, and diverts the reader's attention from the continuity of the translated text.

1.3 The Central Problem

This study aims to investigate one of the major problematic issues in the field of translation of the meanings of Islamic expressions. This problem is in the translation of terms related to *'Arkān al-Islām al-khamsah,* 'The Five Pillars of Islam' and other terms having a similar significance as aspects of the *'ibādāt* rituals in the Qur'ān and Sunna. The study includes consideration of other related terms, such as *Ṣalāt al-Khawf,* 'the fear prayer'. This has many aspects of the five daily prayers such as *rukū'* and *sujūd* but is not one of them.

Translators frequently come across translational problems regarding the different rituals of Islam whether in the Qur'ān or Ḥadīth. These Five Pillars and their subsidiary deeds require translators to stop and think about their appropriate equivalents in the target language. The Five Pillars of Islam and associated rituals are one of the issues that have not been given a great deal of attention. In fact, there are no specific studies focusing on this aspect, to the best of the knowledge of the author. They have been discussed as parts of certain Chapters of the Qur'ān or as parts of Ḥadīth.[1]

As these Five Pillars constitute the core of Islam from which other deeds flow, and as they represent a link with previous religions from Adam to the Day of Judgement, they are worth analysing and discussing from a translational point of view.

In one of his Ḥadīths, the Prophet Muḥammad summarised the five Pillars of Islam. He says: بني الإسلام على خمسة أركان: الشهادتان ، شهادة ألا إله إلا الله وأن محمدًا رسول الله ، وإقامة الصلاة، وإيتاء الزكاة ،وصوم رمضان وحج البيت لمن استطاع إليه سبيلا. This Ḥadīth can be translated into English as: "Islam has been built on five Pillars: the two testimonies, the testimony that there is no god but Allah, and Muḥammad is his messenger; performance of prayer; paying of *zakāt*; the fast of *Ramaḍān*; and the performance of pilgrimage to the *Bait* (*Ka'ba*) for those who are able" (my translation).

There are different priorities in the different interpretations of the Qur'ān, resulting in a loss of differing elements of the Qur'ānic text. For instance, some translators have sacrificed form for content while others have done the opposite. Some translators have been specifically interested in rendering the prosodic features such as the rhyme and rhythm of the Qur'ān, at the expense in practice of its denotative and connotative meanings. Moreover, the comments that are provided as footnotes to explain some verses of the Qur'ān are typically insufficient and sometimes far from giving the precise denotative and connotative meaning found in the Qur'ān. Either the translator is not fully competent in both languages, for example, as he might be a native speaker of a language other than the target language and therefore cannot express the original meaning in the target language; or the target language does not have exact equivalents for the expressions in the source

[1] For further details of Ḥadīth and Sunna, see chapter two, pp 13-15.

language.

1.4 Limitations of the Scope of Study

The scope of this study is limited to some *'ibādāt* terms as represented in the Five Pillars of Islam and their rituals in the Qur'ān and Sunna for the following reasons:

1. There appear to have been no specific studies devoted to the expressions describing the Five Pillars of Islam; all the attempts that have been made to examine these expressions have been incomplete and insufficient.

2. The Five Pillars of Islam are essentially interdependent and thus form an integrated whole. Disbelief in any one of them implies disbelief in all the others.

3. The translations of the meanings of the Qur'ān provide no profound understanding of these rituals. In other words, they typically do no more than adopt a superficial semantic approach to the translation of these terms without explaining many other layered meanings implied in the terms denoting these rituals.

4. In their translations of the meanings of the Qur'ān, translators have not spent sufficient time and effort in explaining these terms especially with regard to the cultural, connotative, emotive, sound-symbolic and other layered differences between the source language and the target language. This approach can be partially justified because preservation of rough equality of text length is vital in translation.

5. These Islamic rituals have a close link with the pre-Islamic religions. Therefore, readers of translations which pay close attention to these terms can learn about religions and prophets from the time of Adam to the Prophet Muḥammad.

6. Some Islamic rituals, which form part of these Five Pillars, are not mentioned in the Qur'ān and therefore they are not discussed or analysed in the different Qur'ānic interpretations. One needs therefore to consult the Ḥadīth in order to gain a proper understanding of these rituals.

1.5 Methodology of the Study

In order to appropriately limit the scope of this work, the study is confined to three English translations of the Qur'ān and one translation of Ḥadīth. The translations of the Qur'ān are produced by Ali (1946), Arberry (1955) and Al-Hilali and Khan (1997), while the translation of Ḥadīth is produced by Khan (1979)[2].

The Qur'ānic translations that are going to be considered have been produced by native speakers of different languages. One was done by a native Arabic speaker in cooperation with a non-Arab Muslim, another by a native English speaker, and the third by a native speaker of neither Arabic nor English. The translation of Ḥadīth which is going to be considered in the study has been done by Khan, whose translation of the Qur'ān has also been taken as a sample for the study. The researcher chose this translation of Ḥadīth in particular to see if the translator opts for the same procedures he followed in his translation of the Qur'ān. Therefore, the choice of these translations can show the influence of culture and language on the translations achieved by these different translators. Moreover, the translators have different goals behind their work and therefore have different priorities to achieve in the target language. These priorities are based on the personal preferences of the translator himself, the purpose of the translation and the expected audience. In addition to this, a small questionnaire has been made and distributed among some students having different languages and cultures; these students have similar cultural and linguistic backgrounds to the three translators. This helps in the fair assessment of the three translations considered in this study. This work also aims at showing the priorities of these translations which are highly compatibile with the sample.

In studying and analysing terms relating to the Five Pillars of Islam in the Qur'ān and the Sunna, these rituals and their sub-deeds will be explained through a consideration of the three translations. This will allow the main problems to be identified and tackled, reliable commentary material to be provided, and recommendations for future studies suggested.

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[2] The translation is done by Muhammad Muḥsin Khan (1979). The title is: *The Translation of the Meanings of Ṣaḥīḥ l-Bukhārī.*

1.6 Outline of the Thesis

In addition to this introductory chapter, this thesis consists of eight chapters which will discuss the following issues:

1. Chapter two is a survey of major works produced on the translations of the Qur'ān and Ḥadīth. In this chapter, a review will be made of the different translations of the Qur'ān and Ḥadīth by translators having different languages and religions.

2. Chapter three is a discussion of three topics related to the study. The first is the issue of equivalence; different viewpoints regarding this issue are illustrated. The second is related to the role played by the translator, while the third illustrates some aspects of the Qur'ān which make it inimitable in other languages.

3. Chapters four and five are a discussion of the various problems that translators of the terms chosen for study may encounter. These problems are of different types. The review is therefore not only based upon the terms, but also upon the time and the place that these terms were created. The study will show the main reasons behind the choice of this topic according to these problems.

4. Chapter six is an analysis of a questionnaire produced to test the concordance between the translations taken for the study and the subjects of the samples belonging to similar cultural and linguistic backgrounds as the translators referred to in the work. This chapter explains the relationship between translators having these backgrounds and the expected reader having similar ones in the production of reliable translations.

5. Chapters seven and eight provide the practical analysis. Reference is made to all the features considered in the study. These two chapters deal with the problems that translators typically face when trying to render the above-mentioned terms into the target language. These problems will be discussed with reference to the three translations of the Qur'ān and one translation of the Ḥadīth. In addition, efforts will be made to analyse some terms that do not exist in these sources. The analysis is divided in terms of the daily and the seasonal practice of the deeds, on the one hand, and the difficulty of doing these deeds, on the other.

5. Chapter nine is the conclusion. This chapter summarises the discussion and analysis. Suggestions and recommendations will be presented regarding other areas of research in the light of the results obtained.

CHAPTER TWO

REVIEW OF MAJOR WORKS PRODUCED ON THE TRANSLATION OF THE QUR'ĀN AND ḤADĪTH

2.1 Introduction

The main topic of this chapter is a review of some translations and interpretations produced on the meanings of the Qur'ān and Ḥadīth, which constitute a major part of this study. Reference will also be made to some concepts which render it difficult to translate religious texts in general and the Qur'ān in particular, and to some Muslim scholars' views of the controversial issue of Qur'ān translatability and inimitability.

2.2 General Issues in the Qur'ān and Ḥadīth from a Translational Perspective

All nations all over the world have their particular religions and their own way of thinking about them. It is an instinct among human beings to find out that there is a Creator of this universe. Therefore, some nations worshipped universal concepts like the moon, the sun and the stars; others worshipped fire, such as the Ancient Persians, whereas others worshipped natural phenomena which brought them life and fertility like the Ancient Egyptians, who worshipped the Nile.

Amongst these religious beliefs, there were also other nations that worshipped the Creator of mankind through whose Books and prophets they were guided to Him. Examples of these were the followers of Abraham and Ishmael, Jews and Christians and later on Muslims. Unlike other Holy Books of Allah, the Qur'ān seems to be the only Book which has been preserved, perfectly transmitted and preserved from any change in words as well as in structure. This is clear in the verse: من الذين هادوا يحرفون الكلم عن مواضعه) سورة النساء: 4: آية:46 ويقولون سمعنا وعصينا)[3] which Ali (1946:194) translates as: "Of the Jews there are those who displace words from their (right) places, And say: "We hear And we disobey"".[4]This verse shows that Jews and Christians changed the words in their Scriptures from their original

[3] For more examples, cf Chapter 5 of the Qur'ān, verses 13 and 41.

[4] In the footnote, Ali adds saying: "A trick of the Jews was to twist words and expressions, so as to ridicule the most solemn teachings of Faith. Where they should have said, "We hear and obey," they said aloud, "We hear," and whispered, "we disobey".

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verse:3 :آية :53 سورة النجم (و ما ينطق عن الهوى إن هو إلا وحي يوحى). Ali (1946:1443) translates this verse as:

"Nor does he say (naught)
Of (his own) Desire
It is no less than
Inspiration sent down to him."

It is important to define both the Qur'ān and Ḥadīth from the semantic and technical points of view, and to consider various names and attributions of the Qur'ān denoting its various features. The word *Qur'ān* has been regarded as having various derivations. The majority view among Muslim authorities has been that the Qur'ān is simply the verbal noun from *qara'a* meaning 'he read' or 'he recited' (cf. al-Rāzī 2000: vols. 27 and 28, 245; al-Zamakhsharī 1987: v. 4, 661). The verb *qara'a* occurs more than three hundred times in the Qur'ān meaning 'to read', but having the connotations of 'recite', 'proclaim' and occasionally 'read aloud' (Robinson 1996:9). This is clearly seen in the verse which says: 3:آية:75 سورة القيامة(فإذا قرأناه فاتبع قرآنه) "When we recite it, follow its recitation".[6]Among the earliest meanings of the Qur'ān is the 'act of reciting', seen twice where God addresses Muhammad. These two occasions are illustrated in the following verses آية: 75:سورة القيامة 18(إنَ علينا جمعهُ وقرآنه فإذا قرأناهُ فاتبع قرآنه). "Ours is it to put it together and ours is its Qur'ān. When we recite it, follow its Qur'ān".

In some verses, *Qur'ān* means an individual passage recited by Muhammad. This is illustrated in the following verse talking about a group of *jinn* (a creation, created by Allah from fire) who were listening to the Prophet Muhammad reading in the Qur'ān (cf. al-Zamakhsharī 1987: v. 4, 90). The verse says:1:آية :72 :سورة الجن(إنا سمعنا قرآنا عجبًا يهدي إلى الرشد فآمنا ب) "Verily, we have heard a Qur'ān, a wonder, which guides to rectitude, so we have believed in it".

The fact that the *Jinn* were created from fire (cf. al-Rāzī 2000: vols. 13 and 14, 28) is

[6] For more details and translation of the verses, refer to *The Encyclpaedia of Islam*, volume 5, pp. 400-401.

illustrated in the following verse talking about the *Jinn* themselves :12 :آية :7 :سورة الأعراف (قال أنا خيرٌ منهُ خلقتني من نارٍ وخلقتهُ من طين) which Ali (1946:343) translates as:

"I am better
Than he: Thou didst create
Me from fire, and him from clay".

In addition, *Qur'ān*, in a large majority of contexts, has a complex meaning involving several elements. It is *tanzīl*, 'the revelation' sent down by God to Muhammad at various intervals as illustrated in the verse .2&1:آية:41:سورة فصّلت (حم. تنزيل من رب العلمين) which Ali (1946:1287) translates as: "Ḥā mīm. A revelation from (God), Most Gracious, Most Meciful." Other times, *Qur'ān* appears to be something in God's possession, which he recommends to recite. Its liturgical setting is seen in a number of passages as illustrated in the verse: .204:آية:7:سورة الأعراف (وإذا قرىء القرآن فاستمعوا له وأنصتوا), which Ali (1946:401) translates as: "When the Qur'ān is read, listen to it with attention". In other contexts, the Qur'ān is said to have other names such as *al-kitāb* (the Book) and *al-furqān* (the criterion that separates between what is right and what is wrong) (cf. al-Zamakhsharī: 1987: v. 4, 262 and 235), as is respectively shown in the following verses:2:آية:43:سورة الزخرف (والكتاب المبين. إنّا جعلناه قرآناً عربيا) which Ali (1946:1324) translates as:"By the Book that Makes things clear We have made it a Qur'ān in Arabic", and 1:آية:25:سورة الفرقان (تبارك الذي نزّل الفرقان على عبدهِ ليكون للعالمين نذيرا) which Ali (1946:926) translates as: "Blessed is He Who sent down the Criterion To His Servant, that it May be an admonition To all creatures"

The term *al-kitāb* is used to describe the scriptures of Jews and Christians who are called the People of the Book from an Islamic point of view. This meaning is illustrated in the following verse:.46:آية: 29:سورة العنكبوت (ولا تجادلوا أهل الكتاب إلاّ بالتي هي أحسن) which Ali (1946:1041) translates as: "And dispute ye not With the People of the Book, Except with means better".

The Qur'ān is an honourable Book and this gives it the name of *al-karīm*. This meaning is

illustrated in the verse: 77 آية:56:سورة الواقعه (إنه لقرآن كريم) which Ali (1946:1493) translates as: "That this is indeed a Qur'ān most honourable". In addition, the Qur'ān aims at clarifying things whether these things are spiritual or not. In other words, it is luminous and can show things extremely clearly. This value is shown in *al-mubīn* as another name of the Qur'ān as shown in the verse:1:آية 44:سورة الدخان (حم، والكتاب المبين), which Ali (1946:1344) translates as: "Ḥā mīm: By the Book that makes things clear". Another name of the Qur'ān is *al-ḥikma* as is illustrated in the verse: 5: آية:54:سورة القمر (حكمة بالغة فما تغن النذر), which Ali (1946:833) translates as: "Mature wisdom; but (the preaching of) Warners profits them not". Other names are *al-nūr*, 'the light' *al-mubārak* 'the Blessed' among many others.[7]

As for Sunna, it was originally an ancient Arabian concept that was to play an increasingly important role during the formative centuries of Islam, acquiring a range of interrelated nuances. After the preaching of Islam had begun, it came to acquire a particular meaning and came to stand for the generally approved standard or practice introduced by the Prophet[8].

Sharing some features of the Qur'ān, the prophetic Sunna came either to explain the Qur'ān, or to put new principles forward which Muslims are to follow; this was through the Prophetic Ḥadīths. There are two types of Ḥadīths as will be shown and explained in the following sections. It should be mentioned that in Islam, Ḥadīth and Sunna are related to the Prophet Muḥammad and can cover the same general areas.

One meaning of Ḥadīth is 'narrative' or 'talk', but in the Islamic religious context, it is used for Tradition, being an account of what the Prophet said or did, or of his tacit approval of something said or done in his presence. Guillamune (1924:10) maintains that the word *Ḥadīth* is a noun formed from the verb *ḥadatha* 'to be new'. Properly *Ḥadīth* means *news* and then a tale or verbal communication of any kind. The great impetus to religious thought and speculation provided by Muhammad and the Qur'ān could not fail to influence the

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[7] There are more than fifty names of the Qur'ān; for more details, cf. *al-'Itqān fī 'ulūm al-Qur'ān* (2000a), al-Ṣuyūṭī Vol, 1.pp. 101-115.
8 For more details about Sunna, cf *the Encyclopaedia of Islam*, ed. Bosworth et al (1997), Vol. IX. pp. 878-881.

writers of Muhammdan traditions, and thus the word acquired its narrowed technical connotation of an oral tradition which can be traced back to a Companion or to the Prophet himself. In showing the intimate relation between Sunna and Ḥadīth, he adds: "Ḥadīth enshrines Sunna or 'beaten track', the custom and the practice of the old Muhammadan community. In as much as Ḥadīth were often invoked to prove that a certain act was performed by the Prophet, and was therefore to be imitated by all pious believers, it follows that Ḥadīth and Sunna are sometimes names for one and the same thing. But there is no necessary connexion between them, and we often find that tradition is in conflict with a custom (ibid: 1924:10).

Burton (1994:29) puts forward two definitions of Ḥadīth. First, Ḥadīth can be another name for Sunna, a non-technical term which refers to any utterances, be they a simple conversation, or communication or report, whether written or oral. In its technical sense, however, Ḥadīth more usually refers to the special class of narrative of relevance to more particular religious concerns, although it will still be found that the Ḥadīth fulfils many roles and has been employed for numerous purposes. Accordingly, it was awarded the position of the second basic source of Islamic law after the Qur'ān.

Burton (1994:ix) distinguishes between Ḥadīth and Sunna. He says "A second technical term used virtually as a synonym of Ḥadīth is Sunna, to which corresponds, when one is discussing the content or the theory of tradition, the word Sunna with a capital 'S'. Thus, where the term Ḥadīth refers to a document, the term Sunna refers to the usage described in such a document. The provenance of any Ḥadīth document is intended to be attested by a list of names appended to the document, listing from the latest to the earliest the narrators responsible for the recording of Sunna or usage described. More importantly, some of these traditions quite clearly have their source in the Bible, for example, "what eye has not seen, nor ear heard, nor has entered into the heart of man," and a tradition telling that on the Day of Resurrection God will say, "O son of Adam, I was sick and you did not visit me", continuing the line of Matthew xxv, 41ff.

Another type of Islamic Ḥadīth is termed Ḥadīth Qudsī, namely divine Ḥadīth[9]. Dehlvi (1976:ix) defines Ḥadīth Qudsī as: "a collection of those talks and examples which the Prophet set to explain and illustrate the Divine injunctions he was assigned by Allah for the mankind". It is so named because, unlike the majority of Ḥadīth which are Prophetic[10], its authority (*sanad*) is traced back not to the Prophet but to Allah. The meaning of the Qudsī Ḥadīth is from Allah, but the wording is from the Prophet. In other words, it denotes a class of traditions which give words spoken by God, as distinguished from the other Ḥadīths, which are spoken by the Prophet and whose meaning is Prophetic. To illustrate, in the narration of Abu Hurairah, Allah says: "Whenever a servant remembers Me in his heart, I also remember him in my heart. And whenever a person remembers Me in a gathering, I also remember him in a gathering which is greater in number than that of the servant's and is also holier than his" (cf. Dehlvi 1976:50)[11]. The Prphetic Ḥadīth, however, is from the Prophet himself in both authority and meaning. This can be illustrated in the following Ḥadīth: (لا يؤمنُ أحدكم حتّى يحبَ لأخيه ما يحب لنفسه), which Ḥigāb (1997:79) translates as: "None of you is really a believer until he likes to his brother what he likes to himself". Hadīth Qudsī is different from the Qur'ān, which was revealed through the medium of Gabriel, is inimitable, is recited in prayer and may not be touched or recited by the ceremonially unclean.

Unlike the Qur'ān, Ḥadīth Qudsī does not necessarily come through Gabriel, but may have come through inspiration or in a dream. Even though this Ḥadīth is not used in prayer, no harm is done if an unclean person holds it or reads it. Ritual purity, then, is not necessary in reading this Ḥadīth. Also when it is narrated, one must not say simply, "God said" as when quoting the Qur'ān, but rather, "God's messenger said in what he related from his Lord". Therefore, the Qur'ān is superior to Ḥadīth Qudsī because, besides being revealed, it is Allah's wording.

Based on this, one can infer the strong relationship between the Qur'ān and prophetic Ḥadīth on the one hand, and that between Ḥadīth Qudsī and Prophetic Ḥadīth on the other.

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9 For further details about Ḥadīth and Ḥadīth Qudsī, cf. *the Encyclopaedia of Islam*, ed. Lewis et al (1971), Vol. III.pp 23-29.

10 For examples on the Prophetic Ḥadīth, cf. the two chapters of analyis, six and seven.

11 For more examples of Qudsī Ḥadīth translation, see *Hadees-e Qudsi* (1976). Trans. Salman, M. Delhi: Arshad Saeed.

From these three interrelated sources, the Qur'ān and the two types of Ḥadīth, a number of religious terms came into being denoting some earlier known religious concepts and introducing new ones.

It should be stated here that Qur'ānic words are creative; the more deeply one searches in the Qur'ān's wording, the more textual meanings are uncovered. In other words, Allah's wording is endless (cf. al-Zamakhsharī 1987: v. 2, 750; al-Rāzī 2000: vols. 21 and 22, 150). Allah describes His ability as supreme in lexical creativity in the following verse, where the sea is likened to ink, and if used, will not suffice to write the words of Allah:

(قل لو كان البحر مداداً لكلمات ربي لنفد البحر قبل أن تنفد كلمات ربي و لو جئنا بمثله مددا)سورة الكهف:18:آية:109.

Ali (1946:759) translates this verse as:

Say: "If the ocean were
Ink (wherewith to write out)
The words of my Lord,
Sooner would the ocean be
Exhausted than would the words
Of my Lord, even if we
Added another ocean
Like it, for its aid".

In another example, Allah challenges both humans and *jinn* to produce words of high quality and expressiveness like that of the Qur'ān. In this verse, Allah combines His natural elements, such as trees and seas to write His own words with; the sea water runs out and the trees perish before the words of the Qur'ān come to an end (cf. al-Zamakhsharī 1987: v. 3, 500; al-Rāzī 2000: vols. 25 and 26, 137). The verse says:

(و لو أنما في الأرض من شجرة أقلام و البحر يمده من بعده سبعة أبحر ما نفذت كلمات الله انّ الله عزيز حكيم)

Ali (1946: 1087) translates this verse as:

"And if all the trees
On earth were pens
And the Ocean (were ink),
With seven Oceans behind it
To add to its (supply),

Yet would not the Words
Of God be exhausted
(In the writing): for God
Is Exalted in power,
Full of Wisdom".

As the current work is aimed at translating some religious terms relating to Islamic observances, it is worth pointing out that translating the Qur'ān into other languages has been a controversial issue since the Prophet's lifetime and his successors. The controversies over Qur'ān translation emanated from juristical, theological and rhetorical perspectives, in addition to many other related reasons concerning the translator and the culture. At the time of the Prophet, Muslims needed to convey the message of the Qur'ān both in the Arabic tongue to those who knew Arabic, and in a non-Arabic tongue to those who did not know it; most notably, Persian was the most prominent language in the Arabian Peninsula and the Persian Gulf at that date after Arabic. To exemplify translation of the Qur'ān in the Prophet's lifetime, it is reported that Salmān al-Fārisī wrote the Fātiḥa in Persian for the people of Persia at their request. They used to recite this in their prayers till their tongues got accustomed to it, and this was approved by the Prophet himself.

Likewise, Abū Ḥanīfa declared that it was permissible to recite the Qur'ān in Persian in prayer, whether the reader knew Arabic or not. His disciples, Abū Yūsuf and Muhammad al-Shaibānī did not oppose their Master, whose licence was unconditional. However, their permission to recite the translated Qur'ān in prayer was conditional on their inability to recite it in Arabic. They both maintained that the Qur'ān is inimitable, due to both its composition and meaning. In order to fulfil the obligation of prayer, one should combine these two components. According to them, therefore, reciting the Qur'ān in languages other than Arabic is conditioned by one's inability to recite it in Arabic (Sarakhāsī 1993:281-2).

Al-Ghazālī (1932) stresses that Qur'ānic words should not be replaced by other words and should not be translated into other languages. Muslims should abstain from making any change in the Arabic wording of what has been transmitted to them, or rendering it into non-Arab languages such as Persian. The reason this is unlawful is that some Arabic words have no equivalents in Persian, while others have equivalents, but the Persians are not

accustomed to use them as the Arabs do. Translation, then, is not permissible as it affects the divine nature of the Qur'ānic text because there is no other language in the Qur'ān but Arabic (al-Ghazālī 1932:13).

Other Muslim scholars also oppose the idea of translating the Qur'ān into other languages. Ibn Qutaiba (1954) maintains that Arabic is unique among languages and superior to all of them, especially by virtue of the features which distinguish the language of the Qur'ān. As a result, translators are incapable of conveying the Qur'ān into other languages, in a manner similar to the translation of the Gospel from Syriac into Ethiopic and Greek, and similar to the translation of the Torah and Psalms and all God's Books into Arabic, for these languages are not as rich as Arabic in metaphor (Ibn Qutaiba 1954:16).

In his Risāla (1961), al-Shāfi'ī goes one step further and maintains that it is impossible to translate the Qur'ān. Its language has a supremacy which is based on religious grounds. Arabic is the richest and the most extensive language, and no one can apprehend it unless he is a Prophet. It is not permissible for the people of the Prophet's tongue to follow the people of other tongues even in a single letter. Rather, all other tongues should follow Arabic, and all other religions should follow Islam. It is obligatory upon every Muslim to learn the Arabic tongue to the utmost of his power; this enables him to profess the two testimonies, and to utter in mentioning what is incumbent upon him, such as the *takbīr*, the *tasbīḥ*, the *tashahhud* among other things (al-Shāfi'ī 1961:88-109).[12]

Al-Rāfi'ī (1945) maintains that the meaning of Qur'ānic verses stems from the harmonious organaisation of their constituent elements. This form of composition makes the Qur'ān inimitable in other languages through translation. No other language can convey the inimitable structure of the Qur'ān; this renders all languages and all speakers of these languages incapable of reproducing its meanings despite interpretations and paraphrasings. Based on this, Muslim scholars did not permit the translation of the Qur'ān into other languages, for although translation may convey some of its meanings for certain people at a

[12] This argument regarding the Qur'ān's translatability is adopted from the internet website: Is the Qur'ān translatable? A.L.Ṭibāwī, English, htt://www.answering islam.org/Books/MW/translatable/Korān.htm, 3rd August 2004. However, the researcher referred to the original references for more clarification of the ideas and accuracy of documentation. For example, reference is made to *'Usūl al-Sarakhāsī* for Sarakhāsī (1993:281-1) and *I'jām al-'Awām 'an 'Ilm al-Kalām* for al-Ghazālī (1932:13).

certain period of time, other meanings await further social and historical developments to be comprehended (al-Rāfi'ī 1945:282).

2.3 Why Islamic Terms are Difficult to Translate into English

Culture and religion constitute major barriers in rendering a message from one language into another. The three constituents of culture, religion and language are inseparable and this makes the task of translation more complicated as this task requires some uprooting of the terms involved from their native enviornment. As cultures vary, so both language and the religious material which is written or recited in a particular language vary accordingly. To exemplify, Islamic texts, particularly the Qur'ān, have always been recited in the Arabic language, which forms one constituent of Arabic culture; this culture and later on Islam have been transmitted in Arabic over many centuries.

The intimate interrelatedness of language and religion means that the two cannot be separated in the act of translation. In translating a religious text from one language into another, the translator should keep in mind that he should transfer and transcode language and culture since a text should not be divorced from its linguistic and cultural environment.

Islamic religious terms, whether in the Qur'ān or Ḥadīth, are both linguistic and cultural and therefore raise problems in translation. Moreover, a term in these two main Islamic resources may have many connotative meanings in addition to its denotative meaning which can be understood to a certain degree by native speakers and perhaps to a lesser degree by near-native speakers. The translator's task is not just to find the nearest denotative equivalents for such terms, but also to be aware of the connotative meanings that these terms may have.

This issue becomes more complicated when certain terms are restricted to one culture and do not have equivalents in the target culture. In this context, the camel of the Peninsula can never be a giraffe in African culture, nor can the wolf in Arabia be the hyena or lion in South Africa. This is the same for cotton and snow. It is also the same for religious terms, as the Qur'ān is not the Bible and the Mosque can never be the Church. What applies to these few examples applies also to other religious terms. In this regard, Baker (1992:21)

points out that a source language word may express a concept which is totally unknown in the target culture. These concepts may relate to a religious belief, a social custom, or a type of food. They are often referred to as culture-specific and are difficult to translate to the target language both denotatively and connotatively.

To summarise the previous discussion Islamic religious terms are difficult to translate and can cause many hurdles to translators for the following reasons:

1. Islamic terms are divine. As such, it is very difficult to find even approximate equivalents in the target language. Moreover, Islamic religious language is very rhetorical as it includes many prosodic features such as assonance and alliteration which are highly evident in the source text. As these terms express the esence of Islamic religion, they have not only denotative meanings but also many layered connotative ones. Therefore, the task of the translator is doubled; the translator is required to think deeply before choosing the most appropriate equivalent, if there is one, in the target language. Moreover, the rhetorical force of a term in some cases derives from one word may have many senses (polysemy). Where a word is used in one of the senses, as a technical religious term, it may still carry the reflected meaning (cf. Dickins et al 2002:22-3) of at least some of the other senses. In the target language, however, there is vey unlikely to be a single word that conveys all these meanings and their associations.

2. Islamic religious terms are very deeply and closely related to those of other earlier religions that existed in Mecca. Therefore, the translator should have some understanding of these religions. He should be able to make links between these religions on the one hand, and the Arabic language, which has absorbed some of these terms, on the other.

3. Islamic terms are related to the time, place and society of their origin. Their meaning arises from their temporal and geographical context and is highly influenced by these particular factors. The original significance of these terms is different from their significance in contemporary culture; the gap of time and place is hardly bridgeable at all levels.

4. Connotative meanings of Islamic religious terms are very difficult to capture. Translators

can only relay some aspects of the denotative meanings and probably very little of the connotative meanings. Emotive overtones, of words and phrases in particular, are very difficult to relay. This difference becomes larger and in some cases hardly bridgeable when there are two different cultures.

The right recitation of the Qur'ān higlights the beauty and helps disambiguate the meanings of the verses. This recitation of the Qur'ān should ideally be done by a mother-tongue speaker of the language of the Qur'ān, which is Arabic. The oral recitation of Qur'ānic verses evokes the moment of revelation as the Prophet Muhammad learnt it, and thus the various manifestations of the Qur'ān that reinforce this sense of continuity. These beautiful phonic features of the Qur'ān cannot be grasped in the same way whether the translated text is read by native speakers of the source text, by the translator himself or by a native speaker of the target text.

As-Said (1975) provides a good description of the relation between Islam as a religion and Arabic as the language in which this religion is recited. This bond between these two elements is very tight so that any attempt to reproduce the Qur'ān in a language other than Arabic will surely result in an unavoidable criticism of it. Therefore, a mastery of Arabic is an absolute prerequisite for understanding the meaning both of the sacred Book and the explanatory sayings of the Prophet embodied in the traditions.

The relationship between the Qur'ān and Arabic is inseparable as the former has been the constant refiner of the "tongue of the Arabs," the ultimate measure of its styles and conceits and the mainstay of its very existence. And as Qur'ānic recitation is in Classical Arabic, there will be no fear that Arabic would lose its compelling power. On the other hand, it is Arabic and no other language that is the key to understanding both the meaning of the Qur'ān and its richness and the wonder of its rhetoric and art.

There is an intimate relationship between the oral recitation of the Qur'ān and its learning. In other words, the written form of the Qur'ān cannot be enough for learning it. In order to ensure the independence of Qur'ānic recitation, Muslim scholars down through the centuries have disallowed any reliance upon the written text alone in learning the Qur'ān, a practice that would lead to what is called *tashīf*, i.e. misreading the words. Therefore, only

through oral tradition can the Qur'ān's essential character as something recited, something orally delivered, be preserved. The art of chanting the Qur'ān, then, cannot be conveyed except through oral tradition (as-Said 1975:54-56). Clearly translated versions of the Qur'ān cannot be chanted and read similarly to the original in any other language.

Nelson (2001:7) confirms the significance of recitation in maintaining the beauty of the Qur'ān, as the language and the style of this Book are themselves proofs of its beauty. As he puts it "the concept of inimitability adds an aesthetic dimension to the Qur'ān –not only is it an expression of the nature of the divine, and the human in relation to the divine; it is a model of beauty to which human expression can only aspire".

There are different modes through which the Qur'ān is revealed, and they together unify the speech of the text. The dense use of rhyme, assonance and rhythmic patterns mean that phonic features (cf. Dickins et al 2002:80-95) present extreme translation challenges, even if they are to be partially reproduced.

According to Nelson (ibid:8), the prominence of the recitation and the characteristic sound of the Qur'ān may be explained by three recognised concepts of the Qur'ān.

1. It is meant to be heard, so the transmission should be oral. Nida and Taber (1969:14) confirm the priority of the aural (heard) form of language over the written form. This applies in typical circumstances of communication and is especially applicable to Bible translation since, the Bible is generally heard far more (as a result of its being read in worship services) than it is read personally.

2. It is of divine and inimitable beauty and thus listeners approach it with expectations of heightened experience.

3. It is the last of God's revelations and therefore should be preserved; thus a high value is placed on its accurate transmission.

Nelson (ibid:8) confirms that the Qur'ān should involve reciter and listener, as to the casual listener the most accessible sound of the Qur'ānic recitation is the elaborately melodic

style, variously classified by those outside the tradition as a form of "religious" or "Islamic" music. However, Muslim religious authority insists that, by definition, the tradition of Qur'ānic recitation must be kept distinct from music, and Muslim perception of the melodic recitation of the Qur'ān makes it a unique phenomenon. This perception is based on the divine nature of the text. The parameters of rhythm, timbre and phonetics are all perceived as having a divine source and organization in that they preserve the sound of revelation as it was transmitted to the Prophet Muḥammad. Also, in order to produce the ideal complete involvement on the part of the listener, scholars refer to the significance of the sanctioning of melodic recitation of the Qur'ān, confirming the fact that recognition of the melodic aspect must be present in the version recited.

There are aspects of the Qur'ān that elude translation and compensations, particularly the ones focusing on sound figures. The proclamatory aspects of the early Meccan passages, for example, the strange vocabulary, and the cosmic perspective establish a distance between text and audience. However, within the elusive discourse of sound figures that distance is both enhanced and overcome. As the proclamatory surface of the text "breaks apart" into sound figures, clustered basic sound units implied personifications, a new tone is heard: whisperings, the hearer, and the subject of the discourse are intimately known to one another; awe and intimacy are brought together.

In discussing sound and meaning in *Sūrat al-Qāri'a*, which is an example of the Qur'ān, Sells (1993:405-7) maintains that sound figures entail four modes of Qur'ānic discourse; first, the semantic mode which includes the realm of discursive meaning, the lexical, syntactical, and semantic areas; second, the acoustic mode which is made up in part of features often referred to by terms such as assonance, consonance, euphony, paronomasia, alliteration, onomatopoesis; the emotive which is made up of sounds and sound-units that through their deployment, gradually become charged with emotive values; and the gender where there is a heightened tension between natural gender and grammatical gender, and between animate and inanimate.

The semantic, acoustic, emotive, and gender effects of a given phrase remain only potential until they are picked up and amplified by succeeding passages. While many of these effects might inhere naturally within the grammar and phonology of Arabic, they are only

actualized insofar as the Qur'ānic voice has moduled and shaped the innate potentialities as a particular and distinctive fashion. The sound-sense values of the Qur'ān are actualized only in concert with the semantics of a given Qur'ānic passage (ibid:406).

Sound and meaning in the Qur'ānic text are related and intertwined. Sells (ibid:430) says "even though sound seems to take on an independent quality, it is doubtful that such effects occur with no relation to meaning. It is quite possible to be formally unversed in the grammar and vocabulary of a text, but to grasp it semantically in other ways, through having it heard paraphrased, through its repeated, ritual connection to certain moments, activities, retellings, and events. The emotive power of the Qur'anic recitation on those without formal understanding of the text makes even more urgent a better understanding of Qur'ānic sound, even and specially when it is tied to semantics to purely literay study to a literary and anthropological investigation into the variety of ways in which the Qur'ān is heard, learned, and taken to heart".

Qurānic reciters and commentators characterize the tone of the Qur'ānic recitation as one of *ḥuzn* 'sadness'. This is not a world-rejecting sadness. Indeed, the sadness is at its most telling in those passages in which the world's mystery and splendor are evoked. At this moment of reminder, the text expresses not fear but the sadeness that comes with a personal realization of a loss that is part of human condition. Based on this, one can argue that if the Qur'ānic text is recited in a language other than Arabic, such a notion of sadness caused by the original sounds that attract the listener's attention in the right recitation will not be relayed (ibid:429).

Particular sounds may evoke meanings through onomatopeia or sound symbolism. These meanings are peculiar to the language in which they occur. The sound combinations in the Qur'ānic text are a case in point (cf. Dickins et al 2002:81-86). Such sounds have a rhetorical force such that even non-native speakers of Arabic can be influenced to a degree higher than in the case of listening to songs or poetry. The sound of the Qur'ānic text addresses all people alike whether they understand it or not. It is held that had the Qur'ān been revealed in any other language, it would not have possessed the same inimitable sound symbolism and its recitation would accordingly be less harmonious (al-Rāfi'ī 1945:245).

Qur'ānic Arabic is exlusive to the Qur'ān as a source text and cannot certainly be fully maintained in the target language. Cragg (1988:48-49) maintains that the Qur'ān offered the Arabs the credential of a literay miracle, of a 'matchlessness' which is a peerless literary excellence possessed. The concept of its *'i'jāz* explains the claim that it should never be translated. But that credential, however convincing for Arab hearers and readers and, though enshrined in Islamic dogma, is quite inaccessible to non-Muslims. Any literary excellencies are, by nature, discernible only within the given culture. It is a claim not at all open to external dispute: it is a factor which simply does not avail itself externally. It cannot, then, be a ground for pleading any exclusive right of the Arabic language to the meanings of the Qur'ān. Even if we accept Craggs's general argument, it remains the case that Qur'ānic Arabic is full of complexities such that not all can be rendered in the target language. In other words, the Arabic of the Qur'ān is rich in terms of multiple import; not all nuances can go over in all their subtlety to the receiving language. Options in all layers of meaning have to become explicit in translation; simplification, loss, limitation, have all to be risked. Its language, therefore, has a sacred quality which ensures that its faithful custodians suspect and resist not only the options translators must take but their making any decisions at all.

The inimitability of the Qur'ān came with its revelation and made a challenge for the people of that date who were basically featured by eloquence and fluency of Arabic. The Qur'ān in many places challenged the Arabs of the Prophet's lifetime to produce the like of it. The community constructed an elaborate theory of the miraculous character of the Qur'ān. This theory is based on the linguistic qualities of the sacred book, its eloquence and rhetorical beauty, economy, and subtlety of its style. These technical points of language usage can be meaningfully discussed only in Arabic, the language of the Qur'ān (cf. Ayoub 1984:3). In addition to these linguistic features, the Qur'ān has other aspects of *i'jāz* such as the foretelling of future events, the revealing knowledge of the unknown, and having no contradictory, however small, between its parts (cf. ibid: 1984:3 ; al-Sakkākī 1937:242-3).

The Qur'ānic prosodic features and the texture of the Qur'ān make it inimitable. The Qur'ān is inimitable and unsurpassable not only in the profundity of its contents and message, but also in the grandeur of its diction, the variety of its imagery and the splendour of its painting. Its literary form and style surpass the powers of man and defy imitation. The

rhythm of the syllables is more sustained than in prose and less patterned than in poetry. The sentences are constructed in a manner such that the smallest number of words is used to express ideas of utmost richness. The brevity of expression and the conciseness attain a striking clearness that ordinary people can understand the Qur'ān without difficulty. The Qur'ān has a constant cooperation between the two antagonistic powers of reason and emotion, for in the narrations, arguments, doctrines, laws and principles, the words have both a persuasive teaching and an emotive force (cf. Ḥusain 1997:2-5).

The precise phonetics of a language are not easily imitated by non-native speakers. Therefore, fully correct recitation of the Qur'ān can rarely be learnt by non-native speakers of Arabic or by those who have not learnt Arabic at an early age. Rosenhouse (2000:254) maintains that one's belief or statement that he knows a language is not enough to produce a good phonetic rendering of that foreign language. In other words, a speaker's self-assessment of his level of foreign language proficiency does not usually include or refer to the phonetic system of that language. In different chapters of his work on *Second Language Learning and Language Teaching*, Cook (1991) maintains that acquiring pronunciation of a language starts from the phonemic and phonic levels as first stages and ends in the successful pronunciation of lexical items. The success of language acquisition is based on the age of the learner, which is related to mental maturation, the different sorts of motivation, auditory activities and subsequent imitative skills. The sounds of a language are not just separate items but are related in a complex system. The translator is a second language learner, and unless he enjoys speaking, auditory and imitative skills, he will not be able to convey the text with its essential auditory element in the target language, which might require him to produce similar sounds to the source language speaker before putting words on paper.

The difference between languages at the phonological level may prove very important in translation. Arabic has certain sounds and a syllabic structure which do not exist in a language such as English, for instance (cf. Dickins et al 2002:88-91). In addition to the rhyme and rhythm, which are likely to be lost in translation, one should also note the very different range and distribution of consonants which cannot preserved in translation into another language like English (Robinson 1996:10).

As already noted, Nida and Taber confirm the priority of the heard form of language over the purely written forms in translation of religious texts such as the Bible. What applies to the translation of any Holy Scripture applies to all others. They maintain this priority by saying "priority of the heard form of the language over the purely written forms is particularly important for translations of the Bible as Holy Scriptures, as they say, are often used liturgically, and this means that many more people will hear them read than will read them for themselves. Secondly, the Scriptures are often read aloud so that people can understand them more accurately and correctly. Therefore, the translation of these Scriptures, however well done, can never be read and thus understood in the same way as the original text" (Nida and Taber 1969:28).

2.4 A Brief History of Qur'ān and Ḥadīth Translation, particularly into English

There are different views regarding the interpretation of the Qur'ān. Some are concerned with the interpretation of the Qur'ān and analysis of its meanings in its own language, Arabic. Others are concerned with finding an equivalent for the words of the Qur'ān in other languages such as English, French, and Turkish. These attempts have been going on for centuries; different interpreters have attempted to achieve different goals and objectives.

Qur'ānic exegesis (*tafsīr*) is one of the central, traditional Islamic sciences; Muslim exegetes are highly appreciated within Islam for their exegetical efforts. As the language of their source and target text is the same, exegesis of the Qur'ān clearly could not be misunderstood by anyone as a substitute for the Qur'ān itself. Matters become more complicated when the interpretive work is done within and into languages other than Arabic and involves indirect translation of the Qur'ānic text. That is to say, Muslim exegetes are supposed to have full mastery of Arabic, as is reflected in their interpretation of the Qur'ān in Arabic. But when interpretations of the Qur'ān are based on languages other than Arabic (Persian, for instance), great loss is inevitable. It is even a danger among nations other than the Arabs who have embraced Islam and understood it through the exegesis done in their languages. Similarly, when Qur'ānic translation into western languages started on a large scale in the Renaissance period, some translations were not based on the Arabic version; therefore, the meanings were explained on the basis of translated texts and not of the original Arabic text, leading to significant losses in

meaning.[13]

In this thesis, major reference is confined to those translation works done after the nineteenth century as they are closer to target language readers, and thus more understandable than earlier ones. In addition, some of these works can be considered as being built on earlier ones, and benefiting from the different procedures followed in these translations.

In the preface to his own translation, Arberry (1955) notes that the rendering of the Qur'ān into western culture started in the fifteenth century. As he says, some of the renditions which were published abounded in inaccuracies and misunderstanding and were inspired by hostile intentions.

One very early translation of the Qur'ān into a European language was Andre's translation of 1647 into French. Arberry points out that Andre tries to change the truth of Islam in talking to his readers about the Qur'ān. He quotes Andre as saying "and as for those of the Batch, having once abandoned the sun of the Gospel, I believe they will wander as far into utter darkness, by following strange lights, as by this Ignis Fatus of the Qur'ān" (Arberry 1955:8).

Arberry gives some comments on Andre's translation of the Qur'ān arguing that it is hardly surprising that his version is very far from perfect. One example of such imperfect translation is from Sūrā XII, 23-29 telling of the temptation of Joseph by Potiphor's wife. Another example of Andre's mistranslation lies in the description of Mary when she came back carrying the baby in her hands; the verse in the Qur'ān has Jesus saying as a baby: (و برا بوالدتي و لم يجعلني جبارا شقيا)مريم:19:آية:32. Andre's translation, however, has in French, "and to honour my Father and my Mother; he hath not made me either violent or malicious". I Here *wālidatī, my mother* is rendered into as Father and Mother.

Sale (1734/1896) made an early effort in the translation of the Qur'ān into English. As he says, he read some interpretations produced in Latin, which did not deserve the name of a

[13] For more details about the translation of the Qur'ān during the Renaissance period, see the introductory section of Arberry's translation of the Qur'ān (1955).

translation. The numberless faults and the uncountable liberties taken in the translation, he says, include omission, and commission, leaving scarce any resemblance to the original. In his translation, Sale tries to keep scrupulously close to the Arabic text by which he means that the language, in some places, may seem to express the Arabic a little too literally to be elegant English. Regarding this attempt, he maintains that the style he made use of will not only give a more genuine idea of the original than if he had taken more liberty, but will soon become familiar.[14]

In the introduction to his translation, Sale refers to many works produced in the field of Qur'ānic exegesis especially those commentaries by Baiḍāwī whose comments appear plainly through frequent quotations from him. Despite his reference to many works done in this field, Sale confesses that his rendition can never pass as free from faults.

The first half of the twentieth century witnessed rapid progress in the interpretation of the Qur'ān. New English versions appeared by scholars whose mother tongue was English. Pickthall, for instance, was a man of distinct and unique literary gifts, a convert to Islam. He lived many years in the East and served the Niẓām of Ḥydarabād.

Pickthall (1930/2000) puts forward an attempt to translate the meanings of the Qur'ān. As he maintains, his attempt is the first translation of the Qur'ān by an Englishman who is a Muslim. He claims that no scripture can be fairly presented by one who disbelieves its inspiration and its message. Some of the translations of the Qur'ān include comments offensive to Muslims, and almost all employ a style of language which Muslims at once recognise as unworthy. The Qur'ān cannot be translated, Pickthall believes, and his attempt is only intended to present the meaning of the Qur'ān in English. Pickthall's translation is fairly literal, aiming to present the meaning of the Qur'ān in English although he insists that it can never take the place of the Qur'ān in Arabic.

He starts the translation by giving a short introduction to each Sūra presenting the transliteration with the provision of its literal meaning. For example, he transliterates the

[14] As the researcher is giving a history of Qur'ān translation, he refers to the original publication dates. However, the translations under discussion also appear in more recent editions, on which the bibliography is based.

first chapter as *al-Fātiḥah* and then gives the literal meaning as 'the opening', the second chapter as *al-Bagarah* and the literal meaning as 'the cow'. He also gives in brief some details about the Sūra so that readers can have pre-reading information.

Pickthall does not provide his translation with footnotes or commentary to enable the readers of his translation to gain sufficient information for a proper understanding. Moreover, he does not support his translation with Ḥadīths and exegeses, which can help in reinforcing the elements of the Sūras.

Pickthall makes plain that being a Muslim is helpful in the reliable rendering of the Qur'ān. He (ibid:ix) says: "It may be reasonably claimed that no religion's holy text (s) can be fairly presented by one who does not disbelieve its inspiration and its message." That is why this English translation- the first by an Englishman who is also a Muslim- is important. Most of the translations include commentaries offensive to Muslims and almost all employ a style of language which Muslims at once recognise as unworthy. Thus the Qur'ān cannot be translated. The Qur'ān is almost rendered literally but its symphony is inimitable, the very sounds of which move men to tears and ecstasy. It is only an attempt to present the meaning of the Qur'ān in English".

Ali (1934/1946) produced the first edition of what is now a well-known interpretation of the meanings of the Qur'ān into English. He (ibid:ix) confesses that his task was very difficult and took him many years to complete. In the preface to his work, he says that the job took him more than forty years of his life, during which he collected books and materials, visited many places, undertook many journeys, sought the society of men, and tried to explore their thoughts and hearts in order to equip himself for the task.

Ali presents an English interpretation, side by side with the Arabic text. The English version cannot be a substitute of one word for another, but the best expression to capture the fullest meaning, which can be understood from the original text. The rhythm, music and the exalted tone of the original text are only faintly reflected in the target text.

Ali (ibid: x) mentions a few of the problems that interpreters of the Qur'ān may face. These are:

1. Arabic words in the text have acquired meanings other than those understood by the Apostle and his companions. That is because the Arabic language, like other languages, has undergone many transformations, and therefore new verbal meanings must not be devised by the translator.

2. The Arabic language has further developed since the early commentators wrote, and their interpretations are sometimes abandoned by later commentators without sufficient reasons. Ali's view is that earlier interpretations are preferred to later ones as the latest interpretations are ultimately based on the earlier ones.

3. Classical Arabic has a vocabulary in which the meaning of each root-word is so comprehensive that it is difficult to interpret into modern English word for word, or by the use of the same word in all places where the original word occurs in the text.

4. The rich vocabulary of the Qur'ān distinguishes between things and ideas and includes certain kinds of special words, for which there are only vague equivalents in English. Examples are *Raḥmān* and *Raḥīm* (Most Merciful); similarly *'afā*, *ṣafaḥa*, and *ghafara* have only one common English equivalent 'to forgive'. In fact, the forgiveness of God is totally different in quality from the forgiveness which a man can give to other men.

5. God's purpose is eternal, and His plan is perfect, but man's ability is limited. This ability increases and decreases according to his power and experience.

Bell (1937) argues that the necessity for a new translation of the Qur'ān which would present the results of critical study came home to him as an urgent task, in the course of the preparation of his lectures on the *Origin of Islam*. He hoped that his work would mark a sufficient advance in the understanding of this important religious document. Also, Bell (ibid:v) maintains that dogmatic prepossessions sometimes vitiate the exegeses of previous commentators, and in many passages the grammatical construction of the Qur'ānic verses is difficult. In these cases, one may use his own judgement, and seek to solve the difficulty by methods which previous scholars were precluded from adopting. As for the thorough arrangement of the Qur'ān, he maintains that its chronological order remains a complicated

problem which must be left to others to solve. Bell's main object has been to unravel the composition of separate Surās; if it be found that this has contributed to the solution of the larger problem and the understanding of the Qur'ān, he should be content.

In his work, Bell (ibid:v) consulted many other earlier works done by other scholars. He relied on Fluegel's edition, and in all cases of difficulties, he referred to oriental copies and considered the textual variants recorded by Baiḍāwī.

In his translation of the Qur'ān, Bell (ibid:vi) provided a short introduction before each Sūra, so that the target language reader might have some brief information about it before starting to read. He also produced a transliteration of the name of every single Sūra, with its equivalent in English. For example, he transliterated the title of the second Sūra of the Qur'ān (البقرة) as *al-Baqara* and translated as 'Chapter of the Cow'.

Unlike other translators such as Ali (1946) and Al-Hilali and Khan (1997), Bell does not provide detailed explanation of the Qur'ānic verses in his main text. Rather, the explanation he provides is in the form of footnotes at the bottom of each page.

Amongst the English translations, Arberry's translation of the Qur'ān is sometimes considered the most reliable by non-Muslim English native speakers and to a less extent by Muslims born and living in the west for whom English is their native language. That is because this translation is addressed to this type of reader.

Regarding the Qur'ān as a Holy Book and its translation, Arberry (1955:24) says: "Briefly, the rhetoric and the rhythm of the Arabic of the Qur'ān are so characteristic, so powerful, and highly emotive, that any version whatsoever is bound in the nature of things to be but a poor copy of the glittering splendour of the original."

According to Arberry, the rhetorical and the rhythmical patterns, which are the glory and the sublimity of the Qur'ān have not been shown in the earlier renditions despite the serious attempts which have been made. Arberry himself prefers to indicate these beautiful terminations of the Qur'ānic Sūras and their connections by rounding off each succession

of loose rhythms with a much shorter line which is different from that of the general rhyme.

Dawood produced the first edition of his translation of the Qur'ān in 1956. In the edition of 1974, Dawood does not follow the same sequence of Qur'ānic Chapters as the original. He maintains that it is unfortunate that, in preparing the content of the Korān for book-form, its editors followed no chronological sequence. The chapters were arranged generally in order of length, the largest coming first and the shortest last. Moreover, he says, scholars agree that a strictly chronological arrangement is impossible, owing to the inclusion of revelations spoken in Medina in chapters begun several years earlier in Mecca.

Describing the quality of the Qur'ānic language, Dawood (1974:9) says: "The Qur'ān is the earliest and by far the finest work of Classical Arabic. For Muslims, it is the infallible word of God, a transcript of a tablet preserved in heaven, revealed to the prophet". In his translation, he aims to present the modern reader with an intelligible version of the Qur'ān in contemporary English. His belief is that the Qur'ān is not only one of the greatest books of Prophetic literature but also a literary masterpiece of surpassing excellence.

Dawood criticises previous translations of the Qur'ān saying: "In adhering to a rigidly literal rendering of Arabic idioms, previous translations have practically failed to convey both the meaning and the rhetorical grandeur of the original. It ought to be borne in mind that the Qur'ān contains many statements which lend themselves to more than one interpretation". At the same time, he (1974:11) confesses that translation of the Qur'ān is not an easy task and requires the translator to make sufficient effort to produce a reliable rendition. He says: "I have taken great pains to reproduce these ambiguities whenever they occur, and have provided footnotes in order to avoid turning the text into an interpretation rather than a translation. Throughout this rendering, the standard commentaries of Az-Zamakhshari, Al-Beidhāwi, and Al-Jalalein have been closely followed (Dawood 1974:11)".

Dawood (ibid) has endeavoured to confine himself to a bare outline of the facts regarding the genesis of the Qur'ān and its subsequent preservation, without touching on such controversial issues as the nature of Muḥammad's prophethood or his theological sources. It is the work itself that matters; and the intelligent reader, if allowed to approach it with a

free and unprejudiced mind, should be able to form his own opinions. Unlike Ali's translation for example, Dawood's translation can be criticised for not following the traditional arrangement of the Qur'ānic chapters. The translation also does not make use of footnotes and commentaries to explain terms that are highly specific to the source text.

Al-Hilali and Khan (1971/1997) produced their interpretation of the meanings of the Qur'ān into English in 1971. They provide every verse of the Qur'ān with an interpretation in English, which often tends towards exegesis; within the translation of these verses, there are brief indications and explanations of certain concepts. In order to ensure a correct interpretation, Ḥadīths are sometimes provided in footnotes supporting ideas and explaining their meanings.

Al-Hilali and Khan point out that the 1997 edition of their work contains some additions, corrections and alterations to earlier editions in order to improve the English interpretation and bring it very close to the exact meaning of the Arabic text (ibid:6). Like other translators, Al-Hilali and Khan are, of course, influenced by their own religious views on what these exact meanings are. In their work, they resort to frequent cultural borrowing plus explanation (cf. Dickins et al 2002:32-4) which can be taken as disadvantageous as it may avert the target readers from the continuity of the translated text.

Ahmed Ali's (1984) translation of the Qur'ān follows the traditional arrangement of the chapters, and provides the original text side by side with the translated text. In the table of contents, Ali provides a literal translation of the titles of the chapters and a transliteration. At the end of his work, he also provides an index of names mentioned in the Qur'ān in transliterated form. Occasionally, Ali adds footnotes to his translation in order to help the reader of the target text understand some key terms in the source text.

Ahmed Ali (1984:7) maintains that Qur'ānic Arabic is distinguished by sublimity and excellencies of sound and eloquence, rhetoric and metaphor, assonance and alliteration, onomatopoeia and rhyme, ellipsis and parallelism. Therefore, some of its stylistic beauties cannot be translated into other languages. The form of metrical lines has been adopted in the translation to convey through accent, rhythm and tonal structure the sonority and rhythmic patterns of the Qur'ānic language. Rhyme, in which Arabic is so rich, cannot be

used in English, Ali claims, without disastrous consequences. Derivationally, Arabic is a very complex language. Many words may be derived from the same root branching off into different sets of meaning, and the particular shade or signification of polysemous and homonymous words used in the Qur'ān to signify entirely different issues, can be fixed only by reference to the context and with regard to instances of their similar use elsewhere in the Book, as well as the logic and the wider world view of the Qur'ān.

Turner (1997) made a major contribution in the translation of the Qur'ān into English. He divided his work into two parts; the Arabic text in one part and the English translated text in the other. His work is an interpretation of the Qur'ān and not simply a translation. He says: "*The Qur'ān: A New Interpretation* is not a straightforward translation, as indeed the title implies. While all translations are at the same time interpretations, what distinguishes the present work from all other English renderings of the Qur'ān is the fact that it is a combination of translation and exegesis-*tafsir*- in which the verses of the Holy Book have been 'opened out' to reveal some of the layers of meaning expounded by the Prophet and transmitted through the ages by the Prophets's family and his companions" (Turner 1997:xvi).

As for his view regarding the translation of the Qur'ān, Turner (1997: xiii) maintains that although much is said of its untranslatability, it is not to say that should never be translated. What makes the translation of the Qur'ān difficult is its language. Turner (ibid:xiii) says: "The Qur'ān is written in a language wholly divergent in syntax and structure from any other, with its own unique nuances and metaphorical uses of words. It is distinguished by excellencies of sound and eloquence, of rhetoric and metaphor, of assonance and alliteration, of onomatopoeia and rhyme, of ellipsis and parallelism so sublime that all attempts to replicate its verses in tongues other than Arabic cannot but take on the form of well-oriented parody".

Talking about the complexities of translating the Qur'ān, Turner maintains that the task is not easy. He says: "When one considers the complexities involved in translating a work such as the Qur'ān, one often wonders whether it might be easier for the whole English-speaking world to learn Arabic in order to read the Qur'ān than for one translator to bring the Qur'ān to the whole of the English-speaking world. As far-fetched as this opinion may

sound, it is one favoured by most Muslim scholars, whose opinion is that the Qur'ān is only the Qur'ān if it is in Arabic, and that however much it is translated, and into however many languages, the product which emerges on the other side can never be anything more than one man's humble and fallible interpretation" (Turner 1997:xiii).

Sells (1999) is another major contribution in the field of Qur'ān translation into English. He tried to do his work as an approach to the Qur'ān in two senses. First, the translations and the commentaries that are provided aim to bring across the intimacy and majesty, as two specific features of the Qur'ān which make the Qur'ānic voice distinctive. Second, information and details about Islamic history are given so that readers who are unfamiliar with this culture can sense the distinctive Qur'ānic literary character.

The following are particularly noteworthy features of Sell's translation.

1. He gives a short but insightful introduction before he starts translating the chosen Sūras. This means that the readers of this work are given some knowledge of Arabic culture on which the Islamic culture is partially if not totally based. For example, a description is given of Mecca, where other earlier religions were practised such as Judaism from the days of Abraham till the dawn of Islam.

2. The translator higlights some features of the Bedouins who inhabited the Peninsula such as hospitality, bravery, truthfulness and the protection of expelled people. Some of these features are favoured in Islam and are compatible with Islamic teachings; this shows the close link between the people of the Peninsula and the new religion, on the one hand, and confirms the Islam's preservation of some of these features, on the other.

3. The Sūras the translator chooses represent the early revelations of the Qur'ān which are considered to be the core of Islam. Consequently, this helps the reader of the translation learn about the formative events in the Prophet Muḥammad's life.

4. The translator provides a good description of the natural and the environmental elements that were vital in the Bedouins' life. To mention but a few, reference is made to camel mares, sun and moon, and stars and night, which together shared in the distinctive

formation of this culture.

5. In addition to this, an annotated glossary of key concepts is provided before the translation process. This also provides readers of this translation with vital data before they start to read the translated Sūras.

6. In his work, Sells transliterates some culture-specific religious terms, using a phonological transliteration system. An explanation of these terms is also presented after the translation of each Sūra.

7. Connotative and emotive overtones are plainly shown in Sells' work so that readers can enjoy the text, fear Allah and His punishment, and notice the accordance between rewards and deeds.

Nevertheless, Sells acknowledges that his translation of the Qur'ān remains approximate because of the various features embedded in its words. All translations remain only approaches, as one can never completely recapture an original in a new language. As Sells puts it, even among the speakers of a particular language, a word can be interpreted in ways other than what was originally intended. Regarding the meaning of a word, Sells says "if we could grasp or seize it, we would soon find that the meaning has lost its magic in captivity (Sells 1999:22)." He adds "for both theological and literary reasons, the Qur'ānic word is particularly resistant to any notion of translation as a complete reproduction of the meaning and the form of the original" (ibid).

In his translation of the Qur'ān into English, Fakhry (2000) uses the same order of *sūras* as in the Qur'ān itself. He transliterates the chapter titles and also translates them into English. But, unlike many other interpreters of the Qur'ān, he provides only the English version without its Arabic Qur'ānic Chapters. Consequently, only those who can read English can refer to his interpretation.

Fakhry provides the reader of the English version with footnotes to explain terms that are frequently used and words that explicitly convey an Islamic point of view. This can be illustrated through the following examples:

Fakhry translates the Opening Chapter *al-fātiḥa* and footnotes the translation by saying "that is the opening section or Chapter of the Qur'ān. It has various other names including *Umm al-Kitāb* or the 'Quintessence of the Book' and the 'Chapter of the Prayer', because it is repeated in every one of the five daily prayers. It is also recited on many important occasions" (Fakhry 2000:5). Other examples of footnoted terms are 'the House', which refers to the *Ka'ba*, 'the people of the Book', which refers to both Jews and Christians, and *Qibla* which refers to the direction to which Muslims turn while performing the prayers. The first *Qibla*, he adds, was the *al-'Aqṣā* Mosque in Jerusalem.

Fakhry makes use of many previous translations of the Qur'ān done in modern times such as those of Pickthall, Dawood, Bell and Arberry. He maintains that these translations vary in their conformity to the Arabic text and are not free from error or deliberate departure from the original for purposes of literary fluency or elegance.

Undeniably, Fakhry benefited from the aforementioned translations in his attempt to give as faithful an English rendering of the Arabic text as possible, and to correct the errors or lapses committed by these previous translations. He also relied on many authoritative commentaries especially where the meaning of the text is either obscure or controversial. Aiming to give purely explanatory details for verses, he provides a glossary explaining the translation key words that can be taken as essential for properly understanding the verses.

Ḥadīths, the second source for understanding Islam after the Qur'ān, are composed in a highly condensed form of language, which can be clearly seen in their precise choice of diction and smooth progression of ideas (cf. the analysis of various Ḥadīths in al-Rāfi'ī 1945:358-373). From a translational perspective, Ḥadīths have not received as much interest as the Qur'ān. Nevertheless, translations of the Qur'ān convey to some extent the significance of the Ḥadīths to Islam. Translations of certain Ḥadīth are either embedded in the translations of the Qur'ān and meant to explain some ideas discussed or support these ideas by giving supporting evidence from the Ḥadīths, or in works mainly devoted to Ḥadīths themselves.

In their introduction to their book 'Forty Ḥadīths', which is a translation of al-Nawawī's

collection of *al-'Arba'ūn*, Ibrahim and Davies (1976) maintain that translation is a hard task especially when it comes to a religious text, which necessitates that the translator be possessed of a great breadth and depth of knowledge of both languages, together with a full understanding of the source language religious text in all its aspects.

In order to transfer as much as possible of the meanings of Ḥadīths, Ibrahim and Davies (ibid) adopt a number of procedures. When the Ḥadīth under discussion includes a verse of the Qur'ān, they refer to translations done in this field to support their translation. In addition, literal translation of the technical terms in the Ḥadīths is followed by explanatory details, the key words of which are included in square brackets. Certain Arabic words of a religious nature are peculiar to Islam. These words have been retained in Arabic form. Examples include *iḥsān, imām, Ḥadīth, and zakāt.* Explanatory notes are given for such terms as they are culture bound and are still not part of the target culture and language despite their frequent use by Muslims in English. Accordingly, the translator needs to explain these terms to target language readers.

Thus, transliteration is typically given for proper names and words retained in Arabic. However, some words have not been dealt with in this way, such as *sheikh* and *caliph*, which have become part of the English language so that target language readers are familiar with them.

In addition to their earlier translation of *al-'Arba'ūn*, Ibrahim and Davies (1980) produced a translation of the Qudsī Ḥadīths. In their work, they provide the Arabic original of these Ḥadīths alongside their English translation. Where necessary, they provide explanatory details in the form of footnotes especially for culture-bound expressions. To mention a few, *yusabbiḥ*, *yuhallil*, and *yaḥmid* have first been conveyed in English in a form of transliteration of the religious phrase which they refer, followed by a translation: *Subḥān Allah* 'How far is Allah from every imperfection'; *lā ilāha illa Allah* 'There is no God but Allah', *al-Ḥamdu Lillāh* 'Praise be to Allah'. At the end of their work, the translators provide an index including the opening words and distinguishing phrases according to their position in the Ḥadīths.

Nurbakhsh (1981:i) accepts that the Qur'ān is the first source of guidance in Muslim

society. However, this source needs to be explained and followed, a task done by the Ḥadīth. The traditions or sayings of the Prophet Muhammad also serve to direct one upon the straight way in addition to explaining the Qur'ān. Nurbakhsh (ibid) translated some prophetic traditions, which he himself selected into English. In his translation, he does not give details for terms that could be culture-specific which need to be paraphrased and footnoted. To exemplify, (الجهاد الأصغر) is transliterated as *al-jihād al-aṣghar* and (الجهاد الأكبر) as *al-jihād al-akbar*. Such transliterations are unlikely to be understood by target language readers.

In order to support his translation, Nurbakhsh (ibid) quotes other translations done in verse form by Rūmī, Sa'dī, and Maghribī among others. As Nurbakhsh himself points out, his Ḥadīth translation provides the original Arabic text of the Prophet's words with interpretations reflected in the works of the great classical Persian poets and spiritual teachers, accompanied by the English translation. Moreover, as this work was done by a Pakistani translator, he also includes an Urdu translation so that the work can be read by speakers of Arabic, English and Urdu.

El-Sayed (n.d) also made an attempt to translate some of the Qudsī Ḥadīths. He started his work by explaining the different fundamental texts of Islam, which are the Qur'ān, the Prophetic Ḥadīths and of course the Qudsī Ḥadīths. His definition of the Qudsī Ḥadīths is that they are the sayings of the Prophet Muhammad as revealed to him by Allah, the Almighty and are so named as their authority is traced back to Allah. These Ḥadīths were communicated to the Prophet Muhammad through either revelation or dream. Therefore, such Ḥadīths are Allah's revelation but Muhammad's wording.[15]

El-Sayed provides the Arabic version of each Qudsī Ḥadīth with an English translation. After each Ḥadīth, he provides a discussion of the lessons and benefits that one can draw from it. Nevertheless, the translator does not give details explaining the terms that are culturally specific to the original text; in such cases, one might expect explanation either in paraphrasing or in the form of footnotes. In addition, the translation of such Ḥadīths could be supported by verses of the Qur'ān, which have been translated by proficient translators.

[15] For examples of Qudsī Ḥadīths, see *Qudsī Ḥadīths* by El-Sayed, M. (n.d). Cairo: Islamic Inc. for Publishing and Distribution.

Zaidān and Zaidān (n.d) produced a translation of *al-Mukhtaṣar* of the *Ṣaḥīḥ Muslim*. The traditions they translated are in two volumes. Their work is based on the Arabic original of these traditions. They do not provide technical details in the form of footnotes. In their work, they resorted to other major works such as translations of the Qur'ān.

'Abbāsī (1989) produced a two-volume translation of *Riyāḍ aṣ-Ṣāliḥīn* compiled by Imām Al-Nawawī. Concerning the language of Ḥadīths, 'Abbāsī (ibid:x) maintains that the language of the traditions, though not up to the standard of the language of the Qur'ān, surpasses any other wordly writing in composition and eloquence. Traditions are classed as superb pieces of Arabic literature.

The translator provides the Arabic text together with the translation. He divides the work into different chapters, each of them dealing with a certain issue. For example, the first chapter deals with traditions that discuss sincerity, selfishness, and intention; chapter two deals with penitence, and so forth. In order to show the significance of the work, 'Abbāsī says: "Since the original work is in Arabic, it is not possible for a large number of non-Arabic knowing Muslims to derive any benefit from it. Although a number of translations of such useful books are now available in other languages like Urdu, Turkish, and Persian as languages of Muslim countries, yet there are not many others in English and other languages spoken in the West" (ibid:xv).

'Abbāsī says: "This English translation of *Riyāḍ aṣ-Ṣāliḥīn* is presented to the English-knowing people, particularly Muslims. This work will also be of great help to the new Muslim generation living in Europe, America and other parts of the globe, so that they can mould their life in accordance with the Islamic code of ethics" (ibid).

Ṣiddīqī (1990) produced a translation of Ṣaḥīḥ Muslim into English. He does not provide his translation with the Arabic version. He uses a transliteration system for Arabic lexical items and divides the work into four volumes; each volume deals with certain chapters dealing with certain Islamic religious issues.

Unlike many translations of Ḥadīth, Ṣiddīqī provides his translation with sufficient

commentaries to explain the meaning of Islamic terms. When necessary, he transliterates some phrases and provides that with literal meaning. For example, he transliterates *al-Ḥamdu Lillah* and adds the translation 'Praise be to Allah'. To support his work of Ḥadīth translation, he often resorts to the Qur'ān for more clarification. Not only this, he also supports the translation with information dealing with scientific and human studies to explain and exemplify the meaning of the Prophetic ḥadīths.

As for the translation itself, Ṣiddīqī (ibid:vii) says: "Translation of this significant book is very difficult, and it becomes still more difficult when difference in the genius of two languages is immediately vast. The Arabic language is rich, colourful and vigorous, and is best fitted to express thoughts and concepts with more conciseness than the Aryan language, because of the extraordinary flexibility of its verbs and nouns. English, on the other hand, is essentially a language of under-statement".

No translation can be successfully attempted unless the translator is able to produce within himself the conceptual symbolism of the language in question. Translation misses the original beauty of the words translated. The problem becomes insurmountably difficult, when we take into consideration the fact that it is not the matter of translating a book from Arabic into English but translating the words of the Prophet. He was divinely inspired and was thus gifted with a very chaste mode of expression, the like of which cannot be found in human history. The translaton of his words and expressions is, therefore, bound to remain a distant and faulty echo of the original meaning and spirit (ibid:vii).

Ṣiddīqī (ibid:vii) confesses that he is not competent in any of the two languages, Arabic and English. However, he says: "It was my consistent endeavour to give as literal and as faithful rendering as is consistent with tolerable English. Accuracy, rather than literary embellishment, has been my aim throughout". He adds "I have as far as possible avoided theological discussions and tried to explain meaning of the Ḥadīth in the light of the expositions made by eminent Muḥaddithīn. I have taken great care to follow them both in letter and spirit, since, I believe, they are alone competent to speak with authority on this subject. At every step, I have cited the authority so that anyone interested in the detailed point of an issue can look into it. Whenever it is found that a ḥadīth is capable of interpretation, its interpretation is given, but that too on the authority of an eminent scholar

of Ḥadīth iterature".

Khan (1994) made a translation into English of the summarised version of *Ṣaḥīḥ al-Bukhārī*, which is called *al-tajrīd aṣ-Ṣarīḥ*. Because some of the terms used in certain traditions are not deemed to have appropriate English equivalents, such terms have been transliterated. In addition, an explanation has been given immediately after each word when it occurs for the first time and certain terms for which no reasonable target-language equivalent term has been found, are paraphrased. At the end of this work, a glossary of these words has been added. Certain religious formulas and invocations are transliterated, and a number of Arabic usages such as تعالى 'most high', عليه السّلام, 'peace be upon him', and رضي الله عنه 'Allah be pleased with him' are kept in their source language bracketed within the translation.

In his translation, Khan maintains that he has tried to convey the meanings of the Ḥadīths of the Prophet in a simple way, aiming to enable the average reader to understand them easily. Where necessary, he paraphrases some terms in the main body of the text so that target language readers can understand these terms in reading the text. In his introduction to the translation of the meanings of *Ṣaḥīḥ al-Bukhārī*, Khan upholds the traditionally accepted view that Imām *Bukhārī's* work is the most authoritative of all the works in Ḥadīth literature, since his book is generally regarded as the most authentic book after the Qur'ān.

Ḥigāb (1997) produced a translation of al-Nawawī Forty-Two Ḥadīths. In the preface, he points out that the Sunna of the Prophet constitutes the second source of Islamic Law. Ḥigāb not only translates the Ḥadīths, but he also provides the translation with information about the Prophet's life, some battles that took place at the Prophet's lifetime, the science of Ḥadīth, its sub-divisions, and differences between the Qur'ān and Ḥadīth. In the translation of Ḥadīths, he gives a transliteration of each Ḥadīth, followed by its translation, and comments, lessons and meanings that the Ḥadīth presents.

As for Qudsī Ḥadīth, the Prophet narrates them from his Lord, i.e. they are from the Lord but said in the Prophet's words (Ḥigāb 1997:117). This is illustrated in the following part of

a Qudsī Ḥadīth, which the Prophet narrated from his Lord warning against injustice and inequity: (يا عبادي: إني حرّمت الظّلم على وجعلته بينكم محرّما فلا تظالموا. يا عبادي: كلّكم ضّال إلاّ من هديته فاستهدوني أهدكم).

Ḥigāb translates as: "O, My bondsmen, I have forbidden inequity for Myself and I have forbidden it among you as well. Therefore, do not do injustice to one another. O, My bondsmen, you are all astray except whom I guide, therefore, seek My guidance so that I guide you".

2.5 Conclusion

This chapter has discussed basic issues that are related to the study. It has considered the semantic dimension of the Qur'ān. Differences between the two types of Ḥadīths, Qudsī Ḥadīth and Prophetic Ḥadīth have been pointed out. It has been shown that the Qur'ān and Ḥadīth are difficult to render into English for a number of reasons.

CHAPTER THREE

EQUIVALENCE, THE ROLE OF THE TRANSLATOR AND THE IMITATION OF THE QUR'ĀN

3.1 Introduction

The aim of this chapter is to discuss three issues that make a contribution to the study. The first is the notion of equivalence, which is shown to be significant in translation and communication. Different views are discussed to show that equivalence is frequently based upon linguistic and cultural grounds. The second issue is the relationship between the translator, as a mediator, and the text-type as mediated, in prodcucing a reliable translation. Different viewpoints are highlighted to clarify this point. The third section of the chapter points out the reasons behind the inimitability of religious texts in general, and the Qur'ān in particular; this section shows that the composition of the Qur'ān and particularly the way that its component parts are linked together contributes to the inimitability of the text. The discussion is supported by viewpoints maintaining the inimitability of the Qur'ān in other languages.

3.2 Equivalence in Translation

Equivalence has been defined differently at different times and in relation to different text-types and purposes. Many points of view regarding equivalence in the translation process have been put forward. Some are based upon the source language text-type as well as the language into which the text is to be conveyed; other views are based upon the constraints of translation and the ability of the translator to bridge the various gaps between the two languages and cultures and the procedures that are mostly followed in this task.

Translation is an example of communication between two languages; this process aims at transferring a message from language A to language B. This transmission of a text goes beyond the semantic dimension to include other components which can share in the construction of meaning as a whole such as social norms and cultural peculiarities. In this regard, Leech (1974:24) describes this process of the transmission of ideas by stating that 'communication' usually means transfer of information from a source A to a target B. Further, he adds, communication can only be judged to have taken place if we know that

what was in mind A has been transferred to, or copied in, mind B. Therefore, both the intention of the message and its effects should be conveyed if the original message is to be successfully transmitted.

The notion of equivalence has been a controversial debate for many centuries. Wilss (1982:234) maintains that the concept of target equivalence has been an essential issue not only in translation theory over the last 2000 years, but also in modern translation studies. Nevertheless, there is hardly any other concept in translation theory which has produced as many contradictory statements and has set off as many attempts at an adequate, comprehensive definition as the concept of target equivalence between source language text and target language text. As for the indeterminacy of equivalence, Wilss (ibid:138) says "The relative indeterminacy of the concept of target equivalence has a number of reasons. These reasons are primarily translator-specific, text-specific, and recipient-specific".

Toury (1980:63) maintains that translation is the replacement of one message, encoded in one natural language, by an equivalent message, encoded in another natural language. Based on this, the following conditions should be taken into account: the presence of two different languages as codes, the presence of two distinct messages, encoded in each of the two codes, and the existence of a certain relationship between the two messages, irrespective of the relationships obtaining between the two codes. The relationship between the original and the translated messages is necessary, but not sufficient, for an accurate translation product as there could be other pitfalls related to the translator himself, such as his or her incompetence of either of the two languages and lack of knowledge of the subject matter.

The existence of a relationship between the source text and the target text supports the notion of equivalence. Klaudy (1998:77) maintains that proponents of equivalence-based theories usually define equivalence as the relationship between a source text and a target text that allows the target text to be considered as a translation of the source text in the first place. Equivalence relationships are also said to hold between parts of the source text and the target text.

Translators should take the linguistic and situational dimension into account to achieve a

reliable translation. House (1981:49) maintains that the basic criterion of functional match for translation equivalence can be refined as follows: a translation text should not only match its source text in function, but employ equivalent situational-dimensional means to achieve that function. i.e., for a translation of optimal quality it is desirable to have a match between source and translation text along the dimensions which are found in the course of the analysis to contribute in a particular way to the two components of the text's function.

Cultural and linguistic knowledge are not sufficient in rendering the source language message in the target language since this rendition may fail to convey the same effect as the original text on the original reader. An understanding of the linguistic and cultural features of the source and target texts does not alone guarantee reliable translation. The translator also requires knowledge of the subject matter and a real ability to render the particular type of text. Danks et al (1997:xiv) maintain that translation and interpreting straddle the boundary between linguistic knowledge and cultural knowledge, requiring both an in-depth knowledge of the language systems and stylistic regularities of at least two languages and extensive knowledge of the cultures and subject domains represented in the respective language pairs.

Mackenzie (1998:15) defines translation as an action of transferring a message across linguistic and cultural barriers in such a way as to produce the effect desired by the sender of the message on its recipient in the target culture. Mackenzie adds "For translation to be successful, knowledge of at least two languages and cultures is a necessary, but not sufficient condition". Linguistic and cultural values in translation are also confirmed by Baker (1992:6) who maintains that although equivalence can usually be obtained to some extent, it is influenced by a variety of linguistic and cultural factors and is therefore always relative. Moreover, she stresses that translation has been regarded by some theorists as impossible due to the fact that languages are never sufficiently similar in expressing the same realities, and even worse, 'reality' cannot be assumed to exist independently of language. In spite of this, translation brings people of different cultural and linguistic backgrounds closer together.

Baker (ibid:11-2) maintains that equivalence can be achieved at many levels. This includes the word, grammatical, and textual levels. The translator should start with the word level as

the first element to be considered. Then s/he should search for the grammatical level equivalence which could be problematic as the grammatical rules may vary across languages. In this case, the translator may add or omit information in the target text because of the lack of particular grammatical devices in the target language. Number, person, gender and tense are among the grammatical devices which may cuase problems for the translator. As for the textual level, the translator should achieve textual equivalence in the target language, regardless of the cultural and grammatical differences between languages.

Nida (1964:202-3) distinguish between dynamic equivalence and formal equivalence. "Dynamic equivalence refers to a quality of a translation in which a message of the original text has been so transported into the receptor language where the response of the receptors is essentially like that of the original receptors. Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in which source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is presented and the translation is faithful. By contrast, formal equivalence is a quality of translation in which the features of the form of the source text have been mechanically reproduced in the receptor language. Typically, formal equivalence distorts the grammatical and the stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard" (Nida 1964:202-3).

There are different forms of translation depending on the way of interpreting a verbal sign. Jakobson (1966:233) distinguishes between three ways of interpreting a verbal sign: it may be translated into other signs of the same language, into another language, or into another, nonverbal system of symbols. These three kinds of translation are labelled as follows:

1) intralingual translation or 'rewording' is an interpretation of verbal signs by means of ather signs of the same language. Translation of a word in this case uses either another, more or less synonymous word, or resorts to a circumlocution. Yet synonymy is not complete equivalence.

2) interlingual translation or 'translation proper' is an interpretation of verbal signs by means of of some other language. There is ordinarily no full equivalence between

code-units, while messages may serve as adequate interpretations of alien code-units or message. This translation is a reported speech where it involves two equivalent messages in two different codes.

3) intersemiotic translation or 'transmutation' is an interpretation of verbal signs by means of signs of nonverbal sign system. No linguistic specimen may be interpreted by the science of language without a translation of its signs into other signs of the same system or into signs of another system.

Catford (1965:20) defines equivalence as the replacement of textual material in one language by equivalent textual material in another language. For him, the term 'equivalent' is clearly a key term. The central problem of translation practice is finding the appropriate equivalents in the target language, whereas the task of translation theory is the definition of the nature of equivalence. Both Nida's and Catford's views of equivalence have been challenged. Other scholars support the view that equivalence does exist and plays a major role in cultural communication. They maintain that some degree of equivalence exist irrespective of whether there is equivalence in all respects between the source and the target texts.

Newman (1980:35) maintains that achieving translation equivalence is not an easy task. He says: "The problem of achieving translation equivalence is no easy task. In the search of equivalence or an appropriate linguistic match, the translator himself acts as both reader of the source text and author of the target text. Fundamentally, the translator works on the text itself and its analysis as an object. And for the definition of translation, he says "Similarly, translation can be seen to operate in the substitution of one text for another text. It is therefore to these concrete manifestations that we have to look in order to construct a framework that will describe or capture the process we are describing". He (ibid:35) says that translation should involve different levels of language, and adds "Modern translation theory uses as a convenient starting-point the analysis of the text in focussing on the text as the object to be transferred to the medium of another language. The levels usually distinguished are: phonological, syntactic, semantic, and pragmatic, where it is assumed that the translation process will involve a matching of all or any of these levels".

Other theorists maintain that the different definitions proposed for the notion of equivalence made it confusing. As Hervey and Higgins (2002:18) put it "most writers on translation use the terms 'equivalence' and 'equivalent', but in so many different ways that equivalence has become a confusing concept even for teachers of translation, let alone their students. Concerning the categories of equivalence in translation, they (ibid:18) say "the many definitions of equivalence in translation fall broadly into two categories: they are either descriptive or perspective. Descriptively, 'equivalence' denotes an observed relationship between source language utterances and target text utterances that are seen directly corresponding to one another. Prescriptively, 'equivalence' denotes the relationship between a source language expression and the standard target language rendering of it, for example as given in the dictionary, or as required by a teacher or as a consonant with a given theory or methodology of translation".

Snell-Hornby (1988:46) maintains that Catford's definition of equivalence cannot be true for all languages, and can only apply between languages that are culturally close such as English and German. Sometimes, theories of translation can be formulated by translators for their own area of translation. In other words, such theories can be applied to certain fields of translation but not to others. Snell-Hornby (ibid:22) warns against such theories as they do not work in furthering general translation studies. What is needed, she maintains, is a basic orientation in thinking, a revision of the translational forms of categorisation, and an integrated approach that considers translation in its entirety, and not only in certain areas. She also maintains that the term 'equivalence', apart from being imprecise and ill-defined, presents an illusion of symmetry between languages, which hardly exists beyond the level of vague approximation and which distorts the basic problems of translation.

Some theorists support the idea that total equivalence does not exist. Bell (1991:6) says: It is apparent, and has been for a very long time indeed, that the ideal of total equivalence is a chemira. Languages are different from each other; they are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings". Since there is no absolute synonymy, contrasting forms cannot coincide totally. Therefore, to shift from one language to another is, by definition, to alter the forms.

As for the option given to the translator, Bell (ibid:7) says "The translator has the option of focusing on 'formal' equivalents which 'preserve' the context-free semantic sense of the text at the expense of its context-sensitive communicative value or finding 'functional' equivalents which 'preserve' the context-sensitive communicative value of the text at the expense of its context-free semantic value".

Bell (ibid:7) maintains that if the translator picks the first option, he is criticized for the 'ugliness' of a 'faithful' translation; if he picks the second option, however, he is criticized of the 'inaccuracy' of a 'beautiful' translation. The translator cannot win in either way even though we recognize that the crucial variable is the purpose for which the translation is being made, not some inherent characteristic of the text itself.

Hatim and Mason (1990:8) propose that complete equivalence can never be achieved between languages that are culturally remote, as in the case of Arabic and English, particularly if 'equivalence' is understood in its normal sense of closest possible approximation to the source text. They suggest 'adequacy' in translation is a more useful notion as such a goal can be judged in terms of the particular translation task to be performed and in terms of the users' needs.

It is widely agreed that translators should specify their goals before they start their task. This gives them a good start, guides them and helps them in choosing the appropriate tactics for the approach to be followed in translation. Nord (1997:2) maintains that in professional settings, translators do not normally act on their own account; they are asked to intervene by either the sender or the receiver, or perhaps by a third person. From the observer's point of view, this third party will be playing the role of 'comissioner' or 'initiator'; from the translator's point of view, they will be the 'client' or 'customer'. Translating thus involves aiming at a particular communicative purpose that may or may not be identical with the one that other participants have in mind. Therefore, what matters is satisfying the comissioner's need and the function of the translation as an independent text in the target language and not faithfulness or equivalence of the original text.[16]

[16] For more argument about the purpose of translation, see Nord's *Translating as a Purposeful Activity* (1997).

Texts are of different types, each one having its own linguistic features. For example, the language used in a religious text is different from that used in a scientific text. Text-type, therefore, is crucial in translation since it helps define the typical procedures that translators should follow to achieve a reliable product. Neubert and Shreve (1992:142) maintain that equivalence is based on text-type; the translator should follow the translation procedure that is suitable for the particular type of text. They believe that criticisms of equivalence stem from a narrow linguistic and lexical interpretation of the term. They assert that source language words and target language words are almost never equivalent in meaning. The only terms which are clearly equivalent are those in scientific and technical domains; this is due to their universality and their cultural non- specificity.

In fact, even theorists who seem most strongly to support the idea of equivalence accept that is not an absolute notion. Nida (1964:156) maintains that translators should seek approximate equivalence and not absolute equivalence as no two things are in fact identical in two languages. Therefore, the translator must seek to find the closest possible equivalence. Simms (1997:6) supports this point of view and stresses that translation as a pure process is impossible between languages as there is no such thing as pure synonymy within the same language, let alone between different languages. However, Simms adds that equivalence, if understood as approximation, is certainly possible, but that these approximations range from very rough to apparently accurate.

Pinchuk (1977:20) refers to this fact by saying "more simply, we may draw the conclusion that translation equivalents between languages are generally approximations. They do not correspond completely in their range of meaning. Sometimes this does not matter much, but on occasions the value of a whole text may hinge on one expression such as a technical term."

Equivalence is not only relative, but achieving near equivalence in one area (e.g. denotative meaning) may involve sacrificing near-equivalence in another (e.g. idiomaticness). Translators need to prioritise which areas they regard as being most important in respect of equivalence on the basis of (1) the nature of the text; (2) the nature of target readership; and (3) their personal view of the text. Newmark (1988:6) maintains that a satisfactory translation is always possible, but a good translator is never satisfied with it. There is no

such thing as a perfect, ideal or correct translation In addition to this, socio-cultural norms and presuppositions can limit the freedom of the translator in choosing the words he likes as such facts should be taken into account.

Literary and religious translations have many features in common, as these texts have similar prosodic features which carry specific connotative and stylistic values. The translator should have a creative ability to transfer these features from the source text to the target text. Snell-Hornby (1988:52) puts it as follows: "one of the literary translator's most difficult choices is deciding how such creative extensions of the source language norm can be rendered in the target language without infringing the rules of linguistic acceptability."

It is clear that expressions have different meanings according to time, place and culture. Meanings of lexical items sometimes change over time or a change occurs in the way people look at these lexical items which is in turn affected by the surrounding environment even within the same culture and the same community. A text which is accepted as part of the canon of literary texts can assume a degree of independence and stability as an artist's documentation of perceived or imagined events in a certain time, place and culture, as constantly recreated through interaction in the minds of readers living at another time, or place or in another culture. But such a relationship may shift according to changes brought by distance, both spatial and temporal, and changes in cultural values. Therefore, the situationality of the text and its sociocultural context in a real time and place should be one of the translator's primary responsibilities, and should be evident in the receptive context (Snell-Hornby 1988:46, Neubert and Shreve 1992:85 and Bassnett-McGuire 1980:74).

Consequently, if religious terms are to be conveyed into a target language in a way which conveys their original designation, they should be understood by the translator with regard to the first moments of their production. Translators of religious terms should thus be religiously well-informed in order to convey the essential connotative meanings of terms in addition to their denotative ones.

Another feature of religious terms is that although their interpretations may change over time, the terms themselves remain constant. An understanding of their emotiveness and sacredness are only achieved by understanding the terms in the context of their time of

formation. Nida (1997:194) points out that religious terminology has always been conservative, especially in those religions claiming the verbal inspiration of historical texts, as the words themselves are regarded essentially as having been dictated by a deity. The longer these terms have been in use, the greater the importance attached to them. Therefore, it is not easy for translators to deprive these terms of their original source-language form and the meanings they have acquired through the long process of time.

Translated versions of religious terms may thus appear quite distant from the forms used in original texts because of the sacredness and peculiarity of these terms to the original text, and the inability of the translator to behave freely with sensitive texts that contain such terms. As already noted, in a historically oriented religion such as Islam, religious terms are closely related to the time and place in which they were created; this gives these terms a form of sacredness which is effectively impossible to convey into another language. Even more than lyric and epic poetry, religious texts are rooted in orality. It is in the orality of a religious text such as the Qur'ān where the sacredness lies and not in its written form. This means that Islamic religious terms lose some of the significance associated with their orality when they are written down, a loss which is increased when they are transferred from one language to another. All dictation, all graphic setting-down thereafter, whether inspired or not, runs the evident danger of error, and further inhibitions arise over the issue of interlingual renditions of the religious text. Languages also vary widely in areas such as morphological structure (word-building devices). The use of specific syntactic structures to convey a sense of coherence between ideas makes the language of a religious text such as the Qur'ān particularly difficult to translate.

Similarity in terms in both the source and the target text, on the one hand, and the author and the translator, on the other hand, are prerequisites for producing a reliable translation of religious texts. Nida and Taber (1969:3) maintain that some of the basic difficulties in Bible translation are due to translators' incorrect views of both the source language and the target language. Hence, to produce texts which will approximate the goal of equivalent response, translators need to change their view of the languages in which they are working.

Human language is different from divine language. Therefore, translators of a divine text (i.e. a text which is regarded as divine by believers in a particular religion) cannot relay the

divineness of the source text in the translation. In his Foreword to *Translating Religious Texts*, Steiner (1993:ii) argues "Here we flounder in deep waters. If a text is 'revealed', if its initial encoding is then transferred into a mundane and fallible sign-system, that of secular and post-Adamic speech, to what truth-functions, to what correspondent faithfulness can any translation aspire?"

Unlike ordinary texts, then, divine religious texts are highly sensitive and any attempt to render them into the target language not only partially fails, but also results in harm to these texts (loss of the divine aspect). The translator is certainly not licenced to change truths or violate the composition of the text by adding, skewing or omitting information forming part of the original text. Their sensitivity does not allow them to be significantly negotiated. Simms (1997:5) confirms this by saying "traditionally, the four grounds on which a text may be considered sensitive are that they may be contrary to the state, to religion, to decency or to private decisions." This means that the translator cannot feel free in dealing with these texts as with other text-types.

3.3 The Role of the Translator as Mediator and the Text-type as Mediated

> "A translator performs actions when uttering words, i.e. he 'does things with words', and he does these things never in vacuo but always in certain contexts or situations. Translation then is a complex activity involving semiotic, linguistic, textual, lexical, social, cultural and psycholinguistic aspects. Translation is an accomplishment, in which a translator as mediator between two languages 'receives' a given text in a source language, understands and interprets it, and makes a new text in a target language from it" (House 2001:57).

The purpose of this section is twofold: (a) to investigate the role of the translator as a mediator in the translation process; (b) to investigate the influence of the text-type on the translator's achievement. Before investigating the relationship between the translator and the text, it is worth considering translation as a process which differs from one text to another and from one translator to another.

There are different views regarding the possibility of translation. These are largely a reflection of different theorists' views on equivalence (cf. Section 3.2). Some theorists maintain that translation as a task is impossible or hardly attainable. Others believe that translation is in the main possible, but to a limited extent depending on how much meaning the translator wants to convey in the target language. As partially discussed in section 3.2, Nida and Taber (1969:12) describe translation in terms of equivalence: "Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and then in terms of style". The same point is stated by Catford (1965:20) who defines this process as "The replacement of textual material in one language by an equivalent textual material in another language", and Newmark (1976:9) who defines translation as "A craft consisting in the attempt to replace a written message in one language by the same message in another language".

As differences exist between languages at all linguistic levels, translation between languages expressing different cultures is always relative and translators are held back from achieving their ideal goals. Bassnett (1991:1) maintains that exact reproduction is impossible since the words of the original text and the translated text are different. The translator's role, she maintains, is to mediate between two texts, which are different in time and space, and to produce a final target language text that combines between the two cultures and languages. As texts differ, so there are different ways of understanding ideas and writing styles. These different understandings result in different interpretations (ibid:1).

Translators should try their best to transmit the text of the source language as effectively as possible. They should opt for different tactics in different contexts. The strategies they decide to follow should cope with the type of text being translated. Holmes (1988:97) opposes the pessimistic view of certain translation theorists that translation is impossible. He says "but I have read that the bumble-bee should not be able to fly because its body is too heavy for its wing span. The bumble-bee does not know this and so it flies". Translators, as he maintains, have been "flying like bumble-bees, not realising that they cannot".

Both optimistic and pessimistic views are held by Neubert and Shreve (1992:2), who maintain that translation is both natural and unnatural. Looking at translation as a natural

act emphsises the similarities of disparate languages and cultures. It is unnatural, however, because translators uproot the source language text in an attempt to transplant its fragile meaning.

The pecularities of the source text cannot be easily maintained in the target language because of the gulf between the two languages, which could be either deep or shallow according to the closeness or remoteness of the two languages, and the proficiency or the non-proficiency of the translator. Jasper (1993:2) maintains that the gap between different languages should be bridged at all levels such as religious, national, linguistic and racial. For him, this process is always a stressful affair especially if it is entered into honestly, involving conflict, with openness to otherness and an ever-present element of self-denial.

It is the translators' task to bear in mind their position as mediators between two different cultures, languages, and writers and readers; they are readers of the original text, and writers of it in the new language after supposedly achieving full comprehension of it. Kiraly (1995:1) maintains that the translator stands between writer of the source text and reader of the target text. The professional translator, as Kiraly maintains, enters the situation with a foot on either side of the language barrier and mediates between the participants, trying to produce a target language text that will communicate the message that the author wants to send with its desired effects.

Faithfulness is vital in translation and should be observed by readers of the target text. The task of the translator, then, is to understand the mentality of the original writer and the thinking of the expected reader of the translated text. Savory (1957:50-54) points out that the most satisfying translations are made by those whose personalities are in tune with those of the writers and also those of the readers; their duty is to act as a bridge or channel between the mind of the author and the minds of the readers[17]. To put it differently, they should deem applicable all strategies in the search for accuracy even through the sacrifice of some elements at the expense of others. However, this does not mean that translators are licenced to create everything in the text irrespective of its by-products and outcomes.

[17] For more details, see Savory, *The Art of Translation* (London, 1957), pp 50-54.

Words sometimes do not have direct equivalence in the target language and thus their rendition requires explanation and circumlocution. Pinchuck (1977:52) states that what can be said in one language may require a great deal of circumlocution in another, and sometimes we may draw the reader's attention to a situation in which he cannot understand what the author is aiming at. Such terms, Pinchuck says, are untranslatable.

The success or failure of translation is sometimes based on the intimacy and remoteness of cultures and thus of languages. On the basis of this, translation between Chinese and English is likely to be more difficult than between Arabic and English, and translation between Arabic and English is likely to be more difficult than between German and English. In showing the influence of cultural distance between languages on translation, Hongwei (1986:189-195) states that Chinese and English differ in many linguistic and cultural respects. Consequently, an improper solution to this problem will inevitably either bring about misunderstanding on the part of the receptor or stamp the translation as being 'foreign' and 'unnatural'.

In translating certain types of material, literature, for example, the translator can have some freedom in producing the translated text; he should apply this flexibility in particular to the language he is translating into, especially if this language is his mother tongue. Moreover, the source language text should also be treated flexibly. Benjamin (1999:81) maintains that the basic error of the translator is that he preserves the state in which his own language happens to be instead of allowing his language to be powerfully affected by the foreign language. He adds: "Particularly when translating from a language very remote from his, the translator must go back to the primal elements of language itself and penetrate to the point where work, image and tone converge. He must expand and deepen his language by means of the foreign language". And in case of there being gaps, both linguistic and cultural, between the two texts, the translator, who should be knowledgeable in the subject matter, has to decide how to bridge these gaps accurately.

In the translation process, it is the qualifications of the translators that differ and not the mechanisms involved. Therefore, translators can opt for proper procedures that can fit certain texts. Delisle (1988:7) maintains that the intellectual mechanisms of translation are the same, regardless of the nature of the text to be translated, but the professional

qualifications required of the translator vary. Some texts, he continues, demand that the translator master a particular register of language and have a sensitivity for the arts (for literary texts); others, that he possess specialised knowledge (for technical and scientific texts); and still others, that he be able to manipulate the spoken word (for translation of film dubbing, for example).

A translator can be proficient in certain but not all fields of study, and this gives him more success in these fields than in others. Successful translators typically limit their work to certain fields in which they are gifted-literatures, or within this poetry, for example. Sufficient knowledge of culture, language and subject matter are three prerequisite issues in translation. These three components are interrelated and are based upon each other. In other words, to achieve relative success in translation, the translator's knowledge should include categories such as linguistic, cultural and subject-area knowledge, which is certainly convenient from the point of view of delimiting a specific area of study.

Where there are no connotative meanings or aesthetic values implied in texts, translation becomes less difficult. That is because equivalence of such texts simply involves focus on the denotative meanings. Terms in these texts are typically universal and naturalised in all languages. Scientific terms can explicitly illustrate this point; such terms entail fewer difficulties than other types because of their cultural invariance. In other words, where translation in these fields, is seen as simply a question of label-swapping, translation scholars seem to typically have little difficulty in achieving complete lexical equivalence.

In the case of scientific texts, translators should orient themselves to the source text as much as possible. Otherwise their work may bring about distortion of the original and cause transgression on the part of the translator. Bassnett (1991:79) asserts this, saying "if the text is perceived as an object that should only produce a single invariant reading, any 'deviation' on the part of the reader/translator will be judged as transgression. "Such a judgement might be made regarding scientific documents, for example, where facts are set out and presented in unqualifiedly objective terms for the reader of SL and TL texts alike, but with literary texts the position is different."

The same arguments apply to other types of technical translation, which is based both on the transmission of meaning and the transference of communication. In this field of translation, the translator acquires help from the source text to convey the meaning in the target language. Montero-Martinez et al (2001:693) maintain that calquing is inevitable because it reflects the present trend in favour of internationalisation, promotes national languages and contributes to homogenisation among languages. Therefore, the job of the translator in such fields is that of an international language planner. In this case, as they maintain, technical translation is performed by professional translators or by experts in a particular subject field. Their task is then to know how to reconcile the linguistic constraints imposed by a particular language found in a particular domain.

While technical translation focuses on transfer of denotative meaning, other forms of translation, and particularly literary translation involve greater focus on non-denotative aspects of language. For example, literary nuances and the beauty of speech are highly significant in reading literature in general, and reciting poetry, in particular. These contrast with the significance of accuracy of technical terms in diplomatic conferences, and forcefulness of expression in court sessions. These different dimensions that characterise text-types should be reflected in the target language in the translation or interpretation of the text, if the translator or the interpreter is concerned to hold the attention of the reader or listener.

Faithfulness or unfaithfulness in translation depends on the text in question. Such criteria are always relative and vary from one text to another. Being unfaithful in certain types of texts in some respects means being faithful in other respects and vice versa. Unlike scientific and technical translations which require less individual intervention from the translator and more faithfulness, literary translation allows the translator to get out of the prison of the original text, to create a new work which is similar to the original in ideas and aesthetic values but different in its use of words. Moreover, such texts are human-produced and, therefore, no harm is caused if a slight change or deviation is made.

In the case of literary translation, the faithfulness of the translator should be felt in transmitting the beauty and pleasure of the original text with the use of target language words and structures that convey these values. The translator should produce a similar

emotive effect on the target text readers as that produced on the source text readers. Therefore, he should understand and live the mentality and thinking of the source text writer and audience, on the one hand, and that of the target text readers, on the other. The same point is put but differently by Haywood (1971:ix) who says in the translation of Arabic literature "there is something to be said for literal translation, which, though apt to be stilted, sometimes gives the flavour of the original. On the other hand, free translation can produce better literature and pleasanter reading. Poetry should not be translated as prose: this is a certain road to boring the reader. So verse should be translated in verse, almost invariably with rhyme".

The translator works for the target language reader through rendering the source language text into the target language. Therefore, receptors can read in their own language what is written in a language different from their own and what can even be difficult to understand. Similarly, in principle a translator may enrich the original source language through back-translation into it of an existing translation into a particular target language. To put it differently, the source language becomes a target language when an original text is translated again into it through back-translation. For example, Shakespeare's sonnet "Shall I Compare Thee to a summer's Day" was translated into Arabic by many literary scholars who made extensive use of cultural shifts (transplantation) in their translations (cf. Dickins et al 2002:32). The English or other reader of these works in a subsequent fairly back-translation into English can gain useful insights into Arabic culture by comparing the back-translation into English of the Arabic translation of the original source text.

Achievement in translation is sometimes based on the strategies that translators opt for in rendering source language text in the target language. These procedures extend from literal translation to free translation. Steiner (1992:266) maintains that the theory of translation almost invariably divides the topic into three general classes. The first is 'strict literalism', the word-by-word matching of the source language and the target language. The second is the 'autonomous restatement' where the translator closely reproduces the original as natural in the target language and can stand on its own. The third class is that of 'imitation', 'recreation', 'variation' and 'interpretative parallel' which extends from transposition of the original into a more accessible idiom all the way to the freest, perhaps only allusive echoes.

Most theorists agree that translators of literary texts should typically make their transla version seem as if it is a source text and not a translation. Quality for target langua readers should be considered above all else. This cannot be achieved unless the translato given the liberty to deviate significantly from the original. The translator of the literary te should have some orientation toward the target text reader who is expected to ha enjoyment and entertainment in the text fluency and accessibility.

To illustrate the above points regarding literary translation, I have translated into Arabi Shakespeare's Sonnet 18, "Shall I Compare Thee to a Summer's Day". In attempt t produce an equivalent effect on the target language reader as on the source language deviations from the original text inevitably occur because of the different cultures involve in the translation.

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May
And summer's lease hath all too short a date:
Sometimes too hot the eye of heaven shines
And often is his gold complexion dimmed;
And every fair from fair sometimes declines,
By chance or nature's changing course untrimmed;
But thy eternal summer shall not fade,
Nor lose the possession of that fair thou ow'st.
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe, or eyes can see,
So long lives this, and breath this gives life to thee

This sonnet can be translated into Arabic resulting in the creation of a poem, which is different in words structure, in some cases denotation, but similar in ideas and emotions. The researcher's translation of the aforementioned sonnet with the abandonment of words but preservation of essential ideas is as follows:

من ذا تجرأ بالمها تمثيلا ما للثريا والهلال سبيلا

مهما جنت منك الشموسُ بحرها بشرورها هي لن تنال فتيلا

يا وردة في الشوك زاد جمالها وبقاؤها بين الفصول طويلا

هذا الجمال عن الخلائق راحل و وجودها فيهم يظل رحيلا

لكن حسنك للوجود مصاحب في كل يوم زاده تجميلا

تبقين في عين الجميع حديقة ما دام في ارض الحجاز نخيلا

تبقين يذكرك الجميع قصيدة جيلا على مر الزمان فجيلا

The following is a back translation of this Arabic version:

Who can dare compare you to a gazelle?
Pleiades and moon haven't any way
However much the hot sun from you does gain
Would have but a stone thread of dates
A rose whose beauty is enhanced by thorns
All the seasons you'll stay alive
From all creatures beauty must depart
So long you betwixt them remain
But your beauty shall this life share
And increase at every dawn of day
All but a garden you shall see
So long as in *Ḥijāz* palm trees grow
A poem sung by all you shall be
Throughout the ages year by year

As the Shakespearean sonnet is related to English culture, some concepts used are English culture-bound terms. The description of beauty that Shakespeare gives in the sonnet does not apply in Arabia, for instance, where summer is the time of hot days, thirst, and dry and devastating winds. In this case, it is better to give the translator the licence to introduce new notions that convey such features of beauty from Arabia, through the reading of which

Arab readers and those who have good knowledge of Arabic can be entertained. In addition, along with the translated version, the translator should explain the beautiful features of the original work so that readers can understand both cultures by comparing the two texts.

Shakespeare chooses summer as a beautiful aspect of nature in English culture with which to compare his addressee. As this season carries many negative connotations for the Arab readers, it is the translator's role to search for other symbols of beauty to compare the addressee to. For example, the gazelle, a beautiful kind of deer in Arabia, the moon and the Pleiades can fit this situation, as these natural elements have an attractive appearance and the moon and Pleiades guide the traveller in the deep darkness of the Arabian night. These are also typical symbolic features of Arabic poetry. According to Newmark (1981:50), Neubert maintains that the aforementioned sonnet could not be semantically translated into a language spoken in a country where summers are unpleasant. This is because the reader should get a vivid impression from the content of the sonnet of the beauty of summer in England, and reading the poem should exercise his imagination as well as introduce him to English culture. A communicative translation into a Middle Eastern language would certainly require different imagery and a new poem.

Similarly, the addressee of the Shakespearean sonnet is eternal and this eternity is expressed through the length of men's breath and sight. These images can apply to Arabia but alternative features taken from Arabian culture are more inspiring and emotive. For example, dates trees and poems recited through many generations can apply in this context. Dates grow better in Arabia than anywhere else and people there have a more intimate relation with these trees than with other types of trees found in that area. More importantly, the Arabs are well known for using poems as ballads to be sung throughout their life so that the addressee continues, metaphorically, to live as long as these chanted poems are transmitted orally across consecutive generations.

Summarising the different text types which have been considered, one can say that translation of technical and scientific terms does not involve many intrinsically problematic areas; the notions involved are universal, frequently having only one standard term to express them in both the source and the target languages and carrying no connotative

meanings. These terms are universal and typically address reason rather than the heart. Literary texts, however, entail many connotative meanings, particularly emotive ones flowing from cultural features. In order to give target language readers the same pleasure as that given to source language readers, translators can deviate from the original text, as their work requires more faithfulness to target language readers.

As already discussed, a literary translator should not adhere totally to the original text. On the contrary, he can be flexible when necessary to weave and create a new work that may have a similar effect on the target language reader. Snell-Hornby (1988:114) says "Only rarely however does the literary translation attain the stability of the original work and hardly ever handed from one generation to another as a text in itself. Based on this, literary work loses its communicative function as a work of literature within a continually shifting cultural system. This is the reason that shows the need to create a new translation of a literary work". At the other extreme is the translation of religious texts where the translator should be committed to the original text and does not have the flexibility to move freely. This is due to the fact that such texts are not for pleasure and entertainment, but rather they are unchanging, informative, and a call for action.

Translation of religious texts is typically more difficult than translation of other types of texts due to their idiosyncracies. Nida (1975:72) maintains that in matters of religious culture the problems of translation are often the most perplexing. The names of the deity are a continual difficulty and the indigenous term for God may have a connotative significance which makes it awkward to use. He adds that more difficult than the titles for deity are the words for sanctity and holiness which are closely connected with the entire problem of taboo for which is quite difficult, in many instances, to find an adequate designation.

Unlike the meanings of at least some other text-types, the meanings entailed in religious texts remain constant despite the spatial-temporal differences and the variance of languages in which these texts and their individual words are expressed and created. That is to say, systems of religious beliefs impose a fixed meaning on the words used to describe these beliefs regardless of the language being used to do so. As Chesterman (2000:22) puts it "by analogy with the invariance of word-meaning, this extended meaning could also be claimed

to remain constant in spite of the change of form it underwent in translation". In one sense, God's Word remains God's Word, regardless of the language in which it is expressed.

Translation of religious texts should be as faithful as possible and as natural as possible in both content and form. It should not be a word-for-word translation or a free recreation from the original. Moreover, religious terms are to a certain extent cultural and their significance is grounded in the place and time of their creation. Therefore, different strategies should be adopted when the target language lacks the appropriate terminology for expressing some terms. These terms can be taken as borrowings sometimes, and conveyed through transliteration with provision of details at other times.

Another issue concerning religious terms is their remoteness in history and culture. This issue makes translation more complicated because of changes in language and human society that influence the understanding of terms overtime. Ultimately, the term itself may die with the death of the people who use it. Larson (1998:468) maintains that the time of the writing of the source text affects the translation. If one is translating a text written only last week, the gap which must be spanned will not be as great as if one is translating a text written a thousand years ago. The knowledge bank of the author and the translator will be more or less the same and that of the two audiences will also overlap in the translation of a current document. But in translating a document of some antiquity, the gap between the original author and, the translator, and that between the two audiences will be much greater. This places additional demands on the translator of religious terms in mediating between different languages and different cultures that are historically distant. Extra knowledge, then, is required on the part of the translator within the barriers of the languages involved to make up any deficiencies and incongruities and to preserve the full meaning of the original as much as possible.

Culture-bound texts reflect specific features- both geographical and temporal. Translators of such texts should therefore have the ability to match textual conventions with culture-bound situational-functional requirements. Geographical distance between the place where the source text was composed and where target text is being read further widens the gulf between historical and temporary texts, as is clear in the translation of epics where there is an obvious difference between the original composition and the translation.

Many religious terms are polysemous, having one or more non-religious meaning that an ordinary reader can understand as well as a technical meaning which sometimes requires more effort for comprehension. Therefore, the task of the translator involved in the translation of religious terms is to identify the exact religious meaning to render it appropriately into the target language. Precision in the choice of equivalent words is thus essential

Nida and Taber (1969:24) maintain that it would be wrong to think that the response of the second language is merely based on the comprehension of the target text. In addition, translations of religious texts such as the Bible must present the message in such a way that people feel its relevance (the expressive element in communication) and can respond to it in action (the imperative function).

The religious translator should bear in mind that however successful he regards himself, his work typically remains clumsy and awkward. Nida (1964:15) maintains that the greatest danger in religious translating is simply not recognising that sincerity alone may not be enough, for the translator must not only be competent in the languages involved, well acquainted with the subject matter, and adept in the use of words, but also fully aware of himself, his weaknesses, strengths, and potentialities. For the translator "Know thyself!" has unusually applicable significance.

Benjamin (1999:82) maintains that religious writing is not easy to translate. Where a text is identical with truth or dogma, where it is supposed to be the true language, in all its literalness and without the mediation of meaning, this text is unconditionally translatable. Just as, in the original, language and revelation are one without any tension, so the translation must be one with the original in the form of the interlinear version, in which literalness and freedom are united. For to some degree all great texts contain their potential translation between the lines; this is true to the highest degree of sacred writing. The interlinear version of the Scripture is the prototype or ideal of all translation.

Based on the above discussion, one can maintain that the translator should have a good understanding of three elements involved in the translation process before he starts his

work. These elements are: (i) the type of the text and why it is written; (ii) the writer of the text and the theme of writing, and (iii) the reader of the translated text and why he reads it. Full understanding of all these elements allows the translator to gear his translation in a way that keeps the balance between the writer and the reader on the one hand and the translated text on the other.

3.4 Why is it Difficult to Imitate the Qur'ān?

Before looking at the Qur'ān in particular, it is worth considering why religious language in general is difficult to imitate, and by extension to translate. In contrast to the language of human beings, which is subject to change, divinely produced language is basically conservative and has its own secrets. In this regard, Nida (1997:194) maintains that religious terminology has always been conservative, and especially so in religions claiming the verbal inspiration of historical texts, because the words themselves are regarded by many as being essentially dictated by the deity. The longer these words have been in use, the greater and stronger the importance attached to them.

Another feature of religious terms is that they are deeply rooted and remote in history, and this sometimes causes difficulties for translators. Ellingworth (1997:199) maintains that any text is related and thus confined to the situation in which it is produced, which will often differ in important respects from the situation of the receptor of the translation. The difference increases as the original and the translated texts are received in more and more widely separated cultural and historical situations, as is the case of the Old Testament. In this case, as Ellingworth suggests, translators should convey the entire semantic content in translation, and provide as fully as necessary readers' aids, i.e. not only footnotes, but also introductions, glossaries, maps, diagrams, etc., and supplementary information about the source situation, which is absent from the receptor's situation.

Arabs in the pre-Islamic era were known for their skill in spoken Arabic both in reciting poetry and in ordinary speech. The best known example of this skill is provided by the seven well-woven poems, or odes, *al-mu'allaqāt* which, were hung on the door of the *Ka'ba* so that a large number of people could observe their well-written form and well-

presented ideas[18]. There was also a yearly competition between poets in *'Ukāẓ* marketplace, involving poetry recital. The use of language thus had high prestige not only among poets as individuals, but also amongst tribes as groups. Arberry (1957:21) explains that poets ambitious for recognition would recite their choicest compositions at an annual fair held at *'Ukāẓ,* near Mecca and the poems voted worthy of the award were transcribed in letters of gold on fine Egyptian linen, and suspended on the *Ka'ba*. This linguistic purity and talent that the Arabs had is a reward for living in a most unforgiving and isolated environment. The Arabs had and some still have social and linguistic purity as a result of their geographical isolation and the monotonous uniformity of desert life. Moreover, some may still be subject to similar psychological influences because they still live under similar social and ecological conditions.

Into this enviornment, a new form of recitation of the Qur'ān came to challenge those poets in their own language. The Qur'ān, not only challenged them in their Arabic tongue, but continued to show them their incapacity and that of others to produce its equal from that day till the day of Resurrection. In addition, the Prophet Muhammad, though illiterate, conquered the people of Mecca as the only people claiming to have fully mastered this language. Fazul Karīm (1988:1) says: "if we turn the pages of history and the pages of the holy traditions, we would unhesitatingly come to the conclusion from the events foretold by the illiterate Prophet that he was no less than a divine messenger, chosen from the Most High. Had he not been a true Apostle and the last of the teachers and had he not been divinely inspired, this mighty and magnificent pronouncement attested with fulfilment after his death could not have been made within the given circle of human ingenuity and human knowledge". Consequently, the Prophet's enemy accused him of being a poet sometimes and of being possessed of an evil spirit or mad at other times. This is shown in the following verse:.36:آية:37:سورة الصّافات (ويقولون أئنّا لتاركون آلهتنا لشاعر مجنون) which Ali (1946:1196) translates as:

"And say:
What! Shall we
Give up our gods
For the sake of

[18] For more information about these poems, see Arberry's introduction to *The Seven Odes* (1957) pp. 21-25.

A poet possessed of
An evil spirit, or mad".

It is true to say that translation of the Qur'ān contributes to the well being of mankind as it is an example of cross-cultural understanding. However, we should be aware of the fact that translation of the Qur'ān is only an interpretation of the meanings of that religious Book and can never be an exact equivalent to it. Abdul-Raof (2001:179) says that a vulgate or Latin Qur'ān cannot be a replacement of the original text. It provides guidance to the understanding of this Book and not a substitution. This claim is justified by the fact that the Qur'ān has specific linguistic, rhetorical and other features, which distinguish it from all human written texts. Therefore, these peculiar features of the Qur'ān cannot be totally preserved when the Qur'ān is translated into a different language even if many features are shared.

There are many overall areas of Qur'ānic inimitability. These areas are phonological (phonemic patterning such as alliteration, assonance and rhythm), grammatical (syntactic patterning and the relationships between form and content), semantic (denotative issues relating to meaning of terms and synonyms, semantic compression, and connotative issues relating to emotiveness), stylistic (simple and direct style) and issues relating to revelation of otherwise unknowable facts. These different issues make it difficult to imitate the Qur'ān as a whole text in other languages.

At the phonic level, Qur'ānic language is characterised by the compatibility of the phonemes which make up its words in terms of place of articulation, which consequently leads to the harmony of the produced sounds. Every single sound of the Qur'ān is inimitable in its specific position enhancing the effect achieved by the structure of the words and the textual unity of the verse or verses.

The rhythmic pattern of the Qur'ān is another remarkable aspect of its language. This is a reflection of the special arrays of words and arrangement of phrases (al-Rāfi'ī 1945: 213-239). The highly emotive, characteristic, poetic and powerful language of the Qur'ān is also very difficult to maintain in the target language. In this context, Arberry (1955:1), as noted in Section 2.4, believes that the rhetoric and the rhythm of the Qur'ān are so characteristic,

so powerful, and highly emotive, that any version whatsoever is bound in the nature of things to be but a poor copy of the glittering splendour of the original. Arberry attempted to produce a rhyming translation of the Qur'ān to imitate its rhetorical and rhythmical patterns. However, this attempt could not achieve the elevated style of the original text.

Qur'ānic composition, which results from the unique and the specific association of words, is another major area which makes the Qur'ān difficult to imitate. The individual morphemes are not necessarily themselves inimitable, but the semantic and grammatical categories are whose arrangements according to a limited number of patterns give rise to an infinite range of meanings in the Qur'ān. This composition which is neither poetry nor prose gives rise to the unique arrangement or organisation of the Qur'ānic discourse.

According to orthodox Islamic belief, the Qur'ānic text is inimitable in both form and content and this makes it different from ordinary texts. When it comes to translation, the issue becomes even more complicated as the conveying any one of these two translation characteristics is inevitably at the expense of the other. This issue is explicated by al-Bundāq (1983:49), who maintains that:

"إن القرآن وحي من عند الله بلفظه ومعناه، فكيف يمكن ترجمة الوحي بعبارات بشرية عادية؟ إن القرآن تحدى العرب بخاصة أن يأتوا ولو بسورة من مثله فعجزوا ويعجزون هم وغيرهم عن ذلك. ولّما كان معجزاً لمن حاول معارضته، فإنه كان معجزاً في ترجمته لفظا ومعنىً. وعلى هذا الأساس فإن الإعجاز كما هو بالنسبة للعرب تحدٍ، فإنه كذلك بالنسبة لمن غامر في الترجمة لأنه معجز في حالتيه لفظاً و معنىً وتستحيل ترجمته".

"The Qur'ān is a revelation from Allah in its form and content. How then could this revelation be replaced by ordinary human words? The Qur'ān challenged the Arabs in particular to come up with a single *Sūra* similar to it, but they, as well as others, could not and still cannot. And since it was inimitable for those who tried to oppose it, it is likewise inimitable in respect of translation at the levels of both form and content. Thus, just as its inimitability was a challenge for the Arabs, it is also a challenge for those who hazarded to translate it because it is inimitable in both aspects of form and content.

In his book *Dalā'il al-I'jāz*, al-Jurjānī (1981:32) describes the Arabs' inability to produce

even a little of the Qur'ān as follows:

"لقد أعجزهم مزايا ظهرت لهم في نظمه وخصائص صادفوها في سياق لفظه وبدائع راعتهم من مبادئ آيه ومقاطعها ومجاري ألفاظها ومواقعها وفي مضرب كل مثل ومساق كل خبر وصورة كل عظة وتنبيه وإعلام وتذكير وترغيب وترهيب. فقد أبهرهم أنهم تأملوه سورة وآية آية ، فلم يجدوا في الجميع كلمة ينبو بها مكانها. فقد وجدوا اتساقًا بين الكلمات والآيات حتى لم يدع في نفس بليغ منهم موضع طمع حتى خرست الألسن عن القول وخلدت القروم فلم تملك أن تصول".(الجرجاني:دلائل الإعجاز:32:1981).

"What incapacitated them is its features of composition, the peculiarities they uncovered in the continuity of its utterance, the innovations that surprised them in the beginnings and ends of utterances, and the combinations of places of articulation of the sounds, the setting forth of parables, the relating of narratives, the presentation of admonishment, exhortation, information and the instilling of hope and fear. They were astonished by the fact that when they studied it deeply chapter by chapter and verse by verse they did not find a single word in conflict with its position in the text. They found coherence between the words and the verses that left no scope for the ambitions of their eloquent speakers to produce something similar. Their tongues became incapable of speech and their well-trained camel-mares were unable to strut about".

Unlike literary works which could be inimitable at a certain period of time, the Qur'ān is believed to be inimitable at all times, hence the claim of the inability of anyone whether Arabs or non-Arab to produce any work similar to it. The Qur'ān itself mentions the failure of the Arabs to answer the challenge of producing an equivalent to even the shortest of its Sūras. Muslim scholars have further argued that the inimitability of the Qur'ān is eternal and is not confined to a certain period of time (al-Zamakhsharī 1987: v. 1, I)[19].

Traditional rhetorical analysis focuses particularly on the relationship between words (and other grammatical elements) and meaning; the word is not ugly or beautiful in itself: its ugliness or beauty depends upon its context and the way it is made to relate to other words around it: eloquence does not lie in the individual words which are used, but in the particular ways they are woven together and the artistic and semantic relationships constructed by this fabric of words. All these contributed in the final delivery of the real

[19] This information relating to the permissability of translating the Qur'ān is taken from the website: "Why is the Qur'ān inimitable"? http://www.quran.org.Arabic Prose.htm, July 25, 2004. However, the researcher referred to the original references for confirmation and documentation of ideas.

meaning of the Qur'ān; all this challenged the Arabs at the time of revelation to compose a work like it. Traditional rhetoricians argue that unlike other languages such as Persian, Greek and Turkish, Arabic is extremely difficult to translate into other languages; this difficulty is manifested most specifically in Qur'ānic Arabic. Qur'ān translation is, accordingly, better not attempted at all (al-Jurjāni 1981:363, al-Bāqillānī 1985:18, al-Jāḥiẓ 1985:77).

The language of the Qur'ān and the words that contribute to the formation of the Qur'ānic text are powerful and sometimes mysterious. It is humanly impossible to translate Qur'ānic language faithfully into any other language because neither the exact meaning is expressed nor the full scope of the original words covered. These values can only be felt in Arabic such that even professional translators of the Qur'ān always face this problem and show their inability to render its meaning faithfully into any other language. Examples of words which are impossible to translate in their full sense are *zakāt*, *tahajjud*, *nidā'* among many others.

If the Qur'ān's meanings are expressed by other Arabic words, they will not have the same effect in conveying these meanings. The exact meanings of the Qur'ān can only be maintained in its particular words and structures (al-Rāfi'ī 1945:240).[20]

Inimitability can also be clearly seen in the long and short verses alike that repeatedly set forth parables without causing any boredom on the part of the reader, which is another rhetorical feature of the Qur'ān ('Itr1989:221). Synonymy does not exist in the Qur'ān; every word is chosen and used in its specific position because of its specific semantics. The sense, sound and the influence of the word itself cannot be felt similarly if this word is replaced by another word, or if it is used elsewhere; this secret of the Qur'ān makes it inimitable ('Itr ibid:261).

In an attempt to translate religious terms in the Qur'ān, some translators typically opt for detailed explanations, commentary, footnotes and over-interpretation and rewriting. Such translations tend to be a paraphrase of the Qur'ān, sometimes containing information not

[20] For more details about the inimitability of the word and the sentence structure in the Qur'ān, see 'I'jāz al-Qur'ān by al-Rāfi'ī (1945) pp. 236-248.

available in the original text. There is a distortion of the original form and meaning of the source text, which is compressed in as few words as possible. This may lead the target language reader into a misconception of the original message.

The fact that the Qur'ān is in Classical Arabic enhances its purity; this is the form of Arabic accepted by Arabs as the most authentic form. Describing the language of the Qur'ān and its translation, Penrice maintains that because of the purity of the style and the elegance of its diction, it has come to be considered as the standard of Arabic even by those who have no belief in its pretensions to a divine religion. "It is not expected that the transcendent excellencies and miraculous beauties discovered in the Qur'ān by its commentators and others should immediately unveil themselves to our cold and unsympathizing gaze; beauties there are, many and great; ideas highly poetical are clothed in rich and appropriate language, which frequently rises sublimely far beyond the reach of any translation" (Penrice 1873:I).

The simple and direct style of the Qur'ān is extremely difficult to replicate in translation. In his preface to the translation of *Tarjumān al-Qur'ān*, 'Abdul Kalām (1962:xiii) maintains that the most characteristic feature of the Qur'ān is its method of presentation; it is simple and direct and does not employ any artifice, nor display any conventional poses. Its appeal is to the elemental feeling and imagination of man, and his daily experiences of life. It presents a heart-to-heart talk between God and man. Such is the method adopted by the Qur'ān, a method common to all revealed scriptures regardless of differences in style of the extant versions of Christians and Jewish scriptures.

The Qur'ān's revelation of the things beyond the access of human beings, and the manifest knowledge of past events relating to the ancient prophets, and the contents of other revealed books are other components of the Qur'ānic discourse that make that add to its inimitability (al-Bāqillānī 1985:48 and al-Jurjānī 1981:40-41). This revelation and knowledge of past events do not pose a translation problem although they contribute to the inimitability of the Qur'ānic text in a more general sense.

3.5 Issues in Ḥadīth Translations

The language of Ḥadīth is highly expressive, perhaps due to the fact that the Prophet belonged to a tribe which was characterised by eloquence. In addition, he was sent as a suckling to learn pure Arabic from the Bedouins themselves. After he became a prophet, Muhammad began to be influenced by the high style and clear eloquence of the Qur'ānic language.

As Ḥadith came to explain the Qur'ān and its new technical terms, these terms are also frequently used in the Ḥadīth texts. The technical terms to be explained are various and deal with different issues. The prophetic Ḥadīth includes almost all the new technical vocabulary of the Qur'ān with further explanation. Ḥadīth is difficult to translate into other languages, though it does not pose the same challenges as the Qur'ān. What is clear from the translation of Ḥadīth is that Ḥadīth are mostly concerned with *ma'ānī* (meanings), and *lafẓ* (expression) is not a central issue as is the case of the Qur'ān.

The Ḥadīth complements the Qur'ān in style and content, and there is no contradiction, however small, between the two discourses. They are so enhancing and captivating and so informative. As for the Prophet, no one would be able to compete with him in eloquence and linguistic style. His words, together with the Qur'ān, supersede all literary works. Their excellence is everlasting and will become increasingly vivid as their meanings are discovered by the passage of time. His words and the Qur'ān are of such extraordinary nature and so full of meaning that millions of people have obtained knowledge. As for the role of Sunnah, it came to explain how to perform the Islamic instructions such as the performance of prayer, the payment of alms, the fast of Ramaḍān, and the doing of pilgrimage, among many other deeds.[21]

The Ḥadīth, which is the second authoritative textual source for Islamic belief and practice after the Qur'ān, is of supreme importance for Muslims as it guides them to a full understanding of the Qur'ān especially if the Ḥadīth in question taken to be authentically transmitted. Of course, the Qur'ān has precedence over the Ḥadīth as it is regarded as valid

[21] This argument regarding the eloquence of Ḥadīth is adopted from the internet website: The concise nature of the Prophet's sayings, http://www.dislam. Org/prophetmuhammad/concise.html, 5th April 2005.

for all mankind and for all ages. Burton (1994:29) maintains that the significance of Ḥadīth as a technical literary form is shown by the ubiquitous use of this form of arguementation throughout Islamic Literature. In such varied fields as history, biography, Qur'ān commentary, theology, law, politics, literary criticism and even linguistics, authors display a constant predilection for casting any statements that they wish to make into the form of brief narratives to demonstrate that another narrator had informed them of what they assert.

The Ḥadīth of the Prophet is the second source from which the teachings of Islam are drawn; the Qur'ān generally deals with the broad principles of religion, going into details in rare cases. The details were generally applied by the Prophet himself, either by showing in his practice how an injunction can be carried out, or by giving an explanation in words. To illustrate, the Qur'ān instituted the Fast during the month of Ramaḍan as training in piety and patience, and an opportunity to express the thankfulness for divine blessings. The Prophet added the requirement that alms be given at the end of Ramaḍan as an additional means of accomplishing these purposes (Ḥigāb 1997:34). Like the Qur'ān, Ḥadith is revealed from Allah and came to explain what the Prophet understands from the Qur'ān; however it is not recited like the Qur'ān (Ibn Kathīr 1988: v. 2, 7; al-Rāzī 2000: vols. 19 and 20, 51; al-Zamakhsharī 1987: v. 2, 614). This role of the Prophet in the explanation is clear in the following verse: وما أنزلنا عليك الكتاب إلا لتبين لهم الذي اختلفوا فيه وهدىً ورحمةً) سورة النحل:16:آية:64 لقومٍ يؤمنون), which Ali (1946:672) translates as:

"And We sent down the Book
To thee for the express purpose,
That thou shouldst make clear
To them those things in which
They differ, and that it should be
A guide and a mercy
To those who believe".

Muslims consult Ḥadīth in order to solve problems that have no answer in the Qur'ān or issues that require further explanation. Ali (1985:vi) refers to this by saying that the Ḥadīth shows how the Prophet had acted on occasions in matters not explicitly or directly treated in the Qur'ān. The Sunna (practice) of the Prophet and the early community became a norm

for later generations and knowledge of this Sunna came essentially from Ḥadīth. As Ḥadīth is second in significance only after the Qur'ān in Islam, it is regarded as being of semi-divine inspiration as a source of guidance for humanity

Translators should be fully aware of the rhetorical and other features of religious texts and should comprehend them as completely as possible if they want to render their meanings as faithfully and reliably as possible in the receptor language. In this regard and in reference to the full understanding of the original text, Gutt (1991:172) maintains that miscommunication is most likely to arise when the translation is mistaken because the original text is not fully comprehended.

3.6 Conclusion

This chapter has aimed at discussing three main points relating to the study. The first is the issue of equivalence in translation, and how the absence of equivalence in the target language affects the reliability of translation; it suggests that equivalence is a reasonable notion in translation and the way it is to be assessed is based upon text-types. The second part of the chapter discussed the notion of text-type; it showed that the translator should take the text-type, the readership and his capabilities into account when producing a new text in the target language. The third part of the chapter discussed some reasons behind the inimitability of religious texts in general and the Qur'ān in particular.

CHAPTER FOUR

SEMANTIC ISSUES RELATED TO THE TRANSLATION OF THE TERMS CHOSEN FOR THE STUDY: SYNONYMY, COLLOCATION AND POLYSEMY

4.1 Introduction

This chapter provides an overview of some semantic issues and problems that face translators in general and those of religious texts, like those related to *'ibādāt*, in particular, in achieving authoritative and reliable translations.

This chapter consists of three main sections related to semantics and translation, 4.2.1, 4.2.2 and 4.2.3. Section 4.2.1 deals with synonymy, hyperonymy-hyponymy and translation. It shows that concepts in different languages differ both denotatively and connotatively. Section 4.2.2 discusses the issue of collocation and shows how collocational differences between one language and another can cause translation difficulty. Section 4.2.3 deals with the issue of polysemy. In each section, examples are given to illustrate the points in question. In addition, areas of difficulty related to the study are identified and appropriate strategies are suggested. These suggested procedures are not necessarily ideal in all contexts.

4.2 Semantics and Translation

Before starting to discuss the three main semantic issues, i.e, synonymy, collocation and polysemy, from a translational perspective, it is worth briefly considering some viewpoints concerning semantics and translation.

"Semantics deals with the relationship between signs or symbols created by human beings and their referents, corresponding roughly to what people usually think of as the meaning of words (cf. Nida 1964:34). These symbols differ from one community to another and may even differ in the same community according to dialectical variations, social customs, religious beliefs and ecological factors. Semantics is concerned with meaning, whether it is transferred verbally or non-verbally. Verbal meaning is that type of meaning which is comprehended through the use of written or spoken symbols and sounds. Non-verbal meaning is that meaning which is understood through the use of gestures, for instance. Both

meaning types aim at producing communication of a message from the source to the target. Leech (1974:ix) describes the significance of semantics in communication as follows: "Semantics, as the study of meaning, is central to the study of communication; and as communication becomes more and more a crucial factor in social organisation, the need to understand it becomes more pressing."

As a science, semantics can be restricted to words in isolation or can extend to include sentences, pargraphs, chapters and the like. Understood in this latter, wider sense, semantics is briefly defined by Lyons (1977:1) as the "study of meaning". Therefore, semantics starts from the study of meaning of lexemes or lexical items, i.e. words in a particular sense either standing alone or as a part of other larger units where context plays a major role in specifying the meaning of the lexical item. Hartman and Stork (1972:127) define a lexical item as "a unit of the vocabulary of a language such as a word, phrase or term having a pronounceable form, fulfilling a grammatical role and carrying semantic meaning". Lexical items acquire specific shades of meaning depending on the context in which they are used. The semantic properties of a lexical item item are fully reflected in appropriate aspects of the relation it contracts with actual and potential contexts (cf. Cruse 1986:1).

Grammar and semantics are in a mutual relationship such that the former makes up the rules that construct and govern words and sentences, while the latter shapes the meaning of these structured words and sentences. The translator has to take these two basic linguistic features in translation into account to produce an acceptable and reliable translation through the preservation of these two features in the target language.

Semantic knowledge in general and semantic knowledge of the subject matter in particular is significant in translation. Therefore, for a thorough mastery of both languages and for a satisfying translation, it is particularly necessary and helpful for a translator to have some idea of the relationship between semantics and translation and to have some general knowledge of semantics (cf. Wen-li 2001:172).

Indeed, when one talks about the translation process, perhaps the first thing that comes to mind is the semantic dimension. This is because meaning has priority in communication

and without it languages would become pointless. In the definition of translating, meaning must be given priority, for it is the content of the message which is of prime importance (cf. Nida and Taber 1969:12).

One of the main jobs of the translator is to convey semantic values from the source text to the target text. Newmark (1981:39) introduces the concept of semantic translation, in which the translator attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning, as the specifity of meanings that words acquire is conditioned by their context.

If languages all shared the same concepts and simply expressed these in different ways, semantic aspects of translation would be relatively straightforward. Different languages segment elements of experience differently (cf. Nida and Taber 1969:20). Such differential segmenting naturally causes no problems within the same language. It can, however, be a problem when it comes to translating between languages that are of different origins and express different cultures such as Arabic and English.

4.2.1 Synonymy, Hyperonymy-Hyponymy and Semantic Overlap

'Synonymy' can be divided into two basic types: lexical-item synonymy and global (word) synonymy (this latter to be discussed below).

We can define 'lexical-item synonymy' intuitively as "identity of meaning between two lexical items or closeness of meaning between two lexical items". A word in a particular sense (e.g. 'funny' in the sense 'amusing' rather than in the sense 'peculiar') is termed a lexical item (cf. Bauer 2004:64). Lexical-item synonymy is thus synonymy between two words, each in a particular sense, e.g. 'funny' in the sense of 'peculiar' (as opposed to 'funny' in the sense of 'amusing', or any other sense of 'funny'), and 'odd' in the sense of 'peculiar' (as opposed to 'odd' in the sense of 'not even [of a number]', or any other sense of 'odd'). Two lexical items which have exactly the same meaning (and especially exactly the same denotative meaning, see below) may be termed strict synonyms. Two lexical items which have nearly but not quite the same meaning (and especially the same

denotative meaning) may be termed near-synonyms. These two types of synonym (i.e. strict synonym and near-synonym) may be referred to together as synonyms.

A basic distinction can be drawn between denotative meaning (also known as propositional meaning, or cognitive meaning) and connotative meaning (also known as expressive meaning).

> "Denotative meaning is a matter of categories into which a language divides the totality of communicative experience. For example, the denotative meaning of the word 'pencil' (in the relevant sense) consists in the fact that all over the world one may find similar objects that are included in the category of 'pencil'- and of course all sorts of other objects that are excluded from it. To define a denotative meaning is to specify a 'range' covered by a word or phrase (in the relevant sense) in such a way that one knows what items are included in that range of category and what items are excluded" (Dickins et al 2002:52-3).

Connotative meaning, by contrast:

> "comprises a number of different layers: referential content, emotional colouring, cultural associations, social and personal connotations, and so on. The many-layered nature of meaning is something translators must never forget. Even within a single language, synonyms are usually different in their overall semantic effects-compare 'clergyman' and 'sky-pilot', 'adder' and 'viber', 'go away' and 'piss off', ect. Each of these expressions has overtones which differentiate it from its synonym. We shall call such overtones connotative meanings-that is, associations which, over and above the denotative meaning of an expression, form part of its overall meaning" (ibid:66).

Cruse (1986:274) notes a number of differences between denotative meaning and connotative or expressive meaning. For example, he argues that the presented meaning, i.e. denotative meaning, is for the most part coded digitally; in other words, it can vary only in discrete jumps. Expressive meaning, on the other hand, varies in respect to intensity and can be varied continuously, and is therefore analogically coded. Expressive traits and propositional traits may be simultaneously present in the meaning of a lexical item. This is true of words such as 'daddy' and 'mummy'; it is at least partly in respect of expressive

meaning that these differ from 'father' and 'mother' (diminutive affixes often have a purely expressive function). 'He's my daddy' can be challenged with 'No, he's not', but that impinges only on the propositional meaning (i.e. 'He is my father'), and does not call into question the genuineness of the expressive meaning. It is arguable that communication would be impossible without expressive meaning. Every communicative utterance must transmit as part of its meaning an indication of intended propositional attitude. Without this, an utterance would be communicatively dead. The expression of propositional attitude has the effect of, as it were, energising a proposition.

While synonymy as strictly defined can be taken to involve exact denotative equivalence, the term is typically used also to describe the semantic relationship between two lexical items which are not fully denotatively equivalent but which are intuitively felt to have very similar meanings. Bussman (1996:470) defines synonymy as a "semantic relation of sameness or (strong) similarity in meaning of two or more linguistic expressions".

Cruse (1986:265) similarly says "certain pairs or groups of lexical items bear a special sort of semantic resemblance to one another. It is customary to call items having special similarity synonyms; however, the intuitive class of synonyms is by no means exhausted by the notion of cognitive synonymy as a glance at any dictionary of synonyms will confirm. Moreover, intuitively synonymous lexical items may differ in cognitive sense. For instance, the *Larousse Synonymes* associates 'nomade', 'forain' and 'ambulant' (in French) together in one article as synonyms, but gives a distinct legal definition for each which makes clear that they are in no wise cognitive synonyms. Moreover, some pairs of synonyms are more synonymous than others. For example, 'settee' and 'sofa' are more synonymous than 'die' and 'kick the bucket', which in turn are more synonymous than 'boundary' and 'frontier', 'breaker' and 'roller', or 'brainy' and 'shrewd'. However, intuition might suggest that with the last pair we are approaching the borderline between synonymy and non-synonymy."

Cruse (ibid:265) states that pairs and groups of lexical items share a special sort of semantic resemblance to one another. Here, one lexical item can be a synonym of another but not vice versa. For example, the *Dictionary of English Synonyms* gives 'kill' as a synonym of 'murder', but, interestingly, not vice versa. However, cognitive synonymy is demonstrably absent as an 'accidental killing' is not 'murder'. Also 'strong' can be taken as a synonym of

'powerful', but again cognitive synonymy of 'powerful' is demonstrably absent as a 'strong car' is not necessarily a 'powerful car'.

Cruse maintains that there is unfortunately no neat way of characterising synonyms which are not fully denotatively identical. This problem can be examined in two ways: first, in terms of necessary resemblances and permissible differences, and, second, contextually, by means of diagnostic frames. It is obvious that synonyms must have a significant degree of semantic overlap, as evidenced by common semantic traits. So, for example, 'truthful' and 'honest' fall within our broad class of synonyms, and have a relatively high semantic overlap, while 'truthful' and 'purple', with virtually no traits in common, are about as far away from synonym as one can get. However, it does not follow that the more semantic traits a pair of words share, the more synonymous they are (Cruse ibid:266).

The distinctions of sameness of meaning vs. virtual sameness of meaning, and denotative meaning vs. connotative meaning can be used to yield four possibilities as follows:

Figure 1

	connotative sameness (sameness of attitudinal, affective,etc., meaning)	connotative non-sameness (difference in attitudinal, affective, etc., meaning)
denotative sameness		
denotative non-sameness (but closeness)		

Figure 1 can be further refined through the recognition that some lexical items which are both both denotatively and connotatively the same (identical) nonetheless seem to occur in somewhat different contexts (they have rather different collocational potentials).

Figure 2

		connotative sameness (sameness of attitudinal, affective, etc., meaning)	connotative non-sameness (difference in attitudinal, affective, etc., meaning)
denotative (=propositional) sameness	co-occur in all contexts	**1a.**	**2.**
	do not co-occur in all contexts	**1b.**	
denotative (= propositional) non sameness (but closeness)		**3.**	**4.**

The cells in Figure 2 have been numbered 1a. 1b., 2., 3. and 4. Together Cells 1a. and 1b. constitute Cell 1.

Synonymy as defined intuitively includes all of Cell 1 + Cell 2 + Cell 3 + Cell 4.

We can now identify different forms of synonymy as described by different writers in terms of these different levels.

Cognitive synonymy as defined by Cruse (1986:88) is: Cell 1 and Cell 2 (i.e. it is denotative synonymy). He (ibid) says that X is a cognitive synonymy of Y if X and Y are syntactically identical, and any grammatical declarative sentence S containing X has equivalent truth-conditions to another sentence S1, which is identical to S except that X is replaced by Y. An example of a pair of cognitive synonyms is 'fiddle' and 'violin': these

are incapable of yielding sentences with different truth-conditions. For example, "He plays the violin very well" entails and is entailed by "He plays the fiddle very well".

Complete synonymy as defined by Bussman (1996:470) is: Cell 1a. This seems to be also what other linguists, such as Ullmann, (1962:141) mean by 'full synonymy' and what Cruse (1986:268) means by 'absolute synonymy'.

'Partial synonymy' as defined by Bussman (1996:470) and Cruse (1986:88-91) is: Cell 1b. + Cell 2. + Cell.3. + Cell 4. Bussman (1996:470) says that the distinction between complete synonymy and partial synonymy is that the former presupposes the unconditional substitutionality of the given expressions in all contexts, both denotatively and connotatively, whereas the latter refers to the possibility of substitution in some but not all contexts.

Global synonymy can be defined as synonymy of two words in all their senses. This synonymy hardly ever occurs (except in the trivial case where two words have only one sense each, and these senses -i.e. lexical items - are synonymous).

It is generally agreed among linguists that complete (or full or absolute) synonymy does not typically exist in natural language (Ullmann 1962:141; Cruse 1986:268). Ullmann (1962:141) maintains that in fact there are no actual synonyms. In contemporary linguistics, it has become almost axiomatic that complete synonymy does not exist in non-technical language, although complete synonymy may exist in technical nomenclatures. This is because scientific terms are precisely delimited and emotionally neutral, enabling us to find out quite definitely whether any two of them are completely interchangeable. In fact, in these areas complete synonymy is by no means infrequent. However, even within a single dialect there are complex differences between words which apparently mean the same thing.

In order to investigate synonymy in practice, one needs to look not just at the overall range of meanings of two (or more) lexical items, but how these lexical items function in particular linguistic and situational context. It is context that allows us to judge the existence of synonymy between words and the extent of this synonymy where words can be

used interchangeably often but not always, and in some contexts but not all. Lexical items which are denotative synonyms considered across all usages frequently turn out to display subtle meaning differences from one another in specific contexts (cf. Jackson 1988:65).

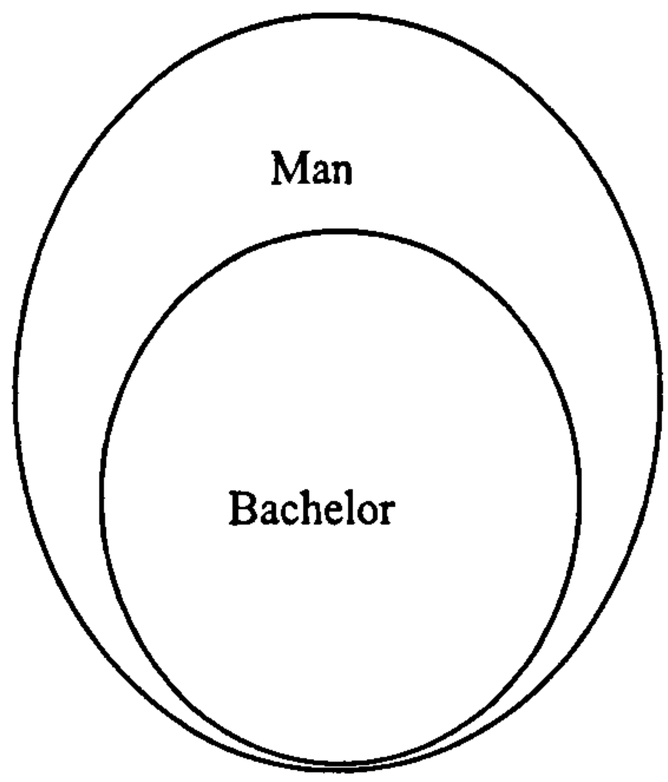
As noted above, there seem to be some certain lexical items which are synonyms in that they display either denotative or clear connotative differences. However, these words do not typically occur in the same collocational contexts. Cruse (1986:281) gives the example of 'unblemished', 'spotless', 'flawless', 'immaculate', and 'impeccable'. He claims that the collocational ranges of these lexical items can only be described by listing permissible collocations. Such items are described by Cruse as having idiosyncratic collocational restrictions. As a possible set of cognitive synonyms which differ in respect of idiosyncratic collocational restrictions, he gives the following:

	umblemished	spotless	flawless	immaculate	impeccable
performance	-	-	+	+	+
argument	-	-	+	-	?
complexion	?	?	+	-	-
behaviour	-	-	-	-	+
kitchen	-	+	-	+	-
record	+	+	-	?	+
reputation	?	+	-	?	?
taste	-	-	?	?	+
order	-	-	?	+	+
credentials	-	-	-	-	+

The judgements recorded above represent Cruse's own intuitions. He is able to discern no semantic motivation for the collocational patterns.

There is a hyperonymy-hyponymy relationship between some synonymous lexical items (i.e. some members of the sub-class of synonymous identified at the start of this section as near synonyms). An expression with a wider, less specific, range of denotative meaning is a hyperonym (or superordinate) of one with a narrower and more specific meaning. Conversly, an expression with a narrower, more specific range of denotative meaning is a

hyponym of one with a wider meaning (cf. Dickins et al 2002:55). This can be illustrated in the relationship between 'man' and 'bachelor' as shown below. Whereas 'man' can refer to an adult male regardless of being married or not, 'bachelor' can only refer to an adult male who is married. Hyperonymy-hyponymy can be represented as follows:



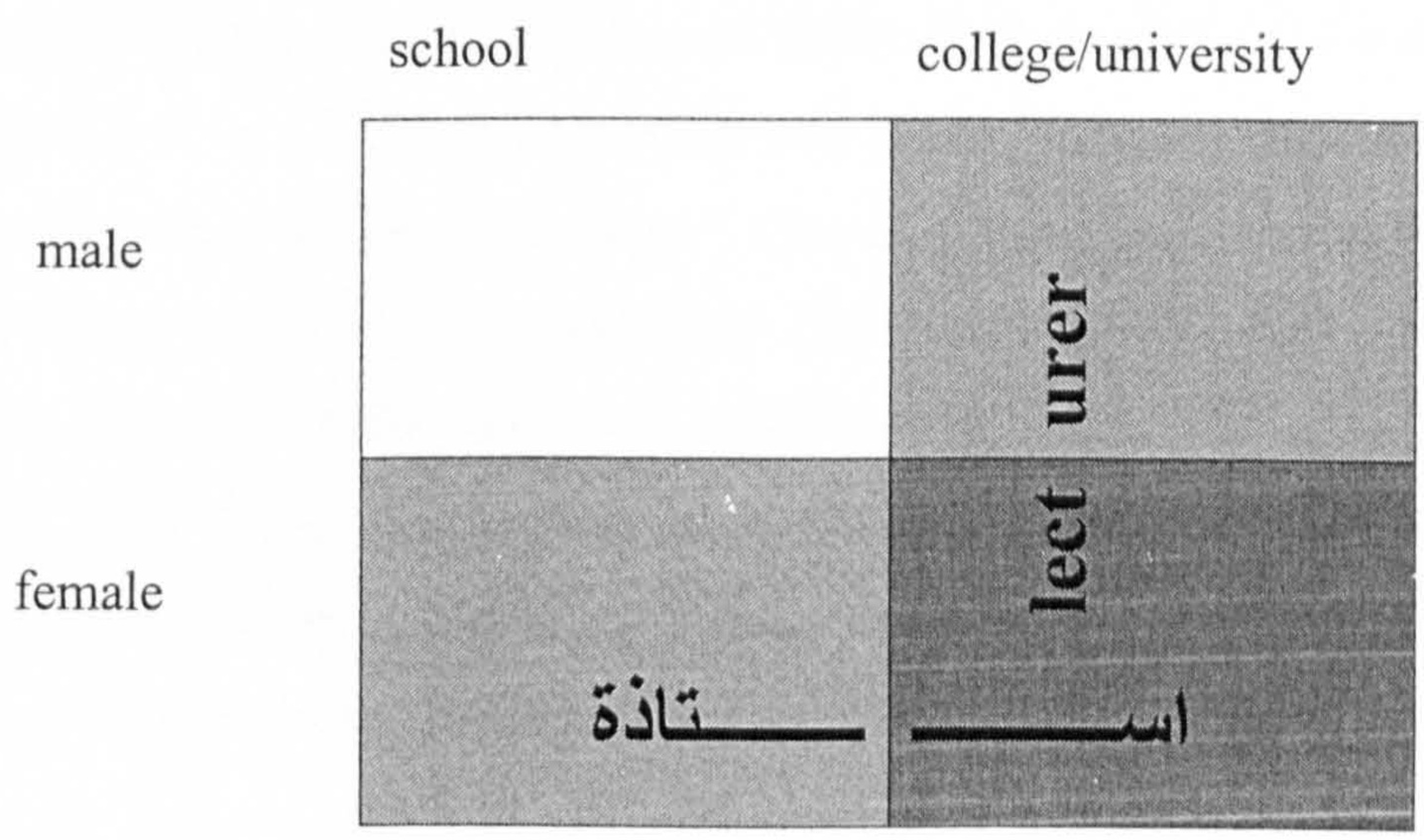
Just as full synonymy hardly exists within a language, so it hardly exists between languages (Dickins et al 2002:54). Hyperonymy-hyponymy is so widespread in all languages that one can say that the entire fabric of linguistic reference can be built up on such relationships. The fact that both a hyperonym and a hyponym can serve for conveying a given message is of great importance to translation practice. It means that when there is no full target language synonym for a given source text expression, the translator may look for an appropriate target language hyperonym or hyponym. A simple example is provided by a comparison between 'uncle' in English and *'amm* and *khāl* in Arabic. Here the English term 'uncle' might be a typical translation equivalent of the Arabic *'amm* or *khāl*. 'Uncle' in English lacks the technical associations of 'paternal uncle' or 'maternal uncle' which are strictly synonymous with *'amm* and *khāl* respectively, and would therefore be preferred in many contexts in translating *'amm* or *khāl*, regardless of the translation loss involved. From the point of view of denotative meaning, however, 'uncle' has a greater range of meanings than *'am* or *khāl* and is therefore a hyperonym of both of them, since uncle includes both paternal uncle and maternal uncle.

Translating by a hyponym implies that target text expression has a narrower and a more specific denotative meaning than the source text expression. Dickins et al (2002:56) term

this particularizing translation or particularization. In translating from Arabic to English, target text 'uncle' is more general than source text عم (or خال), omitting particulars given by the source text. Dickins et al (ibid) call this 'generalizing translation', or generalization for short. In their semantic near-equivalence, particularization and generalization both entail a degree of translation loss: detail is either added to, or omitted from, the source text.

A third notion of relevance here is semantic overlap. This is where two expressions share some element of denotative meaning, but each of them also has an element of denotative meaning ehich is not found in the other. An example from English and Arabic is 'lecturer' vs. أستاذة. 'Lecturer' shares the idea of teaching with أستاذة. However, 'lecturer' also implies that the person concerned works in a university or colloge rather than a school, whereas أستاذة can refer to a person who teaches at any of these levels. أستاذة, on the other hand, specifies that the person is female, whereas 'lecturer' can refer to either a male or a female.

The denotative relationship between 'lecturer' and أستاذة can be represented as follows:



A translation of Arabic أستاذة as English 'lecturer' both generalizes by omitting specific reference to sex, and particularizes by specifying that the person concerned works at a college or university. A translation of English 'lecturer' as Arabic أستاذة both generalizes by

omitting specific reference to university/college and particularizes by adding specific reference to sex. Dickins et al (2002:58) term a translation which both generalizes and particularizes in this way an overlapping translation.

Where two overlapping terms are very close in meaning, they constitute a type of near-synonym.

4.2.1.1 Syononymy and Translation

If we adopted an extended definition of synonymy to include meaningful elements in more than one language, we may say that synonymy occurs between different languages. Textually, synonymy is evidenced in a single language where words and texts are paraphrased and replaced by other words or texts having the same meanings. It is also possible to have such synonymy when two different languages are involved. The relationship between the two words is frequently signalled by something like 'that is to say', or a particular variety of 'or' as in: 'he was cashiered, that is to say, dismissed'; and 'this is an ounce, or snow leopard'.

Some linguists have argued that translation is largely a matter of interlingual synonymy. However, others oppose this view. Newmark (1981:101) stresses this by saying "It is often said that translation is a form of synonymy, and I will begin to refute this because of the infrequent equivalence between languages". One may argue that translation can essentially be considered as a form of textual synonymy. However, this does not mean that translation can be inter-lingually fully achieved at all levels since full synonymy does not intralingually exist. The extent to which translation is achieved can be less than achieving near-synonymy in the same language. The issue becomes more complicated when one deals with two languages that are culturally distant such as Arabic and English.

Languages could have an abundance of near synonyms denoting certain concepts. This helps the translator and confuses him at the same time. He or she is helped by the fact that there are many pairs of synonyms to select from, but confused by which lexical item from these pairs to choose. Larson (1998:79) argues that the target language may have more words to choose from than the source language. It is very important that the translator be

aware of the very minute differences in meaning between near synonyms so as to choose the word that has the right connotation. This fact can apply to certain but not all texts or to some texts more than others. For example, it applies to literary and religious texts more than to scientific and technical texts. This is typically due to the fact that the former texts have more connotative meanings and therefore universality of terms does not prevail. In the latter, however, such terms may be universal and thus entail one-to-one correspondence.

By its very nature, translation is concerned with rephrasing in such a way as to lose as little as possible of the integrity of a source language message. All other things being equal, this includes its degree of precision or vagueness. Therefore, the fact that a hyperonym can serve for conveying a given message is of great importance to translation practice. It means that when there is no full target language synonym for a source language expression (e.g. 'uncle'), the translator must look for an appropriate target language hyperonym or hyponym.

To exemplify the points regarding synonymy and hyperonymy-hyponymy, the Arabic terms *ṣadaqa* and *zakāt* to a large extent have the same denotative meaning and can be rendered as 'alms' in English. From an Islamic perspective, they can be used interchangeably in some but not all contexts (cf. al-Qurṭubī 1933: vols. 7 and 8, 168; al-Rāzī 2000: vols. 15 and 16, 91). In other words, they are near-synonyms; more precisely, they stand in a hyperonymy-hyponymy relationship as *ṣadaqa* is more comprehensive than *zakāt* in a context like:

(انّما الصّدقات للفقراء والمساكين والعاملين عليها والمؤلفة قلوبهم وفي الرقاب والغارمين)التوبة:9:آيه:60

"Alms are for the poor,
And the needy, and those
Employed to administer the (funds)
For those whose hearts have been (recently) reconciled
(To the truth); for those in bondage
And in debt". (Ali 1946:458)

The underlined lexical item *ṣadaqa* can be replaced by *zakāt* without causing any change in meaning. *Zakāt* has a slightly narrower overall denotation in that it is more obligatory, paid

without any consideration to one's own will, and should be given at a specific time of the year (cf. al-Qurṭubī 1933: vols. 7 and 8, 292; al-Rāzī 2000: vols. 15 and 16, 81). *Ṣadaqa* and *zakāt* can also have different associative emotive effects as the way each is performed causes favourable or unfavourable feelings on the part of the persons paying this due and the persons receiving it. In other words, persons paying *zakāt* cannot necessarily expect gratitude as what they pay is the right of the needy to their wealth, and the needy do not feel hesitant in taking this right; *ṣadaqa*, on the other hand, as a voluntary form of alms, can be expected to induce gratitude on the part of the receiver. Translating the two above terms as 'alms' in English does not show the near-synoymy that exists between them. Moreover, the hyperonymy-hyponymy relationship which shows inclusion and entailment remains unconveyed in the target language and needs to be clarified through commentaries.

Another interesting example that also shows near-synonymy and hyperonymy-hyponymy is the two Arabic lexical items, *'adhān* and *nidā'* meaning 'call for prayer' (cf. Chapter six). They are near-synonyms as they share the sense of calling and announcing. They can refer to the call made by the *mu'adhdhin* to indicate or announce the time of prayer (cf. Ibn Qudāmah 1999:53; al-'Asqalānī 2000: 98). The interchangeable use of these lexical items can be illustrated and exempified in the two following examples taken from the Prophetic Ḥadīths: قال عليه السلام (إذا سمعتم النّداء، فقولوا كما يقول المؤذن) which 'Abbāsī (1989:528) translates as: "When you hear the *adhān* (the call for prayer), repeat the words which the *Mu'adhdhin* says", and the Ḥadīth قال عليه السلام (الدعاء لا يُرد بين الأذان والإقامة) which, 'Abbāsī (1989:529) translates as: "Any supplication between *'adhān* and the first *takbīr* of *iqāmah* will not be rejected".[22]However, the two lexical items can be slightly different with regard to the way they are uttered; i.e. *'adhān* is always loudly uttered which is not the case of *nidā'*.

The last two examples show that both Arabic lexical items *nidā'* and *'adhān* are extremely similar at the denotative level; in English, however, there is only one lexical item commonly used to convey the sense of both of them. In this case, the translator may need to explain the meaning of the two lexical items in the target language so that target language readers can have a sufficiently detailed understanding of the meaning of the source text. As

[22] For more details about synonymy and the translation of *'Ibādāt* terms, cf. the two chapters of analysis, seven and eight.

a single-word translation does not convey the whole meaning of these two lexical items in the target language, the hyperonymy-hyponymy relationship and their near-synonymy can be explained through explanatory details and footnotes.

From this discussion of synonymy, and hyperonomy-hyponymy, the translator, as a writer, should know how to choose the term that can best suit the context. Therefore, he should have a good understanding of the slight differences of meanings implied in lexical items. In this regard, Ullmann (1962:151) argues that the writer should select the term which will carry the right amount of emotion and emphasis. However, he also adds that non-semantic notions are important; the translator must choose these forms which will fit most harmoniously into the phonetic structure of the sentence, and which will be best attuned to the general tone of the utterance.

4.2.2 Collocation and Translation

Collocations constitute another major problem for translators, especially where the SL and TL are different in origin and express different cultures such as Arabic and English. Before starting to discuss this issue from the translation point of view, it is worth referring to some linguists' views on collocation.

Cruse (1986:40) defines collocations as sequences of lexical items which habitually occur simultaneously, but which are nonetheless fully transparent in the sense that each lexical constituent is also a semantic constituent. Such expressions as 'fine weather', 'torrential rain', 'light drizzle', 'high winds' are examples of collocation. The semantic integrity or cohesion of a collocation is the more marked if the meaning carried by one of its constituent elements is highly restricted contextually, and different from its meaning in more neutral contexts. Collocations where the constituents are not likely to be separated are termed bound collocations; they are lexically complex. Part of the meaning of the collocation is based on its occurrence with other parts. Jackson (1988:97) maintains that the collocations that a lexeme regularly enters into are a factor and need to be taken account of in the description of its meaning. For example, part of the meaning of 'false' is the fact that it is regularly found in combination with 'teeth', 'eye', 'expectation', and 'passport' and so on. The strength of expectancy may not be equal in both directions of the collocation. For

example, 'tooth' is more likely to occur in combination with 'false' than 'false' is to occur with 'tooth'.

Collocations and idioms share some features. But as Baker (1992:63) maintains, idioms and fixed expressions are at the extreme end of the scale from collocations in the areas of both flexibility and transparency of meaning. They are frozen patterns of language which allow little or no variation in form, and in the case of idioms, carry meanings which cannot be deduced from the meanings of their individual components in other contexts. Examples of idioms are 'bury the hatchet' which means to become friendly again after a disagreement or a quarrel and 'the long and short of it' which means the basic facts of the situation.

Since the meanings of idioms are not computable from the meanings of the words which make them up, the constituents of idioms can be regarded as mutually selective while those of collocations are only partially mutually selective. 'Fine weather', 'high winds', and 'torrential rain' are examples of collocations, and have semantic cohesion. This relation between these parts is more marked if the meaning carried by one of its elements is highly restricted contextually and different from its meaning in more neutral contexts.

Jackson (1988:97) shows the influence of collocation in specifying the meaning of words. He says "collocations determine and specify the exact meaning of lexemes. For example, 'strong' can collocate with 'woman', 'door', 'tea', and 'personality' among others. The lexeme that 'strong' collocates with gives the exact meaning to that lexeme. Based on this, 'strong woman' refers to the physical strength and the ability to perform actions requiring such type of strength. In a 'strong door', the reference is also made to physical strength showing that the door is not easily broken. In 'strong personality', however, the strength is not physical but rather moral and implies influence and persuasion, and with 'tea', the reference is to the intensity of the flavour and the darker colour of tea".

Baker (1992:14) refers to the notion of collocation and focuses on the restricted type, which she defines as semantically arbitrary restrictions, which do not follow logically from the denotative meaning of a word. These differ from one language to another. For example, laws are 'broken' in English, but in Arabic they are *mukhālaf,* 'contradicted'.

Based on this, the meaning of collocation constituents is to some extent restricted to the context in which they are used. The meaning that a collocation constituent carries in isolation sometimes differs from its meaning with other collocation constituents. For example, the meaning of 'heavy' when it stands independently, (i.g. 'that smoker is heavy') is different from its meaning when it is part of collocations such as 'heavy smoker'.

The semantic cohesiveness is even tighter if the meaning of one element of a collocation requires a particular lexical item in its immediate context. As such, collocations border on the realm of idioms where the structure of a collocation becomes fixed and bound. But as Cruse maintains, such cases are rare and uniquely selective. To exemplify, 'foot the bill' is semantically transparent and is also un-idiom-like in the fact that 'bill' is fairly freely modifiable (e.g. 'foot the dinner bill').

The word order that makes up a collocation may be due to cultural differences. For instance, in the Arabic collocation *laila nahār*, 'day and night' in the sentence (يدرس الطالب ليل نهار) 'the student studies day and night', *lail*, 'night' reflects the fact that in Islamic belief the first 'night' came before the first *nahār*, 'day'. Another interesting example is *al-maut wal-ḥayāt*, 'death and life' where *mawt*, 'death' always comes before *ḥayāt*, 'life'. This is due to the fact that the creation of death occured before the creation of life as is shown in many verses of the Qur'ān.

Larson (1998:156) maintains that certain combinations which commonly occur together often occur in a fixed order. If the order is changed, the result will sound unnatural to the native speaker of the language. In English, some examples are 'bread and butter', 'day and night' (other languages prefer 'night and day'), 'black and white', 'ladies and gentlemen', 'knife and fork' among many others. It sounds strange to a speaker of English to hear someone say 'gentlemen and ladies' unless 'ladies' is an afterthought.

Another interesting point is the fact that similar collocations may come to denote the same idea, but can have slight variations with the passage of time both denotatively and connotatively. To illustrate this point, the Arabic collocation *al-siqāya wa al-rifāda*, literally 'serving water and food', which originated from the tradition of the Quraysh tribe

in providing water and food to the pilgrims of the Ka'ba in Mecca, in Pre-Islamic times and the early age of Islam, began to take on a new dimension. The first part of this collocation, *siqāya*, 'serving water' has significance as water was essential and rare and people suffered more from thirst than from hunger. The current similar collocation for the providing of food and water in these days, mostly during Ramadan, is called *Mawā'id al-Raḥmān,* 'the tables of the Compassionate'. This has a more transparent religious connotation because of the inclusion of *al-Raḥmān*, '(Most) Compassionate'. It has the same function and is also performed in the same place especially during the days of Ramaḍan. It differs from the traditional means of catering in the fact that food may be paid more attention to than water as the latter is abundantly available and people no longer suffer from its lack. This is clearly seen as, when the lexical item, *mawā'id*, 'tables' is uttered, the first thing that comes to mind is food rather than drink.

In Islam, the area of *'ibādāt* terms is replete with examples that can illustrate collocation. In the following verse dealing with *wuḍū'*, 'ablution', *iqāma,* 'preparation' always collocates with صلاة 'prayer', 'washing' collocates with وجوه 'faces', أيدي 'hands' and أرجل 'feet', and مسح 'rubbing' collocates with رؤوس 'heads' (cf. al-Qurṭubī 1933: vols. 5 and 6, 85-102). The translator should be aware of the close relationships linking the different parts of the body, and the way they are washed, to convey the meaning faithfully in the target language.

(يا أيها الّذين آمنوا إذا قمتم إلى الصّلاة فاغسلوا وجوهكم وأيديكم إلى المرافق وامسحوا برؤوسكم وأرجلكم إلى الكعبين) المائدة:5:آية:6.

Ali (1946:242) translates this as:

"O ye who believe!
When ye prepare for prayer, wash
Your faces, and your hands
(And arms) to the elbows;
Rub your heads (with water)
And (wash) your feet To the ankles".

Similarly, *ṣaam* 'to fast' collocates with 'Ramaḍān'. This is well illustrated in the following Ḥadīth: قال عليه السلام (من صام رمضان إيماناً واحتساباً غُفر له ما تقدّم من ذنبه), which Khan (1979:70) translates as: " Whoever fasts the month of Ramaḍān out of sincere faith and hoping for a reward

from Allah, then all his previous sins will be forgiven." The fact that Muslims are to fast during this particular month distinguishes them from other religions such as Judaism and Christianity. Similarly *ḥajj* collocates with *bait, the Ka'ba* (in *Mecca*); the significance of this collocation is that Muslims have one specific destination for performing this religious duty: (فمن حجّ البيت أو اعتمر فلاجناح عليه ان يطّوف بهما) البقرة:2:آية:158.

"So if those who visit
The House in the Season
Or at other times
There is no harm that they
Should compass them round".[23] (Ali 1946:62)

On the basis of the above discussion of collocation, it is necessary for the translator to be aware of the following facts: first, each constituent in a collocation has its own semantic identity and this distinguishes collocations from idioms. Second, collocational elements may have a particular meaning according to the context in which they are used. Third, part of the meaning of the collocation is based on occurrence with other parts, and the degree of these reciprocal relations differs. Fourth, the word order of collocational constituents is sometimes more or less fixed. Finally, like other aspects of language, similar collocations denoting the same idea may change over time both denotatively and connotatively. Being aware of these facts, the translator can achieve reliable translations, especially if his translation is detailed and footnoted, as many collocations are culture-bound.

4.2.3 Polysemy and Translation

Ambiguity of meaning can be due to many factors and conditions. It starts from lexical items and then extends to larger units. According to Pustejovsky and Boguraev (1996:3), "Lexical ambiguity is one of the most difficult problems in language processing studies and, not surprisingly, is at the core of lexical semantic research. It is certainly true that most words in a language have more than one meaning, but the ways in which words carry multiple meanings can vary".

[23] For more illustrative examples on collocations in *'ibādāt* terms, cf. the two analysis chapters, seven and eight.

Empson (1984:1) who distinguishes between seven types of ambiguity describes polysemy as "something very pronounced, and as a rule witty and deceitful".[24] As a source of ambiguity, Ullmann (1962:157) says: "One of these factors that sometimes causes ambiguity is the semantic feature 'polysemy', which means that a word may have two or more meanings".

Before discussing polysemy, it is necessary to make some reference to homonymy. Landau (2001:100) defines homonymy as the condition of two words that are pronounced alike or have the same spelling, irrespective of grammatical function, but that differ significantly in other respects such as that they are regarded as two different words. 'Wind' (a current of air) and 'wind' (to turn something around) are homonyms. Homonyms are further distinguished by whether they are spelled the same (homographs) or pronounced the same (homophones). Landau (ibid:100) distinguishes between the two notions of homonymy and polysemy by saying: "detemining homonymy is important because most dictionaries accord homonyms separate headwords status, whereas definitions in a polysemous entry are usually listed together although this is not always the case. Homonyms become part of the macro-structure of the dictionary, whereas polysemy usually affects the micro-structure. Although etymology is often mentioned as a criterion, it is an uncertain guide, as etymologically disparate words have sometimes evolved associated meanings, and words that can be traced back to the same root have often evolved distinct meanings, such that the modern speaker does not regard them as being related" (Landau 2001:100).

It is sometimes difficult to distinguish between the two notions of polysemy and homonymy. Spencer (1991:87) argues that all speakers (except etymologists) agree that 'bank' (of river) and 'bank' (for money) are two separate words which happen to sound alike (homonymy). The two meanings of 'bank' used to be examples of polysemy (cognate with the modern word 'bench') but they are not nowadays perceived as semantically related. The lack of plausible conceptual connection between the two senses of 'bank' is sufficient for English native speakers to regard this as homonymy, rather than polysemy.

[24] For further details about types of ambiguity in literary works, cf. Empson's (1984) *The Seven Types of Ambiguity*.

There are, of course, more problematic cases. Consider 'crane', and the associated meanings (1) large long-necked, long-legged wading bird and (2) a device for lifting and moving heavy objects. Is this a case of polysemy or of homonymy? Intuitively, one is likely to say the latter, although there is no clear reason to reject an analysis of polysemy here. It is simply not clear whether there is a sufficient degree of semantic similarity between the two meanings of 'crane' to regard these as two meanings of the same word (polysemy) or not.

Ullmann further highlights the difference between these two semantic notions. He notes polysemy and homonymy both involve the same phonemic structure (if we ignore words which are homographs but not homophones) (Ullmann1962:78). To illustrate this point, 'mouth' can carry many meanings and can be used in many contexts. In 'the mouth of the river' and 'the mouth of the bottle', it is the same word 'mouth' that is used in an utterance like "don't speak with your mouth full," taking into account that 'mouth' in these three examples refers to to something like aperture in the face through which animals can breathe, eat and emit vocal signals, and that this meaning has given rise, through the process of metaphorical extension, to the use of the same word referring to other kinds of openings and apertures.

Larson (1998:7) notes "it is further characteristic of languages that one form will be used to represent several alternative meanings. Most words have more than one meaning; there will be a primary meaning, the one which usually comes to mind when the word is said in isolation, and secondary meanings, the additional meanings which a word has in context with other words". For example, as he maintains, we can say 'the boy runs', 'the river runs', and 'the motor runs' using 'run' in secondary senses, i.e. with different meanings.[25]

The sense in which a polysemous word is being used can typically be deduced from the context. In the vast majority of cases, then, the context alone will suffice to exclude all the irrelevant senses (Ullmann 1962:77). In addition to the linguistic context, other non-linguistic associations can be helpful in the deduction of meaning. Asher and Lascardise (1996:74) maintain that domain knowledge and word association are taken into account in

[25] For more details about primary meaning and secondary meaning of lexical items, cf. Larson (1998) pp. 6-12.

resolving lexical ambiguity in many cases. When this is insufficient in clarifying meanings of lexical items, knowledge about rhetorical relations, and the constraints they impose on coherent discourse largely help in this clarification.

Polysemy may be used for poetic or rhetorical effect. In poetry, for instance, polysemy can be of great value and poets try to play with words to show their poetic sensibility adding beauty to the composition of their speech. An important aspect of the manipulation of polysemy is reflected meaning. Dickins et al (2001:72) define reflected meaning as the meaning given to an expression over and above the denotative meaning which it has in that context by the fact that it also calls to mind another meaning of the same word or phrase. They (ibid) maintain that reflected meaning is normally a function of polysemy. They add that the simplest forms of reflected meaning are when a single word has two or more senses, and its use in a particular context in one of its senses conjures up at least one of its other senses. For example, calling someone *ḥimār* 'donkey' in colloquial Arabic applied to a person means 'stupid'. However, this metaphorical meaning also very strongly calls to mind the more basic sense of *ḥimār* 'donkey'.

When a polysemous word stands alone and out of context, the first meaning that comes to one's mind when spoken or written is normally the one that is most prominently used. For example, if someone says the word 'table' a propos of nothing, we are more likely to think of a piece of furniture than a mathematical table. Elsewhere, context, whether verbal or situational, can be vital. Thus 'plain' can be used to mean 'clear' as in the sentence: 'the example is plain'. However, if it is uttered on a country journey, for instance, and even in isolation, plain as 'a tract of a flat country' may be the first meaning that may come to mind rather than other meanings such as 'clear' or 'unadorned'. Similarly, in Arabic, *ṣalāt* 'prayer' has many interrelated meanings. The most prominent meaning is the ritual prayer in Islam (cf. Section 7.3) as illustrated in:

(يا أيها الّذين آمنوا إذا قمتم إلى الصّلاة فاغسلوا وجوهكم وأيديكم إلى المرافق وامسحوا برؤوسكم وأرجلكم إلى الكعبين) المائدة:5:آية:6.

"O ye who believe!
When ye prepare for prayer, wash
Your faces, and your hands
(And arms) to the elbows;

Rub your heads (with water)
And (wash) your feet To the ankles". (Ali 1946:242)

This meaning can also be illustrated in the following Ḥadīth which shows the great reward of *ṣalāt* 'prayer' if it is performed at the appointed time, and practiced in the appropriate manner: (ما من امرىء مسلمٍ تحضره صلاة مكتوبة فيحسن وضوءها، وخشوعها، وركوعها،إلا كانت كفّارةً لما قبلها من الذنوب). 'Abbāsī (1989:531) translates this Ḥadīth as: "When, on the approach of the time of an obligatory prayer, a Muslim makes his ablution nicely and then bows (goes into *rukū*') and offers prayer with humbleness and fearfulness, it serves as an expiation for his previous sins". *Ṣalāt* 'prayer' and the associated verb *ṣallā* 'to pray' can also refer more generally to supplication for mercy from Allah, blessing, prosperity and forgiveness that one achieves in one's prayer; this meaning can be inferred from the verse: فنادته الملائكة وهو قائم يصلي في المحراب)آل عمران:3:آية:39) which Ali (1946:133) translates as: "while he was standing in prayer in the chamber, the angels called into him". This meaning is also clear in the verse: سورة التوبة:9:آية:103)إنّ صلاتك سكن لهم) (cf. al-Rāzī 2000: vols. 15 and 16, 146), which Ali (1946: 471) translates as: "Verily thy prayers are a source of security for them". Despite the fact that *ṣalāt* 'prayer' has different meanings, the one which is most prominent is that of the five daily prayers.[26]

4.3 Conclusion

This chapter has discussed a number of semantic issues related to the study that are problematic in translation: synonymy, hyperonymy-hyponymy, collocation and polysemy. Examples have been given from both Arabic and English to illustrate the points in question.

[26] For more illustration of polysemy and the translation of *'ibādāt* terms, cf. the two chapters of analysis, seven and eight.

CHAPTER FIVE

CONNOTATIVE ISSUES IN THE TRANSLATION OF THE TERMS CHOSEN IN THE STUDY: CULTURAL, EMOTIVE AND ONOMATOPOEIC

5.1 Introduction

In the previous chapter, the focus was on denotative meaning and denotative translation problems. This chapter will focus on connotative meaning and related translation issues. The problems under discussion are connotative meaning in general, and cultural, emotive, onomatopoeic, sound symbolic and quasi-reflected meaning in particular in relation to lexical items involved in the translation of terms dealing with religious observances in Islam. Examples are provided to illustrate translation difficulties and different points of view are highlighted.

5.2 Connotative Issues

Lexical items have both denotative and connotative meanings. As noted in Chapter four, section 4.2.1, denotative meaning is also referred to as denotation, cognitive meaning, and propositional or literal meaning (cf. Dickins et al 2002:52). Connotative meaning is also referred to as connotation and expressive meaning (cf. Dickins et al 2002: 66 and Baker 1992:13). Whereas denotation refers to the constant, abstract, and basic meaning of a linguistic expression independent of context and situation, connotation refers to the emotive and affective component of a linguistic expression, which is superimposed upon its basic meaning and which is difficult to describe generally and context-independently (Bussman: 1996:96). Leech (1974:14) defines connotative meaning as the communicative value an expression has by virtue of what it 'refers to', over and above its purely conceptual content. To a large extent, the notion of reference overlaps with that of conceptual meaning.

Baker (1992:13) maintains that denotative meaning can be judged as true or false, whereas connotative meaning cannot be so judged because it relates to the speaker's feelings or attitudes rather than to what the words or utterances refer. When a translation is described as 'inaccurate', it is often the denotative meaning that is being called into question. To illustrate, if the word 'woman' is defined conceptually by three features, 'adult', 'human',

and 'female', all these together provide criteria of the correct use of that word at both levels.

Partly on the basis of Leech (1974:26), Dickins et al (2002:66) divide connotative meanings into six main types: attitudinal, associative, affective, allusive, collocative and reflected. Attitudinal meaning consists of some widespread attitude to the referent. For example, 'the police', 'the filth, and 'the boys in blue' are synonymous in terms of denotative content, but they have different overall meanings. 'The police' is a neutral expression, but 'the filth' has pejorative overtones and 'the boys in blue' affectionate ones. Associative meaning is that part of the overall meaning of an expression which consists of expectations that are associated with the referent of the expression. The word 'nurse' is a good example. Most people automatically associate 'nurse' with 'female who looks after the sick'. This unconscious association is so widespread that the term 'male nurse' has had to be coined to counteract its effect: 'he is a nurse' still sounds semantically odd, even today. Affective meaning is an 'emotive effect worked on the addressee' by the choice of expression hinting at some attitude of the speaker or writer to the addressee, For example, 'Silence please' and 'Shut up', or الرجاء الصمت and أسكت in Arabic. These expressions share the same core denotative meaning of 'Be quiet', but the speaker's implied attitude to the listener produces a different affective impact in each case: polite in the first, rude in the second. Different effects on the reader can then be produced as a result of these types of connotative meanings. In his turn, the translator should attempt to choose a lexical item that could have the same effcet on the target language reader as that intended by the author of the original text on the source language reader.

Allusive meaning occurs when an expression evokes an associated saying or quotation in such a way that the meaning of that saying or quotation becomes part of the overall meaning of the expression. For example, in the novel مدينة البغي 'The City of Opression', by the Palestinian novelist عيسى بشارة, the city in question is clearly Jerusalem. The term مدينة البغي, which is used as the name of the city, alludes to the fact that Jerusalem is sometimes referred to as مدينة السلام, 'City of Peace'.[27]

[27] For more details of other types of meaning, cf. Dickins et al (2002) *Thinking Arabic Translation*, pp. 71-74.

Like denotative meaning, connotative meanings are apt to change over time. This is particularly clear with respect to social connotations, i.e. the social analogue of associative meanings. In the pre-Islamic period, for example, it was a barbaric tradition for some Arabs in the Peninsula to bury their female infants while alive for fear of indignity and shame if taken captive in the case of battles between tribes. Thus women were viewed as inferior to men. In the Islamic era, however, this view changed even amongst people who practised it and females began to have and gain positive positions. This case is similar to that of women in Europe in the Middle Ages who were regarded as frail, prone to tears, irrational and inconstant. Another interesting example is 'milk', which for many years connoted health and strength especially to those in Britain who belong to the generation that consumed one-third of a pint every school-day; more recently, the connotation has changed to the opposite, at least with those who are health and slimming conscious, especially with the association of dairy products with heart disease (Jackson 1988:58).

Connotative meanings can be regarded as psychologically more basic than denotative ones; when someone burns their finger finger on a stove, they tend to immediately say 'ow' (or in Arabic *ākh*) rather than 'I've just burnt myself', or similar. Historically, connotative meanings have come into being before denotative ones. Connotations also change over time. Naturally, a word said to connote something thousands of years ago does not necessarily have the same connotations today. For example, to understand the original connotative meanings of *Ramaḍān*, the month in which Muslims observe fasting, the translator needs to go back fourteen centuries to witness the people and the region where fasting was first ordained. This long journey can give the translator a full understanding of this lexical item as he passes through different ages, places and Muslim communities. The historical and spatial dimensions have a very clear impact on this lexical item. Therefore, what *Ramaḍān* connotatively meant before this long period in which it was enriched with many associative meanings such as patience and endurance in harsh weather is not the same as what it means today. Even among Muslim communities, the connotations are not necessarily the same; the connotative meanings of this month for Muslims living in hot areas are not necessarily the same as for those living in cold areas. As Ullmann (1962:56) maintains, an object can remain unchanged and yet the meaning of its name may change for

us if there is any alteration in our awareness of it, our knowledge about it, or our feelings towards it.

Connotative meanings may differ from one community to another and even within the same community. In Arabic, the lexical item *būm,* 'the owl' has many negative connotations and is felt to bring bad luck, whereas in English culture, the owl has positive and favourable associations. Larson (1998:149) maintains that connotative meanings of lexical items differ from one culture to another, as the people of a given culture look at things from their own perspective; many words which look like equivalents are not since they have special connotations. For example, the word 'pig' has very negative connotations in Jewish culture and somewhat negative ones in some of its uses in the American culture, although as a food, it has, of course, positive associations in the cultures of Papua New Guinea as the 'pig' has very positive connotations. The important thing to note is that the object is the same, but the meaning is quite different since 'pig' signifies 'food' and 'wealth' in New Guinea, for example, but is associated with uncleanness in Jewish culture. To convey the meaning, the translator may well need to provide a footnote or explanatory materials in the main text to show the connotative meanings that the original item entails in its original context. Problems thus arise when lexical items in different languages have different connotations. In this case, the translator may have to opt for explaining meanings to the target language reader in a form of an exegesis rather than providing a lexical item that may not have similar correspondences. Even in the same language and within a single community, the same lexical item may have different connotations. For example, 'rain' can have positive and negative associations simultaneously in the same community: whereas it means fertility and crop gathering for farmers, it stands for business stoppage and commercial instability for businessmen and merchants.[28]

Another fact about connotative meaning is that it is relatively unstable with regard to the speaker, the time of speech and the place of utterance. For example, words uttered by a preacher in the Mosque or Church may have different connotations if they are said by someone else even in the same place. At the same time, if such a speech is delivered outside the Mosque or the Church by the same preacher, it may not have exactly the same

[28] For more details and more examples of the variations between connotative meanings in the source language and the target language, see the two analysis chapters, seven and eight.

connotations as those in the sacred place. It is the translator's duty to take the speaker, the speech, the time and the place of speech into account in the translation process.

Leech (1974:15) argues that the fact that connotative meanings are indeterminate and open-ended in a sense in which conceptual (i.e. denotative) meaning is not is because human knowledge and beliefs about the universe are creative and renewed. The translator's job becomes more complicated as it is virtually impossible to deal with lexical items said by different people having different and distinctive connotations. In Islam, *ṣalāt* 'prayer' for example, stands for obliteration of sins and removal of filthiness (cf. al-Ṣuyūtī 2000b: v. 1, 372); this can be illustrated in the following Ḥadīth which portrays this religious duty as a running river in which Muslim devotees bathe: (مثل الصلوات الخمس كمثل نهر جار غمر على باب أحدكم يغتسل منه خمس مرّات), which 'Abbāsī (1989:258) translates as: "The five daily prayers are like a great canal running in front of your door in which you bathe five times a day, thereby you are thoroughly cleansed removing all dirt from your person; similar is the case of a person who regularly offers five daily prayers". From an Islamic perspective, the five daily prayers clean Muslim devotees of their sins; connotative meanings like this cannot be maintained in a translation of *ṣalāt* as 'prayer' in the target language without provision of explanatory details.

Equally, Gutt (1991:135) maintains that connotative meanings are encyclopaedic by their nature and are assumed to be open-ended, allowing for the constant addition of new information; none of the information they contain is essential for the mastery of the concept nor is there a point at which an encyclopaedic entry could be said to be complete. Gutt argues that the translator will normally need to deal with the kind of information that is typically part of the encyclopaedic entry of a concept: that is, information in some way associated with the concept, but not an integral part of it.

Text-type dictates to an extent the connotative meanings of a lexical item. A message can have explicit meanings such as those of legal and political texts and can have implicit meanings, which could be numerous as in literary and religious texts. Newmark (1976:8) maintains that the basic difference between the artistic and the non-literary text is that the first is symbolic and allegorical and the second is representational in intention. Therefore,

the difference in translation is that more attention is paid to connotation and emotion in imaginative literature. The translator has to be a good judge of writing; he must assess not only the literary quality but also the moral seriousness of a text.

Amongst other things, translators should attempt to produce the same effect on target-text readers as that produced on source-text readers. This requires them to have good understanding of the text-type and good background regarding both types of reader, as the effect of the text is related to connotative meanings that should be bridged between the two cultures. Connotative meanings exist in religious and literary texts more than in other types of texts such as scientific, for example. Readers are sensitive to this type of meaning especially those who appreciate the subtleties of the text. If the translator is to maintain the connotative meaning, he must first be aware of it and then decide, based on his knowledge, how best to recreate the connotative feeling in the target language. Connotative meaning is tricky because it is usually established through certain associations couched in the shared culture of the writer and the expected readers. The reader may not share these associations with either the translator or the writer and thus the translator's task is complicated. The Arabic lexical item *ṣalāt* 'prayer' which denotes the five daily prayers teaches Muslim devotees to perform these prayers at their due time regardless of their conditions and situations (cf. al-Zamakhsharī 1987: v. 1, 561; al-Qurṭubī 1933: vols. 5 and 6, 374); thus, they can learn the regularity and the punctuality of doing their daily deeds which other people might not know about as they do not practice the same deeds. The following verse illustrates this point: (إنّ الصلاة كانت على المؤمنين كتاباً موقوتا) النساء:4:آية:103.

"For such prayers
Are enjoined on Believers
At stated times".[29] (Ali 1946:213)

Sometimes, translation loss is acceptable on the denotative level in order to maintain the connotative meanings of the source language lexical item. Nida and Taber (1969:95) maintain that in many contexts the translation of the Greek term 'gunai' (literally 'woman') into modern English as 'mother' is connotatively more appropriate and more favourable as it carries many positive connotations. That is not merely because in English 'mother' is in

[29] For more examples of connotative meanings in *'ibādāt* terms, cf. the two analysis chapters, seven and eight.

some contexts connotatively more appropriate than 'woman', but because in Greek itself 'gunai' has a connotatively more favourable value than 'woman' does in English. On this basis, they maintain, the translator can be justified in shifting the denotative referent in order to provide something which is to the connotations of the source text closer. Therefore, shifting the denotative referent is sometimes favoured in order to achieve a relatively close connotative meaning.

In short, the translator should be aware of the following facts about connotative meanings: first, they may differ widely even among lexical items that have the same denotation and this requires much effort on his part to bridge this gap; connotative meanings vary from one age to another and from one community to another, which means that the translator should imagine himself in different ages and communities; third, connotative meanings are open-ended and are often specified by the text-type. Thus the translator should be gifted in various text-types to convey the message successfully and faithfully.

5.3 The Issue of Emotiveness

The translation of any text entails different difficulties depending upon which features are prominent in the source text and given priority in translating. These features could be referential (denotative) or connotative. A particularly prominent aspect of connotation is emotiveness. The degree of success that the translator can gain is relative and differs from one text to another according his or her proficiency and the difficulties of the particular text. Menacere (1999:351) maintains that the task of the translator becomes harder when dealing with the emotive and creative use of language as the semantic range of words stretches beyond referential meaning.

Stevenson (1944:37) defines emotiveness as follows: "The emotive meaning of words can best be understood by comparing and contrasting it with the expressiveness of laughs, sighs, groans, and all similar manifestations of the emotions, whether by voice or gesture. Therefore, emotive words are suitable for venting the emotions, and to that extent are akin not to words that denote emotions, but rather to the laughs, groans and sighs that naturally

manifest them".[30] As already noted, affective meaning is different from referential meaning (cf. Dickins et al 2002:69-70). Nida (1975:18) maintains that the emotive meaning of language must be clearly distinguished from the cognitive. Emotive meanings are describable, not in terms of bundles of distinctive conceptual features, but in terms of types and degrees of emotional reaction to the expressions of language. That is because emotive meanings are essentially analogical, and must be explained in terms of degrees of reaction.

Emotive meanings are not relatable primarily to language as structure, but rather to the manner in which the structure manifests itself specifically in actual discourse. That is to say, the focus of emotive meanings is not language (i.e. Saussure's *langue*) but speech (i.e. Saussure's *parole*). Therefore, it is the appropriateness or inappropriateness of certain verbal symbols within specific sociolinguistic settings which is crucial. As Nida maintains, even the so-called four-letter words in English do not 'possess' bad emotive meanings; it may be their occurrence in inappropriate sociolinguistic settings which makes them offensive. It is not the wrong word, so much as the wrong time and place to use the word, which is important for emotive meanings. As Baker (1992:24) points out, 'homosexuality' is not an inherently pejorative word in English, although it is often used in this way. On the other hand, the Arabic expression homosexuality, *shudhūdh jinsī* (literally: 'sexual perversion'), which is frequently used to translate is inherently (i.e. denotatively) pejorative and would be quite difficult to use in a neutral context without suggesting strong disapproval (Baker 1992:24).

In analysing the emotive meanings of some lexical items, cultural context should be consulted (Nida 1964:71). Nida argues that the description of emotive features of cultural contexts is based on the analysis of behavioural responses of others to the use of certain words. Cultures may display similar features and this helps the translator in conveying the message with less difficulty. For instance, the Umayyad period lovers, *Qais* and *Lailā,* share many features with 'Romeo and Juliet' in English literature. For the Arabic audience, mentioning *Qais* and *Lailā* arouses associations of love, passion, deprivation and despair (Shunnāq 1993:61). In translating *Qais* and *Lailā* into English, it may be possible for

[30] For more details about emotive meaning, cf. Stevenson (1944) *Ethics and Language.*Yale: Yale University Press, pp. 37-80.

translators to make reference to 'Romeo and Juliet' so that target language readers can appreciate the emotive associations of the text.

The more emotive feelings a lexical item implies, the more time this lexical item remains alive carrying these emotive overtones especially among people living in the same or roughly the same conditions. For example, the Palestinian *intifāḍa* has a major influence on the Palestinians and those who share a similar experience. This survival through different times and places enables the translator, especially if he has the experience, to convey the message of emotiveness more easily as he can re-express the event or the situation. To illustrate this point, the Arabic lexical item, *aṭlāl*, 'traces', has a clear influence on those who understand its meanings, in general, and those who experience the suffering of love and despair in desert regions and Bedouin communities, in particular. If the target language does not have a lexical item or a phrase approximately denoting such an event, or, if the cultural associations are lacking in the target language, as is the case in British culture, which lacks Bedouin life, the translator should paraphrase and add supporting details to convey the emotive meanings of *aṭlāl,* 'traces' such as suffering, loss of the beloved, despair, and long search and travel in the limitless desert.

The strong emotive associations of deserted places in Bedouin culture are reflected in the fact that the Arabian ode (*qaṣīda*) traditionally begins with reference to these places. Quoting Nicholson, Arberry (1957:15) notes that the composer of the odes began by mentioning the deserted-places, and the relics and the traces of habitation. Then he wept and addressed the desolate encampment, and begged his companion to make a halt, in order that he might have occasion to speak of those who have once lived there and afterwards departed. To all of these, he linked the erotic prelude, and bewailed the violence of his love and the anguish of separation from his mistress and the extremity of passion and desire, so as to win the hearts of his hearers and divert their eyes towards him and invite their ears to listen to him, since the song of love touches men's souls and takes hold of their hearts. The same idea is stated by Sells (1989:4) who shows the relationship between the abandoned campsite and the emotive influence on the composition of the ode. He argues that silent traces in the sand, blackened hearthstones, and ruins left by the beloved's tribe all together invoke the poet standing before them and this invocation demands release, which is in a form of a poem. The emotive overtones maintained in such a situation can hardly be

achieved in translation if the translated text is addressed to a different readership and not accompanied by supporting details. Associative meanings spring from the intimate relation between man and his environment. These factors relate man to the components of his environment. Palm trees are highly emotive for people living in the desert of the Peninsula and even more emotive are oases in the depths of the desert. By contrast, olive trees are more emotive for people living in Syria and Palestine than palm trees, since these trees stand for a main source of food and carry many other positive values.

Emotive meaning is subject to change over time. Ullmann (1951:45) says "like every element of the language system, emotive meaning is subject to change. Fashionable slogans and catchwords are particularly exposed to impoverishment. Sometimes the original circumstances from which they have sprung have ceasesd to operate or there has been a cooling of emotional temperature: "Home Rule", and "Women's Suffrage" will no longer arouse the same passionate feelings as they once did. Another factor is the "law of diminishing returns", which we shall often find at work in changes of meaning. Frequent repetition will quickly rob metaphors, slang terms, exaggerations and even euphemisms of their feeling tone and their expressive and evocatory power. They will stand in need of constant reinforcement and will keep the vocabulary in continuous motion. In this way, emotive meaning emerges as one of the great motive forces in the history of language" (ibid).

The degree of emotiveness is related to the event, the type of people witnessing that event and the extent to which the person describing it is successful or not in choosing the right words to stir the feelings of the hearer or reader. If an event is tragic, for instance, the emotional effect it has differs from one person to another, due to the differing sensibilities of different people. Moreover, a description of such an event is likely to have a stronger emotional effect when produced by poets than by non-poets and by preachers than by ordinary people as the former are more able to express emotivity than the latter. The following Ḥadīth well illustrates the fact that good rewards will be given to those who frequently do prayers in the mosque during the hours of darkness; their faces will shine with light on the Day of Judgement (cf. al-'Aẓīm 'Abādī 1998: 188): (بشروا المشائين في الظلم الى المساجد بالنور التام يوم القيامة), which 'Abbāsī (1989:535) translates as: "Convey happy news of full

brilliant light on the day of Judgement to such persons who go to a mosque (to offer prayers) even in dark night". Unless the translator experiences the same situation and practices the deed himself, he will not be able to appreciate it properly. This may make it difficult to convey it similarly in the target language.

In the case of emotive meanings, the context of situation can make a lexical item either pleasant or unpleasant to the receiver or reader. What can be positive and favourable to a certain readership can be neutral or unfavourable in another situation. Shunnāq (1993:39) maintains that the emotive meaning of a lexical item pertains to the area of the personal feelings it arouses in the text receiver. But the emotive feeling could be related to the community or the society where the individual lives. A lexical item, he adds, could be pleasant to a certain receiver but unpleasant to another. For example, the Islamic lexical item, *jihād,* in the cause of Allah carries many positive meanings for Muslims as anyone killed in religious struggle is guaranteed to go to heaven, whereas *jihād* is associated with terrorism and extremism from many non-Muslims' point of view, and thus carries many negative overtones. The blessings maintained in *zakāt* are another case in point. One might imagine that *zakāt* would have negative associations as the Muslim is required to give up some of his wealth. Allah makes plain, however, that this can never cause any decrease from his wealth; on the contrary, his property becomes more blessed and he becomes more prosperous (cf. al-Rāzī 2000: vols. 1 and 2, 39-40). This is clearly seen in the verse: (مثل الّذين ينفقون أموالهم في سبيل الله كمثل حبةٍ أنبتت سبع سنابل في كل سنبلة مائة حبة والله يضاعف لمن يشاء) which Ali (1946:106) translates as: "The parable of those who spend their substance In the way of God is that Of a grain of corn: it groweth seven ears, and each ear Hath a hundred grains".[31]

Different types of text differ from each other with regard to the extent of their emotive overtones and the effect they are likely to produce on the target language reader. For example, legal and scientific texts do not have as many connotative meanings and thus emotive overtones as religious or literary texts. The degree of this emotiveness is also related to the question of who writes the text, reads or delivers it, and the situation in which it is delivered. Not only do these facts have a bearing in transmitting the message properly, but they also help in stressing the meaning and making it easily understood. This requires

[31] For more examples of emotiveness and the translation of *'ibādāt* terms, cf. chapters seven and eight.

that the translator should be able to feel as the speaker or the writer feels, in order to transmit the message informatively, persuasively and emotively. Newmark (1981:133) maintains that the essential element that must be translated is the affective/persuasive, which takes precedence over the informative. It is the peculiar flavour, which in speech is the tone, not the words, which has to be conveyed.

In emotive texts, such as religious and literary texts, translators should try to produce an equivalent effect on their readers as that produced on the readers of the original text. This perlocutionary effect is related to the act that is brought about and achieved by the speaker or the writer on the hearer or reader. Hickey (1998:219) defines the perlocutionary effect as an effect, result or response, which may range from (mere) understanding to being alarmed or frightened and even to shooting someone, produced in or on the hearer by a locution/illocution either alone or in combination with some relevant features of the context and the reader. Accordingly, the translator should make a considerable imaginative or intuitive effort, since although it is unlikely that he can identify himself fully with the reader of the original, he must empathise with him, recognising that he may have reactions and sympathies alien to his own. The emphasis is rightly on communication, on the third term in the translation relationship, on the reader who had been ignored previously, except in the Bible translation (cf. Newmark 1976:13). Translation, therefore, extends to any change in the hearer's state, mind, emotion and action. Therefore, a certain emotive meaning should be relayed in the target language, and concepts intended by the autohor are necessarily to be transmitted (Larson 1988:444; Nida and Taber 1969:1). When the source language is emotive, the translator is likely to have to convey the message emotively in the target language. A target-language word may have the same denotative meaning as a source-language word, but a different emotive meaning. The difference may be considerable or it may be subtle but important enough to pose a translation problem in a given context. Differences in emotive meaning are usually more difficult to handle when the target language item is more emotionally loaded than the source language item. This issue is more apparent in sensitive texts such as those involving religion, politics and sex.

The depth of feeling is very significant in the translation of texts that are basically emotive such as religious and literary documents. The translator should take this into account so as to produce as great an effect on the target language reader as that on the source language

reader by resorting to what Nida (1964:159) calls 'dynamic equivalence' (cf. Section 3.2) in translation. Therefore, the translator should know how to select target language lexical items that have similar emotive overtones to those used in the source text. Nida (ibid) refers to this fact in the translation of the Bible, and maintains that since the original document inspired its readers because it spoke meaningfully to them, only an equally meaningful translation can have this same power for present-day receptors.

From Stevenson's (1944:37) definition of emotiveness, one can argue that the emotive effects of a lexical item are combined with a response on the part of respondents. This perlocutionary force comes as a result of a heard speech or a written text on the listener or reader when it is being spoken or being read. In *tahajjud*, for example, Muslims performing this additional prayer leave their bed in the hope of getting the best rewards of Allah; it is then the hope of getting this reward which urges them to leave their beds at the best moments of their sleep (cf. al-Zamakhsharī 1987: v. 3, 512; al-Qurṭubī 1933: vols. 13 and 14, 103). This can be felt in the following verse:16:آية:23:سورة السجدة (تتجافى جنوبهم عن المضاجع يدعون الله خوفاً وطمعاً), which Ali (1946:1096) translates as: "Their limbs forsake Their beds of sleep, the while They call on their Lord, In Fear and Hope". The emotive meaning implied in this prayer or supplication in the last third of the night cannot be understood by target language readers unless they practice this deed, on the one hand, and there is a provision of explanatory details, on the other.

From this discussion of emotiveness, one can say that emotive features are relatively difficult to translate as they are highly related to the feelings of man. In addition, emotive meanings differ from one lexical item to another and from one text to another, and this places an additional burden on the translator in understanding the nature of the text and the personality of the speaker or the writer. It has also been shown that a lexical item may be positive or negative according to religious regulations and social customs. This requires that the translator should exert great efforts to convey all emotive values, if possible, in the target language.

5.4 Cultural Issues

Until the modern era at least, cultures, like languages, have tended to diversify (a trend which now seems to be rapidly reversing with internationalisation and globalisation). Migration from one area into another due to agricultural development, population growth and climate change among many other reasons led to different human groups having different traditions, customs, religions and languages. Even at the religious level, each nation was delivered the message of God in its own language (cf. al-Zamakhsharī 1987: v. 2, 539). This can be illustrated in the following verse: وما أرسلنا من رسول إلا) سورة ابراهيم:14:آية:4. بلسان قومه ليبين لهم) which Ali (1946:620) translates as: "We sent not an apostle Except (to teach) in the language Of his (own) people, in order To make (things) clear to them."

Sapir (1949:79) defines culture as the embodiment of the socially inherited element in the life of man, both material and spiritual. From this definition, one can argue that social values, traditions, customs, knowledge, law and other capabilities and habits acquired by man as a member of the society shape a large part of culture. Man, in his turn, is the creator of these components, and it is through his actions and language that they continue to be either performed or written. Thus, they are transmitted from one epoch to another and from one area to another by the use of human words and deeds. Man is the main creator and actor of culture and it is through his efforts that people's experiences, values, traditions and customs are conceptualised in the universe. Therefore, cultural values are mainly based on the way that people of a particular culture think and behave as members of a huge community.

In the remainder of this section, I will consider ecological, historical and religious aspects of culture, and then go on to look at cultural issues in respect to translation, particularly cultural issues in relation to Islam.

Ecology is a major factor in word development, as man sometimes creates and shapes lexical items according to ecological features. These lexical items are hard to represent in other ecological environments. Newmark (1981:82) claims that ecological terms are usually retained: in areas that have their own winds, lakes, inventions and customs which first add

local colour to any description of their countries of origin, and may have to be explained, depending on the readership and the text-type. Arabic lexical items spring from Arabia, which is a barren desert. As it seems, the components of the Arabian enviornment are quite contradictory. Hot and long days are opposed by short and cold nights in certain seasons; poverty and hunger contrast with hospitality and the warm welcome of guests; and thirst is remedied by forebearance over shortage of water. The psychological effect of the environment on man is significant and should be taken into account in translation; this affects him and shapes his personality. The language by which man expresses his thoughts and ideas is significantly influenced by the surroundings, and the terms produced to describe man's activities and behaviours are in harmony with his psychology.

There is also an intimate relationship between history and culture. The more time a culture takes to be constructed, the more stably it tends to remain existing as heritage, independent and distinctive from other cultures. For example, the Arabs have had their culture since pre-Islamic times; this culture has been transmitted through Arabic, and this means that the lexical items through which this culture is written and transmitted have their deep roots in the Arabian sand, although some loan words entered the language through contact with other cultures such as Indian and Persian.

In the following paragraphs, I will consider cultural isues in translation, particularly in relation to Islamic religious terms. In the following, cultural problems in translation will be discussed and different points of view will be highlighted with the provision of illustrative examples. In addition, different translation procedures are suggested. However, these should not be taken as exhaustive and authoritative as they might not apply in all contexts and situations. Based on this intimate relationship between languages, which are the spokesmen of cultures and among cultures, translation is not a matter of transfer between languages alone, but also between cultures. Therefore, the problems arising in translation are either linguistic or cultural, as Catford (1965:99) maintains. Whereas linguistic untranslatability occurs when there is, for example, no lexical or syntactic substitute in the target language for a source language lexical item, cultural untranslatability is due to the absence in the target language culture of an equivalent or corresponding situational feature for the source text.

Context is a major determinant in the interpretation of an utterance; place, time and person (whether producer or receiver) should all be considered in translation. Mistranslation sometimes results from translating a text for a target audience with a cultural background other than that envisioned by the original writer, thus quoting the original author out of context. The translator can either abandon the author in his place and time and take the reader to him, or he can leave the reader in his place and time and bring the author to him. Consequently, translation is either processed in the context of the original or adapted to the context of the target language.

This idea is also maintained by Snell-Hornby (1988:41) who says "The extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target text audience in terms of time and place. She says: "literay texts, especially those embedded in a culture of the distant past, tend to be less easily translatable than those texts dealing with the 'universals' of modern science".

Even contemporary material may cause some cultural problems in translation, especially when cultures are geographically distant such as Chinese and English. Menacere (1999:354) maintains that culture is a major barrier as understanding and translation require more than linguistic competence. The translator therefore needs to go through a multi-stage process influenced by several factors to achieve the desired effect in the target language. In the case of advertising, for example, cultural and social values should be taken into account in providing product information to the public in various countries. Usually, the original advertisement is translated with an appropriate adaptation to cater for the target culture. In other words, the process of advertisement in translation involves not only a linguistic transfer, but also a cultural transfer, by bringing new values and perspectives to the target culture (Kim-Lung Au, 1999:98).

Cultural depth in history has a clear impact on the translation process. The more a culture is remote and deeply distant in history, the more difficult translation becomes. Translation of an ancient epic, for instance, is more difficult than translation of contemporary poetry. At the religious level, the situation is no different. The translation of the original Hebrew and Greek version of the Bible may be culturally more difficult than translation of the Qur'ān

because of the age of revelation. The translator in this case has two choices, either to bring the text up to the time of the reader or to take the reader back to the time of the text. Personally speaking, the latter choice is easier as readers can have sufficient information about the text through the translated work, whereas it is extremely difficult for the translator to convey such a text with all its associations to readers of a new environment.

In reference to the translation of the *Seven Odes*, Arberry (1957:59) maintains that further linguistic discoveries will be made of a character so fundamental as materially to affect the traditional interpretation of ancient Arabic poetry. As for translating such ancient poetry, Arberry argues that the problem which confronts the translator is the usual one, how best to convey in his own idiom the impression made upon his mind by words uttered fourteen hundred years ago, in a remote desert land, at the first dawn of an exotic literature. Therefore, most of those who have faced this enigma appear to have felt that 'antique' Arabic demands for its adequate presentation some kind of 'antique' English.

Cultures can be embedded in each other and can have subcultures within themselves. For example, Islamic culture is embedded in Arabic culture where it has its origins, since the primary language of both is Arabic. As Islamic terms are linguistically affected by Arabic, they are difficult to translate into other different languages and cultures. In translating an Islamic expression, the translator should have good knowledge of Arabic; then, he has to make further efforts to penetrate the Islamic message, which is divinely created. In other words, he will go through three stages: first, he should dive deep to obtain the religious message, then he should pass through the cultural barrier, and finally should try to find the proper choice of diction in the target language to fit the lexical item in the source language. Crespo (2000:236) maintains that translation of any text obviously involves a set of cultural features from the source text. Therefore, the translator's task not only consists in the transferring of meanings from one language to another, but also in mediating between cultures.

Target language readers who have no knowledge of the religious deeds of religions rooted in other cultures are unable to understand these deeds and the way they are performed. Thus, the translator may have to explain them through footnotes and commentary. The *witr* 'odd prayer', for example, is exclusive to Islam and cannot be understood in the target

culture by people who have never practiced it; this prayer can either performed as two *rak'as* first and then followed by a third, or as three *rak'as* together (cf. al-'Azīm 'Abādī 1998:205). This type of prayer is illustrated in the Ḥadīth: (إن الله وتر، يحب الوتر، فأوتروا أهل القرآن) which 'Abbāsī (1989:562) translates as: "Allah is one and loves *witr*. Therefore, O people who believe in the Qur'ān offer *witr* prayer". Target language readers will not understand that this prayer always involves an odd number of *rak'as* and can be performed at night after Muslims end their last daily prayers. Moreover, the translator should add that this prayer is called *witr* as it is performed with an odd number of *rak'as*; one, three and so forth.

In some cases, practices in a particular religion which are similar and even share some of the same components are described by quite different terms, and are regarded as quite distinct in that religion. For example, in Islam, the *ḥajj* and the *'umra* can be performed at the same time and the devotee can gain the reward of both of them. For example, a Muslim performing the *'umra* a few days before the time of the *ḥajj* can wait to do the duty of the pilgrimage. This is called *tamattu'*, 'enjoyment', as the Muslim devotee enjoys doing good deeds between the *ḥajj* and the *'umra* so as to be close to Allah (cf. al-Zamakhsahrī 1987: v. 1, 241). This is illustrated in the verse: فإذا أمنتم فمن تمتع بالحج إلى العمرة فما استيسر من الهدي) سورة البقرة:2آية:196. which Ali (1946:78) translates as: "And when ye are in peaceful conditions (again) If any one wishes to continue the *'umra* on to the *ḥajj*, He must make an offering"[32]. The English translator of this Qur'ānic verse should have sufficient knowledge of Islamic *'ibādāt* to convey the exact meaning of *tamattu'* in the target language. Another example involving cultural issues in translation is *al-hadi*, the offering that Muslim devotees make in the *ḥajj* (cf. al-Rāzī 2000: vols. 5 and 6, 132), as shown in the verse: ولا)سورة البقرة:2:آية:196 تحلقوا رؤوسكم حتّى يبلغ الهدي محله) which Ali (1946:78) translates as: "And do not shave your heads Until the offering reaches The place of sacrifice".

The meanings in the source text which should suit the original reader cannot always be transferred to the target text. The problem becomes more complicated when there is a cultural distance between the source language and the target language. Islamic religious

[32] For more illustrative examples of cultural terms relating to *'ibādāt*, cf. chapters, seven and eight.

terms are a case in point as these terms suit the people who believe in Islam more than those who do not.

On the basis of this discussion of culture, it can be said that translation of cultural terms is not an easy task and requires the translator to have good knowledge of both cultures involved. If there are only slight cultural differences between the source-text and the target-text lexical items, these may be transmitted with the provision of footnotes and commentary to show the differences. If the lexical item is culture-specific, it can be transliterated and explanatory details added in the form of a footnote. Unlike linguistic difficulties, which can be sometimes solved through context, cultural terms are independent and cannot typically be transmitted with the help of context. Newmark (1988:102) maintains that translation of cultural terms is based on the readership, and requires many different translation techniques according to the level of education, including transference, cultural equivalents, literal translation, paraphrase and naturalisation.

5.5 Phonologically/Graphologically-Related Connotations

In an ideal scenario, translators may be said to aim at conveying a message from the source language to the target language at all levels and as faithfully as possible. Rendition of the message can start from the phonological/graphological levels and extend through higher levels such as the grammatical and textual. In other words, differences in meanings between languages can start from the level of sound as what a sound means in one language (e.g. in terms of sound symbolism) is not necessarily the same as what the corresponding sound means in another language. Names of persons, places and natural phenomena may have semantic values, which would typically remain unconveyed unless the translator explicitly footnotes them in the target language. For example, the Islamic term *zakāt* is so called because the root *z-k-w* carries the meaning of purification; the same is true of *ṣawm* which has the non-technical sense to 'abstain from talking', (cf. al-Rāzī 2000: vols. 21 and 22, 176) for example, as illustrated in the verse 26:آية:19:سورة مريم) إني نذرت للرحمن صوماً فلن أكلمَ اليوم إنسيًا) which Ali (1946:772) translates as "I have vowed a fast to (God) Most Gracious, and this day Will I enter into no talk With any human being". Similarly, the mount of *'arafāt* (root *'-r-f* 'to know') carries the meaning of knowledge as Eve and Adam met each other on

that mount[33]. Rosenhouse (2000:245) maintains that the lexical meaning of personal names and surnames- and the same is true of many other proper names- typically indicates some physical, psychological or professional feature of the individual or a physical feature of his surrounding environment.

Translators are very unlikely to be able to convey all these meanings completely in the target language whatever procedures they might opt for. Given this, some features are worth being translated, whereas others could be negligible and peripheral. Textual and translation priorities (based on text-type, etc.) are crucial in deciding which of these features should be analysed into the target language in particular texts. In the following, some of these relations are discussed from a translational perspective with reference to some applicable procedures. This section is divided into five subsections: sound symbolism, onomatopoeia, phonesthesia, quasi-reflected meanings and aesthetic functions of sound symbolism.

5.5.1 Sound Symbolism

According to the Encyclopaedia of Language and Linguistics (1994), sound symbolism is said to be present when a speech sound seems to correlate with an object in the real world. It is the direct linkage or relationship between sound and meaning (Hinton et al 1994:1), and designates an inmost, natural similarity association between the two components (Jakobson and Waugh 2002:182). Every word, then, is a sign that has two sides: the sound, or the material side on the one hand, and meaning, or the intelligible side on the other; it is a combination of signifier and signified (Jakobson 1978:3). Some even argue that the origins of all languages is in the sounds that one can hear such as the gurgle of waters, the braying of donkeys, the crawing of ravens, the neighing of horses, and so on (Ibn Jinnī 1913:45). The correlation may take the form of 'onomatopoeia' or 'mimesis', where a sound originating from an animate or inanimate source is reproduced more or less accurately by the human articulatory organs as a lexical item, or it may take the form of phonesthesia (cf. also Nida 1964:31). Phonesthesia is used to describe certain phonological features which are associated with the social and personal attitudes of a speech community.

[33] For these meanings, see the two chapters of the analysis, seven and eight.

Sound symbolism is culturally bound, and onomatopoeic and synesthetic elements do not pass across unrelated languages.

5.5.1.1 Onomatopoeia

According to the Encyclopaedia of Language and Linguistics (1994), onomatopoeia or mimesis is defined as the function whereby the sound of a word mimics a sound occurring in the real world, e.g.: 'miaow', 'hiccup', 'cluck', 'burp', etc. Ibn Jinnī (1913:557) maintains that there is an arbitrary relationship between the sounds that make up linguistic expressions and the referents in the physical world. In Arabic, for example, بط 'duck' and غراب 'raven' are so called because of the sound they produce. An onomatopoeic word often denotes the source of the sound, e.g.: 'cuckoo', 'crow', 'kazoo' and so on. None of these words are perfect copies of the sounds as they exist in the world, as human speech mechanisms are limited and phonologically constrained in particular languages.

In onomatopoeia, the relation between the word and what it stands for is iconic in that the sound of the word resembles the sound of the referent. Lyons (1977:101) maintains that connexion between a word and what it stands for is normally arbitrary (i.e. conventional) regardless of the language in which the lexical item is used. Thus, the lexical item 'tree' has nothing in common with the tree as a referent. In fact, there is arbitrariness or conventionality, even in onomatopoeic forms as they are made to conform to the phonological system of particular languages. For example, the words 'cuckoo', in English, 'Kuckuck', in German and 'coucou' in French are characteristic cries of the species of birds that they signify as the sounds in these languages are adapted to the specific phonological system. The recognition of the resemblance between a sign and its object is based upon knowledge of certain cultural conventions of interpretation.

Imitatives include many utterances that utilize sound patterns outside of conventional speech and are difficult to portray in writing, such as representations of bird and animal sounds, children's imitations of sirens, etc. Very frequently, languages represent movement with the same sorts of sound-symbolic forms that they use for representation of sounds.

This movement is often highly rhythmic (such as swaying, walking, repeated jerking, trembling, etc. (Hinton et al 1994:3).

Reduplicative words are often onomatopeic and express an ongoing repetitive sound; in English, they fall into the following groups:

(a) words that are used on rhyming combinations: 'clap-trap', 'hodge-podge', 'bow-wow', 'hubble-bubble'.

(b) words that are true repetitions and often denote the source of the sound especially in child language, such as 'quack-quack', 'ba-ba', 'moo-moo', 'chuff-chuff', 'puff-puff'. Onomatopoeic forms which denote a sound or an object which gives out this sound: 'meeow', 'moo', 'baa'; many bird names are of this sort: 'cuckoo', 'bob-white', 'whip-poor'. Doubled forms are common: 'bow-wow', 'ding-dong', 'pee-wee' (Bloomfield 1933:156-7)[34]. According to Dickins et al (2002:85), Standard Arabic has a fair number of onomatopeic words involving doubled root letters as in *ṭaqqa* 'to crack' and *ṣarra* 'to chirp', or reduplication, as in *ṭaqṭaqa* 'to crack' and *hamhama* 'to murmur', or to say 'hmm'.

(c) words with vowel alteration, known as 'apophony' or 'vowel gradation': 'chitter chatter', 'tittle-tattle', 'ding-dong', 'tick-tock'. In the great majority of this type of reduplicative the initial vowel of the first word is the high front vowel /i/, while the second element displays a lower vowel /a/. This 'partial reduplication' is due to vowel alteration (Hinton et al 1994:9). As it seems, this phenomenon of 'antiphony', i.e. the opposition of vowel sounds relates roughly to the same psychological field and shows a certain degree of lexical oppositions in meaning in relation to the symbolic properties of sounds of rain (Jakobson and Waugh 2002:190).

Physical entities may produce sounds that are the same as sounds produced by the same physical entities in other environments; e.g. the sound of the wind may be the same in Britain as in Arabia. Sometimes, however, differences of environment may entail slight

[34] For more information about sound symbolism, cf. Bloomfield (1933) *Language* pp. 158-169.

differences in sound: e.g. the sound of rain (very often falling as drizzle) in Britain may be different from the sound of rain (which is very often extremely heavy) in Arabia.

In Arabic, the lexical item *kharīr*, 'gurgle' denotes the sound produced by streams or even rivers. As these streams are not normally very deep and are usually hindered by obstacles, as is the case in Arabia, the sound they make will be different from the sound produced by rivers and streams that are deeper and have fewer hindrances as in the case of the Nile, or many British rivers, for instance. Al-Sa'rān (1992:82) says that the Arabic 'r' is produced as a result of the repetitive and rapid flappings of the tip of the tongue against the alveolar ridge, and thus is called the 'repetitive' *mutaraddid* sound. Moreover, some sounds of certain languages such as *kh* and *gh* in Arabic are unavailable in other languages such as English. When these sounds are used to describe onomatapoeic words in the source text, they are unlikely to be maintained in translation in the target text. If it is felt necessary to reproduce an onomatopoeia under such circumstances, a different pattern of sounds will need to be used in the target text.

Sometimes, the referents of onomatopoeic words are culture-specific; the sounds are produced by physical entities wholly or largely restricted to one culture and are therefore difficult to translate into the language of a distant culture. For example, the sound produced by the camel, *rughā'* is not precisely conveyed when this is translated into English as 'growl' or 'bray'. Only footnotes or paraphrase can explain the exact meaning of the Arabic lexical item *rughā'* into the target language and one may need to hear a camel producing this sound to get a precise idea. More interestingly, on the day of *naḥr*, Muslim devotees to *ḥajj* 'pilgrimage' slaughter animals as sacrifice. The term *naḥr* has a clear and intimate relation with the (*manḥar* bit of the throat of the camel where the throat is cut) and the sound produced by animals when they are being slaughtered (cf. al-Rāzī 2000: v. 33, 121). The *ḥ* in particular does not exist in European languages such as English, and cannot therefore even in principle be used in a translation into these languages. This can be exemplified in the following verses indicating the Sacrifice Day: الكوثر108: آية:2 (إنا أعطيناك الكوثر، فصل لربك وانحر) which Ali (1946:1798) translates as: "To thee have We Granted the fount (of Abundance) Therefore to thy Lord Turn in prayer And Sacrifice". In this translation, the onomatopoeic value of *naḥr* is not conveyed at all in the target language. This is not

because of the failure of the translator but because of the incongruence of the two languages, Arabic and English.

Different texts cannot be identical in relation to onomatopoeia because of the phonological and semantic differences between languages. Therefore, translators cannot produce the same onomatopoeic qualities in the target language. This can be illustrated through the translation of onomatopoeia where what is imitated are not features of the extra-linguistic world, but features of the language itself. Examples from Arabic are *ḥamdal* 'to say *al-ḥamdu lillaah'* ('praise be to God'), and *basmal* to say *bismillaahi r-raḥmān ar-raḥīm* ('in the name of God, and Compassionate and Merciful') in this part of the following Ḥadīth: قال عليه السلام (يصبح على كل سلامىَ من أحدكم صدقة: فكل تسبيحة صدقة،وكل تحميدة صدقة، وكل تكبيرة صدقة) which 'Abbāsī (1989:86) translates as: "When you get up in the morning, charity is due from every part of your body. All glorification of Allah (to say *Subḥān-Allah*) is charity; all praise of Allah (to say *Al-Ḥamdu Lillāh*) is charity, and to say *tahlīl* (*lā ilāha Illa Allah*) is charity. The onomatapoeic values maintained in the underlined religious lexical items, in the above Ḥadīth, cannot be easily rendered in the target language. The translator, then, has to unbundle these lexical items and then explain all the meaning they carry in the original text.

5.5.1.2 Phonesthesia

Another type of sound symbolism is termed as 'phonesthesia'. This describes certain non-onomatopoeic phonological features which are associated with social or personal attitudes within a speech community (Encyclopaedia of Language and linguistics 1994:4064). Initial and final phonesthemes are two main types of phonestheme in English.

(1) Initial Phonesthemes may be divided into three groups: (a) initial single consonant C: *d-* foolish, dull: 'daft', 'dead', 'dense', 'dim', 'dumb', 'dunce', 'dotty' among others. Similarly in Arabic, words starting with *gh* often reflect the sense of 'cover' such as *ghāba* 'to be absent', *ghafara* 'to forgive', *ghaṭasa* 'to sink', *gharuba* 'to set'; although the transcription *gh* involves two letters, Arabic غ is a single phoneme. (b) initial double consonant CC. This is the most common type of phonestheme in English and of this type,

sl- is perhaps the most highly phonesthetic group of all, having the following functions: attack as in 'slap', 'slash' and 'sling'; sliding movement as in 'sledge', 'slip' and 'slope'; reference to thin or slim meanings such as 'slender', 'sliver' and 'slit'; in Arabic, زل، لزّ، زلق، زلج and لزق، لزج are strikingly similar to the English pattern. (c) Initial treble consonant CCC: *spr-*'spring', 'spread' as in 'sprinkle', 'spray' and 'sprout'; 'effort' as in 'strain', 'stress', and 'strive' and 'spirited' as in 'spry', 'springy' and 'sprint'.

(2) Final Phonesthemes are illustrated in the following groups: (a) Final vowel plus consonant V+C. Final plosives function as phonesthemes, expressing contact between two objects or surfaces. A voiceless plosive such as *–p* denotes actions that strike and then glide off: 'slap', 'clap', 'rap', 'tap' and 'lap'. Voiced plosives, however, denote striking that stops in or on something: 'dab', 'grab', 'stab', 'nab' and 'daub' (Bolinger 1965:245-6 as quoted in the Encyclopaedia of Language and Linguistics).

The *sw-* group provides a useful illustration of how a final plosive suggests contact. 'Sway', 'swerve', 'swim', and 'swing' all express movement with no final contact; 'swap', 'swat', 'sweep' and 'swipe' suggest movement with final contact. Final voiceless plosives may also express a sudden sound as in 'clack', 'click', 'cluck', 'tick' and 'whack'. The voiced sound of */d/* is less abrupt than the voicless sound */t/* as in: 'jolt', 'volt', 'bolt' and 'halt'. 'Synsethesia' or 'crossmodal association' is clearly present in several words ending with final *–ng* which general association is continuation of a phenomenon, as in 'cling' which suggests the physical hanging on to something for a space of time, while 'hang' can refer to physical suspension such as a man hanging on a gibbet; 'tang' suggests a strong taste that remains or hangs around in the mouth. In fact, the final *–ng* phonestheme represents all the different senses, but expresses no action or movement apart from the verb 'swing', where the movement nevertheless is not abrupt but takes some time, thus fitting in with the *–ng* group.

(b) Final vowel plus two consonants V+CC. This group of final phonesthemes ends in two written consonants which correspond to one phoneme, as in *ash-*, with the preceding vowel here functioning as an integral part of the phonestheme. The group *-ash* denotes impact (sometimes violent) with a giving surface of some kind such as 'bash', 'clash', 'hash',

'plash' and 'smash'. The final fricative sound suggests contact with with a soft or giving surface.

(c) Final vowel plus three consonants V+CCC. Here the three written consonants correspond to three phonemes, as in –umble which suggests repeated awkward movement: 'bumble', 'fumble', and 'tumble'.

(3) Vowel phonestheme (phonetic symbolism): when loking at the lexicon of English, certainly the high front vowels /i/ and /ɪ/ are very marked in their ability to express the concept of 'smallness,' especially small objects, compared to the lower back vowel /a/ which sounds bigger elements. Certain vowels may have symbolic values. For example, *a, o, u,* are associated with the dark-warm-soft series, and *e* and *i* with the bright-cold-sharp series (Whorf 1956:268)[35].

Hinton et al (1994:4) define synesthetic sound symbolism as the process whereby certain vowels, consonants, and suprasegmentals are chosen to consistently represent visual, tactile, or proprioceptive properties of objects, such as size or shape. For example, segments such as palatal consonants and high vowels are frequently used for diminutive forms and other words representing small objects. Expressive intonation patterns are also used synesthetically, as in the use of deep voice and vowel lengthening in speaking of large objects as in the example: It was a *bi-i-ig* fish (Hinton et al 1994:4).[36]

Phonesthesia can involve particular challenges in translation. The Arabic phonesthetic lexical item *zaghrad*, which refers to the vocal sound produced by women in Arabic culture to express happiness and joy, refers to both the rapid and the repetitive movement of the tongue and the resultant sound. In English, however, the phonesthetic 'ululate' mimics only the rapid movement of the tongue with little reference to other features of the sound produced, and suggested wrongly a lateral release. Dickins et al (2002: 41) maintain that 'ululate' meaning 'howl or wail, as with grief' is a fairly commonly used as a lexical equivalent for *zaghrad* (Collins English Dictionary). Thus, the nature of the movement of

[35] For further details, cf. Whorf (1956) *Language, Thought and Reality*. pp. 257-270.
[36] For more details about sound-symbolic processes, cf. Hinton et al (1994) *Sound Symbolism*. Cambridge: Cambridge University Press, pp. 1-12. And for more illustrations, cf. Jakobson and Waugh (2002) *The Sound Shape of Language*. Mouton de Gruyter: Berlin, p. 188.

the tongue and the sound produced are not maintained when the Arabic lexical item *zaghrad* is translated into English as 'ululate'.

5.5.1.3 Aesthetic Functions of Sound Symbolism

Sound symbolism always has been pervasive in poetry and may be used to effect a certain intonation when reading a line of poetry either aloud or silently, where the enforced intonation will echo the sense of the line. Lexical onomatopoeia and phonesthemes can be used in poetry in such a way that the words work both onomatopoeically and phonesthetically, as well as semantically, drawing other words by means of alliteration and rhyme into the imitative network. Moreover, sounds evoke music when used properly and can associate sight with sound (The Encyclopaedia of Language and Linguistics 1994).

The poetic and the aesthetic function is centred on the sound effect of language, including metre, repetition and euphony. Sound symbolism, then, is a topic of literary interest, in that the sound of the words chosen to portray meaning comes to play an important role in this regard. For example, a study of consonantism in lyric poetry shows a high degree of usage of the sonorants, while Carl Sandburg uses a high percentage of obstruents to portray his rough messages (Hinton et al 1994:12).

Phonology states the phonematic and prosodic processes within the word and the sentence, regarding them as a mode of meaning. The phonetician links all this with the processes and features of utterance. The general feature of voice quality is part of the phonetic part of meaning. The total meaning of an utterance is shared by its different constituents; to make statements of meaning in terms of linguistics, we may accept the language event as a whole and then deal with it at various levels, beginning with social context and proceeding through syntax and vocabulary to phonology and even phonetics, and at other times in the opposite side (cf. Firth 1958:192).

When man speaks, he speaks in some sense as a poet. Poets have often emphasized that a great deal of the beauty and meaning of the language of poetry is in the sound of it. If that be called the phonological mode of meaning, in poetry, it is a mode impossible of translation from one language into another. Alliteration, assonance, and the chiming of

what are usually called consonants are common features of speech, and can phonologically be considered as markers of word-structure in the sentence. These features form part of artistic prosodies in both prose and verse (ibid:194).

In literary texts, there are sound effects such as alliteration and assonance that can combine to special effect. The translator has to be sensitive to sound effects, to judge to what extent the sound effect is intentional, and then assess the likelihood of its transfer to another language (cf. Fawcett 1997:11).

The difficulty of achieving an adequate transfer of sound effects without extreme distortion of meaning is a reason why much rhymed verse is translated as black verse. Translating sound is important when the translation of a text is made for the sake of its sound rather than its meaning. This situation is quite rare for most translators, yet it is also quite common in the sense that most languages can show examples. It involves making a paradigmatic choice of target-language words that sound as much as possible like those in the source language (ibid:12). Sells (1999:148) says "the Qur'ān shapes sounds into particularly powerful combinations with meaning and feeling to create an effect in which sound and meaning are intertwined. Such combinations are not confined to a single word-such as an interjection (like the English to "whirr")-rather, they cross the boundaries of words, and thereby create a textual harmonics of sound figures with emotional, semantic, and gendered implications".

5.5.3 Quasi-Reflected Meanings

Reflected meaning is the meaning given to an expression over and above the denotative meaning which it has in that context by virtue of the fact that it also calls to mind another meaning of the same word or phrase. It is normally a function of polysemy, i.e. the existence of two or more denotative meanings in a single word. The simplest forms of reflected meaning are when a single word has two or more senses, and its use in a particular context in one of its senses conjures up at least one of its other senses (Dickins et al 2002:72-3).

In real reflected meaning, one meaning of a word calls to mind another meaning of the same word; in quasi-reflected meaning, either (i) the/a meaning of one word calls to mind the/a meaning of another (e.g. the meaning of *jamal* 'camel' calls to mind the meaning of *jabal* 'mountain'; or (ii) the morphology (root and pattern structure) of a word suggests a denotation, which the word does not in fact have (e.g. صبّار Indian fig, discussed in more detail below).

There are numerous lexical items in any language whose range of referents share significant features with the range of referents of other lexical items. Such similarity can be based on size, shape or height, among other things. For example, the Arabic lexical item *jamal* 'camel' shares some features with the Arabic lexical item *jabal* 'mountain', with regard to the appearance of the shape, height, colour sometimes, and size. At the same time, the two words differ only slightly in their phonology. This relationship cannot be appreciated in translation when these items are translated into English as 'camel' and 'mountain' respectively.

Certain referents may share similar and contrasting features at the same time, and may also be denoted by similar lexical items. These features of similarity and contrast on both the phonemic and structural levels may remain unconveyed in translation. For example, the Arabic lexical items *sharāb*, 'drink' and *sarāb*, 'mirage' have some features in common. Both 'mirage' and 'drink' may look similar for someone thirsty in the desert. While drink is real and can quench the thirst, a mirage is illusory and can do nothing with regard to the quenching of thirst. In English, 'mirage' has nothing in common with 'drink' but shares semantic features with the phonologically similar 'mirror'. Unless the translator explains these intricate relations between these lexical items, certain values will remain unconveyed in the target language.

Lexical items in certain cultures can be denoted by forms suggesting, through quasi-reflected meaning, certain qualities they can possess. The Indian fig is able to withstand the hot weather of the desert and the severe shortage of water and thus thirst. This is reflected in the Arabic lexical item *ṣabbār*, 'Indian fig', which is made up of the *fa''āl* pattern, whose most basic meaning is repeated activity and the root *ṣ-b-r* whose basic meaning is

'(to be) patient'. The English counterpart does not clearly show any of the aforementioned qualities shown in the Arabic lexical item *ṣabbār*. In some circumstances, it may be appropriate through footnoting, paraphrasing and explanatory detail for the translator to shed light on the Arabic lexical item conveying its quasi-reflected connotations more properly into the target language. Therefore, the following footnote might be used for *ṣabbār*: "This is called *ṣabbār* in Arabic because of its 'patience' (*ṣ-b-r*) in harsh, hot weather, and its ability to survive despite the shortage of water." Another interesting example which reflects relations with other lexical items is *hady*, on the Sacrifice Day which has an intimate relation with *hadiyya*, meaning 'present' (cf. al-Zamakhsahrī 1987: v. 1, 240; al-Rāzī 2000: vols. 5 and 6, 128). This quasi-reflected meaning cannot be felt similarly in the target language as shown in the verse:.196:آية:2:البقرة) ولا تحلقوا رؤوسكم حتّى يبلغ الهدي محلّه) which Ali (1946:78) translates as: "And do not shave your heads Until the offering reaches the place of sacrifice".

Quasi-reflected meaning has not received as much attention as other issues from a translational perspective.

5.6 Conclusion

This chapter has discussed some issues related to connotation, emotiveness, culture, and the phonologically/graphologically-related connotations of lexical items. These issues are extremely relevant to the study and can pose some translation problems. Some examples from the source language and the target language have been mentioned to illustrate these problems. As has been shown in the given examples, to convey as much of the original meaning in the target language as possible, translators need to resort to different procedures such as paraphrasing. Even, these procedures, however, do not necessarily convey the message fully at all levels because they make the target language text longer than the source language text. They can also detract the reader from the main message of the target language, making the text appear incoherent and less appropriate.

CHAPTER SIX
ANALYSIS OF QUESTIONNAIRE SAMPLE

6.1 Introduction

The main objective of this chapter is to analyse a questionnaire distributed among subjects belonging to different cultural, religious, and linguistic backgrounds. Before starting the analysis, it is worth referring to the procedures that Ali, Arberry and Al-Hilali and Khan followed in the translation of the Qur'ān and Khan's procedures in the translation of Ḥadīth. The analysis and assessment of the translations are based upon the findings gained through a thorough study of the three translations.

6.2 The Methodology of the Three Translators of the Qur'ān and the Translator of Ḥadīth

Any translation, regardless how much meaning it conveys in the target language, suffers some loss due to the different procedures that translators opt for in rendering the original text, such as omission, addition, paraphrasing, footnoting, word-for-word translation and others. In other words, the translator's policy of being biased to certain source text values results in the loss of other values which could be equally important from the point of view of other translators. Every procedure has merits and demerits, reflecting the text-type and its idiosyncrasies, the translator and the audience. Any of various translation methods could be used for a variety of reasons. Ghazāla (2002a:159) maintains that the translator's bias is indispensable, and unavoidable. This is due to different kinds of pressure that translators are subject to, such as social, political, religious, cultural, linguistic, and personal interactions and complications. Based on this, the honest bias of the translator is a justified substitute for absolute non-bias to the SL text in a world of subjectivity and biases.

Translation of religious texts differs from translation of secular texts insofar as the former are composed such that every single part, however small, is meaningful and purposefully used. Such meaningfulness starts at the phonic/graphic level, extends to the word as a unit, the sentence as a structure and goes beyond this to larger textual units. Therefore, translation of the Qur'ān and Ḥadīth is not an easy task as translators need to convey the

meaning at all levels. Consequently, a number of procedures are sometimes simultaneously followed by translators to convey as much of the original meaning as possible. Dickins et al (2002:78) maintain that all source text features fall prey to translation loss in some respect or other; even if the target text conveys the exact denotative meaning of the source text, there will, at the very least, be phonic loss, and very likely also loss in terms of connotation, register and so on.

It is inevitable that a certain part of a text is treated as prominent in translation; the translator should discover and specify which parts of the source text are prominent and which parts are less important to be left unconveyed in the target text. Larson (1998:441) defines prominence as "the feature of the discourse structure which makes one part more important, i.e. more significant than another. For the translator, the first step is to discover which parts of the source text the author intended to make prominent. After the analysis of the intent of the author, he must consider the proper devices in the receptor language which will reconstruct the same prominence in that language."[37]

There are many priorities in the translation of the Qur'ān and Ḥadīth. Each one is determined by the translator, by the audience, or by both. As most readers of the translated Qur'ān and Ḥadīth are non-Arabs and are interested in understanding the general meaning, conveying the semantic dimension typically takes priority in most instances, though other elements such as prosodic features may have priority at other times. Priorities differ from one translator to another depending at least partially on whether the translator is an Arab Muslim, a non-Arab Muslim having English as a second language, or someone whose mother tongue is English and has a good command of Arabic.

For an Arab-Muslim translator, transmission of denotative meaning with as many rhetorical values as possible is of major importance. The Qur'ān is revealed in Arabic, the beauty of which can only be fully grasped by Arabic native speakers who enjoy the sense of Arabic. This beauty is specifically Qur'ānic and can only be felt to this extent by Arabs, in general, and religious Arab Muslims, in particular. This also applies to the Ḥadīth but to a lesser extent. Therefore, what Arab-Muslim translators attempt to convey is more demanding than

[37] For more details about prominence and translation, cf. Larson (1998) *Meaning-based Translation: A Guide to Cross-Language Equivalence*. Lanham: University Press of America, pp. 441-457.

other translators as this requires them to minimise the loss as much as possible. Such translators aim at transferring the meaning of the text both semantically and persuasively in the target language.

Al-Hilali's native language is Arabic and Khan, being a Muslim and living among Arabic native speakers, has good competence of Arabic although it is not his mother tongue. The two translators do not have mastery of the target language as they do of Arabic since they have been less exposed to the target language. To convey the meaning properly, they opt for a number of procedures such as transliteration, footnoting, paraphrasing, and co-text translation. These different procedures affect their translation negatively from an English language native speaker's point of view, at least. They do not relay the aesthetic quality of the text in a way which is appreciated by target language readers. The beauties of rhyme and rhythm of the original text are not preserved in their translation. This may be due to their strict commitment to the original text and their non-transgression of its grammatical rules in achieving this beauty, which is sometimes at the expense of some semantic loss. They try to render the original text as a missionary work in an attempt to convey the message of Islam to English readers and not as an ordinary text to be conveyed through translation. In other words, they do not feel free to opt for certain expressions in order to preserve rhyme and rhythm at the expense of other linguistic features. Al-Sahlī (1996:262) notes that Al-Hilali and Khan's rendering has been criticised for not being written in a high and eloquent style of English which attracts the reader.

In addition to this, co-text translation and the occasional use of footnotes in the body of their work result in a disjointed reading of the translated text and a degree of aversion, on the part of the reader to the translated text. Ali (1998:294) notes that Al-Hilali and Khan opt for adding explanatory details within the text itself and not in the form of footnotes despite the fact that such co-text addition may avert the reader's attention from the flow and continuity of the translation.

Another disadvantage of Al-Hilali and Khan's translation is their excessive resort to transliteration even where lexical items have equivalents in the target language. They mostly opt for this method in rendering terms that are purely cultural, but offer no further explanation. The problem becomes more complicated when they transliterate terms that

have no exact equivalents or near equivalents in the target language without the provision of explanatory details. They may aim to naturalise these terms in the receptor language, but naturalisation can more successfully work in texts that are in daily use, which is not the case in the translation of the Qur'ān. Examples of anglicised Arabic terms are *jihad*, *Al-Qā'eda*, *shahada*, *sheikh*, and *imam*, among many others. Such terms are even de-cultured, in the sense that their cultural aspect has become faint and unfelt by target language readers. Some of these terms such as *jihad* and *shahada* are likely to remain alive and fairly widely known in different cultures as long as there is religious contact between Muslims and other nations. Others are likely to die with the passage of time and changing circumstances, such as *Al-Qa'eda*.

These are culture-specific terms that stand half-way between Arabic and English, although their origin is Arabic. That is, the term is originally Arabic, but when conveyed into English, it is adapted to English grammar, spelling and pronunciation, i.e. naturalised. As Ghazāla (2002b:82) puts it, "A naturalised word gains momentum in the target language so fast in the record of time, and the reason for that is the constant interactions among peoples, cultures and their impact on one another".

To continue, Al-Hilali and Khan intentionally try to foreignise the translated text without affecting the source text. In other words, they are source-culture biased. Hatim (1999:202) defines 'domestication' or 'overshooting' as an "attempt on the part of the translator to go completely native", which does 'untold harm' to the original text. This domestication of these translators exceeds the text boundary and extends to the graphic realm. They try to maintain graphic features of the original text. For example, when they support their translation with a prophetic tradition, they add in brackets a compliment like (p.b.u.h) standing for 'peace be upon him'. Not only this, the green cover of the Qur'ān and even the decorations of the pages are conveyed similarly in the English version in order to maintain as much of the graphic elements of the source text as possible.

It can be argued that Al-Hilali and Khan are not invisible in their work and their translation can be easily felt as foreign. Their foreignness is due to their failure in conveying the complete fluency, transparency and cultural normality of the original text. Venuti (1997:97) maintains that there is an opposition between domestication or fluency and the normative

disappearance of the translator that it requires, and the case of being foreign as a channel of dissidence or resistance to hegemontic norms; he formulates the issue of the translator's invisibility as follows: "Foreignising translation is a dissident cultural practice, maintaining a refusal of the dominant by developing affiliations with marginal linguistic and literary values at home, including foreign cultures that have been excluded because of their resistance to dominant values. On the one hand, foreignising translation enacts an ethnocentric appropriation of the foreign text by enlisting it in a domestic cultural political agenda, like dissidence; on the other hand, it is precisely this dissident stance that enables foreignising translation to signal the linguistic and cultural difference of the foreign text and perform a work of cultural restoration, admitting the ethnodeviant and potentially revising domestic literary canons".

In contrast to Al-Hilali and Khan's translation, Ali aims to clarify the meaning of cultural terms and those having religious potential through footnoting. The fact that he has near-native competence in both the source and the target languages enables him to be generally successful in his choice of words. In many respects, he is more successful in his work than Al-Hilali and Khan; this might be due to having been brought up in the environment of both Arabic and English.

To preserve the continuity of the translation, Ali avoids frequent resort to co-text translation. Instead, he compensates for semantic loss through the extensive use of footnoting, which is in many ways a disadvantageous feature of translation. This procedure, although it assists in clarifying the meaning of the source text, is interpretative and does not look translational from the reader's point of view; moreover, it results in discontinuity of the text and disruption of its texture. Ali (1998:294) maintains that the extensive use of footnotes in Ali's translation detracts the reader from the text itself. Therefore, readers may feel that they are reading a text which is both ordinary (non-sacred) and non-translated.

Size congruence of the source text and the target text is a significant issue in translation. There should be a size balance between the source and target text. Although Ali tries to preserve the size of the original text in the main body of the translation, he violates it in the lengthy commentaries he provides below the text.

In contrast to Al-Hilali and Khan, Ali tries to reflect some of beauty of the Qur'ān before the text, in the text and below the text. In his preface, he admits that his translation cannot be a substitute for the Qur'ān. As for rhyme and rhythm, he maintains that all should be reflected in the English interpretation. It may be a faint reflection, but such beauty and power shall be brought to its service, and personal rhythmic commentary is provided before the text as a starting point for the reader to prepare himself for the translated work.

Arberry's native language is English, but the fact that he has a good command of Arabic enables him to produce a good translation of the Qur'ān, at least from the non-Muslim English native speakers' point of view. He has a distinguished poetic sense, as can be seen in his translation of the Seven Odes (1957) which represent some of the best traditional Arab literary works. The language of these Odes is stylistically elevated and in this they share certain features of the Qur'ānic language.

In his translation of the Qur'ān, one of Arberry's major priorities is the preservation of the rhyme and rhythm of the original text and keeping its semantic sense as concisely as possible. Describing Arberry's attempt at the translation of the Qur'ān, al-Mālik (1995:34) says that, in conveying the sublime rhetoric of the original, Arberry has carefully studied the intricate and richly varied rhythms which constitute the Qur'ān's undeniable claim to rank among the greatest literary masterpieces of mankind. This is also confirmed by al-Misned (2001:5) who maintains that Arberry's translation has a unique style which attempts to preserve the rhythm of the Qur'ān. It is therefore of particular interest among Qur'ānic translations.

Congruence of size between the original and the translated text is typically regarded as a feature of the relative success of translation. There should also be congruence in ideas and in the words through which these ideas are expressed. Arberry follows this method in his rendering where he tries to express as much meaning as he can in as few words as possible depending on size-for-size balance. Congruence of size is maintained principally by squeezing the meaning of the source text and compressing it in order to reproduce features of rhythm and rhyme in the target text. Ali (1998:294) says that Arberry tries to stick to the words of the verse, trying to give the meaning as concisely as possible. This justifies classifications of his work as a translation and not as an interpretation.

In his work, *Translation of the Meanings of Ṣaḥīḥ Al-Bukhārī*, Khan (1979) opted for the same procedures that he, in collaboration with Al-Hilali and Khan, followed in the translation of the Qur'ān. As the Ḥadīth are written in prose and do not have the same beauties as the Qur'ān in terms of rhyme and rhythm, it was not too difficult for Khan to translate the pieces of Ḥadīth in this volume in the form of prose. In the body of the work, he opted for transliterating a number of Arabic lexical items, typically of a culturally specific nature, with some explanations. Even in the case of some terms that have equivalents or approximate counterparts in the target language, he resorted to the same procedure. In this thesis, a sample which is similar to these used for the three translations of the Qur'ān is used for the assessment of Khan's translation of Ḥadīth.

6.3 The Questionnaire Analysis

The rationale behind this questionnaire sample is as follows. First, the translation of the terms involved in this study presents the translator with many problems, starting from sound symbolism and extending to the sentence as a whole structure. An attempt is made to see if the subjects of the sample agree with the three translators in terms of some translation issues. Secondly, the time and place at which the words involved were first used, the morphological components of these words and the text-type are explicit in the nature of the difficulties encountered in this type of work and are expected to be clear in the three translations and the assessment of the sample. Third, the cultural background and language of the translator in addition to the aim of the translation significantly influence translation success. This confirms the fact that the three translators to whom reference is made try to convey the original text differently according to certain objectives. This is evident in the responses of certain subjects to the sample which reflect the shared linguistic and/ or cultural backgrounds of some translators and some subjects.

The questionnaire sample is used to discuss some points studied in the analysis of strategies of the three translations under consideration. The selection of the verses and Ḥadīths under discussion is based on the different types of difficulties found in these verses and Ḥadīths. The following abbreviations are used:

(I) stands for Ali.

(II) stands for Arberry.

(III) stands for Al-Hilali and Khan.

(IV) stands for Khan's translation of Ḥadīth in examples (11-20).

6.4 Methodology of the Analysis

The subjects of this investigation are twelve students at the University of Durham who are taking courses in the Institute for Middle Eastern and Islamic Studies. They have different cultural and linguistic backgrounds. This choice is based upon the fact that the three translations of the Qur'ān and the translation of Ḥadīth chosen for the study were produced by translators belonging to different cultures and languages. In order to get reliable answers, no information about the translators was given to the subjects so that they answered the questionnaire without any pre-formed bias.

Ten verses and ten Ḥadīths were chosen to serve the objective of this study, illustrating different types of problems. Each respondent was provided with a literal translation of the verse or Ḥadīth in question, general information about the context, and implications of the problem(s) encountered in it. This approach enabled students, especially those who do not know Arabic, to have some information about the general meaning of the verses or Ḥadīths before judging the translations. The answers from which students were asked to choose in assessing the translations were: extremely acceptable, fairly acceptable, neutral, fairly unacceptable, and extremely unacceptable.

The questionnaire aimed at testing and showing whether there is any congruence between the translations and the readership, and whether the culture and native language of the translator have an impact on the translation strategies adopted. Post-questionnaire interviews with a number of the subjects of the sample regarding their choices revealed that non-Muslim English native speakers on the whole maintained that the answers they gave were based on the structure of the translated text and the seemingly direct semantic rendition of the source text without attempting to force the meaning as well as the successful uses of rhyme and rhythm in the translated text. They therefore favoured Arberry's work over the other two. Some of the non-Arab Muslims maintained that Ali's translation is preferable to the other two as it sometimes includes a transliteration of Arabic

lexical items which the reader already has some knowledge of, such as *Qibla,* and the addition of explanatory details in the co-text at other times. They maintained, however, that Al-Hilali and Khan's translation could be regarded as better than Ali's if it were addressed to non-Arab Muslims who do not have significant knowledge of Arabic lexical items. The use of transliteration by Al-Hilali and Khan enables readers to familiarise themselves with Arabic terms since this knowledge comes from the repetitive and frequent reading of a translation of this type. Some of the Arabic native speakers maintained that Al-Hilali and Khan's translation is the most acceptable as it keeps readers in the linguistic environment of the Arabic language; it also provides them with the English equivalents of Arabic Islamic lexical items. The Arabic native-speakers informants did not have as much competence in the target language as the other two groups due to the fact that they were not brought up in an English speaking culture. The assessment of Khan's translation of Ḥadīth was similar for the three sample groups. This seems to be due to the fact that this translation is not compared with other translations in the questionnaire.

In the analysis, charts or tables are not used to explain the answers of the sample because each example illustrated a number of translation problems, rather than being solely concerned with a specific problem. In other words, the questionnaire did not focus on a single issue in translation like that of al-Misned (2001), for instance, who focused on the translation of metaphor as a linguistic issue and was therefore easily able to illustrate the findings in tables and charts. In addition, the sample included a small number of subjects from different cultural and linguistic backgrounds, which made the analysis of the data in the body of the text rather than in charts and tables more relevant.

6.4.1 Analysis of examples from the Qur'ān

Below are the ten examples that are considered for the questionnaire.

1- (فان لم تجدوا ماءً فتيمموا صعيداً طيّبا)

(I) "And ye find no water,
Then take for yourself

Clean sand or earth"[38] (p.242)

(II) "And you can find no water
Then have recourse to wholesome dust
And wipe your hands with it" (p.128)

(III) "And you find no water, then
Perform *Tayammum* with clean earth and
Rub therewith your faces and hands" (p.162)

In terms of the clarity of the connection between the use of pure sand for ablution and the region in which this use is licensed, the three translations of this verse were assessed by the Arabic native speakers as follows: two extremely clear, one fairly clear and one neutral for Al-Hilali and Khan; two neutral, one fairly clear and one fairly unclear for Ali; two fairly clear, one neutral, and one extremely clear for Arberry. This assessment could be due to the fact that the sample has a good background about the region where the use of pure sand is licensed, and in this they are similar to Al-Hilali and Khan.

Regarding the accuracy of translation of the cultural and linguistic features in the above verse, the answers were: three extremely accurate and one fairly accurate for Al-Hilali and Khan; three fairly accurate and one extremely inaccurate for Ali; three fairly accurate and one fairly inaccurate for Arberry. This judgement may be due to the fact that Arab students share similar cultural and linguistic experience to Al-Hilali and Khan.

The non-Arab Muslim sample assessed the three translations of the verse under discussion as follows: regarding the link between the use of pure sand for ablution and the region in which this licence is given, the answers were: two fairly clear, one neutral and one fairly unclear for Ali; two fairly clear and two neutral for Arberry; one extremely clear, two neutral and one fairly clear for Al-Hilali and Khan. There was thus a slight preference for Al-Hilali and Khan's translation. This may be due to the fact that reference is made in this

[38] The strictest cleanliness and purity of mind and body are required, especially at the theme of prayer. But there are circumstances when water for ablutions is not easily obtainable, especially in dry conditions of Arabia, and washing with dry sand or clean earth is recommended. It is not easy to get water, for man, when he is ill, cannot walk out far to get water, and a man on a journey does not have full control over his supplies (Ali 1946:242).

translation to the way in which ablution is made and the type and quality of ablution material which the subjects have some knowledge of.

In terms of translation accuracy and reference to the cultural and linguistic features found in the verse, the answers were: two fairly accurate, one fairly inaccurate and one neutral for Ali's translation; three neutral and one fairly inaccurate for Arberry; two fairly accurate and two neutral for Al-Hilali and Khan. The relatively negative assessment of Arberry's translation could be due to the fact that the other two translators made more reference to the cultural and linguistic features found in the verse.

The non-Muslim English native speakers gave the following answers to the aforementioned question: three extremely unclear, and one neutral for Ali's translation; two extremely clear, one neutral and one fairly clear for Arberry; one extremely clear, two fairly clear and one fairly unclear for Al-Hilali and Khan. As seen, the non-Muslim English sample favoured Arberry's translation. This could be due to the fact that Arberry was more successful in addressing his audience than the other two. In their post-questionnaire interviews, non-Muslim English respondents said that this success was achieved through his maintenance of rhyme and rhythm in the translation which helped in conveying some of the connotative meanings although he sacrificed some denotative meaning to achieve this goal.

As for translation accuracy with respect to the cultural and linguistic values found in the above verse, the assessment was as follows: two neutral and two fairly inaccurate for Ali's translation; two neutral, one extremely accurate and one fairly accurate for Arberry; one neutral, two fairly accurate and one extremely accurate for Al-Hilali and Khan. The sample was in favour of Al-Hilali and Khan's translation as there was more reference to cultural components and the way in which ablution is performed.

2-(فلنولينك قبلة ترضاها)

(I) "Shall We turn thee
To a Qibla that shall

Please thee"[39] (p.58)

(II) "We will surely turn thee

To a direction that shall satisfy thee" (p.46)

(III) "Surely, We shall turn you to a

Qibla (prayer direction) that shall please you" (p.41)

In terms of the overall acceptability of the translations, the assessment of the Arabic native speakers was: three extremely acceptable and one fairly acceptable for Al-Hilali and Khan; two fairly acceptable, one extremely unacceptable and one neutral for Arberry; three fairly acceptable and one neutral for Ali. The preference for Al-Hilali and Khan's translation could be due to the fact that their translation was addressed to people whose first language is Arabic and who are living under Arab-Islamic cultural conditions.

Concerning the assessment of the link between the *qibla* as a cultural term and the connotative meanings implied, the assessment was as follows: three extremely clear and one fairly clear for Al-Hilali and Khan's translation; two neutral, one fairly clear and one extremely unacceptable for Arberry; two fairly clear, one extremely clear and one neutral for Ali. The sample's understanding of Arab-Islamic culture resulted in its clear preference for Al-Hilali and Khan's translation.

Concerning the assessment of the overall stylistic acceptability of the three translations, it was as follows: one extremely acceptable, two fairly acceptable and one neutral for Ali; two fairly unacceptable and two extremely acceptable for Arberry; one extremely acceptable, one fairly acceptable, one fairly unacceptable and one neutral for Al-Hilali and Khan.

The non-Arab Muslims assessed the translations of the above verse regarding the link between the *qibla* as a cultural term and the implied connotative meanings as follows: two

[39] This shows the sincere desire of the Prophet to seek guidance in the matter of the *Qibla*. Until the organisation of his own people into a well-knit community, with its distinctive laws and ordinances, he followed a practice based on the fact that the Jews and Christians looked upon Jerusalem as a sacred city (Ali 1946:58).

neutral, one fairly clear and one fairly unclear for Ali; two neutral and two fairly clear for Arberry; two fairly clear, one neutral and one fairly unclear for Al-Hilali and Khan.

The non-Muslim English native speakers' assessment of the three translations with regard to the overall stylistic acceptability of the translations was: one fairly unacceptable, one neutral, one extremely acceptable and one fairly acceptable for Ali; two extremely acceptable and two fairly acceptable for Arberry; two extremely acceptable, one fairly acceptable, and one fairly unacceptable of Al-Hilali and Khan. These results show that the sample preferred Arberry's translation over the other two; this could be due to the fact that the translator and the subjects of the sample share the same cultural and linguistic backgrounds. The approach Arberry adopts in his work is more suitable for English native readers, and those who live in an English-speaking culture and enjoy high competence and fluency in English. In their post-questionnaire interviews, non-Muslim English native speaker informants stress the size congruence between the source text and Arberry's translation as well as the expressiveness of Arberry's translation.

With regard to the link between the *qibla* as a cultural term and the connotative meanings found in it, the assessment was as follows: two extremely unclear, one fairly clear, and one neutral for Al-Hilali and Khan; two extremely unclear, one fairly clear and one neutral for Ali; one extremely clear, one fairly clear, one neutral and one fairly unclear for Arberry.

3- (ومن الليل فتهجد به نافلةً)

(I) "And pray in the small watches
Of the morning: (it would be)
An additional prayer"[40] (p.717)

(II) "And as for the night,
keep vigil a part of it, as a work of the supererogation for thee" (p.313)

(III) "And in some parts of the night (also)
Offer the *Salat* (prayer) with it (i.e. recite the
Qur'ān in the prayer, as an additional prayer),

[40] This is held to be addressed especially to the Prophet who usually prayed more than the five canonical prayers. The *Tahajjud* is a prayer after midnight in the small watches of the morning (Ali 1946:717).

(*Tahajjud* optional prayer)" (p.411)

The link between *tahajjud* and the emotiveness of the cultural term were assessed as by the Arabic native speakers as follows: one extremely clear, one fairly clear and two neutral for Al-Hilali and Khan's translation; two neutral, one fairly clear and one fairly unclear for Arberry; three neutral and one fairly unclear for Ali. Again, the fact that the sample favoured Al-Hilali and Khan's translation may be due to the emotiveness conveyed by the transliteration of the Arabic lexical item *tahajjud* reflecting their own personal response to practising this deed.

The relationship between *tahajjud* as a cultural term and the implied meaning of emotiveness in it was assessed by non-Arab Muslims' as follows: two fairly clear, one neutral and one fairly unclear for Ali's translation; two fairly clear and two neutral for Arberry; one extremely clear, two fairly clear and one neutral for Al-Hilali and Khan. The fact that the sample favoured Al-Hilali and Khan's translation may be due to the fact that the subjects of the sample had some knowledge of Islamic culture and may practice *tahajjud,* and therefore felt the degree of emotiveness implied in the transliterated term as Arab-Muslims do.

The non-Muslim English native speakers assessed the relationship between *tahajjud* and the implied meaning of emotiveness as follows: one fairly clear, two neutral and one fairly unclear for Ali; three extremely clear and one fairly clear for Arberry; one extremely clear, one fairly clear, one neutral and one extremely unclear for Al-Hilali and Khan. The fact that the sample was strongly in favour of Arberry reflects greater knowledge of the mentality and understanding of his target audience than the other two translators.

4-(كلا لا تطعه واسجد واقترب)

(I) "Nay, heed him not
But bow down in adoration
And bring thyself

The closer (to God)"[41] (p.1763)

(II) "No indeed; do thou not obey him,

And bow thyself, and draw nigh" (p.345)

(III) "Nay! (O Muhammad)! Do not

Obey him (Abu Jahl). Fall prostrate and

Draw near to Allah" (p.885)

With regard to the overall stylistic acceptability of the translations, the Arabic native speakers assessed the translation of the underlined term in the above verse as follows: three fairly acceptable and one neutral for Ali; three fairly acceptable and one neutral for Arberry; one extremely acceptable, two fairly acceptable, and one neutral for Al-Hilali and Khan. The fact that the assessment favoured Ali's and Arberry's translations could be due to the fact that 'bow (down)' is a more standard form of English than 'prostrate (oneself)'. Therefore, these two translations are more direct and to the point than Al-Hilali and Khan's translation where the meaning is conveyed in less standard language.

The assessment of non-Arab Muslims of the question posed regarding the verse was as follows: two extremely acceptable, one fairly acceptable and one extremely unacceptable for Ali's translation; two fairly acceptable and two neutral for Arberry; one extremely acceptable, two fairly acceptable, and one neutral for Al-Hilali and Khan. The fact that the answers were almost the same for all three translators may be due to the fact that the notion is understood in the source and target cultures, and that the speakers with a very good command of English are likely to be familiar with both 'bow (down)' and 'prostrate (oneself)'.

The non-Muslim English native speakers had the following assessments regarding the verse: two extremely acceptable, one fairly unacceptable and one extremely unacceptable for Ali; three fairly acceptable and one fairly acceptable for Arberry; three fairly acceptable and one extremely acceptable for Al-Hilali and Khan. The overall preference for Arberry's translation was justified by the beauty and eloquence of the style he adopted.

[41] The righteous man has no fear. He can disregard all the forces of evil that are brought against him. But he must learn humility: that is his defence. He will bow down in adoration to Allah. He must have the will to bring himself closer to Allah. Man's humility and adoration remove him from being an insolent rebel on the one hand and, on the other, prepare his will to realise his nearness to Allah (Ali 1946:1763).

5- (ولله على الناس حج البيت لمن استطاع اليه سبيلا)

(I) "Pilgrimage thereto is a duty
Men owe to God,
Those who can afford
The journey" (p.148)

(II) "It is the duty of all men towards God to come
To the House a pilgrim, if he is able to
Make his way there" (p.86)

(III) "And Hajj (pilgrimage) to Mecca) to the House
(Ka'bah) is a duty that mankind owes to
Allah, those who can afford the expenses,
(for one's convenyance) provision and residence" (p.101)

The degree of accuracy and the translation of the cultural and emotive meanings found in *ḥajj* 'pilgrimage' and *bait* 'house' were assessed by Arabic native speakers as follows: one fairly accurate, two neutral and one fairly inaccurate for Ali; two fairly accurate and two neutral for Arberry; two extremely accurate, one fairly accurate and one neutral for Al-Hilali and Khan. The slight preference for Al-Hilali and Khan's translation over the other two may be due to the transliteration of certain terms such as *Ka'ba* and the addition of details such as (pilgrimage to Mecca) after *ḥajj* to tell the reader about the place where the ritual is performed.

Regarding the link between pilgrimage as a notion existing in both cultures, the season of doing it, and God's licence for it, the assessment was as follows: one fairly clear and three neutral for Ali; three fairly clear and one neutral for Arberry; two extremely clear and two fairly clear for Al-Hilali and Khan. The preference for the last translation might be because the translators opted for additional details in their co-text translation such as reference to Mecca as the city of pilgrimage; this gave readers more information about the original text.

Concerning the degree of accuracy and the translation of the cultural and the emotive meanings maintained in *ḥajj* 'pilgrimage' and *bait* 'house', the non-Arab Muslims'

evaluation was as follows: two fairly accurate and two neutral for Ali; three fairly accurate and one neutral for Arberry; one extremely accurate and three neutral for Al-Hilali and Khan.

On the link between pilgrimage as a notion existing in the source culture and the target culture, the season for doing it and God's licence for it, the assessment was: one extremely clear, one fairly clear, one fairly unclear and one neutral for Ali; one extremely clear, two fairly clear and one neutral for Arberry; one extremely clear and three neutral for Al-Hilali and Khan.

The non-Muslim English native speakers assessed the three translations with regard to the link between pilgrimage as a notion existing in both cultures, the season for doing it and God's licence for it as follows: one extremely accurate, two fairly accurate and one neutral for Ali; two extremely accurate, one fairly accurate and one fairly inaccurate for Arberry; one extremely accurate and three fairly accurate for Al-Hilali and Khan. The similar assessment of Ali's and Al-Hilali and Khan's translations may be due to the fact that both of them try to reproduce prosodic and other formal features of the source text in the target text. This was an aspect generally approved of by English native-speaker and near-native speaker readers.

The accuracy of the translation and the clarity of the cultural and emotive meanings expressed in *ḥajj* 'pilgrimage' and *bait* 'house' were assessed as: one extremely accurate, two fairly accurate and one neutral for Ali; two extremely accurate, one fairly accurate and one fairly inaccurate for Arberry; one extremely accurate and three fairly accurate for Al-Hilali and Khan.

6- (فمن شهد منكم الشهر فليصمه)

(I) "So everyone of you
Who is present (at his home)
Should spend it in fasting" (p.73)

(II) "So let those of you, who are present
At the month, fast it" (p.52)

(III) "So whoever of you sight (the crescent on
The first night of) the month (of Ramadan
i.e. is present at his home), he must
Observe *Saum* (fasts) the month" (p.49)

The link between the month of fasting, the season of performing this ritual and the implied emotiveness was assessed by Arabic native speakers as follows: one extremely clear, two fairly clear and one neutral for Ali; three fairly clear and one neutral for Arberry; one extremely clear, two fairly clear and one neutral for Al-Hilali and Khan. The slight preference for the last translation may be due to the emotiveness present in this translation because of the inclusion of transliterated Arabic lexical items.

Non-Arab Muslims did not differ much from the sample of Arabic native speakers in their assessment of the link between the month of fasting, the season of fasting and the emotiveness associated with this religious deed. The assessment was as follows: three fairly clear and one extremely unclear for Ali; two neutral, one fairly clear and one fairly unclear for Arberry; two extremely clear, one neutral and one fairly clear for Al-Hilali and Khan.

As for the sample of the non-Muslim English native speakers, the assessment of the three translations concerning the same issue was as follows: two fairly clear, one neutral and one fairly unclear for Ali; one neutral and three fairly unclear for Arberry; three extremely clear and one fairly clear for Al-Hilali and Khan.

7-(إنّ الصفا والمروة من شعائر الله فمن حجّ البيت أو اعتمر فلا جناح عليه ان يطوّفَ بهما)

(I) "Behold Safa and Marwa
Are among the Symbols
Of God. So if those who visit
The House in the season
Or at other times,
Should compass them around"[42] (p.62)

(II) Safa and Marwa are among the waymarks

[42] These are two little hills now absorbed in the city of Mecca. The lady Hajar prayed for water here in the parched desert (Ali 1946:62).

Of God; so whosoever makes pilgrimage
To the House, or the visitation,
It is no fault on them to circumambulate
Them" (p.48)

(III) "Verily, As-Safa and Al-Marwa (two
Mountains in Makkah) are of the symbols of
Allah. So it is not sin on him who performs
Hajj or 'Umra (pilgrimage) of the House (the Ka'ba at Makka) to perform
The going between them" (p.43)

Arabic native speakers assessed the accuracy of the translation of the cultural and collocational meanings embedded in *Ṣafa* and *Marwa* in the above verse as follows: one extremely accurate, one fairly accurate, one neutral and one fairly inaccurate for Ali; one extremely accurate and three neutral for Arberry; one extremely accurate, one fairly accurate and two neutral for Al-Hilali and Khan. The fact that the results were almost the same for all three translators suggests a successful rendition of cultural meaning and collocational clarity in the translations.

Non-Arab Muslims provided the following assessment of the question posed on the translations of the above verse: one extremely accurate, two fairly accurate and one neutral for Ali; three fairly accurate and one neutral for Arberry; one extremely accurate and three fairly accurate for Al-Hilali and Khan.

The non-Muslim English native speakers evaluated the degree of accuracy in conveying the cultural and the collocational meanings implied in *Ṣafa* and *Marwa* as follows: four accurate for Ali; one fairly accurate, one fairly inaccurate and two neutral for Arberry; one extremely accurate, one fairly accurate, one neutral and one fairly inaccurate for Al-Hilali and Khan.

8- (قد جعل الله الكعبة البيت الحرام قياماً للناس)

(I) "Allah has made the *Ka'ba*,
The Sacred House, an asylum

Of security for men" (p.273)

(II) "God has appointed the Kaa'ba, the Holy House,

As an establishment for men" (p.143)

(III) "Allah has made the *Ka'bah*,

The Holy House, an asylum of security and

Benefits (e.g. *Hajj* and '*Umra*) for mankind" (p.183)

Arabic native speakers assessed the extent to which the importance of the shape of the *Ka'ba* and the favourable meanings expressed in it such as safety and security were retained in the translations as follows: two neutral and two fairly clear for Ali; one fairly clear, two neutral and one fairly unclear for Arberry; one extremely clear, one fairly clear and two neutral for Al-Hilali and Khan.

The rendition of the importance of the shape of *Ka'ba* and the favourable meanings associated with this sacred place was evaluated by non-Arab Muslims as follows: three fairly clear and one neutral for Ali; two neutral and two fairly unclear for Arberry; one fairly clear, two neutral and one fairly unclear for Al-Hilali and Khan.

The non-Muslim English native speakers' assessment of the translations in this respect was as follows: two extremely clear, one fairly clear and one neutral for Ali; one fairly clear, one neutral, one fairly unclear and one extremely unclear for Arberry; two extremely clear and two fairly clear for Al-Hilali and Khan.

9- (فاذا ضربتم في الأرض فليس عليكم جُناحٌ أن تقصروا من الصّلاة)

(I) "When you travel,

Through the earth,

There is no harm on you

If you shorten your prayer"[43] (p.212)

(II) "And when you are journeying in the land,

There is no fault in you that you shorten,

[43] This verse gives permission to shorten congregational prayers when people are on journey, or in danger during war and faced by the enemy.

The prayer" (p.116)

(III) "And when you travel (Muslims) in
The land, there is no sin on you if you shorten
as-Salat (the prayer)" (p.144)

The Arabic native speakers' assessment of the rendition of the metaphorical meaning in beating the earth in travel and the shortening of prayer was assessed as: one extremely clear and three fairly clear for Ali; three fairly clear and one neutral for Arberry; two extremely clear and two fairly clear for Al-Hilali and Khan.

The assessment of the non-Arab Muslims regarding the question posed was as follows: two extremely clear and two fairly clear for Ali; two fairly clear, one neutral and one fairly unclear for Arberry; two extremely clear, one neutral and one fairly unclear for Al-Hilali and Khan.

The assessment of the non-Muslim English native speakers concerning the metaphors was: one fairly clear, two neutral and one extremely unclear for Ali; two fairly clear, one neutral and one extremely unclear for Arberry; one extremely clear, one fairly clear, one neutral and one extremely unclear for Al-Hilali and Khan.

10- (وليوفوا نذورهم وليطوّفوا بالبيت العتيق)

(I) "Let them perform their vows
And (again) circumambulate
The Ancient House"[44] (p.858)

(II) "And let them fulfil their vows, and go about,
The Ancient House" (p.30)

(III) "And perform their vows, and circumambulate
The Ancient House (the Ka'ba at Makka)" (p.480)

The Arabic native speakers' assessment of the success of each of the translations in conveying the sense of movement involved in circumambulation around the *Ka'ba* was

[44] The spirit of Pilgrimage is not completed by the performance of the external rites. The pilgrim should carry in mind some vow or spiritual service and endeavour to perform it (Ali 1946:858).

assessed as: one extremely clear, two fairly clear and one neutral for Ali; two fairly clear and two neutral for Arberry; two extremely clear, one fairly accurate and one neutral for Al-Hilali and Khan.

The Non-Arab Muslims' assessment of the translations in this respect was: one extremely clear, two fairly clear and one fairly neutral for Ali; two extremely clear and two neutral for Arberry; two extremely clear and two neutral for Al-Hilali and Khan.

The non-Muslim English native speakers' assessment in this respect was: one fairly accurate and three neutral for Ali; one extremely accurate, one fairly accurate, one neutral and one extremely inaccurate for Arberry; two fairly accurate and two neutral for Al-Hilali and Khan.

6.4.2 Analysis of examples from Ḥadīth

Following is an analysis of ten examples of Ḥadīth illustrating some problematic areas in the translation of terms relating to Islamic observances. The subjects of the questionnaire are similar to the subjects of the Questionaire made on the ten examples of the Qur'ānic verses, i.e they belong to the same cultural and linguistic backgrounds.

11- قال عليه السلام(من آتاه الله مالاً فلم يؤد زكاته، مُثل له يوم القيامة شجاع أقرع)

(I) "Whoever is made wealthy by Allah and does not pay the *zakāt* of his wealth, then on the Day of Ressurection his wealth will be made like a bald-headed poisonous snake". (p.276)

The rendition of the obligatory sense of *zakāt*, and the sense that *zakāt* involves purification of wealth, and the purification of those who pay the due and those receiving it were assessed as follows: extremely clear by all four Arabic native speakers; one extremely clear, two fairly clear and one fairly unclear by the non-Arab Muslims; one extremely clear and three fairly clear by the non-Muslim English native speakers.

12- قال عليه السلام (من حج و لم يرفث و لم يفسق رجع كيوم ولدته امه)

(I) "Whoever performs *Ḥajj* for Allah's sake and does not have sexual relations with his wife, and does not do evil he will return (after *Ḥajj* free from all sins) as if he were born anew". (p.348)

The degree of accuracy of the translation in conveying the cultural meanings and values in *ḥajj*, and the reward obtained for doing this duty in the appropriate manner were assessed as follows: Arabic native speakers, three fairly accurate and one extremely accurate; non-Arab Muslims, one extremely accurate, two fairly accurate and one fairly inaccurate; non-Muslim English native speakers, one extremely accurate and three fairly accurate.

13- قال عليه السلام (العمرة إلى العمرة كفّارة لما بينهما)

(I) " *'Umra* is an expiation for the sins committed between it and the previous one". (p.1)

The accuracy of the translation of the cultural implications and the meaning of the repetitive visit expressed in *'umra* were assessed as follows: Arabic native speakers, one extremely accurate and three fairly accurate; non-Arab Muslims, one fairly accurate, two fairly inaccurate and one extremely inaccurate; non-Muslim English native speakers, one fairly accurate and three neutral.

14-كانت تلبية الرسول (لبيك اللهم لبيّك، لبّيك اللهم لبيك، لبيك لا شريك لك لبيك، إن الحمد والنعمة لك والملك لا شريك لك)

(I) "I respond to Your Call, O Allah, I respond to Your Call and I am obedient to Your Orders, You have no partner, I respond to Your call, all the praises, thanks and blessings are for You, all the sovereignty is for You, and You have no partners with You". (p.361)

The accuracy of the translations in conveying the beauty of the communal chanting in the of *talbiya* formula in the *ḥajj* or *'umra* was assessed as follows: Arabic native speakers, one extremely accurate and three fairly accurate; non-Arab Muslims, one extremely accurate, two fairly accurate and one neutral; non-Muslim English native speakers, three fairly accurate and one neutral.

15- قال عليه السلام(إذا جاء رمضان، فتحت أبواب الجنان)

(1) "When (the month of *Ramaḍān* begins, the gates of Paradise are opened". (p.68)

The link between the month of fasting denoted by *Ramaḍān* and the region in which this religious duty was first ordained was assessed as follows: Arabic native speakers, two extremely clear and two fairly clear; non-Arab Muslims, two extremely clear, one fairly clear and one fairly unclear; non-Muslim English native speakers, one extremely clear, two fairly clear and one fairly unclear.

16- قال عليه السلام(تسحروا فإن في السحور بركة)

(I) "Take *saḥūr* as there is blessing in it" (p.80)

The subjects of the sample assessed the link between *saḥūr* as a meal taken before dawn in *Ramaḍān* and at other times when Muslims intend to fast on that day as follows: three extremely clear and one fairly clear for Arab Muslims; two extremely clear and two fairly clear for non-Arab Muslims, and three extremely clear and one extremely unclear for non-Muslim English native speakers.

17- قال عليه السلام(إن بلالاً يؤذن بالناس، فكلوا واشربوا حتّى ينادي ابن مكتوم)

(I) "Bilāl pronounces *'adhān* at night, so keep on eating and drinking (*saḥūr*) till Ibn Maktūm pronounces *'adhān*". (p.78)

The rendition of the cultural and linguistic values implicit in *adhān* was assessed as follows: one extremely accurate and three as fairly accurate for Arabic native speakers; two fairly accurate, one fairly inaccurate and one extremely inaccurate for non-Arab Muslims, and two extremely accurate, one fairly accurate and one neutral for non-Muslim English native speakers.

18- قال عليه السلام (من ترك صلاة العصر فقد بطل عمله)

(I) "Whoever omits the prayer of *'asr* prayer, his deeds are lost". (p.310)

The overall stylistic acceptability of the translation above was assessed as follows: two extremely acceptable and two fairly acceptable for Arab Muslims; two fairly acceptable,

one neutral and one fairly unacceptable for non-Arab Muslims; two extremely acceptable, one fairly acceptable and one neutral by non-Muslim English native speakers.

19-قال عليه السلام (من صلّى صلاتنا واستقبل قبلتنا وأكل ذبيحتنا فذلك المسلم)

(I) "Whoever offers the *ṣalāt* (prayer) and faces our *Qibla* (*Ka'ba* at *Mecca* during *ṣalāt*) and eats our slaughtered animals, is a Muslim". (p.234)

The accuracy of rendition of the cultural values and connotative meanings of *qibla* in the above translation was assessed as follows: two extremely accurate and two fairly accurate for Arab Muslims; two extremely accurate, one neutral and one fairly inaccurate for non-Arab Muslims; one extremely accurate, two fairly accurate and one neutral for non-Muslim English native speakers.

20-قال عليه السلام (إذا قال الإمام:سمع الله لمن حمده، فقولوا اللهم ربنا لك الحمد)

(I) "When the Imām says, *sami'a Allahū liman ḥamidah* (Allah heard those who sent praises and thanks to Him), you should say, *Allahumma Rabbanā lak alḥamd* (O Allah Our Lord! All the praises and thanks are for you". (p.373)

The overall acceptability of this translation was as follows: one extremely acceptable and three fairly acceptable for Arab Muslims; one fairly acceptable, two fairly acceptable and one fairly unacceptable for non-Arab Muslims; one extremely acceptable, two fairly acceptable and one neutral by non-Muslim English native speakers.

The significance of the results for the Ḥadīth translation will be considered in Section 6.5.

6.5 Conclusion

From the analysis of the questionnaire and according to personal interviews with some of the subjects involved in the case study, the following overall general conclusions were reached concerning the three translations of the Qur'ān and the translation of Ḥadīth.

With regard to the translations of the Qur'ān, Arabic native speakers, not fully competent in English and typically unable to appreciate the rhyme, rhythm and other stylistic features of the translated text maintained that Al-Hilali and Khan's translation was better than the other

two. This view derives from the fact that these translators used what Arabic native speakers recognise as the simplest methods in rendering the original text in the target language. This simplicity was achieved through the use of simple vocabulary that could convey the meaning in as straightforward language as possible. Moreover, the use of transliteration helped such readers to remain in the environment of the Arabic text, encouraging them to go on to read longer texts without being bored. More importantly, Arab readers take this translation as a good way of learning English. The parallel use of the Arabic and the English texts, together with the translation of Islamic technical terms, helped these readers to learn English at the vocabulary level at least. In this respect, the translation functioned like a paraphrase dictionary. Similar results were found with regard to the translation of Ḥadīth; most of the subjects in the sample believed that Khan's translation was fairly acceptable and well composed. The main reason for this was, as some of the subjects maintained, the inclusion of a number of Arabic lexical items with which they are familiar. The explanatory details provided with the translation were seen as a further positive feature of Khan's work.

The non-Arab Muslims' assessment differed. The subjects of the sample were typically native speakers of English born in Britain. Nevertheless, their assessment differed from that of the non-Muslim English native speakers as well as the Arabic native speakers. This difference may be due to the fact that they are primarily influenced by Islam as a religion and Arabic as the language of Islam, and secondly by English as their mother tongue. In general, this group preferred Arberry's translation to Al-Hilali and Khan and preferred Ali's translation to Arberry's. This might be due to the fact that this sample has had linguistic and cultural experiences that are more similar to Ali's than to the other two translators. In addition, as they maintained, this group was able to appreciate the literary dimension of the English text, having been brought up in English culture. This sense of beauty can be felt in Ali's translation, and can help in rendering both the semantic value and the religious message. In other words, Ali conveyed as much as possible of the denotative and connotative meanings, but also tried to maintain the prosodic features to the extent that this was possible. All in all, regarding the latter issue this group was neither fully in favour of Ali's work nor of Arberry's. This reflects the fact that they are affected by the constituents of the original text on the one hand and the poetic features of the translated text, on the other. Their assessment of Al-Hilali and Khan's translation suggests that it is

most successful in relation to non-Arab Muslim readers who still lack knowledge of Islamic terminology and need some exegetic paraphrases for culture-bound terms. This group were largely positive about Khan's translation of Ḥadīth, perhaps mainly due to the explanatory details provided and the transliteration of some lexical items which they were familiar with.

In marked contrast to the Arabic native speakers and less marked contrast to the non-Arab Muslims who enjoy native speaker-command of English, the non-Muslim English native speakers explained in their post-questionnaire interviews that their assessment was based on their own cultural and linguistic background with respect to both the original text and the translated text. This assessment reflected the pleasure they got while reading the translated text. According to the results of the questionnaire and the opinion of some of the members of this group when interviewed, they preferred Arberry's translation in many cases to the other two and in fewer cases, Ali's. The overall preference for Arberry's translation might be due to the fact that he addresses this type of readership more than any other. Arberry focuses on the beauty of the Qur'ān in terms of rhythm and rhyme; although he largely conveys the denotative and connotative meanings, prosodic features are prominent in his translation. In addition, Arberry tries to be concise, attempting to achieve a size-for-size translation and maintaining some of the graphic aspects of the original text. For English non-Muslim native speakers, the concision of Arberry's translation as compared to the other two translations, and his maintenance of rhyme, rhythm and other linguistic features created a vivid image of the subject being outlined. Moreover, the literary beauty conveyed in Arberry's work through the maintenance of rhythm and rhyme was highly appreciated by these subjects, and this was where pleasure of the text lay, from their point of view. They assessed Al-Hilali and Khan's translation least favourably, regarding it as the least acceptable due to the lack of appropriate rhythm and rhyme and excessive resort to transliteration, resulting in over-exoticism of the text.

Almost all subjects evaluated Khan's translation of Ḥadīth positively. This could be due to the explanatory details provided with the translation and the simple language he used in the translation. A limiting factor is that the assessment of the translation was not made simultaneously with an assessment of other translations of Ḥadīth, the study being based on this translation in particular. This did not give the subjects of the sample the opportunity to

compare this translation with other translations which they might have rated more positively.

CHAPTER SEVEN

ANALYSIS OF SOME TERMS RELATED TO THE FIRST TWO PILLARS OF ISLAM: THE TWO TESTIMONIES AND PRAYER

7.1 Introduction

The main aim of this chapter and the following one is the analysis of the practices, sub-practices, names of places, and names of persons involved in some *'ibādāt* terms in general with specific focus on terms selected from the five Pillars of Islam, in particular, from a translational perspective. Where certain terms are not attested in the two main authentic sources of Islam, the Qur'ān and Ḥadīth, efforts are made to convey the meanings of these terms in the target language. For organisational simplicity, the analysis is divided into two chapters. This division is based on daily and occasional deeds, on the one hand, and their seasonal performance, on the other. The two testimonies, some terms related to the five daily prayers, and other occasional prayers that take the form of supplication will be discussed in this chapter. Some selected terms relating to the other three Pillars, namely paying *zakāt*, observing the fast of *Ramaḍān* and pilgrimage will be discussed in the next chapter.

This chapter is related to previous chapters in that it discusses similar translation problems. While some problems primarily relevant to the translation of terms related to Islamic religious obeisances were discussed in the fourth and the fifth chapters, these problems are discussed in their specific application in this chapter. The analysis of the terms chosen for the study is made according to the order in which they appear in the following Ḥadīth: بني الإسلام على خمسة أركان: الشهادتان ، شهادة ألا إله إلا الله وأن محمدًا رسول الله ، وإقامة الصلاة، وإيتاء الزكاة ،وصوم رمضان وحج البيت لمن استطاع إليه سبيلا. This Ḥadīth can be translated into English as: "Islam has been built on five Pillars: the two testimonies, the testimony that there is no god but Allah, and Muḥammad is his messenger; performance of prayer; paying of *zakāt*; the fast of *Ramaḍān*; and the performance of pilgrimage to the *Bait* (*Ka'ba*) for those who are able" (my translation). That is, I will start from the utterance of the two testimonies and end with the performance of the pilgrimage including some deeds that can carry certain meanings found in these religious observances.

7.2 *Al-Shahādatān:* The Two Testimonies

The first pillar of Islam is *al-Shahādatān*, 'the two testimonies'. These testify that there is no god but Allah and Muhammad is the Messenger of Allah. Khan (1979:65) translates this pillar as the 'testimony' that "there is no God but Allah and that Muhammad is the messenger of Allah", without any further explanation or footnoting. Translating this pillar in this way into English, involves many cultural and linguistic problems. These may be partly due to the translator's lack of awareness of the differences between religious beliefs in the two different cultures. In addition, the translator's lack of full knowledge of the subject matter may result not only in an inadequate translation but also in an erroneous one.

There is nothing in Anglophone culture which specifically matches the intended sense of the Arabic Islamic lexical item *al-Shahādatān*, and if it is translated literally, e.g. as 'The two Testimonies' into the target language, it remains awkward and opaque. The translator has to explain and paraphrase this lexical item to explain its meanings, both denotatively and connotatively, in the target language.

Sometimes, this pillar is referred to in its dual form as *al-Shahādatān* in Arabic without any further mentioning of what it is. Since it is frequently uttered in the Arab and Muslim world, native speakers of Arabic and even non-Muslims who have lived in an Islamic enviornment can understand what is meant by this lexical item without any provision of further details. Non-native speakers of Arabic and non-Muslims outside the Islamic world not only may be misled by the term *al-Shahādatān* as used in this sense, but may also be confused by other meanings of the Arabic word *shahāda*. The translator, in this case, has to bridge the cultural gap between the source language and the target language through different procedures. First, he should translate this lexical item literally into the target language where there is no equivalent or near-equivalent. Then he should add sufficient details to explain the cultural and linguistic dimensions of this lexical item with the provision of illustrative examples.

From a denotative perspective, this pillar can also be misleading especially to those who are not fully aware of the different meanings of *shahāda*. The Arabic word *shahāda* is

polysemous. First, it can refer to a leaving certificate which a graduate gains from a school or college, as in the example: حصل الطّالب على الشهادة بعد عدّة سنوات من الدّراسة meaning "the student got the certificate after many years of study". Another meaning of the lexical item *shahāda* is 'witnessing' and 'showing evidence'. This also has nothing to do directly with the first pillar of Islam. This meaning of *shahāda* can be clearly seen in this part of the verse (cf. al-Zamakhsharī 1987: v. 1, 330; al-Qurṭubī 1933: vols. 3 and 4, 415):

(ولا تكتموا الشهادة ومن يكتمها فإنه آثمٌ قلبه) سورة البقرة :2 :آية :282.

which is translated by Ali (1946: 115) as:

"Conceal not evidence,
For whoever conceals
His heart is tainted with sin"

Another word derived from the same root *sh-h-d* and having a close relationship with the previous meaning is expressed in the following verse containing the word, *shuhadā'*, the plural of *shāhid* meaning 'attendant' or 'witness'; the verse talks about the Prophet Jacob and his sons at the moment of his death (cf. al-Zamakhsahrī 1987: v. 1, 192; al-Qurṭubī 1933: vols. 1 and 2, 137):

(أم كنتم شهداء اذ حضر يعقوب الموت اذ قال لبنيه ما تعبدون من بعدي قالوا نعبدالهك واله ابائك) سورة البقرة:2:آية:133.

Ali (1946:54) translates this verse as:

"Were ye Witness
When Death appeared before Jacob?
Behold, he said to his sons:
"What will ye worship after me?"
They said: "We shall worship
Thy God and the God of thy Fathers,"

Another word involving the root *sh-h-d* is religious, but nevertheless does not refer to the first pillar of Islam. This is *shahīd*, 'martyr' (pl. *shuhadā'*), which carries associations of the great reward that a Muslim martyr gains as a result of being killed in the cause of Allah (cf. al-Qurṭubī 1933: vols. 5 and 6, 272). This meaning is shown in the following verse, which again contains the word *shuhadā'*, but as the plural of *shahīd* rather than *shāhid*, 'witness', in this case:

(ومن يطع الله والرسول فاولئك مع الذين انعم الله عليهم من النبيين والصديقين والشهداء) سورة النساء: 4: آية: 69.

"All who obey God,
And the Apostle
Are in the company of God,
Of the Prophets (who teach)
The Sincere (lovers of truth)
The Witnesses (who testify)
And the righteous (who do good)" (Ali 1946:200)

In a footnote, Ali adds the following information to explain the meaning of the lexical item, *shuhadā'* and says: "The noble army of witnesses who testify the truth. The testimony may be by martyrdom; or it may be by the tongue of the preacher or the pen of the devoted scholar, or even the life of the man devoted to service". The meaning of *shahīd* can also denote those who die in cases other than that of battles. This can be exemplied in the following Ḥadīth, (قال عليه السلام (الشهداء خمسة: المطعون،والمبطون،والغريق،وصاحب الهدم،والشهيد في سبيل الله) which Khan (1979:62) translates as: "Five are regarded as martyrs: They are those who die of plague, abdominal disease, drowning, or a falling building, etc., and the martyrs in Allah's cause". This meaning is also implied in *shahāda*, 'martyrdom' derived from the same root, *sh-h-d* as in the Ḥadīth (الطاعون شهاده لكل مسلم) which Khan (1979:68) translates as: "Plague is a cause of martyrdom of every Muslim (who dies because of it)".

These different meanings of the root *sh-h-d* may be misleading to the target language reader and may need to be explained by the translator to convey the message more faithfully in the target language.

Because of its cultural significance, the Arabic lexical item *al-Shahādatān* is difficult to translate into the target language with regard to its connotative meanings. For *al-Shahādatān* in Arabic, there is a set of associations which cannot be conveyed in the most apparently straightforward translation as 'the two testimonies'. Only sufficient provision of details can explain these meanings which lurk behind the denotative level. Meanings such as the oneness of Allah, which is clearly represented in the verse (قل هو الله أحد), Muḥammad's

acceptance of being a slave to Allah, as in (واشهد أن محمداعبده ورسوله), and the fact that these two testimonies mark one's acceptance of Islam cannot be conveyed easily in the target language. More importantly, the fact that Muslims stop fighting other people when the latter embrace Islam, as shown in the following Ḥadīth, cannot be conveyed in the target language in the mere denotative translation of *al-Shahādatān*. The Prophet Muḥammad says: (أمرت أن أقاتل النّاس حتّى يشهدوا أن لا إلاه إلاّ الله وأنّ محمدًا رسول الله) which Ḥigāb (1997:64) translates as: "I am commanded to fight men until they testify that there is no god but Allah and that Muhammad is His messenger."

7.3 *Ṣalāt:* Prayer

(واقيموا الصلاة) سورة البقرة: 2: آية 43 .

Ali (1946:27) translates this as: "And be steadfast in prayer".

Arberry (1955:34) translates this as: "And perform the prayer"

Al-Hilali and Khan (1997:19) translate this as: "And perform as-Salat (Iqamat –as-Salat)."

Ali translates *wa 'aqīmu al-ṣalāt* as "be steadfast in prayer" which indicates praying in the best of manners and the doing it consistently at its specific times. Arberry, however, translates this verse as "And perform the prayer" which can mean that the way of performing the *ṣalāt* 'prayer' is not as significant as the performance of the *ṣalāt* itself. Al-Hilali and Khan convey the meaning of this verse following two procedures, translation and transliteration, retaining a graphic representation of the wording of the source language in the target language. This may affect the readability of the target text. As clearly shown, the three translations are not adequate to convey the whole meaning of *iqāmat al-ṣalāt* to the target language reader.

The lexical item, *ṣalāt*, derived from the root *ṣ-l-w*, refers to the ritual of prayer that one performs to his Lord. Through quasi-reflected meaning (Section 5.5.3), *al-ṣalāt* 'prayer' suggests a permanent link between the Lord and His slave; *ṣalāt* is phonologically close to *ṣila,* 'connection' and therefore suggests the close link between man and the Lord. The

practice of prayer is found in all religions, but the way of performing it differs from one religion to another, even among the monotheistic religions.

It can also be argued that the Arabic lexical item *ṣalāt* is derived from the Syriac word *ṣlota* which would confirm the close connection between languages through which religions pass. According to the Encyclopaedia of Islam (1995:925), *ṣalāt* is derived from the Syriac *ṣlota*, 'prayer', and had come into Arabic in its current form before the Islamic period[45]. However, Islam has its own way of practising this divine duty; this is what creates the uniqueness of Islamic prayer. *Ṣalāt* can take different forms such as supplication and invocation or appeal for pardon and glorification of God. These latter meanings are specific to certain events and situations which restrict the way of practising this deed as will be shown in some examples in this chapter.

Shaḥrūr (2000:481) says: "In Arabic, prayer is derived from the link and invocation. The meaning of invocation is clear in the verse:.157:آية:2:سورة البقرة) أولئك عليهم صلوات من ربهم ورحمة) "They are those on whom (descend) blessings from their Lord and mercy". The meaning of the link between the slave and the Lord, where invocation is a major part, is clearly noticed in the following verse about Mary.31:آية:19:سورة مريم) وأوصاني بالصّلاة والزّكاة ما دمت حيًا) "And hath enjoined on me prayer and charity as long as I live", where this link is related to Christianity, and about Zakariyyā in the verse: 39:آية :3: سورة آل عمران) فنادته الملائكة وهو قائم يصلي في المحراب) "While he was standing in prayer in the chamber, the angels called unto him". This type of prayer does not correspond to the five daily prayers of Muslims.

As for the prayer which corresponds to *ẓuhr* and the other daily prayers of Muslims, the meaning is clear in the verse: 9:آية:62:سورة الجمعة)يا أيها الّذين آمنوا إذا نودي للصلاة من يوم الجمعة فاسعوا إلى ذكر الله) "O ye who believe, when the call is proclaimed to prayer on Friday (the day of assembly), hasten earnestly to the remembrance of God, and leave off business". The meaning of the five obligatory prayers and the supergeratory ones is clear in the verse: ((يا أيها الّذين آمنوا إذا قمتم إلى الصلاة فاغسلوا وجوهكم وأيديكم إلى المرافق وامسحوابرؤوسكم وأرجلكم إلى الكعبين) المائدة:5:آية:6.

[45] For details, cf *The Encyclopaedia of Islam,* ed. Bosworth et al (1995), Vol. VII, pp. 925-935.

"O ye who believe! When ye prepare for prayer, wash your faces, and your hands (and arms) to the elbows; rub your heads (with water); and (wash) your feet to the ankles."[46]

The phrase, *iqāmat al-ṣalāt* as used in the Qur'ān and Ḥadīth entails the activity of prayer. It also entails that this deed should be performed in the best and most righteous way. This fact is denoted in *iqāma* which often collocates with *al-ṣalāt* in both the Qur'ān and Ḥadīth. Therefore, it is worth referring to some deeds practiced before the prayer, the way the prayer is performed, the place of practicing it and some deeds performed after the prayer.

The Arabic lexical items *'aqīmū* and *iqāma* which habitually collocate with *al-ṣalāt* are meant to refer to the keeping and continuation of prayer in a proper way and at an appropriate time. The precise denotation of *ṣalāt* is not easily reproduced in the target language. According to Ali (1998:217), *iqāma* means not only establishment, but also refers to the keeping of the rule, the abiding by it and the continuous application of it in the strictest and the most proper of manners as referred to in a verse like (وأقيموا الصلاة وآتوا الزكاة). Meanings such as being rightly performed in a straightforward manner should be conveyed. The word *'aqāma*, literally 'set up (straight)' is used metaphorically in the phrase *'aqāma ṣ-ṣalāt* in the Qur'ān to show the proper performance that is implied; the use of metaphor is a major feature of Qur'ānic language and this makes it difficult to imitate in other languages (cf. al-Jurjānī 1981:53). The basic meaning of *'aqāma* can be seen in the verse: (فوجدا جدارا يريد ان ينقض فأقامه) that is "they found there a wall about to collapse (fall, tumble down), and so he set it up straight". As Ali maintains, it is not only the mere repairing or building up of the wall that is meant, but also the doing of it in the right way; in other words, the wall was set up straight in the right way.

From the phrase *iqāmat al-ṣalāt* one can also infer that sometimes there is incompleteness and deviation in this prayer for which the worshipper should do his best to make up as soon as its time is due. Such meanings are not manifest to the same extent in the target language.

[46] The translations of the verses in the body of the text are done by Ali (1946) in the chapters, 2, 19, 3, 62, 5 and the respective verses, 157, 31, 3, 9 and 6.

7.3.1 *Ṭahāra from Janāba:* Purification from Ceremonial Impurity

(وان كنتم جنبا فاطهروا) سورة المائدة:5:آية:6.

Ali (1946:242) translates this part of the verse as:

"If you are in a state
 Of ceremonial impurity,
 Bathe your whole body".

In a footnote, Ali adds: "The strictest cleanliness of the mind and body are required, especially at the time of prayer. Ceremonial impurity arises from sex pollution".

Arberry (1955:128) translates this as:

"If you are defiled,
 Purify yourself"

Al-Hilali and Khan (1997:161) translate it as:

"If you are in a state of *Janaba* (i.e. after a sexual discharge),
 Purify yourselves (bathe your whole body)."

قال عليه السلام (من اغتسل يوم الجمعة غسل الجنابة ثمّ راح، فكأنما قدّم بدنة)

Khan (1979:3) translates this Ḥadīth as: "Any person who takes a bath on Friday like a bath of *janāba* and then goes for the prayer (in the first hour i.e. early), it is as if he had sacrificed a camel".

In his translation, Ali renders *janāba* as 'ceremonial impurity', and in the footnote adds that this arises from sex pollution. However, this translation does not provide the target language reader with the exact meaning of the Arabic lexical item *janāba*, because of the fact that *janāba* can also occur as a result of factors other than sex pollution and impurity such as wet dreams, for instance.

In Ali's translation, to bathe the whole body for *ṭahāra* does not exactly convey the time specification of the Arabic clause *fa-ṭṭaharū*, which requires the Muslim in the state of impurity to directly purify himself/herself. This is indicated in the connective *fa* which denotes immediacy and hence indicates direct and immediate obedience and action in this

state. Ali could have added adverbs denoting immediacy such as 'directly' before 'bathe your whole body'. Bohas et al (1990:134) maintain that conjunction in Arabic has three general markers *wa*, *fa*, and *thumma*, 'then' the third of which (*thumma*) always implies the function of *tarākhī*, 'non-immediacy'. This important Arabic linguistic feature indicated by *fa* is completely absent in the translations. To put it simply, the immediate imperative sense denoted in *fa-ṭṭaharū* is not totally conveyed and cannot be so in the translation. Also, there is no reference to the material of purification such as pure water or clean sand either in the translation, or in the footnote.

In his translation, Arberry renders the Arabic lexical item, *junuban* as 'defiled' which seems more subtle and vague than the meaning of the Arabic lexical item *junuban*. Defilement typically corresponds to the Arabic lexical item *najāsa*. This, however, does not precisely correspond to the meaning of *janāba*, for one who is in a state of *janāba* is not necessarily *najis*, 'defiled'. Moreover, *janāba* cannot be spiritual, unlike *najāsa* (cf. al-Zamakhsharī 1987: v. 2, 542); this meaning can be illustrated in the following verse: سورة التوبة: 9: آية:28. (يا أيها الذين آمنوا انما المشركون نجس فلا يدخلوا المسجد الحرام بعد عامهم هذا) which Ali (1946:446) translates as:

"O ye who believe! Truly
The Pagans are unclean;
So let them not
After this year of theirs
Approach the Sacred Mosque"

Ali adds in a footnote that "Unclean: both literally and metaphorically; because Muslims are enjoined to be strict in ablution and physical cleanliness, as well as purity of mind and heart, so that their word can be relied upon".

Al-Hilali and Khan opt for a translation doublet using both the transliteration of the Arabic lexical item *janāba* and the addition of explanatory details in the co-text: 'after a sexual discharge'. They justify this rendition as acceptable because of the provision of 'after a sexual discharge', which again does not convey the exact meaning of *janāba* since this state can occur in other cases without the involvement of sexual intercourse. Similarly, Khan

transliterates *janāba* in the target language, without providing further explanatory details like the reason behind one's impurity such as sexual intercourse (cf. al-'Azīm 'Abādī 1998:11). His rendition results in exoticism of the lexical item in the target language, on the one hand, and confusion of the part of the reader, on the other.

More importantly, if the linguistic analysis is taken into account, none of the translations shows the clear relationship between *janāba* and *ṭahārah* in terms of their pattern repetition. Pattern repetition cannot be achieved in languages which lack a root-and-pattern morphology (cf. Dickins et al 2002:100-103) and is a main inimitable feature of the Qur'ān (cf. al-Rāfi'ī 1945:214; al-Jurjānī 1981:45). This is not because of the translator's lack of competence and qualifications, but because of the difference of the language systems of the languages involved in the translation. Moreover, not all translations refer to the quality of the substances licensed for bathing and purification. For example, the quality of water as a material of purification (cf. al-Rāzī 2000: vols. 15 and 16, 107) is clearly seen in the verse:

(ويترل عليكم من السماء ماءً ليطهركم به) سورة الأنفال: 8 آية11 which Ali (1946:416) translates as:

"And he caused
Rain to descend on you
From heaven, to clean you therewith".

Connotative meanings such as purity and cleanliness implied in purification cannot be easily conveyed by the translation alone, but may need to be expressed through footnotes and paraphrasing. Also, the translator should explain the emotive meanings which urge Muslims to be always in a pure state, whether in times of prayer or at other times, as what purification means to Muslims is different from what it means to non-Muslims.

7.3.2 *Wuḍū'*: Ablution

(يا أيها الذين آمنوا اذا قمتم الى الصلاة فاغسلوا وجوهكم وأيديكم الى المرافق وامسحوا برؤوسكم وأرجلكم الى الكعبين)سورة المائدة:5:آية:6.

Ali (1946:242) translates this part of the verse as:

"O ye who believe!
When ye prepare for prayer, wash

Your faces, and your hands (And arms) to the elbows;
Rub your heads (with water);
And (wash) your feet
To the ankles".

In his footnotes, Ali says: "the essentials of *wuḍū'*, or ablution for prayers are: (1) to bathe the whole face in water, and (2) both hands and arms to the elbows, with (3) a little rubbing of the head with water (as the head is usually protected and comparatively clean), (4) the bathing of the feet to the ankles.

Arberry (1955:128) translates this as:
"O believers, when you stand up to pray
Wash your faces, and your hands up to the
Elbows, and wipe your heads, and your feet to the ankles".

Al-Hilali and Khan (1997:161) translate this as:
"O you who believe!
When you intend
To offer as-salat (the prayer), wash your faces
And your hands (forearms) up to
The elbows, rub (by passing wet hands over) your
Heads, and wash your feet up to the ankles.

In a footnote, they add that the parts of the body that Muslims wash in ablution will shine on the Day of Resurrection and they will be marked by the traces of ablution.

قال عليه السّلام (لا تُقبل صلاة من أحدث حتّى يتوضأ)

Khan (1979:101) translates this Ḥadīth as: "The prayer of a person who does Ḥadath (passes urine, stool or wind) is not accepted till he performs (repeats) the ablution."

The Arabic clause, *fa-ghsilū wujūha-kum wa-'aydiya-kum 'ila l-marāfiq* is initiated by the connective *fa*, which is a direct address to those who believe to wash and wipe the parts of

the body involved in *wuḍū'* before performing prayer. Moreover, the ablution process differs in action from one part of the body to another according to what extent this part is exposed to impurity. This is clearly seen in the clause *fa-ghsilū wujūha-kum wa-'aydiya-kum 'ila l-marāfiq*, which not only shows the extensive use of clean and pure water, but also the washing of the whole face, the hands up to the elbows, and the feet up to the ankles.

By contrast, the clause *wa-msaḥū bi-ru'ūsikum wa-'arjulakum 'ila l-ka'bayn* not only shows that the believers should wipe their heads with water, but in a way that does not require the excessive use of water. In addition, the preposition *bi* has the following semantic values: first, it indicates the rapid performance of the action, as illustrated in the following piece of the verse. (والّذين لا يشهدون الزّور وإذا مرّوا باللغو مرّوا كراما)سورة الفرقان: 25 آية: 72. which Ali (1946:943) translates as: "Those who witness no falsehood, And if they pass by futility, They pass by it With honourable (avoidance)." Second, it shows that not the whole head is to be wiped or rubbed with water (cf. al-Qurṭubī 1933: vols. 13 and 14, 89; al-Zamakkhsharī 1987: v. 3, 610). It seems that neither of these two semantic values is clearly shown in any of the three translations.

Metonymy is a linguistice feature of the Qur'ān and this makes it not always easy to imitate in other languages (cf. al-Jurjānī 1981:52-55). Rhetorically, it is the hair covering the head which is intended in *wa-msaḥū* and not the head itself. This rhetorical use of language has been given its equivalent as 'rub', 'wipe your heads' in the three translations.

The connective *fa* in *fa-ghsilū* refers to 'the faces', the hands to the elbows' and 'feet to the ankles', whereas the connective *wa* in *wa 'imsaḥū* refers only to the 'wiping of the head'. The verse is ambiguous if written without case-endings and hard to understand, especially by those who do not have good knowledge of Arabic case-endings which show the subject or the object regardless of their position in the sentence. This is the case with *'arjulakum*, 'your feet', which is the object of *'ighsilū* rather than being conjoined with *fa*, as it would be if it were preceded by *bi* (cf. al-Qurṭubī 1933: vols. 13 and 14, 91; al-Zamakhsharī 1987: v. 3, 610). The translator should be aware of the rhetorical device of the postponement of the third object noun *wa-'arjulakum* to specify which parts of the body are to be washed

and which are to be wiped in order to convey the meaning faithfully into the target language. This failure to recognise the function of the *fatḥa* vowel on *wa-'arjulakum* in this context results in Arberry's misunderstanding and thus mistranslation with regard to which parts are to be washed and which are to be wiped.

Khan translates *wuḍū'* as 'ablution' without providing any explanatory details. This results in the incomplete rendering of the meaning of the source language lexical item. An explanation of the process of *wuḍū'* is necessary for the full rendition in the target language. Also, the connotative associations involved in this process in the source text cannot be preserved equally in the target language unless the translation is supported by further explanation.

As for *wuḍū'*, the discussion of the above-mentioned verse explains its meaning in the target language. The phonological structure of this term recalls the word *ḍaw'* 'light', *wuḍūḥ* 'clarity' *ḍuḥā* 'morning light' and shares similar root letters (phonemes). Connotative meanings present in the Arabic such as light, cleanliness, purity and the traced marks on the believers resulting from the removal of filth and obliteration of dirt are not conveyed in the target language in any of the three translations because of the different phonological systems and associated lexical items of the two languages. These connotative meanings can be illustrated in the following Ḥadīth (cf. al-'Asqalānī 2000:313): (إنّ امتي يُدعون يوم القيامة غراً محجلين من آثار الوضوء), which Khan (1979:102) translates as: "On the day of Resurrection, my followers will be called *al-ghurr al-muḥajjalīn* from the traces of ablution".

7.3.3 *Tayammum:* The Use of Pure Sand for Ablution

(فان لم تجدوا ماءً فتيمموا صعيداً طيباً) سورة النساء:4:آية:43.

Ali (1946:242) translates this as:
"And ye find no water,
Then take for yourself
Clean sand or earth"

In his footnote, Ali adds saying: "This is *tayammum*, or washing with clean sand or earth where water is not available. I take it that this substitute is permissible both for *wuḍū'* and for a full bath, in the circumstances mentioned".

Arberry (1955:128) translates this verse as:
"And you can find no water,
Then have recourse to wholesome dust
And wipe your faces and your hands with it".

Al-Hilali and Khan (1997:162) translate this verse as:
"And you find no water, then
Perform *tayammum* with clean earth
And rub therewith your faces and hands".

Al-Hilali and Khan further explain this in a footnote: "Strike your hands on the earth and then pass the palm of each on the back of the other and then blow off the dust from them and then (rub) them on your face: this is called *tayammum*". Because of the overuse of this lexical item in Arabic, the process itself rather than the choice of pure sand for doing it has begun to be understood as its denotative meaning (cf. Ibn Manẓūr:1956: v. 15, 23).

As shown in the verse above, the second clause, *tayammamū* is conditioned by the non-existence or insufficiency of water, when one is ill, or travelling, or in a state of ceremonial impurity (cf. al-Rāzī 2000: vols. 9 and 10, 90; al-Zamakhsharī 1987: v. 1, 514). Semantically, *tayammama* is polysemous and has many interrelated meanings. Firstly, it means to go to a certain direction and *tayammum* as a noun means 'going toward a certain direction' (cf. al-Rāzī 2000: vols. 9 and 10, 92; al-Ṭabarī 1999: v. 4, 111). In Islam, the use of *tayammum* came to be largely restricted to the use of clean sand or earth for bathing or ablution when water is non-existent, insufficient or hardly attainable because of danger, for instance.

Ali opts for a balanced translation of this part of the verse in the target language, as *tayammum* is culturally related to the source language and has no equivalent or near equivalent in the target language. But in order to convey the meaning faithfully in the target

language, he provides the translation with footnotes to explain the meaning of *tayammum*. The details in the footnote describing this process as "washing with clean or pure sand or earth where water is not available as a substitute for ablution or bathing" explain the meaning of the Islamic cultural term *tayammum* in the target language.

Arberry translates *tayammum* as "recourse to wholesome dust" which does not fully convey the meaning of purity and falls somewhat short of the exact meaning. 'Wholesome' refers to something that is healthy, but is not necessarily pure. This translation not only does not convey the exact meaning, but also detracts the reader and takes him far from the original meaning so that he may think that dust is something medical and can heal people in a state of illness.

Linguistically, the prefix *ta-* in initial position in Arabic sometimes has the function of expressing similarity between things. Muslims intending to perform *tayammum* can imagine that the open-ended desert is similar to the open sea (*yamm*) where sand is similar to water and the occasional smooth movement of the sand is similar to the smooth movement of the sea waves. This quasi-reflected meaning does not appear in any of the three translations and is unlikely to be conveyable in the target language except by footnoting and the provision of exegetic details.

Al-Hilali and Khan's transliteration of *tayammum* allows for the maintenance of the meaning of the Arabic original in the aforementioned verse. Also, providing a full description of the method through which this process is performed helps in explaining the Arabic lexical item *tayammum* in the target language.

Ecologically, *tayammum* is licensed to Muslims living in deserts or semi-desert regions where water is scarce and a vital necessity. In other words, where water is available, and easily attainable, and its use does not cause any harm in ablution because of injuries, for example, the use of pure sand is invalid (cf. al-Qurṭubī 1933: vols. 1 and 2, 218). As is known, sand in the desert is characterised by periodic change due to wind movement which helps to keep it pure. In addition, the long daily hours of sunshine keep the sand dry and therefore pure, whereas in rainy and even cloudy areas, sand or earth can never be pure enough, can be easily defiled and are typically difficult to purify. In other words,

tayammum bears reference to the existential situation and the natural phenomena which the Muslims were familiar with; this does not have the same effect on those who do not live in a similar enviornment. Larson (1998:468) maintains that the location of the source text affects the translator's job; if the text was written in or about the desert environment and is about to be translated for people unfamiliar with such an environment, such as tropical forest people, the translator would experience some difficulty in searching for vocabulary that can be suitable for this type of audience. However, if the receptor audience is acquainted with desert cultures and geography through visiting other areas or through previous reading and education, the problem would not be so great.

Another linguistic feature is related to the phonological form of *tayammum* which recalls that of the word *mā'* 'water'. The close phonological relationship between lexical items in Arabic results in closeness of meaning between them (cf. Ibn Jinnī 1913:507-525). In the case of *tayammum* in question, the phonological similarity is confined to the source text and is unlikely to be even vaguely reproducable in translation. This relation is also noticed in the Arabic *yamm* meaning 'deep sea' such that its bottom is not seen (al-Rāzī 2000: vols. 15 and 16, 180; al-Zamakhsharī 1987: v. 2, 148) as shown in the verse: سورة الأعراف:7:آية:136. (وأغرقناهم في اليم) which Ali (1946:379) translates as: "We drowned them in the sea". This linguistic feature of the Qur'ān is called *tajnīs* and is believed to be unachievable in any other language (cf. al-Baqillānī 1985:126).[47]

Connotative meanings represented in *tayammum* as a single word giving access to senses such as dry and wet components, and dry sand and wet sea, cannot be easily conveyed in the target language in only a single word. Moreover, this contrastive relationship between wet and dry components connotes purity which both terms share in common.

The lexical item *tayammum* is polysemic, as mentioned earlier, and has different meanings such that only the context helps in identifying the intended meaning. It can mean 'to sort out' or 'to choose something out of many things' (cf. al-Zamaksharī 1987: v. 1, 314; al-Rāzī 2000: vols. 7 and 8, 56). The translator should decide which of the several intended

[47] *Tajnīs* is a linguistic feature where two lexical items or more are used in the same sentence, share some aspects of phonological structure, and may sometimes share some aspects of meaning.

meanings is to be singled out for translation; in other words, the meaning opted for may well have primacy over the overtly stated one, as is the case with *tayammum* where the secondary meaning of purity can be regarded as having primacy in this context over the primary meaning of choosing. Thus Muslims performing *tayammum* should make a choice to resort to pure and clean sand. This meaning can be seen in the verse:

(ولا تيمموا الخبيث منه تنفقون) سورة البقرة:2:آية:267. which Ali (1946:109) translates as:

"And do not even aim,
At getting anything
Which is bad, in order that
Out of it ye may give a way".

As this discussion of the Arabic lexical item *tayammum,* which has many interrelated senses suggests, a target language lexical item is very unlikely to have all the implied meanings of a source language lexical item. This requires the translator to provide his work with more details in order to give the full understanding of the meaning.

7.4 *'Awqāt al-Ṣalāt*: Times of the Prayer

(إنّ الصّلاة كانت على المؤمنين كتاباً موقوتا) سورة النساء:4:آية:103.

Ali (1946:213) translates this verse as:

"For such prayers
Are enjoined on Believers
At stated times".

Arberry (1955:116) as:

"Surely the prayer is a time prescription for the believers"

Al-Hilali and Khan (1997:145) as:

"Verily, as-salat (the prayer) is enjoined on the
believers at fixed hours".

First, we should notice that prayer is enjoined upon Muslims at specific times (cf. al-Ṭabarī 1999: v. 4, 262; al-Rāzī 2000: vols. 9 and 10, 23). This is clearly seen in *kitāb* which means

'obligation' in this context. The meaning of the root *k-t-b* 'to enjoin' can also be seen in the following verse (يا أيها الّذين آمنوا كتب عليكم الصّيام كما كتب على الّذين من قبلكم) سورة البقرة: 2: آية: 183.) Ali (1946:72) translates as: " O ye who believe! Fasting is prescribed to you As it was prescribed To those before you." Its time is illustrated as *mawqūtā*, 'timed', which means that the prayer has precisely appointed times whether in the past, present or in the future, the passive participle referring to all of these time possibilities indeterminately. These times should not be transgressed.

In Arabic and particularly in the Qur'ān, the simple past tense, *kāna* can refer to all times. In other words, reference is made to the past, present and future. This reference of the verb can be clearly felt and is plain in the source text, but is difficult to reproduce concisely in the target language. In the example above, the clause *kānat* is rendered as 'prayers are' by Ali and 'the prayer is' by Arberry and Al-Hilali and Khan. They are not fully denotatively successful in their translation since rendering the clause as 'prayers are' or 'the prayer is' can only refer to the present or the future. This is not the case in the source text, where *kāna,* in Arabic refers to all times.

In his translation of the above verse, Ali renders *mawqūtā* as 'stated times' referring the reader back to the time when the verse was revealed. At this time, there were no instruments to tell the time. This leads us to the fact that the first Muslims were dependent upon natural phenomena such as the position of the sun in the sky and the shade in specifying and appointing the times of prayer. Ecologically, Ali's translation shows that the environment of the Peninsula helped in the appointment of prayer times. A flat desert with few mountains and mostly sunny days all year round, with very few clouds helped together in specifying times for practising prayer.

By contrast, Arberry's translation does not indicate the mandatory time of prayer. A time prescription for *al-ṣalāt* only conveys the fact that prayer is practised at certain times without any reference to the strictness of time.

Al-Hilali and Khan's translation for *mawqūtā* is 'enjoined in fixed hours'. This translation does not show any reference to the place where the verse was revealed. The place of

revelation is near to the equator where the sun is easily noticed and the shadow telling the time at that period was and is still clearly seen. Early Arabs and then Muslims made use of simple instruments such as the *mizwalah*, a type of sundial, which was based on the position of the sun in the sky and the position and the length of the shadow of the instrument itself. Time in the modern era is, of course, normally calculated by the use of instruments such as the clock which can tell the time, or 'hours', as in Al-Hilali and Khan's translation.

As for showing the certainty of prayer practice, Arberry renders *'inna* as 'surely' and Al-Hilali and Khan as 'verily' which may suggest emphaticness, and thus the obligation of performing this ritual at its specific times. The use of 'verily' is Biblical, while 'surely' does not standardly convey the sense intended here. Both translations are in this respect, therefore, somewhat strange. Ali does not express the confirmation of time that one can infer from the Arabic article *'inna* giving an English version which loses this meaning but is more idiomatic. From this discussion, one can infer that prayer is practised regularly and at specific times and the declaration of the five times of prayer is made through the *'adhān.*

7.4.1 *'Adhān:* Calling to Prayer

In the Qur'ān, *'adhān* is not mentioned in the sense of calling for the five daily prayers. *'Adhān* occurs only once, referring to the prayer of the Day of Assembly. For this, a translation of Ḥadīth containing *'adhān* is given here in order to consider its translation into the target language.

قال عليه السلام (إنّ بلالاً يؤذن بليل، فكلوا واشربوا حتّى ينادي ابن مكتوم)

Khan (1979:78) translates this Ḥadīth as: "Bilāl pronounces *'adhān* at night, so keep on eating and drinking (*saḥūr*) till Ibn Maktūm pronounces *'adhān*).

In the translation of the above Ḥadīth, Khan does not provide his translation with any further information that can help in the clarification of the various cultural implications and linguistic dimensions. Although a rendition involving simple transliteration can help in the naturalisation of cultural terms in the target culture over the longer period, other major areas of meaning remain unconveyed in the target language. Khan could have provided his

translation with footnotes at least defining *'adhān* in the target language. Even better, the words of the *'adhān* could be provided so that readers can become acquainted with these and their meaning.

The word *'adhān* is polysemous, having different but interrelated meanings. The technical meaning that it has acquired is calling for prayer, while its primary general meaning is informing, telling news or announcing (cf. Ibn Qudāmah 1999:53; al-'Asqalānī 2000:98). This is illustrated in the verse: (وأذان من الله ورسوله الى الناس يوم الحج الأكبر) سورة التوبة: 9: آية: 9. which Ali (1946:438) translates as:

"And an announcement from God
And His Apostle, to the people (Assembled)
On the day of great Pilgrimage".

Another meaning of *'adhān* is *nidā'*, 'calling' but not specifically calling for prayer (cf. al-Ṣabūnī 1981: v. 2, 288; al-Ṭabarī 1999: v. 9, 134). This meaning can be illustrated in the verse involving the related verb form *'adhdhen*:.27:آية:22:سورة الحج(وأذن في الناس با لحج يأتوك رجالاً) which Ali (1946:438) translates as:

"And proclaim the Pilgrimage
Among men: they will come
To thee on foot".

In Arabic, the two lexical items *'adhān* and *nidā'* are near-synonyms in this sense and can be used interchangeably in certain contexts, e.g.: .70:آية:12:سورة يوسف(ثمّ اذّن مؤذّنٌ أيتها العير إنّكم لسارقون) which Ali (1946:577) translates as:

"Then shouted out a Crier:
"O ye (in) the Caravan!
Behold! Ye are thieves,
Without doubt!"

In this example, *'adhdhana mu'adhdhin* means *nādā munādin*, 'a crier (someone) shouted out' (cf. al-Ṣābūnī 1981: v. 2, 61; al-Ṭabarī 1999: v. 7, 253). This verse shows that the

sound produced by the crier is loud whether he is described as *mu'adhdhin* or *munādin*, loudness being a principal feature of *'adhān* and *nidā'*. Another example where *nidā'* refers to loudness of voice is: (إن الّذين ينادونك من وراء الحجرات أكثرهم لا يعقلون) سورة الحجرات: 49: آية: 4. (cf. al-Rāzī 2000: vols. 27 and 28, 101; al-Zamakhsharī 1987: v. 4, 358); Ali (1946:1403) translates this verse as:

"Those who shout out
To thee from without
The Inner Apartments
Most of them lack understanding".

However, even in this sense *'adhān* is not a complete denotative synonym of *nidā'*. It differs from *nidā'* in the fact that the *'adhān* can never be uttered quietly, whereas *nidā'* may be (cf. al-Ṣābūnī 1981: v. 2, 211; al-Ṭabarī 1999: v. 8, 306). This denotative difference can be illustrated in the verse:

ذكر رحمتِ ربك عبدهُ زكريا.إذ نادى ربّهُ نداءً خفياً)سورة مريم:19:آية:2.), which Ali (1946:767) translates as:

"(This is) a recital
Of the Mercy of thy Lord
To His servant Zakareyya
Behold! He cried
To his Lord in secret".

From this discussion, one might argue that the best way to convey the meaning of *'adhān* in the target language is a translation involving the provision of explanatory details to point out its technical meaning on the one hand, and explain the other related meanings on the other. In other words, exegetic translation, which involves explicitly bringing considerations from outside the text into one's reading of it, is required (cf. Hervey and Higgins 2002:9). The disadvantage of this approach is, of course, that it produces a very cumbersome translation. Similarly, the words of the call to prayer could be translated so that target language readers can have some information about this process which is basically cultural.

In Islam, there are five times of prayer and each should be performed at a specific time of the day. These five times lie between the break of the dawn and the disappearance of the twilight radiance. As already noted, ecology in the Peninsula plays a major role in the precise telling of time. In the following, these five times of prayer are discussed from a translational perspective. The discussion will show that their precision differs from one area to another according to ecological differences. The Qur'ānic verse which gives the different times of calling for prayer is:

(فسبحان الله حين تمسون وحين تصبحون.وله الحمد في السماوات والأرض وعشياً وحين تظهرون) سورة الروم:17:آية:30

Ali (1946:1054) translates this verse as:

"So (give) glory to God,
When you reach eventide,
And when ye rise In the morning."
"Yea, To Him be praise,
In the heaven and on earth;
And in the late afternoon
And when the day
Begins to decline".

In a footnote, Ali says "The special times for God's resemblance are so described as to include all our activities in life,- when we rise in the morning, and when we go to rest in the evening: when we are in the midst of our work, at the decline of the sun, and in the late afternoon. It may be noted that there are all striking stages in the passage of sun through our terrestrial day, as well as stages in our daily working lives. On this are based the hours of the five canonical prayers afterwards prescribed in Medina; namely, *fajr, ẓuhr, 'aṣr, maghrib* and *'ishā'*." For further details about the specificity of prayer times, cf. al-Ṣābūnī (1981: v. 2, 474).

7.4.2 *Ṣalāt al-Fajr*: The Dawn Prayer

(من قبل صلاة الفجر وحين تضعون ثيابكم من الظهيرة)سورة النور:24:آية:58.

Ali (1946:916) translates this verse as:

"Before Morning prayer; the while
Ye doff your clothes
For the noonday heat".

Arberry (1955:54) translates it as: "Before the prayer of the dawn, and when you put off your garments at the noon".

Al-Hilali and Khan (1997:511) translate it as: "before *fajr* (morning) salat (prayer), and while you put off your clothes for the noonday (rest)".

قال عليه السلام(يتعاقبون فيكم: ملائكة بالليل وملائكة بالنهار، ويجتمعون في صلاة الفجر وصلاة العصر)

Khan (1979:310) translates this Ḥadīth as: "Angels come to you in succession by night and day; all of them get together at the time of *fajr* and *'aṣr* prayers".

Ali translates the Arabic lexical item *fajr* as 'morning', which does not correspond to the source text meaning 'dawn'. The Arabic lexical item *fajr* refers to the point when darkness ends and light appears. The break of dawn is metaphorically illustrated in the following verse:

(وكلوا واشربوا حتّى يتبيّن الخيط الأبيض من الخيط الأسود من الفجر)سورة البقرة:2:آية:187.

Which Ali (1946:74) translates as:
"And eat and drink
Until the white thread
Of dawn appear to you
Distinct from the black thread".

In a footnote, Ali adds: "Those in touch with nature know the beautiful effects of the early dawn. First appear thin white indefinable streaks of light in the east; then a dark zone supervenes followed by a beautiful pinkish white zone clearly defined from the dark, and this is the true dawn."

In his translation, Arberry gives 'dawn' for *fajr*, which to a great extent conveys the meaning in English, despite the difference between the appearance of dawn in the two enviornments. In the Arabian enviornment, the dawn is clearly apparent because of some

natural phenomena such as the open-ended desert, the absence of mountains over large areas, and the rarity of clouds which may conceal the sun at this time. All these together help the dwellers of the deserts specify the exact moments of the dawn. However, in England, which can be taken as the target culture enviornment, the dawn cannot be easily identified due to natural features such as clouds and morning mist which may partially and sometimes totally cover the sun.

Al-Hilali and Khan transliterate *fajr* in their English version and give a target-language near-equivalent 'morning' in brackets without provision of details for, at least, explaining the difference between *fajr* 'dawn' and *ṣabāh* 'morning'. This translation strategy is confusing to the target language reader and causes a violation of the source language text, as it does not tell the reader the exact time of the prayer. The time of the dawn prayer starts when the dawn appears and extends until the day-break but before the appearance of the sun (cf. Sābiq 1945: v. 1, 80).

Unlike the three translations discussed above, Khan transliterates *fajr* in the target language without giving any further details, either in the body of the text or in the footnotes to, at least, illustrate some connotative meanings such as the relative value of this prayer (cf. Ibn Qudāmah 1999:20). This rendition not only does not convey the meaning in the target language, but also confuses the target language reader since the context does not provide any real indications of what the cultural borrowing *fajr* might refer to. In addition, Khan renders nothing of the connotative and ecological meanings in the target language which are basically related to the source text, such as the fact that the dawn in Arabia is typically much brighter than that in Britain. Performing *fajr* prayer especially at the mosque is hard. However, the rewards and blessings gained from this prayer are worth performing it at the mosque at its appointed time. These values and associations are axpressed in the following Ḥadīth: قال عليه السّلام (ليس صلاة أثقل على المنافقين من الفجر والعشاء، ولو يعلمون ما فيهما لأتوهما ولوحبواً) which Khan (1994:224) translates as: "No *ṣalāt* (prayer) is harder for the hypocrites than the *Fajr* and the *'Isha'* prayers, and if they knew the reward for these prayers at their respective times, they would certainly present themselves even if they had to crawl".

The semantic associations of the root *f-j-r*, from which the Arabic lexical item *fajr* 'dawn' is derived, suggest the sudden and the swift withdrawal of the first moments of the day from the last moments of the night, the basic meaning of the root *f-j-r* being 'cleave, split up'; cf. also the noun *'infijār* meaning 'explosion' (Ibn Manẓūr 1956: v. 9, 47). The meaning of sudden cleavage is apparent in the following verse: سلامٌ هي) سورة القدر: 97: آية: 5. حتى مطلع الفجر) which Ali (1946:1765) translates as follows:

"Peace!.....This
Until the rise of the Morn".

7.4.3 *Ṣalāt al-Ẓuhr:* The Noon Prayer

(ولهُ الحمدُ في السموات والأرض وعشيّاً وحين تظهرون)سورة الروم:30:آية:18.

Ali (1946:1055) translates this verse as:
"Yea, to Him be praise,
In the heavens and on earth;
And in the late afternoon
And when the day
Begins to decline".

Arberry (1955:106) translates the verse as: "His is the praise in the heavens and earth, alike at the setting sun and in your noontide hour".

Al-Hilali and Khan (1997:579) translate the verse as: "And His are all praises and thanks in the heavens and the earth; and (glorifying Him) in the afternoon (i.e. offer 'asr Prayer) when you come to the time, when the day begins to decline (i.e. offer zuhr prayer)".

Ẓahīrah or *ẓuhr* is the time when the sun is at its zenith and in the centre of the sky after which it declines. The time of *ẓuhr* begins when the sun passes the zenith and commences to decline, and this continues till the time when the shadow of objects is equal with their heights (cf. Sābiq 1945: v. 1, 85).

Ali translates *wa ḥīna tuẓhirūn* as 'when the day begins to decline', using the "day begins to decline" instead of referring to the decline of the sun. He does not provide his translation with any further details to explain the exact meaning of *ẓahīra* when the *'adhān* is to be uttered.

Arberry translates *ẓuhr* as 'noontide', which conveys the meaning to a large extent, but the time he indicates is somewhat before and after the intended meaning in the original text; in other words, his rendering is not totally precise. That is because noontide does not exactly coincide with *ẓuhr* in Arabic. *Ẓahīra* in Arabic could refer to the time before or after the noon, whereas *ẓuhr* refers to the noon itself, which is not the case in Arberry's translation. Arberry is also the only translator to attempt to convey something of the second person masculine plural pronominal element in *tuẓhirūn* through his use of 'your'.

Al-Hilali and Khan render *ẓuhr* in English through paraphrasing as "when the day begins to decline", and they refer to practising the prayer at that time (offer zuhr prayer).

To a great extent, the three translations convey the meaning of *ẓuhr* in the target language, but there is a slight difference between them due to the precision of time. The semantic associations of consonantal roots are also significant and meaningful in Arabic and cannot be easily conveyed in the target language. The Arabic lexical item *ẓuhr* shares a root *ẓ-h-r*, with the Arabic verb *ẓahar* and the noun *ẓuhūr* which respectively mean 'to appear' and 'manifesting of appearance'. This means that everything can be clearly seen at that time, where the sun is virtually directly overhead and no shadows are created to obliviate other elements; this explains why there is no *ẓahīra* in winter (Ibn Manẓūr 1956: v. 7, 257). There is no *ẓahīra* in Britain even in the summer because the sun never gets high enough. The notion of everything being clear, noticable and known (al-Rāzī 2000: vols. 29 and 30, 39; al-Zamakhsharī 1987: v. 4, 565) is illustrated in the following verse: سورة التحريم:66 آية:3.(فلما نبأت به وأظهره الله عليه عرّف بعضه) which Ali (1946:1570) translates as:

"And she then divulged it
(To another), and God made it
Known to him, he confirmed part".

7.4.4 *Ṣalāt al- 'Aṣr*: The Afternoon Prayer

(والعصر إنّ الإنسانَ لفي خسر) سورة العصر:103آية:1.

Ali (1946:1783) translates this verse as:
"By (the token of) Time (through the ages),
Verily Man is in loss".
He comments on the verse saying "The late afternoon from which the Aṣr canonical prayer takes its name".

Arberry (1955:352) translates it as: "By the afternoon!
Surely Man is on the way of loss".

Al-Hilali and Khan (1997:891) translate it as "By al-'asr (the time). Verily, man is in loss".

قال عليه السلام (من ترك صلاة العصر فقد حبط عمله)

Khan (1979:310) translates this Ḥadīth as: "Whoever omits the prayer of *'aṣr* prayer, his deeds are lost".

The third time for prayer is *'aṣr*. Sābiq (1945: v. 1, 85) maintains that the time of *'aṣr* prayer begins when the length of the shadow of an object is equal to its height, and it normally continues till the sunset; but the prayer can be still performed until the end of the day, before the setting of the sun." In Arabic, *'aṣr* is polysemous, some of its denotative meanings being close to each other such as those referring to age and the time of prayer. Whereas the time of prayer *'aṣr* is specific, the sense "age" is general and can refer to all ages.

Ali translates *'aṣr* in the above verse as "Time (through the ages)", which gives one of the meanings. Al-Hilali and Khan also translate it as 'the time', which also indicates another meaning. Arberry, renders this lexical item as 'afternoon', which denotes a third meaning. As for Khan's translation of *'aṣr* prayer in the above Ḥadīth, it does not convey the various connotative implications (cf. Ibn Qudāmah 1999:22). As the prayer itself is mentioned in

the Ḥadīth, he could have explained to the reader that this prayer consists of four *rak'as* and is performed at the specific time which is when someone's shadow is identical to his height. Provision of such details would give the reader information how this prayer is performed and the exact time of performing it.

Based on this, the best way to translate polysemous culture-specific terms such as *'aṣr* in an Islamic religious context may be to transliterate them or to give their approximate meanings and then to provide details to clarify these meanings in the target language. Translators should be aware of the different meanings that a word has in order to choose the appropriate one, building their choice upon the context. The Arabic word *'aṣr* is a case in point as it has many meanings such as an 'era', '(any) time' or 'the last hours of the day' (cf. al-Ṣābūnī 1981: v. 3, 600).

7.4.5 *Ṣalāt al- Maghrib:* The Evening Prayer

(حتّى إذا بلغ مغرب الشمس وجدها تغرب في عين حمئه) سورة الكهف:18:آية:86.

Ali (1946:75) translates this verse as:
"Until, when he reached
The setting of the sun,
He found it set
In a spring of murky water".

In a footnote, he adds that "reaching the decline of the sun" does not mean the extreme west, for there is no such thing. West and east are relative terms. It means a western expedition terminated by a "spring of murky water".

Arberry (1955:326) translates the verse as:
"Until when he reached the setting of the sun, he found it setting in a muddy spring".

Al-Hilali and Khan (1997:430) translate the verse as:

"Until when he reached the setting place of the sun, he found it in a spring of black muddy (or hot) water".

قال عليه السّلام (إذا قُدم العشاء فابداؤا به قبل صلاة المغرب ولا تعجلوا عن عشائكم)

Khan (1979:362) translates this Ḥadīth as: "If the supper is served, start having it before the Maghrib prayer and do not be hasty in doing it."

Like English 'until', the preposition *ḥattā* 'until' refers to both spatial and temporal destinations. In the context of the above verse, *ḥattā* 'until' refers to time as it collocates with *maghrib al-shams* meaning 'sunset'. In other words, *maghrib* here refers to the specific time of the setting of the sun (*ghurūb*, from the same root *gh-r-b*) as illustrated in following verse:

(فاصبر على ما يقولون وسبح بحمد ربك قبل طلوع الشمس وقبل الغروب) سورة ق: 50: آية: 39. which Ali (1946:1417) translates as: "Bear, then, with patience

All that they say,
And celebrate the praises
Of thy Lord, before
The rising of the sun
And before (its) setting".

The call for the *maghrib* prayer is related to a specific time during sunset. The time of *maghrib* prayer begins when the sun sets, and normally continues until the disappearance of the twilight radiance (Sābiq 1945: v. 1, 87).

In contrast to Ali and Arberry, Al-Hilali and Khan translate *maghrib al-shams* as the setting place of the sun; this is inaccurate as what is meant by *maghrib al-shams* in the verse is the time of the setting and not the place (as noted, Ali points out that there is no extreme west, i.e. no specific geographical point at which the sun sets). As with other times of the daily prayers, the time of *maghrib* cannot be easily recognised in areas where natural features such as mountains, high trees and clouds hide the clear appearance of the twilight radiance. However, in desert areas where the horizon is clear the sunset can be easily identified. In contrast to the three translations of the underlined lexical item in the above Qur'ānic verse, which gave an approximate meaning in the target language, Khan only transliterates

maghrib in the above Ḥadīth without giving any further details. This procedure leaves the meaning unclear as both the denotative meaning and the cultural meanings expressed by it and the time at which this prayer is performed require the translator to explain them through exegetic details.

In Arabic, *maghrib* can refer to place and time, as noted above, having the morphological pattern *maf'il*. This linguistic feature is peculiar to the source text and cannot be conveyed in the target language as *setting*, for instance, which is another loss in the three translations.

7.4.6 *Ṣalāt al-'Ishā'*: the Night Prayer

(وجاؤوا أباهم عشاءً يبكون) سورة يوسف:12:آية:16.

Ali (1946:554) translates the verse as:

"Then they came
To their father
In the early part
Of the night Weeping".

Arberry (1955:255) translates the verse as: "And they came to their father in the evening, and they were weeping".

Al-Hilali and Khan (1997:334) translate this verse as: "And they came to their father in the early part of the night weeping".

Ali and Al-Hilali and Khan translate *'ishā'an* as "in the early part of the night". This is closer in meaning to the Arabic than 'evening', which is the translation of Arberry as the latter rendition may include hours before and after the sunset.

The time of *'ishā'* begins after the disappearance of the redness of the sky which follows the setting of the sun and extends to the end of the third part of the night (cf. al-Ṣābūnī 1981: v. 2, 141; al-Qurtubī 1933: vols. 7 and 8, 144). From these translations, one can argue that the specific time of *'ishā'* changes from one environment to another and from one part of the year to another. Therefore, the translator can bridge some of this cultural gap

by explaining what the term means in the source language and showing the influence of environmental features in the specification of the time in different regions.

As this discussion of the five times of prayer and prayer calling shows, natural elements are crucial in the specification of these times and misunderstanding these features or ignoring their significance may result in the mistranslation of these lexical items.

Connotative meanings related to the sun's and the stars' role in specifying the times of prayer, and guiding people during the day and night (cf. al-Ṭabarī 1999: v. 4, 281) in the Peninsula and in other similar regions, may be explained with the aim of supporting the translation. The guidance of the stars can be seen in the verse:

(وهو الّذي جعل النّجوم لتهتدوا بها في ظلمات البّر والبحر) سورة الأنعام: 6: آية: 97.

Ali (1946:317) translates this verse as:
"It is He Who maketh
The stars (as beacons) for you,
That ye may guide yourselves,
With their help,
Through the dark spaces
Of land and sea".

7.5 *Qibla:* The Direction of Prayer

(فلنولينّك قبلةً ترضاها) سورة البقرة:2:آية:144.

Ali (1946:58) translates this verse as:
"Shall We turn thee to a
Qibla that shall
Please thee".
Arberry (1955:46) translates the verse as:
"We will surely turn thee to a
direction that shall satisfy thee".

Al-Hilali and Khan (1997:41) translate the verse as:

"Surely, We shall turn you to Qibla
(prayer direction) that shall please thee".

قال عليه السلام(من صلّى صلاتنا واستقبل قبلتنا و أكل ذبيحتنا فذلك المسلم)

Khan (1979:314) translates this Ḥadīth as: "Whoever offers our *ṣalāt* (prayer) and faces our *Qibla* (*Ka'ba* at *Mecca* during *ṣalāt*) and eats our slaughterd animals is a Muslim."

The Islamic term *qibla* is cultural referring to the direction of *the Ka'ba* to which Muslims turn their faces during prayers (cf. al-Suyūṭī 2000c: v. 1, 269; al-Ṭabarī 1999: v. 2, 24; Sābiq 1945: v. 1, 109). Ali renders the Arabic lexical item *qibla* in the form of transliteration as it is an important cultural term. This translation procedure preserves the general Arabic phonological structure. In a footnote, Ali says that Jews and Christians looked upon Jerusalem as a sacred city, and in order to be distinctive from both earlier religions, the *qibla* towards the *Ka'ba* was established for Muslims. According to Abdul-Raof (2001:150), culture-bound Qur'ānic lexical items have semantic idiosyncrasies whose meaning needs to be further explicated in commentaries or footnotes. Such pure cultural terms cannot be left untranslated but taken as loan words with provision of commentaries; this is justified since lexical items denoting concepts and events unknown in the target language can be conveyed as loan words. Larson (1998:186) defines a loan word as "a word which is from another language and is unknown to most of the speakers of the receptor language. Loan words are commonly used for the names of people, places, geographical areas, etc. If the loan word is used, it is important that in each occurrence the context contains enough information so that the meaning of the source language is not lost or distorted."

Arberry's translation of *qibla* as "direction" only partially conveys the meaning of this lexical item in the target language. "Direction" is general and does not solely refer to a specific direction or area, as is the case with *qibla* in this verse.

Like Ali, Al-Hilali and Khan transliterate *qibla* in the target language and supplement this transliteration with "(prayer direction)", which partially clarifies the meaning as *qibla* on its own does not show which direction is meant. Out of these three translations, it can be suggested that Ali's translation is the most appropriate due to his provision of footnoting,

which explains that *qibla* refers to the direction of the *Ka'ba* (cf. al-Rāzī 2000: vols. 3 and 4, 101). In the translation of the Ḥadīth above, Khan transliterates *qibla* in the target language without providing further explanatory details. Rendering cultural lexical items in this way keeps them exotic and probably uninterpretable in the target language. Therefore, Khan should have supplemented his translation *qibla* with more explanatory details, such as that it is the direction of the *Ka'ba* in Mecca where Muslims turn their faces in prayer.

The turning of the face towards the *Ka'ba* forms an aspect of the denotation of this lexical item. The sense of direction towards the *Ka'ba* is also evident in *'aqbala* 'to come', which shares the root *q-b-l* with *qibla.* [48] *'Aqbala* is used in the following verse:

(فأقبلت امرأته في صرةٍ فصكّت وجهها وقالت عجوزٌ عقيم)سورة الذاريات:51:آية:29.

Ali (1946:1424) translates this verse as:

"But his wife came forward (laughing) aloud: she smote
Her forehead and said:
A barren old woman."

According to the Encyclopaedia of Islam (1995:933), turning towards the *Ka'ba* during the performance of prayer is important, as by turning from all quarters towards it, the Muslims show unity, and their prayer attains a communal nature. The *qibla*, then, shows the identity of Muslims as people praying towards this point. These connotative meanings of *qibla* and others such as the unity of Muslims and the links between religions from the time of Abraham till that of Muḥammad cannot be easily maintained by finding a substitute or near-substitute in the target language. Islam lays great stress on communal prayer in order to emphasise brotherhood and natural co-operation (Abdul-Raof 2001:153). For such prayer, punctuality, precision, symbolical postures, and a common direction are essential, so that the imam and his entire congregation face one way as they offer their supplication to God. Translators involved in the translation of cultural terms such as *qibla* must be aware of the entire range of both connotative and denotative meanings that such terms have.

[48] For more examples of the phonological relationship between Arabic lexical items, cf. Ibn Jinnī's (1913) *Al-Khaṣā'iṣ*, pp. 507-525.

7.6 *Rukū'*: Bowing Down

(وإذا قيل لهم اركعوا لا يركعون) سورة المرسلات:77:آية:48.

Ali (1946:1669) translates this verse as:

"And when it is said

To them "Prostrate yourselves!" they do not do so".

In a footnote, Ali adds "Prostration is a symbol of humility and a desire to get nearer to God by prayer and a good life. Those who refuse to adopt this path are to be pitied: how will they fare at the Judgement?".

Arberry (1955:319) translates this verse as:

"When it is said to them, 'prostrate yourselves!

They prostrate not".

Al-Hilali and Khan (1997:849) translate it as:

"And when it is said to them: "Bow down yourselves (in prayer)!

"They bow not down (offer not their prayers)!"

قال عليه السّلام(إذا دخل أحدكم المسجد فليركع ركعتين قبل أن يجلس)

Khan (1994:180) translates this Hadīth as: "If anyone of you enters a Mosque, he should pray two Rak'at before sitting."

The imperative form *irka'ū* and the present *yarka'ūn* in the above verse are derived from the root *r-k-'*, which indicates humbleness and kneeling down. All divine religions maintain *rukū'* in prayers, physically humbling oneself before God, but the way of doing so differs in terms of what is said during the *rukū'*, the manner of performance, and the degree of humility shown in this state. For example, with respect to Judaism, this process is illustrated in the following verse which describes the swift and sudden submission of the Prophet David:

(وظنّ داوود أنّما فتنّاه فاستغفر ربّه وخرّ راكعاً وأناب) سورة ص:38:آية:24.

Ali (1946:1222) translates as: "And David gathered that we Had tried him: he asked for Forgiveness of his Lord, Fell down, bowing (in prostration), and turned (To God in

repentance)". In this context, *rukū'* carries the meaning of *sujūd* ('full prostration') as it always does when it is collocated with *kharra* (cf. al-Ṣābūnī 1981: v. 3, 55; al-Zamakhsharī 1987: v. 3, 88); this is why Ali renders it as 'bowing' and then adds 'prostration'. The lexical item *rukū'* is used in respect of figures associated with in Christianity and can carry the meaning of communal or congregational prayer (cf. al-Rāzī 2000: vols. 7 and 8, 39; al-Zamakhsharī 1987: v. 1, 362) as illustrated in the following verse:

(يا مريم اقنتي لربّك واسجدي واركعي مع الراكعين)سورة آل عمران:3:آية:43.

Ali (1946:134) translates this verse as:

"O Mary! Worship thy Lord devoutly:

Prostrate thyself,

And bow (in prayer) with those who bow down".

The translations of *irka'ū* in 77:48 as "prostrate yourself" in Ali's and Arberry's versions shows the meaning of bowing down. Because of the differences between religions regarding the exact nature of such bowing down, translators should provide the translation with footnotes for more clarity. Al-Hilali and Khan convey some of the meaning of *rukū'*, but their translation does not necessarily convey the full prostration of the body indicated in "bow down" in the source language. In his Ḥadīth translation, Khan renders *yarka'* as 'pray', which is not the exact meaning as prayer is more than *rukū'*, and he renders *rak'atayn* "two prostrations" partially in the form of the transliteration *rak'as*, which is also insufficient for the complete rendition of this lexical item. Therefore, he should have supported this rendition with sufficient details to clarify the meaning.

Certain words in different languages are what is sometimes termed as antohyponymous (cf. Geeraerts 1993:237). That is to say, they have two senses, one of which is a hyponym of the other. An example from English is 'dog' (cf. Cruse 1986:59), which has the two senses 'canine' (without reference to sex), and 'male canine'. The second of these two senses is a hyponym of the first. Arguably, *rak'a* in Arabic is similarly antohyponymous; the meaning of *rak'a* entails more than *rukū'* including also *sujūd.* According to the Encyclopaedia of Islam (1995:406), *rak'a* means 'an act of bowing', 'bending', a sequence of utterances and actions performed by Muslim believers as part of the act of prayer, involving the act of *takbīr* (glorifying God) and reciting the *Fātiḥa* (the first chapter of the Qur'ān), then the

bending of the body from an upright position (*rukū'*), and then two prostrations. Such meanings are not properly conveyed and thus cannot be wholly understood in the target language through the translation of *rak'a* as 'bowing'. Furthermore, the two lexical items *rukū'* and *sujūd* are synonymous in some contexts in the source language. This meaning should be conveyed likewise in the target language, especially when *rukū'* is collocated with *kharra*. This is a reason for Ali's rendition of these lexical items as 'prostration' in the aforementioned verse. This semantic value then should be made clear in the translation.

The formula uttered during *rukū'* is culturally specific, having no equivalent in the target language. The target language reader should be aware of this formula in order to have a full understanding of *rukū'* as a whole process. Therefore, it needs to be explained and paraphrased, perhaps in a footnote, as the utterance of (سبحان ربي العظيم) "Glory to my Lord, the Great one" in *rukū'* remains unconveyed in the target language.

By nature, man does not favour humbling himself because of the negative connotations and the unfavourable emotive values it implies (cf. al-Qurṭubī 1933: vols. 3 and 4, 293; al-Suyūṭī 2000c: v. 2, 479). However, Muslims feel proud in 'bowing down' to God as He is the only One to whom they should perform this deed. The positive emotive values conveyed in *rukū'* from an Islamic point of view are not easily conveyed in the target language as non-Muslim target language readers may not feel like the people of the source text.

7.7 *Sujūd:* Prostration

(كلاّ لا تطعه واسجد واقترب) سورة العلق:96:آية:19.

Ali (1946:1763) translates this verse as:

"Nay, heed him not
But bow down in adoration
And bring thyself
The closer (to God)".

Ali adds "The righteous man has no fear and can disregard all the forces of evil that are brought against him. He will bow down in adoration to God. He must have the will to bring

himself closer to God. Man's humility and adoration remove him from being an insolent rebel on the one hand and, on the other, prepare his will to realise his nearness to God".

Arberry (1955:345) translates the verse as:
"No indeed; do thou not obey him, and bow thyself, and draw nigh".

Al-Hilali and Khan (1997:885) translate this verse as:
"Nay! (O Muhammad)! Do not obey him (Abu Jahl). Fall prostrate and draw near to Allah".

قال عليه السلام (اعتدلوا في السجود، ولا يبسط أحدكم ذراعيه انبساط الكلب)

Khan (1979:436) translates this Ḥadīth as: "Be straight in the prostrations and none of you should put his forearms on the ground (in the prostration) like a dog".

The process of *sujūd* 'bowing down in prayer' is not confined to Islam; it is also a part of prayer in other religions such as Christianity and Judaism. However, the way of performing *sujūd* differs from one religion to another. Abdul-Raof (2001:153) maintains when words and concepts are roughly equivalent in different cultures, an approximate translation can be achieved through the translation of a source language lexical item by a target language word; however, the underlying semantic differences are significant and the socio-religious presuppositions are distinct. The basic notion expressed by *sujūd* exists in the cultures of both languages, Arabic and English; the two words, *sujūd* in Arabic and 'prostration' in English, which at face value seem to be equivalent, however, represent rather different concepts and manners. Thus it is essential for a full understanding of the Arabic term that this translation should be provided with a footnote that explains to the target language reader what the source language cultural word and its religious associations are.

Ali translates the word *usjud* as "bow down", which does not convey the exact meaning. Approximation of meaning is maintained in the target language because of the footnotes provided by Ali where he refers to the humility of the believer before God and his nearness to Him. Arberry's translation is, however, a far cry from conveying the meaning since *sujūd* means 'prostration' rather than 'bowing', and his translation contains no additional information to clarify the meaning. It seems, then, that Al-Hilali and Khan's translation is

the closest to the original meaning although it is wordy and has details that are unnecessary and do not exist in the source language. Similarly, Khan's translation of *sujūd* in the quoted Ḥadīth as "prostration" conveys, to a large extent, the meaning of the original although this translation does not convey other connotative and emotive meanings such as the humility of the devotee, and the straight position of his body (cf. al-'Asqalānī 2000:384). As noted, 'bowing' and 'prostration' are not synonymous in English. According to the *New Oxford Dictionary of English*, bowing is "an act of bending the head or upper body as a sign of respect" and prostration is "lying stretched out on the ground with one's face downwards".

It is hardly surprising that an adequate translation of *sujūd* cannot be easily obtained at all levels especially with regard to the formula that is uttered. According to the Encyclopaedia of Islam (1995:929), the worshipper prostrating himself should utter (الله أكبر), "God is the most great". Then he says (سبحان ربي الأعلى) "Glory to my Lord, the Most High!" The body should then rest on the forehead (and the nose), the palms of both hands, both knees and both feet.

Connotative meanings to do with the humble state of the worshippers and their respect and obedience to God are difficult to attain in a word-for-word translation. The denotative and connotative gaps between the source and the target languages can be partially bridged by footnoting and paraphrasing. According to Nida (1975:184), translators of cultural terms should provide sufficient additional information which is not contained explicitly in the immediate text to clarify the whole meaning.

7.8 *Al-tashahhud wa al-Ṣalāt al-Ibrāhīmiyya:* Affirmation and the Abrahamic Prayer

Islam posits the serial link between religions from the time of Abraham to that of Muhammad. This link is represented in the similarity of the religious deeds ordained upon worshippers, even though these deeds differ from one religion to another in terms of time of revelation and manner of performance.

The Islamic religious formula, *al-tashahhud*, which is uttered in the second and the last *rak'a*, and the Abrahamic prayer which is directly uttered after *al-tashahhud* in the last

rak'a, show the intimate relationship between the two prophets, Abraham and Muhammad. As far as translation is concerned, the two deeds are specific to Islam and, therefore, translators may be faced by cultural barriers when conveying the exact meaning in the target language. To this effect, *al-tashahhud* as an utterance should be translated firstly at the lexical level as 'affirmation of faith'. As this translation is not sufficient and may cause some misunderstanding for the target language reader, the *al-tashahhud* formula should then be provided and explained in the target language in a footnote. According to Khan (1979:441), the *al-tashahhud* formula is:

التحيات والصلوات والطيّبات لله. السلام عليك أيها النبي ورحمة الله وبركاته. السلام علينا وعلى عباد الله الصالحين.اشهد ان لا إله إلاّ الله وأشهد انّ محمداً عبده ورسوله.

This is translated by Khan (ibid:441) as: "All compliments, prayers, and good things are due to Allah: peace be on you, O Prophet and Allah's mercy and blessings be on you. Peace be on us and the true pious slaves of Allah. I testify that none has the right to be worshipped but Allah, and I also testify that Muhammad is His slave and His Apostle".

Because *al-tashahhud* is culturally specific, target language readers are more likely not to have a full understanding when it is conveyed in the target language. Therefore, translation of the whole formula is needed.

Al-ṣalāt al-Ibrāhīmiyya poses similar difficulties to *al-tashahhud* as it is confined to Islam. Literally, it means 'the Abrahamic Prayer', but as the literal translation is inadequate, translation of the formula is necessary in the target language. According to the Encyclopaedia of Islam (1995:929), the formula and a possible translation of this prayer are: اللهمّ صلّ على محمد وعلى آل محمد كما صلّيت على ابراهيم وعلى آل ابراهيم وبا رك على محمد وعلى آل محمد كما باركت على ابراهيم وعلى آل ابراهيم في العالمين انّك حميد مجيد) "O God, bless Muhammad and the family of Muhammad as You blessed Abraham and the family of Abraham, and glorify Muhammad and the family of Muhammad as You glorified Abraham and the family of Abraham in the worlds. You are worthy of praise and glory".

The fact that these two religious formulae are typically uttered together is significant and should be kept in the target language. If the phrase 'the Abrahamic Prayer' is left unexplained in the target language, it does not show this relationship between the religions of Abraham and Muhammad.

From this discussion, one can argue that terms like these two formulae are difficult to transplant in the target language because of their cultural specificity. Therefore, literal translations, 'the affirmation' and 'the Abrahamic Prayer' and a translation of the formulae themselves can be opted for to convey some of the meaning in the target language.

7.9 *Tahajjud:* The Late Night Prayer

(ومن الليل فتهجد به نافلة) سورة الإسراء:17:آية:79.

Ali (1946:717) translates this verse as:
"And pray in the small watches of the morning: (it would be) an additional prayer.

In a footnote, he adds "*tahajjud* is a prayer after midnight, in the small hours of the morning".

Arberry (1955:311) translates the verse as: "And as for the night, keep vigil a part of it, as a work of suprogation for thee".

Al-Hilali and Khan (1997:411) translate the verse as: "And in some parts of the night (also) offer the salat (prayer) with it, as an additional prayer (*tahajjud* optional prayer)."

In Islam, *tahajjud* is an optional prayer and supplication for Muslims and is performed in the last part of the night. It often includes recitation of the Qur'ān. There is only a short period in the last hours of the night when Muslims wake up and perform *tahajjud*. This meaning of the small portion of the night is conveyed by the preposition *min*, 'of' in the above-mentioned verse.

Ali translates (ومن الليل فتهجد به نافلة) as "and pray in the small watches of the morning", and follows this by the definition of *tahajjud* as a prayer after midnight. Of course, this translation is not precise, for *tahajjud* is preferrably performed in the last third of the night (cf. Sādiq 1945: v. 1, 172) and not in the morning which could refer even to the first hours of the day after the sunrise. Moreover, *tahajjud* does not exclusively involve prayer in the general sense; it also includes recitation of the Qur'ān, invocation and glorification.

Arberry translates *fa-tahajjad* as "keep vigil in a part of the night". But in failing to show which part of the night is meant, he does not convey the meaning precisely. Moreover, 'vigil' means to stay awake at night for a certain period of time as in: "she kept vigil over her sick child". This is different from *tahajjud*, which means to wake up in the third part of the night in order to perform additional prayers after sleeping (cf. al-Ṣābūnī 1981: v. 2, 172; Ibn Kathīr 1988: v. 3, 90).

From the three translations, one can safely conclude that *tahajjud* is culturally specific, giving rise to numerous translation possibilities. However, none of the translations considered provides enough information to explain the whole meaning. This is not because of the translators' non-proficiency but due to the complexity of meaning of the lexical item itself which cannot be precisely conveyed by finding an approximate equivalent in the target language. Therefore, exegesis and explanatory details are needed to fully explain the meaning in the target language. Larson (1998:53) maintains that the goal of exegesis is to determine the meaning which is to be communicated in the target language text by studying the source language text, using all the available tools, all the related communication situation matters, and all other factors which will need to be understood in order to produce an equivalent translation.

To wake up in the best hours after midnight is difficult, burdensome and carries negative connotations as people usually enjoy sleeping at that time. Emotively, Muslim believers in general and those of strong faith in particular, may find these hours the best for the recitation of the Qur'ān. Such pleasant meanings, which are from this specific perspective implicit in *tahajjud*, are not easily maintained in translation.

The term *tahajjud* is derived from the verbal root *h-j-d* which signifies opposite meanings of 'to sleep' and also 'to be awake' or 'to keep vigil', in order to perform the night *ṣalāt* or the nightly recitation of the Qur'ān (cf. Ibn Manẓūr 1956: v. 13, 432). This antonymic linguistic feature is a distinctive feature of the source text and unlikely to be shared by a target language. Whereas the worshipper wakes up to glorify God, others remain asleep, reflecting the antonymic meanings of *h-j-d* (and *tahajjud* derived from this).

The two contrasting meanings of *h-j-d* (tahajjud), which must be expressed by different lexical items in the target language, are expressed by one word in the source language. In order to convey the whole meaning in the target language, the translator should identify the various meanings embedded in the source text and then explain the contrasting meanings involved. The phenomenon of antonymic polysemy is, in fact, found in various languages. Two diametrically opposite senses of the same word have been known to live side by side for centuries, without any disturbance. Latin 'altus' could mean either 'high' or 'deep': a relativistic conception of space, governed by the speaker's point of view. 'Sacer' could mean either 'holy' or 'cursed', as in English 'sacred', Modern French 'sacre' (Ullmann 1951:50).

Connotative meanings of *tahajjud* such as purity of self, and the close connection between worshippers and God (cf. Sābiq 1945: v. 1, 172), and self dedication conveyed in the source text cannot be rendered completely in the target language without the provision of explanatory details. Translators, then, should provide the translated text with necessary information to illustrate the implied meanings of cultural terms.

7.10 *Ṣalāt al-Jum'a:* Friday Prayer

Like Saturday in Judaism and Sunday in Christianity, Friday is the day of assembly for Muslims. Before Islam, Friday was a market day, when people were used to gather for business. This meaning is illustrated in the verse below which shows the significance of Friday before and during Islam.

(يا أيها الّذين آمنوا إذا نوديَ للصّلاة من يوم الجمعةِ فاسعوا إلى ذكر الله وذروا البيع) سورة الجمعة:62:آية:9.

Ali (1946:1547) translates this verse as:

"O ye who believe!

When the call is proclaimed to prayer on
Friday (the Day of Assembly),
Hasten earnestly to the
Remembrance of God, and leave off Business."

Arberry (1955:278) translates this verse as:
"O believers, when proclamation is made for prayer on the Day of Congregation, hasten to God's remembrance and leave trafficking aside".

Al-Hilali and Khan (1997:801) translate this verse as:
"O you who believe (Muslims)! When the call is proclaimed for the *salat* (prayer) on the day of Friday (*Jum'ah* prayer), hasten to the remembrance of Allah and leave business."

Ali translates *ṣalāt al-Jum'a* as "prayer on Friday" and explains it as a prayer of assembly where Muslims gather in the Mosque. He also notes that there is a speech delivered by the *imām* or *khaṭīb*. However, he does not refer to the time of performing this prayer and this may not provide the reader with the exact meaning.

Al-Hilali and Khan convey this prayer as the one done "on the day of Friday" and transliterate it as "*Jum'ah* prayer".

In contrast to the other two translations, Arberry's translation does not give the exact meaning as the day of congregation could be any day of the week and not only Friday. Moreover, the "Day of Congregation" is not especially Islamic and could refer to any communal day in other communities, whereas Friday is Islamic and has Islamic connotative meanings. Target language readers need to know which day is meant, as Sunday is a day of congregation in Christianity and Saturday in Judaism.

Thus Ali's and Al-Hilali and Khan's translations are closer to the original text and more explicit in showing the meaning of *ṣalāt 'al-Jum'a* 'Friday prayer' than Arberry's because of their reference to Friday as a day on which this communal prayer is established.

The word *jum'a* is derived from the root *j-m-'* 'to gather' and closely related to *jamā'a* 'group' by which this prayer is performed. The meanings associated with this root are not conveyed in the target language by rendering *ṣalāt 'al-jum'a* as "Friday prayer" while "the prayer of congregation" loses the specificity of Friday, as already argued.

Semantic values are always deeply rooted in the source text; conveying the whole meaning in the target language is effectively an impossible task. The antonymic relationship between the two verbs *is'aw* 'search for' or 'seek' and *dharū* 'leave' or 'abandon', in the above verse, is not clearly reproduced in any of the three above translations. This use of contrasting lexical items in the same verse is a feature of Qur'ānic language (cf. al-Bāqillānī 1985:122-126), and frequently cannot be easily relayed in the target text. Whereas the former verb *is'aw* refers to real desire and a haste to search for what one likes, the latter verb *dharū* indicates someone wanting to abandon or being asked by others to abandon. This contrast shows the significance of Friday prayer for Muslims to leave business (cf. al-Ṣabūnī 1981: v. 3, 62-3). To some extent, Ali's and Arberry's translations indicate this contrasting meaning in their translation of 'hasten' and 'leave' as *is'aw* and *dharū*, whereas Al-Hilali and Khan's translation, 'come' and 'leave off', shows individual, optional or typical desire on the part of the addressee thus conveying the meaning to a lesser extent. Therefore, while the Arabic verse is absolutely precise and strict in meaning, there is a loss in all translations (cf. al-Zamakhsharī 1987: v. 4, 534).

Moreover, Friday prayer, which is an example of congregational prayer, has many connotative and emotive meanings which cannot be easily conveyed in the target language. Meanings such as the rewards implicit in this prayer and therefore the willingness of believers to perform it are confined to the source text (cf. al-Ṣan'ā'ī 2002:40; Sābiq 1945: v. 1, 192-3). Such meanings can be seen in the Ḥadīth:

قال عليه السلام (صلاة الجماعة تفضل صلاة الفذ بسبعٍ وعشرين درجةً) which Khan (1979:351) translates as: "The prayer in congregation is twenty-seven times superior in degrees to the prayer offered by a person alone". Friday also has other associations, such as the creation of Adam, entering heaven and expulsion from it, and the Day of Judgement (cf. al-Suyūṭī 2000c: v. 5, 232; al-Zamakhsharī 1987: v. 4, 532).

7.11 *Imām:* The Leader of Prayer

قال عليه السلام (إذا قال الإمام: سمع الله لمن حمده، فقولوا: ربّنا لك الحمد)

Khan (1979:373) translates this Ḥadīth as: "When the Imām says: *sami'a Allahū liman-ḥamida* (Allah heard those who sent praises and thanks to Him), you should say, *Allahumma Rabbanā laka-l-ḥamd* (O Allah! Our Lord! All the praises and thanks are for you".

In the above Ḥadīth translation, Khan does not provide details to explain the cultural values of *imām* in the target language. This might be justified on the grounds that this lexical item, in the form *imam*, has become part of English and target language readers have become familiar with it. In addition, transliteration, which is frequently adopted by Khan in his work, does not give information about *imam* as a lexical item having many denotative meanings.

In Arabic, *imām* is polysemous, but the meanings it has are all closely related to leadership. Based on this, target language readers and those who do not have enough knowledge of Arabic may be misled by these different meanings, as the religious meaning is more prominent than the other ones. Context, therefore, can be a reliable solution and can be resorted to. Imām is sometimes used to denote a person who is taken as an example to be followed (cf. al-Suyūṭī 2000c: v. 1, 124; Ibn Kathīr 1988: v. 1, 246). This meaning is illustrated in the following verse:

(قال إني جاعلك للنّاس إماماً قال ومن ذريتي قال لا ينال عهدي الظالمون) سورة البقرة: 2: آية: 124. Ali (1946:52) translates it as:

"He said: "I will make thee
An Imām to the nations
He pleaded: "And also
(Imāms) from my offspring!"
He said: "But My Promise
Is not within the reach
Of evil-doers".

When 'imam' is used in English, the first meaning that comes to one's mind is the one denoting religious duties in mosques as this meaning is the most prominent and the most widely used. Where the target language does not have an equivalent or near equivalent for a lexical item, cultural borrowing is sometimes the best technique in translation. According to Dickins et al (2002:34), what was originally cultural borrowing sometimes leads to the establishment of a TL expression such as *imam*, *Allah* and *sheikh*, borrowed from Arabic into English. According to the *Collins Concise Dictionary of English*, 'imam' has the following meanings: 1.a leader of congregational prayer in a mosque. 2. a caliph, as a leader of a Muslim community. 3. any of a succession of Muslim religious leaders regarded by their followers as divinely inspired.

The root morpheme *'-m-m* and the similarity between *imām* and *amāma* 'in front of' (cf. Ibn Manzūr 1956: v. 1, 26) in Arabic suggest the permanent position of the 'imām' at the front. This cannot be conveyed in the target language because of the different phonological and morphological systems of Arabic and English, and cannot be appreciated in the target language when imām is translated as "chief (or leader) of congregation prayer" or as the cultural borrowing 'imam'.

7.12 *Masjid:* The Mosque

(وليدخلوا المسجدَ كما دخلوه أوّلَ مرّةٍ) سورة الإسراء:17:آية:7.

Ali (1946:395) translates this verse as:
"And to enter your temple
As they had entered it before".

Arberry (1955:302) translates the verse as: "And to enter the Temple, as they entered it the first time".

Al-Hilali and Khan (1997:400) translate the verse as: "And to enter the mosque as they had entered it before".

قال عليه السّلام (من بنى مسجداً يبتغي به وجه الله بنى الله له مثله بالجنة)

Khan (1979:263) translates this Ḥadīth as: "Whoever built a mosque, with the intention of seeking Allah's pleasure, Allah will build for him a similar place in Paradise."

Like the Church in Christianity, the Mosque has a religious significance as a sacred place for worshipping. The lexical item *masjid* is derived from the root *s-j-d* which indicates 'prostration'. As a place of worship, *masjid* shows an intimate relationship between Islam and earlier religions. According to the Encyclopaedia of Islam (1991:644), the word *msgd* is found in Aramaic as early as the Jewish era (5th century B.C.) and appears likewise in Nabatean inscriptions with the meaning of 'place of worship'. The Syriac forms *msgd* and Amharic *masged* are late loans from Arabic[49]. The Arabic *masjid* may thus have been taken over directly from Aramaic or formed from the Aramaic root *s-j-d*. This close relationship between religions to be found in lexical items like *masjid* can show that similar deeds and institutions exist in different religions. However, the way of performing these deeds and the lexical items denoting these places of worship differ slightly from one religion to another.

Ali and Arberry translate *masjid* as "temple". Their translation, although it has a religious sense, is general and is typically associated with religions such as Buddhism, Hinduism, and other non-Abrahamic religions in English. 'Temple' does not refer to the 'Mosque' as an Islamic shrine. Al-Hilali and Khan, and Khan, however, respectively translate *masjid* as 'Mosque' in the above verse and Ḥadīth, which gives the meaning in the target language. According to the *New Oxford Dictionary of English*, 'temple' has the following meanings: a. building devoted to the worship, or regarded as the dwelling place of a god or gods or other objects or religious reverence, b. either of the two successive religious buildings of the Jews in Jerusalem, c. a group of buildings in Fleet Street, which stand on land formerly occupied by the headquarters of the Knights Templars, d. a place of Christian public worship, especially a protestant church in France.

The Arabic lexical item *masjid* can also denote any time or place of daily prayer and not a mosque as such whether this prayer is performed at a religious shrine or in any other holy place. This meaning can be seen in the verse: يا بني آدمَ خذوا زينتكم عند كلِّ) سورة الأعراف: 7: آية: 31.

[49] For more details about *masjid*, cf. *the Encyclopaedia of Islam*, ed. Bosworth et al (1991) Vol.VI, pp. 644-706.

مسجد). Ali (1946:347) translates as "O children of Adam! Wear your beautiful apparel At every time and place Of prayer" (cf. al-Ṣabūnī 1981: v. 1, 443; al-Zamakhsharī 1987: v. 2, 100; Ibn Kathīr 1988: v. 2, 337). This meaning of time/place of prayer will not be conveyed in the target language unless the translator has a good knowledge of the different meanings of *masjid* and makes use of the context to specify the exact meaning.

Masjid in Arabic is a noun of place having the morphological pattern *maf'il* which basically expresses the location in which an action takes place. These semantic aspects are maintained in a target language version 'mosque'. Based on this, one can argue that 'mosque' is most commonly the equivalent of *masjid* and that it should be translated as such when it carries this specific meaning to enable the target language reader to understand it. But because it has different meanings, additions and modifications in the target text reflecting the morphological and semantic features of the source text are required to recast the source meaning as a whole in the target language.

7.12.1 *Miḥrāb:* The Niche in the Mosque

Miḥrāb is a noun of place which takes the pattern *mif'āl*, like *mishkāh* meaning 'niche for a lamp'. The root of *miḥrāb* is *ḥ-r-b* which means to wage war against something. Therefore, it can be a place from where the *imām* can spiritually fight against the Devil. According to the Encyclopaedia of Islam (1990:7), many scholars tried to connect *miḥrāb* with the Hebrew *ḥorbot* which occurs several times in the Old Testament and means 'ruins', 'ruined cities', 'ruined dwellings' or 'fortified building'.

Technically, *miḥrāb* refers to an 'aperture' or 'niche' in the middle of the mosque wall in the direction of the *qibla* where the imām takes his place as prayer leader. According to *Collins Concise Dictionary of the English Language*, 'mihrab' in English is defined as a niche in a mosque showing the direction of Mecca. As an Islamic religious term, this has no equivalent in the target language, and therefore it is difficult to translate it in the form of a single corresponding term in the target language.

Another denotative meaning of *miḥrāb* is room or chamber, whether in or outside the mosque. This is illustrated in the following verse: كلّما دخل عليها زكريّا) سورة آل عمران: 3: آية: 37. المحراب وجد عندها رزقا). Ali (1946:132) translates as: "Every time that Zakariyya entered (Her) chamber to see her, He found her supplied With sustenance" (cf. al-Zamakhsharī 1987: v. 1, 358; al-Qurṭubī 1933: vols. 3 and 4, 71).

The fact that *miḥrāb* lacks a standard equivalent in English makes it difficult to convey its meaning directly in the target language. Therefore, cultural borrowing can be an option with the addition of a supporting footnote where the denotative meaning of the borrowed item *miḥrāb* is made clear. Still other connotative meanings deriving from the morphological status of *miḥrāb* as a noun of place having the pattern *mif'āl* remain unconveyed in the target language.

7.12.2 *Minbar*: The Pulpit of the Mosque

The Arabic lexical item *minbar* is a noun of place having the morphological pattern *mif'al* and the root *n-b-r* meaning to become high or elevated. According to the Encyclopaedia of Islam (1990:73-4), *minbar* is defined as the raised structure or pulpit from which solemn announcements to the Muslim community are made and from which sermons are preached.

There is an intimate symbolic relationship between the high voice of the preacher and the high place on which he stands to deliver his speech. The voice and the place are related to one another in terms of height (cf. Ibn Manẓūr 1956: v. 13, 189). This interrelation of meaning cannot be easily conveyed in the target language by the mere transliteration of this lexical item. Therefore, an additional footnote is needed for more clarity of meaning. Unlike Arabic, words in English are not organised in terms of roots and patterns, and therefore do not obviously reflect the basic meanings of the roots and patterns of the Arabic word. In the case of *minbar*, the root *n-b-r*, which suggests the elevated position of the structure in Arabic, is not reflected in the target language verb. The root *n-b-r* in Arabic secondarily refers to the high tone used by the preacher on religious occasions to convince the audience. Target text readers will be unable to get the meaning when *minbar* is transliterated in the target text without footnoting.

7.13 *Dhikr*: Remembrance of God

Communally or individually, Muslims often sit for *dhikr* after performing prayers. Wehr (1979:358) defines *dhikr* as the incessant repetition of certain words and formulas in praise of God. According to Dickins et al (2002:41), *dhikr* involves chanting a religious phrase, typically Allah or one of the other names of God. A transliteration of *dhikr* as a cultural borrowing would be incomprehensible to any but a specialist reader. An exegetic translation would be clearer as it shows *dhikr* as a communal invocation and praises in one of the names of God. The invocation and remembrance of God have different formulae. This invocation could have the form of *tasbīḥ*, *takbīr* or *taḥmīd* i.e saying سبحان الله، الله أكبر، or الحمد لله.

7.13.1 *Tasbīḥ:* Glorification

(كلٌّ قد علم صلاته وتسبيحه والله عليمٌ بما يفعلون)سورة النور: 24 آية : 41.

Ali (1946:911) translates this verse as:
"Each one knows
Its own (mode of) prayer and praise.
And God knows well all they do".

Arberry (1955:52) translates the verse as:
"Each-He knows its prayer and its extolling; and God knows the things they do".

Al-Hilali and Khan (1997:508) translate the verse as:
"Each one knows indeed his prayer and his glorification; and Allah is All-Aware of what they do".

Ali, Arberry and Al-Hilali and Khan translate *tasbīḥ* in the above verse as 'praise', 'extolling' and 'glorification' respectively. In all three translations, there is a slight difference in meaning from the original phrase *tasbīḥ*. The lexical item denotes the act of saying *subḥān Allah*, 'glory be to Allah' and none of the three translations refers to this

Arabic phrase. The linguistic feature using the root *s-b-ḥ* (found in *subḥān*), together with the *fa''al* form to denote the uttering of the phrase, *subḥān Allah*, is specific to the source language and cannot be reproduced in the target text. Therefore, target language readers will not understand the meaning of *tasbīḥ* fully unless the translator refers to its components which show the elevation an extolling of God and His dissimilarity to His creatures. Hughes (1885:628) defines *tasbīḥ* as "The ejaculation of *subḥān Allah* and adds that "it is a meritorious ejaculation which, if recited one hundred times, night and morning, is said by the Prophet to atone for man's sins, however many or great". A second meaning of *tasbīḥ* is performance of *ṣalāt* 'prayer', as is inferred from the verse (فسبحان الله حين تمسون وحين تصبحون) (cf. al-Qurṭubī 1933: vols. 13 and 14, 15)

Sound symbolism (cf. Section 5.5.1) is involved in uttering *tasbīḥ* in Arabic; the sibilant sound (al-Baqillānī 1985:66) suggests the continuity, the expansion through repetitive ejaculation and the flow of *subḥān Allah*. This sound cannot be fully and to the same extent conveyed in the target language by 'praise', 'extolling', and 'glorification'. The sound produced when '*s*' is uttered reflects the serial flow of the words in question. The composition of the Qur'ān is based upon the phonic and semantic harmony of the sequential relations of lexical items (cf. al-Rāfi'ī 1945:241-249). This can be seen in words like *salsabīlā* in the verse:

18:آية:76:سورة الإنسان (عيناً فيها تُسمّى سلسبيلاً) which Ali (1946:1658) translates as: "A fountain there called Salsabil" where the repetition of '*s*' suggests the continuous and easy flow of water from the fountain which is called *salsabīl*. A sense of continuity and flow is similarly suggested by the sibilant sound in other words, such as *silsila*, as seen in the verse:

.32:آية:76:سورة الحاقة (ثمّ في سلسلةٍ ذرعها سبعون ذراعاً فاسلكوه) which Ali (1946:1601) translates as: "Further, Make him march, In a chain, whereof The length is seventy cubits". Moreover, the long open vowel *ā* in *subḥān Allah* reflects the elevated status of God and is not retained in the target language in 'praise' or 'extolling', for example. On the morphological level, *tasbīḥ* has the morphological pattern *taf'īl* which is often used for hyperbole and exaggeration; also, cf. *kasr* 'breaking' vs. *taksīr* 'smashing to pieces'. Phonetic symbolism is a phenomenon found in Arabic phonology and is further supported in Arabic morphology (al-Sharafī 1997:69).

The lexical item *tasbīḥ* has the root *s-b-ḥ* whose basic meaning is 'swim'/'float'. Morphologically *subḥān* suggests a similar ease and simplicity of movement. This kind of movement can only be found in liquid materials such as water or in gases such as air. Such a movement is found in the vocal production of *tasbīḥ* which is easy for the tongue and lips to produce.

As already noted, the meaning of *tasbīḥ* subsumes that of two separate lexical items *subḥān* and *Allah*. This is meaningful in the source language. Therefore, if it is rendered in the target language by a single term, it loses the mixture of the two components of the whole meaning.

7.13.2 *Takbīr*: Magnification

(ولم يكن له وليّ من الذلّ وكبره تكبيرا) سورة الإسراء: 17 : آية : 111

Ali (1946:726) translates this verse as:

"Nor (needs) He any
To protect Him from humiliation:
Yea, magnify Him
For His greatness and glory".

In a footnote, he says: "God's greatness and glory are above anything we can conceive: but using our highest spiritual ideas, we must declare his greatness and glory".

Arberry (1955:315) translates the verse as:

"He has no protector out of humbleness. And magnify Him with repeated magnificats".

Al-Hilali and Khan (1997:416) translate the verse as:

"Nor He is low to have a *wali* (protector). And magnify Him with all magnificence.

Ali translates *wa-kabbirhu takbīrā* in the above verse as "magnify Him for His greatness and glory" which relays the intended meaning; however, it does not reflect the pattern repetition and associated alliteration of the Arabic text, as English, at least, does not accept

the repetition of similar sounding words, which is a main linguistic feature of Arabic. Al-Sharafī (1997:21) defines alliteration as the repetition of the same consonant at the beginning of two or more words; it is a typical feature of poetic language as it gives aesthetic effects to the overall organisation of the text. The Arabic term *jinās* covers not only repetition of sound at the beginning of words but also repetition of sounds in other parts of the word. The verb *kabbara* is rendered as "to magnify" in Ali's translation but "for His greatness and glory" does not satisfactorily relay *takbīrā* at least to the extent that it does not show that this noun is derived from the verb *kabbara* although it does retain a high degree of alliteration and assonance between 'greatness' and 'glory'. However, Ali has attempted to reproduce the intensive meaning implied in the use of the absolute accusative *takbīran* by the repetitive use of 'magnify' and 'glory' which are semantically related like *kabbara* and *takbīr*. English does not have the same absolute accusative usage. The translator, then, has to compensate for any loss of meaning by addition. To keep the semantic influence of *takbīr* on the target language reader, the translator can use adverbs like 'highly', 'deeply' and 'repeatedly', as is shown in the above translations.

The above translations convey the sense of *takbīr* in English. However, some semantic values such as the hyperbole and exaggeration suggested by the fact that *takbīr* is on the morphological pattern of *taf'īl* are not conveyed. Ibn Jinnī (1913:546) argues that the repetition of the middle radical of the verb reflects the strong meaning implied in the action.

7.13.3 *Taḥmīd:* Praise be to Allah

A third utterance that Muslims often make after doing prayer is *al-Ḥamdu Lillāh*. This is illustrated in: (وآخر دعواهم ان الحمد لله رب العالمين) سورة يونس: 10: آية: 10 .

Ali (1946:486) translates this verse as:

"And the close of their cry
Will be: "Praise be to God,
The Cherisher and Sustainer of the Worlds".

In a footnote, Ali adds that "from first to last they realise that it is God who cherished them and made them grow, and His rays are their light."

Arberry (1955:225) translates the verse as:
"and their cry ends, "Praise belongs to God, Lord of all beings".

Al-Hilali and Khan (1997:298) translate the verse as:
"and the close of their request will be: *al-hamdu lillah Rabbil-'alamin* (All the praise and thanks are to Allah, the Lord of 'alamin').

Ali and Arberry render *ḥamdu lillāh* respectively as "praise to God" and "praise belongs to God" including the word 'praise' in their translation of الحمد لله. But Al-Hilali and Khan transliterate *al-ḥamdu lillāh* into English keeping its Arabic form and giving an exegetic-type translation in brackets. As *al-ḥamdu lillāh* is a culturally specific formula, it should be conveyed exegetically in the target language.

In Arabic, the formula *al-ḥamdu lillāh* after practising prayer maintains the atmosphere of enjoyment during the utterance (cf. Al-Rāzī 2000: vols. 17 and 18, 38), which cannot be felt similarly in the target text. This gives it a sense of ongoing connection between the servant and his Lord. This connection can be illustrated in the verse: سورة الزمر: 39: آية: 75 (وترى الملائكة حافّين من حول العرش يسبّحون بحمد ربّهم). which Ali (1946:1258) translates as: "And thou wilt see The angels surrounding The Throne (Divine) On all sides, singing Glory And Praise to their Lord". The associative meaning entailed in this formula cannot be conveyed to the same extent in the target language without the provision of explanatory details.

The three above-mentioned formulas are significant to be uttered after performing the five daily prayers. The rewards and blessings gained because of uttering them are other associative and connotative values that cannot be relayed only in literal translation, for example. These favourable meanings are clear in the following Ḥadīth illustrating the fact that nobody in rewards and blessings can surpass the Muslim devotee uttering them:
قال عليه السّلام: (ألا أحدثكم بأمرٍ إن أخذتم به، أدركتم من سبقكم، و لم يدرككم أحدٌ بعدكم، وكنتم خير من أنتم بين ظهرانيهم، إلاّ من عمل مثله؟ تسبحون وتحمدون وتكبّرون، خلف كل صلاة ثلاثاً و ثلاثين) . Khan (1994:258) translates this Ḥadīth as: "Shall I not tell you a thing upon which if you acted you would catch up with those who

have surpassed you? Nobody would ovetake you and you would be better than the people amongst whom you live except those who would do the same. Say *Subḥān Allah, Alḥamdulillah* and *Allahu Akbar* thirty three times after every (compulsory) prayer".

7.14 *al-Nawāfil:* Supererogatory Prayers

In Islam, there are certain prayers in addition to the five obligatory prayers that are done in response to specific circumstances. These deeds are either related to the five obligatory prayers or are occasioned by certain specific events. The rituals involved with these prayers differ from one prayer to another according to the event which occasions them. However, they generally carry the meaning of invocation and supplication.

7.14.1 *Ṣalāt al-Musāfir:* Prayer of the Traveller

(وإذا ضربتم في الأرض فليس عليكم جناحٌ أن تقصروا من الصّلاةِ إن خفتم أن يفتنكم الّذين كفروا) . سورة النّساء:4آية:101.

Ali (1946:212) translates this verse as:
"When ye travel Through the earth,
There is no blame on you
If ye shorten your prayers,
For fear the Unbelievers May attack you".

In a footnote, Ali adds "this verse gives permission to shorten congregational prayers, when people are on a journey and in danger at water, and in face of the enemy. The four *rak'ats* prayers, *ẓuhr*, '*aṣr* and '*ishā*' are shortened into two *rak'ats*, whereas *fajr* (morning prayer) having two *rak'ats* and *maghrib* (evening prayer) having three *rak'ats* are not shortened."

Arberry (1955:116) translates this verse as:
"And when you are journeying in the land there is no fault in you that you shorten the prayer, if you fear the unbelievers may afflict you".

Al-Hilali and Khan (1997:144) translate this verse as:
"And when you travel in the land, there is no sin on you if you shorten *as-salat* (the prayer) if you fear that the disbelievers may put you in trial.

In Arabic, *qaṣr al-ṣalāt* means 'to shorten' or 'curtail' the quadric *rak'a's* prayer into two *rak'as*. This can be applied in *ẓuhr*, '*aṣr* and '*ishā*' (cf. al-Suyūṭī 2000c: v. 2, 373; Ibn Kathīr 1988: v. 1, 827; Sābiq 1945:239). Shortening prayer also applies in the case of travelling, heavy rain, cold weather and fear of attack (Sābiq 1945: v. 1, 243-246). This prayer is performed on a lawful journey, and there are different views regarding the distance of the journey, regardless of the means of transport (cf.Sābiq 1945: v. 1, 239-240).

The three translations render *taqṣurū aṣ-ṣalāt* as "shorten the prayer". Unless the target text is clarified, target language readers will not be able to grasp the full meaning. Therefore, Ali's translation with the provision of footnotes seems to be the most adequate rendition of the original text.

The Arabic clause *ḍarabtum fil-'arḍ* 'travel through the earth' is metaphorical, implying swift and long-distance travel (cf. al-Jurjānī 1981:52-55). Conveying the meaning as "journeying in the land" as in Arberry and "travel in the land" as in Al-Hilaili and Khan does not explicitly show this metaphorical value. This meaning seems clearer in Ali's translation "travel through the earth", where the extensiveness of the travel is expressed by the adverb 'through' (cf. Ibn Kathīr 1988: v. 1, 826; al-Suyūṭī 2000c: v. 2, 373). The meaning of haste in travel is also implicit in the Arabic version in the lexical item *ḍarab* but cannot be clearly felt in any of the three translations (cf. Ibn Manẓūr 1956:544).

The cultural term, *qaṣr al-ṣalāt* cannot be easily conveyed in the target language. Full semantic equivalence can be best attained by the provision of footnotes that can explain the full implications of source text usage.

On the connotative level, meanings such as the lenience of Islam in giving licence to Muslims to shorten the prayer, and the strictness in performing it in this manner in certain circumstances are also not conveyed in the target language by the translation of *qaṣr al-ṣalāt* merely as 'shortening the prayer'.

7.14.2 *Ṣalāt al-Istisqā'*: The Prayer of Appealing for Rain

Some prayers are performed with a focus on appealing for mercy, forgiveness and blessing, and are thus confined to certain situations. In Islam, *ṣalāt al-istisqā'* is performed when there is no rain or when rain is scarce and people live in desolation and despair. Muslims who live in snowy and rainy regions do not practice it and some may even not know about it.

Ṣalāt al-istisqā' is mentioned in the Qur'ān, showing that it is a traditional prayer that believers perform in supplication for rain showing humility to Allah. In Arabic, the prefix *(i)st-* has the basic sense of appeal for something. To put it diiferently, verbs having the linguistic pattern *istaf'al* such as *'istasqā* have the sense of appeal (cf. Ibn Jinnī 1913:545). The meaning of *istisqā'* entails that of *'istighāthah* 'seeking help', which can also be implicit in *ghaith* meaning 'rain'. Zāhīd (1997:112) maintains that the form which the supplication takes reflects the state of the supplicant. The form of the supplication also reflects the nature of the event. The supplicant shows humbleness and weakness, for example, when he seeks mercy and forgiveness.[50].

The Qur'ān does not refer to the Muslims performing the prayer for rain although it does recount that Moses made this prayer. However, the sound symbolism of the verb itself suggests that the rain is sent with mercy; the vowel movement of the verb *istasqā* shows that the appealed for rain should be sent smoothly and not in heavy downpours. There is a speeding-up effect caused by the patterns of short vowels حركات (cf. Ibn Jinnī 1913:544). This can be taken to provide information of relevance to the three translations.

The following verse describes the desperate situation of Moses and his people and the immediate response from Allah:

(وإذ استسقى موسى لقومه فقلنا اضرب بعصاك الحجر فانفجرت منه اثنتا عشرة عيناً) سورة البقرة: 2: آية: 60.

Ali (1946:31) translates this verse as:

"And remember Moses prayed for water for his people;

We said 'Strike the rock with thy staff;

[50] Cf. Zāhīd *al-Ṣawt fī 'Ilm al-Mūsīqā: Dirāsa Ṣawtiyya* (1997) p.112.

"Then gushed forth
Therefrom twelve springs".

Arberry (1955:35) translates the verse as:
"And when Moses sought water for his people, so we said, "Strike with thy staff the rock; and there gushed forth from it twelve fountains".

Al-Hilali and Khan (1997:22) translate the verse as:
"And (remember) when (Moses) asked for rain for his people, We said: "Strike the stone with your stick". Then gushed forth therefrom twelve springs".

In his translation, Ali includes the word 'prayer'. This may be taken to echo the Arabic word *du'ā'*, 'personal prayer', which involves an appeal or eager request for something. Nevertheless, the whole meaning is not maintained as *istisqā'* suggests the urgent need for water and the desperate request of those seeking it. Arberry and Al-Hilali and Khan respectively translate it as "sought for water" and "asked for rain"; although they convey the meaning of asking for rain, they fail to show the persistent request of the needy for rain.

As a culturally specific term, *ṣalāt 'al-istisqā'* 'prayer for rain' cannot be easily conveyed in the target language unless footnotes are provided. According to the Encyclopaedia of Islam (1995:931), this prayer is communal and takes place in an atmosphere of penitence and supplication, in ordinary clothing and in the open air where the imām and the members of the congregation turn their cloaks inside out and beg at length for rain. Its appointed time begins approximately half an hour after sunrise and continues until midday.

In addition to the loss on the denotative level, associative connotative meanings such as humility and the showing of weakness before God cannot be clearly seen in the mere translation of *ṣalāt 'al-istisqā'* as 'prayer for rain' or 'asking for rain'. This is because people in the target culture may not suffer the same shortage of rain and therefore do not feel the need for rain like those who use the source language text.

7.14.3 *Ṣalāt al-Khusūf:* The Prayer for the Eclipse

In Arabic culture, *khusūf* and *kusūf* are respectively derived from the roots *kh-s-f* and *k-s-f* and refer to the eclipse of the moon and the sun respectively. This phenomenon rarely happens and takes place when the moon comes in front of the sun, and when the earth comes between the sun and the moon, blocking the light from the former to the latter.

(فإذا برق البصر وخسف القمر وجمع الشمس والقمر يقول الإنسان يومئذٍ أين المفر) سورة القيامة:75:آية:8.

Ali (1946:1650) translates this verse as: "At length, when The sight is dazed, And the moon is Buried in darkness. And the sun and the moon Are joined together, That Day will Man say "Where is the refuge?"

In a footnote, Ali says "the moon with its present reflected light will then cease to shine." In English, however, 'eclipse' covers both *khusūf* and *kusūf*, the 'lunar eclipse' and the 'solar eclipse'. In translating *ṣalāt al-khusūf* into English as the prayer for eclipse, loss of meaning occurs unless 'eclpise' is further defined, as in 'lunar eclipse'. Semantically, *kasafa* and *khasafa* mean 'to cover'; however, *kasafa* refers to the partial covering of the sun, while *khasafa* refers to the complete covering of the moon (cf. al-Qurṭubī 1933: vols. 19 and 20, 95). Arabic lexical items which have similarity in phonological structure commonly share some general meaning (cf. Ibn Jinnī 1913:544-560); the close relationship of such Arabic lexical items cannot be relayed in translating them into other languages.

The Arabic verb *khasafa* also has the sense of complete obliteration. This meaning is also related to the swallowing up of all the creatures on earth (cf. al-Rāzī 2000: vols. 25 and 26, 60). This meaning can be clearly seen in the following verse: (ومنهم من خسفنا به الأرض) سورة العنكبوت: 29: آية: 40. which Ali (1946:1039) translates as "Some we caused the earth To swallow up". During an eclipse, either the moon or the sun appears to be swallowed up in the other body.

An eclipse is clearer in desert and semi-desert regions because of the clear sky and the sunshine during the day. Therefore, the effect that it has on people living in these regions is typically greater than that on those living in areas where it is mostly overcast during the day

and relatively moonless and starless during the night. As such, different people's experiences of eclipses are dissimilar, resulting in variation in the associative meanings in different cultures.

The source language form *ṣalāt al-khusūf* is culturally specific and has associative emotive meanings related to the place of doing the prayer and the way of thinking of those practicing it; unless its literal translation "the prayer of lunar eclipse" is footnoted, this meaning remains vague and awkward. Hatim (1999:187) maintains that one of the complications that confront translators is the situation where the source text is so closely bound up with those modes of thinking and speaking characteristic of the source culture that it simply resists going easily in the target language. When forced to do so, a text of this kind sits uncomfortably and sounds odd in the target language. The translator should compensate for the loss of meaning by explaining that this prayer is communal and consists of two long *raka's* and is held in the mosque, and Qur'ānic recitation is spoken either loudly or in whispering (cf. Sābiq 1945: v. 1, 181).

7.15 Conclusion

This chapter has discussed some terms relating to the first two Pillars of Islam, the two testimonies and the performance of prayer, from a translational perspective. The analysis has shown that there is a strong relationship between the terms relating to these two Pillars, and the time and place where they were firstly enjoined upon Muslims. This makes it difficult to translate some of these terms into a language that reflects a different culture. The analysis has also shown that there is a close relationship between religions in that different religions may have quite similar rituals.

CHAPTER EIGHT

ANALYSIS OF SOME TERMS RELATED TO THE LAST THREE PILLARS OF ISLAM: ZAKĀT, FASTING AND PILGRIMAGE

8.1 Introduction

The analysis of this chapter is confined to some terms selected from the last three Pillars of Islam, namely *zakāt*, the fast of Ramadan, and the pilgrimage. The work will show the close relationship and, sometimes, the slight difference between Islam and earlier religions such as Judaism and Christianity with regard to the practice of some deeds. This difference is not in the basic deed itself but in the manner of practising it and, the time and the place at which it is done.

8.2 *al-Zakāt*: Fixed and Seasonal Tax on the Property of the Rich for the Needy

Islam calls for a fair distribution of wealth in the Muslim community. To achieve this, the rich are enjoined to give a certain portion of their wealth to the needy at certain times (cf. Ibn Kathīr 1988: v. 3, 660; al-Zamakhsharī 1987: v. 4, 613). In contrast to some other cultures, this payment in Islam is the right of the needy to the wealth of the rich, and is, therefore, not paid according to the will of the rich (cf. al-Ṣabūnī 1981: v. 3, 445). This meaning can be seen in the verse:

(والّذين في أموالهم حقّ معلوم للسائل والمحروم) سورة المعارج: 70: آية:25

"And those in whose wealth
Is a recognised right
For the (needy) who asked
And him who is prevented (for some reason from asking"). (Ali 1946:1608)

The Arabic lexical item, *zakāt* has several meanings some of which are shared by the English term *alms*, while others are confined to Islam. In the following, different meanings entailed in *zakāt* as the third pillar of Islam will be discussed from a translational perspective.

(وأقيموا الصلاة وآتوا الزكاة) سورة المزمّل:73 :آية :20 .

Ali (1946:1637) translates this verse as:
"And establish regular prayer
And give regular Charity".

Arberry (1955:309) translates it as: "And perform the prayer, and pay the alms".

Al-Hilali and Khan (1997:836) translate it through transliteration as: "and perform *al-salat* (iqamat *al-salat*) and give *zakat*".

قال عليه السلام (من اتاه الله مالاً فلم يؤد زكاته مُثِلَ له يوم القيامة شجاعاً أقرع)

Khan (1979:276) translates this Ḥadīth as: "Whoever is made wealthy by Allah and does not pay the *zakāt*, then on the day of Ressurection his wealth will be made like a bald-headed poisonous snake".

According to al-Qarḍāwī (1981: v. 1, 37) *zakāt* is defined as the obligatory payment by Muslims of a determinate portion of specified categories of their lawful property for the benefit of the poor or the needy. It should be paid at a certain period of time to certain sectors of the Muslim community.

Ali renders the Islamic term *zakāt* as 'regular charity' which partially conveys the meaning. 'Regular' shows that the payment is to be done at a specific time. However, aspects of the meaning of *zakāt* are not completely conveyed by 'charity', as the latter indicates personal will and choice of time and amount in addition to the choice of persons to pay this charity to, who may or may not deserve it. This is not the case with *zakāt*. *Zakāt*, by contrast, involves certainty of amount, specificity of time and strictness of the persons who are worthy of being paid (cf. Ibn Kathīr 1988: v. 4, 660; al-Zamakhsharī 1987: v. 4, 613).

Moreover, 'charity' confers favour on the one who gives and a sense of inferiority on the one who takes it. *Zakāt* does not carry such negative connotations. Therefore, Ali's translation of *zakāt* as 'regular charity' involves differences in meaning between the original text and the translated text, especially given that there are no explanatory details to explain its cultural specificity.

As for the sense of obligation, 'give' in Ali's translation does not show the strict commitment of *'ītā'* in *wa'ātū al-zakāt*. In the original text, the rich are seen to prepare the due and send it themselves to the needy. This is not the exact equivalent of 'paying' or 'giving', which may indicate that the needy come and ask for it, whereas *'ītā'* shows that the rich distribute the due themselves.

Arberry renders *zakāt* as 'alms', which again does not convey the exact meaning of the source text. Alms are more comprehensive than *zakāt* and do not show the obligation of payment. This meaning difference is explained by al-Qarḍāwī (1981: v. 1, 40) who points out that *ṣadaqa*, in the usual sense of voluntary alms, is also frequently used for *zakāt*, in the Qur'ān and Ḥadīth. The forms of *zakāt*, including *zakāt al-fiṭr*, which is the alms given and distributed to the poor before the prayers of the Lesser Festival, are said to be classified under the larger heading of *ṣadaqa*. *Ṣadaqa* thus includes both obligatory and voluntary alms. Like 'charity', 'alms' indicates bestowing from a position of superiority to that of inferiority, which is again not the case with *zakāt*. In addition, Arberry's translation does not show the regularity of paying the needy their right to the wealth of the rich. Nevertheless, his translation of *zakāt* as 'alms' reflects a development of the sense of the word 'alms' in English which bears a similarity to the semantics of *zakāt* in Arabic.

According to the *Evangelical Dictionary of Theology* (1984:34), 'alms' refer to acts of personal charity which play a major role among the people of God. They are not simply an obligation but stem from the mercy God Himself has already exhibited. Thus the term for alms, *eleemosyne* comes from the word for mercy (*eleos*). Alms are then benevolent acts which compassionately meet the needs of the poor. The similar derivation of *zakāt* will be discussed below.

Al-Hilali and Khan opt for transliteration of *zakāt* in the target language. This translation strategy is also insufficient to convey the original meaning in the target language. First, the lack of explanatory details with the transliteration means that the target language reader does not have any information about the Arabic lexical item. Secondly, and more importantly, the frequent transliteration of culturally specific terms and sometimes terms which are culturally shared albeit with some slight differences makes some part of the text

appear exotic in the target language; therefore, readers need to read the text several times in order to clarify the meaning of these exotic terms.

Another linguistic feature of the Qur'ān is the morphological and phonic balance of its lexical items. This tightens its texture and adds to the beauty and the eloquence of its structure (cf. al-Rāfi'ī 1945:267). The lexical items *ṣalāt* and *zakāt* in the above verse are a case in point. Here the *fa'āl* pattern repetition is enhanced by assonance of the final 't's and near-alliteration of the initial 'ṣ' and 'z'. This beauty is unlikely to be conveyable in any other language because of the morphological and phonological differences. Rendering *ṣalāt* and *zakāt*, which have this beautiful balance, respectively as 'prayer' and 'alms' does not relay this balance in the target language.

In the translation of the Ḥadīth above, Khan transliterates *zakāt* with no provision of further explanatory details such as the sense of obligation in the payment, and the severe punishment on the day of Judgement for those who do not pay it (cf. al-'Asqalānī 2000:342). This translation keeps this cultural term exotic and confusing in the target language especially to those who have no knowledge of Islamic economy. Khan should have provided his translation with, at least, a definition of *zakāt* from an Islamic perspective.

Zakāt is believed in Islam to cause an increase in prosperity and blessing in the person from which the specific portion is taken. It also carries the meaning of gratitude and thankfulness from those who are paid to those who pay it. These meanings are not clear in the translation of *zakāt* as 'alms' and cannot be so in the mere transliteration of this purely Islamic lexical item (cf. 'Āshūr 1993: 145; al-Qurṭubī 1933: vols. 19 and 20, 292).

Sābiq (1945: v. 1, 276) and al-Qarḍāwī (1981: v. 1, 37) maintain that *zakāt* is derived from the verb *zakā*, 'to increase' and 'to be blessed' or 'to be pure'. Therefore, *zakāt,* in this view, takes its name from its function of increasing. This meaning of increase is not seen in any of the three translations and can only be maintained exegetically. Etymologically, according to the Encyclopaedia of Islam (2002:407), *zakāt* is almost certainly a borrowing from the Judaeo-Aramaic *zakhūtha* or 'righteousness', as evidenced by its orthography in the Qur'ān (with a *wāw*, where an *alif* would be expected to mark the long *ā*), and it has

been suggested that *zakāt* was formed to rhyme with *ṣalāt* as another borrowing from Aramaic. This close relationship shows the significance of religions in transferring lexical items through languages at different times and asserts the fact that religions are interrelated. These associative meanings are virtually impossible to convey into the target language and are sometimes unknown by the readers of this language and therefore require translators to express them through exegesis.

The close historical relationship between the *ṣalāt* and *zakāt* is mirrored by the collocational intimacy between the two lexical items, as they frequently come together in the Qur'ān (cf. al-Ṣabūnī 1981: v. 3, 470). Unless more exegetic details are given, this relation remains restricted to the source language and their Judaeo-Aramaic depth which highlights the relation of religious terms remains unapparent.

As none of the three translations explains the exact meaning of *zakāt*, readers of the target text and those who have little knowledge of Islamic economics may either fail to understand the translation or may confuse *ṣadaqa* and *zakāt*. There is a hyperonym-hyponym relationship between these two lexical items; the meaning of *zakāt* is fully included within that of *ṣadaqa*. According to the Encyclopaedia of Islam (2002:407), *zakhūtha* functioned as the Aramaic equivalent for the Hebrew *ṣdaqa*, which originally had the sense of righteousness and came to serve as the ordinary term for alms. It was borrowed with this sense into Arabic as *ṣadaqa*. To show this relationship and remove this confusion, the translator should footnote his translation with explanatory details. Potentially in Arabic *ṣadaqa* is more comprehensive than *zakāt*, but in some contexts the two words mean the same; thus, they are synonymous in some but not in all contexts. The interchangeable relationship between these lexical items is illustrated in the following verse:

(إنّما الصّدقات للفقراء والمساكين والعاملين عليها والمؤلفة قلوبهم وفي الرقاب والغارمين وفي سبيل الله وابن السبيل فريضةً من الله والله عليمٌ حكيم). سورة التوبة :9 :آية :60.

"Alms are for the poor
And the needy, and those
Employed to administer the (funds);
For those whose hearts
Have been (recently) reconciled

(To the Truth); for those in bondage
And in debt; and for the wayfarer: in the cause of Allah
(Thus it is) ordained by Allah
And Allah is full in knowledge
And wisdom". (Ali 1946:458)

Another meaning of the root *z-k-a* has three aspects. It indicates purification of the rich, the needy and property (cf. al-Qurṭubī 1933: vols. 9 and 10, 292; al-Zamakhsharī 1987: v. 2, 103; Sābiq 1945: v. 1, 276). Purification or sanctification of the sender and the receiver with regard to misery and envy is expressed in the verse:

(خذ من أموالهم صدقةً تطهرهم وتزكيهم بها). سورة التوبة: 9 آية: 102 . which Ali (1946:471) translates as: "Of their goods take alms,
That so thou might
Purify and sanctify them".

This meaning of sanctification is not explicit in any of the three translations. Therefore, footnoting and explanatory details are necessary to guarantee the full rendition in the target language. Moreover, a good and even the best choice of property is another associative connotative meaning implied in *zakāt* as one should pay from the best of what has been bestowed upon him. The rich should choose what is most precious of their cattle and harvest to distribute among the needy. This associative meaning which is entailed in the verse: (ولا تيمموا الخبيث منه تنفقون) سورة البقرة:2:آية:267. is not plain in the translations and cannot be so except in exegetic translation (cf. al-Zamakhsharī 1987: v. 2, 314; al-Suyūṭī 2000c: v. 3, 611). This meaning is also clear in the Ḥadīth: (لا يخرج في الصّدقة هرمه، ولا ذات عوار، ولا تيس، إلاّ ما شاء المصدّق) which Khan (1994:366) translates as: "Neither an old nor a defective animal, nor a male-goat may be taken as *zakāt* except the *zakāt* collector wishes (to take it)".

The different meanings of the root *z-k-a* in Arabic reinforce each other to give the whole meaning of the lexical item *zakāt*. To convey the overall range of meanings reliably in the target language, the translator should first explain the different implied meanings that share

in giving the whole meaning. This can be done through paraphrasing and footnoting which require the translator to interpret the text.

The cultural connotations of *zakāt* require the translator to have a good background in Islamic economics and a good knowledge of the linguistic meanings of this lexical item. He should also appreciate the points of similarity and difference between *ṣadaqa* and *zakāt*, since these two terms could be erroneously translated in the target language by a single term.

As already noted, in contrast to the English 'alms' or 'charity' which can be given at any time and optionally, *zakāt* is taken and distributed at its appointed time (cf. al-Ṭabarī 1999: v. 5, 365; Ibn Kathīr 1988: v. 2, 291); this meaning is shown in Ali's translation of *zakāt* in the above example, and can also be supported by the verse:

(كلوا من ثمره إذا أثمر وآتوا حقه يوم حصاده) سورة الأنعام:6 :آية: 141 . which Ali (1946:331) translates as:

"Eat of the fruit
In Their season, but render
The dues that are proper
On the day that the harvest
Is gathered".

8.3 *Ṣawm Ramaḍān*: Fasting during the Month of Ramaḍān.

As in other religions, fasting is ordained upon Muslims, but in a different manner and during a different period of the year from other religions. This prescription of fasting is shown in the verse:

(يا أيها الذين آمنوا كتب عليكم الصيام كما كتب على الذين من قبلكم) سورة البقرة:2 :آية: 183.

Ali (1946:72) translates this as:

"O ye who believe!
Fasting is prescribed to you
As it was prescribed
To those before you".

For the prescription of fasting, Ali (1946:72) maintains that "it does not mean that the Islamic fast is like the other fasts previously observed in terms of the number of days, in the time or manner of the fast, or in other aspects; it may only mean that the principle of self-denial by fasting is not a new one".

From this, one can argue that Arabic and English-speaking cultures share the notion of fasting, but this notion is different with regard to the time and manner of practicing this religious deed (cf. al-Zamakksharī 1987: v. 1, 225; Ibn Kathīr 1988: v. 1, 319). In the following, the month of fasting and, fasting itself as the fourth pillar of Islam are going to be discussed from a translational perspective.

(شهر رمضان الذي أنزل فيه القرآن هدى للناس وبينات من الهدى والفرقان فمن شهد منكم الشهر فليصمه) سورة البقرة : 2 :آية :185.

Ali (1946:73) translates this verse as:
"Ramaḍān is the (month)
In which was sent down the Qur'ān, as a guide
To mankind, also clear (signs)
For guidance and judgement (between right and wrong)
So everyone of you who is present (at his home)
During that month should spend it in fasting".

Arberry (1955:52) translates it as:
"the month of Ramaḍān, wherein the Qur'ān sent down to be a guidance to the people, and as clear signs of the Guidance and Salvation
So let those, who are present at the month, fast it".

Al-Hilali and Khan (1997:49) translate it as:
"The month of Ramadan in which was revealed the Qur'an, a guidance for mankind and clear proofs for the guidance and criterion (between right and wrong). So whoever of you sights (the crescent on the first night of) the month (of Ramadan i.e. is present at his home), he must observe Sawm (fasts) the month".

قال عليه السلام (إذا جاء رمضان، فتحت أبواب الجنان)

Khan (1979:68) translates this Ḥadīth as: "When *Ramaḍān* comes, the gates of Paradise are opened".

The environment and ecological features of the Arabian Peninsula are clearly crucial in the specification of the time of fasting. The Arabs, with sunny days and clear nights, were and still are able to know the consecutive course of their own calendar unlike cultures of cloudy days and dark nights, as in the North. In specifying the months of the year from their point of view, Arabs took the crescent moon as a guide to show the start and the end of the month.

The Arabic lexical item *shahr* means moon, reflecting the fact that it is well-known and apparent (cf. *mashhūr*); the *shahr* is so called as it becomes apparent, and its start and end are made clear by the appearance and disappearance of the moon (cf. al-Qurṭubī 1933: vols. 1 and 2, 290). In the pre-Islamic solar calendar, there were twelve months in the year which were named after certain incidents, seasons and ecological features. Their number and names were based upon the appearance and disappearance of the crescent moon with additional days added to make the lunar year fit the solar one. In English-speaking culture, this relationship between the moon and the months also exists: etymologically 'month' is related to 'moon' in English. According to Penrice (1873:80), *shahr* means month; originally a moon, either new, or according to others, a full moon. Islamic months also differ from Western months in that the former are named after certain environmental and natural features. Western months are either named after Roman gods (e.g. January, from Janus), Roman emperors (e.g. August, from Augustus), or numbers (e.g. December, from decus 'ten'). Grenville (1963:i) notes that the Muslim calendar is religious and is based upon the moon's changes, whereas the Christian calendar is solar and is related to seasonal changes.

The three translators render the Arabic lexical item *shahr* as 'month', which does not convey the exact meaning in the target language with regard to the number of days. In the Arabic calendar, a *shahr* can only involve twenty-nine or thirty days, whereas it could involve twenty-eight, twenty-nine, thirty or thirty-one days in English.

Another issue regarding *shahr* is its morphological root. In Arabic, *shahr* is derived from the root *sh-h-r* which means to appear plainly, as already noted; so it has a close relationship with the manifest environment and the clear appearance of the crescent moon that tells the start and the end of the month. This quasi-reflected meaning (cf. Section 5.5.3) is not relayed in the three translations and the loss can only be palliated by the addition of further details.

The close link between the months of the Arabic calendar and the appearance of the crescent which shows the succession of these months (cf. al-'Asqalānī 2002:307; Sābiq 1945: v. 1, 367) is shown in the Ḥadīth (إذا رايتم الهلال فصوموا، وإذا رأيتموه فأفطروا) which Khan (1979:69) translates as: "When you see the crescent (of the month of Ramaḍān), start fasting, and when you see the crescent of (the month of Shawwāl), stop fasting." This relationship between the Arabic lexical items *shahr*, 'month' and *hilāl*, 'crescent' cannot be easily maintained in translation.

8.3.1 *Shahr Ramaḍān*: The Month of Fasting in Islamic Culture

Muslims fast during the month of *Ramaḍān* which has no equivalent in English culture. Therefore, the three translators opt for transliteration. There is an intricate ecological relationship between *Ramaḍān* and the region in which it was first initiated. *Ramaḍān* is the name of the ninth month of the Muslim calendar. The word, which has the root *r-m-ḍ*, refers to the heat of summer and therefore shows in what season the month fell when the ancient Arabs still endeavoured to equate their year with the solar one by intercalary months. According to the *Dictionary and the Glossary of the Qur'ān* (1873:60), *Ramaḍān* is so named as it originally fell in the hot summer.

The Qur'ānic text is characterised by the balance and harmony between its lexical items. Not only does this give the text beauty, but also helps in the clarification of meaning. This is one of its features that render the Qur'ānic text difficult to imitate in other languages (cf. al-Rāfi'ī 1945:267; al-Jurjānī 1981:134). For example, the lexical items *Ramaḍān*, *Qur'ān* and *Furqān* in the above verse have a balance that is not similarly noticed in any of the

three translations. This is achieved by the fact that *Qur'ān* and *Furqān* share the pattern *fa'lān,* while *Ramaḍān* has the same *–ān* suffix, and all the words contain an '*r*', amongst other things.

The situational context of lexical items is significant and can have influence on the meaning of lexical items (cf. Ullman 1951:27). This is an important feature of the Qur'ān (al-Rāfi'ī 1945:181). Therefore, translators should be aware of this in order to convey the whole meaning to the target language. That all these factors have a direct bearing on the precise meaning of our words has never been seriously contested.

The connection between *Ramaḍān* and the basic meaning of the root *r-m-ḍ* is not apparent in the three translations and cannot be made so without the provision of details. The quasi-reflected meaning of *Ramaḍān*, suggesting the hot climate of the region (cf. al-Qurṭubī 1933: vols. 1 and 2, 290), is exclusive to the source text and is unlikely to be relayed likewise in the target text. Accordingly, the ecological and cultural differences between the source and target languages cannot be fully grasped by readers of the translated text and particularly by those who have no experience of living under similar environmental conditions, like people living near the poles. Therefore, the situation of the source text should be taken into account for more reliability of translation. Hervey and Higgins (2002:8) maintain that 'situation' is a combination of three elements: the circumstances in which speaker and addressee find themselves, the accumulated experience they carry with them all the time, and the linguistic context, which is often used metaphorically in the sense of situation and sometimes in the sense of meaning.

In Arabic, *ṣawm* has the basic sense of 'abstain' (cf. Ibn Qudāmah 1999:323) and (cf. Section 5.5). Technically, it means to abstain from drinking, eating and practising sex from dawn to sunset (cf. Sābiq 1945: v. 1, 394), the times already discussed in the previous chapter. The starting and ending of the fast are clearly seen in the verse:

(وكلوا واشربوا حتى يتبين لكم الخيط الأبيض من الخيط الأسود من الفجرثمّ أتموا الصيام الى الليل) سورة البقرة:2:آية:187.

Ali (1946:74) translates this verse as:

"And eat and drink

Until the white thread
Of dawn appears to you
Distinct from the black thread;
Then complete your fast
Till the night appears".

Ali and Arberry translate *ṣawm* as 'fasting' without provision of details to show the differences between this religious practice in Islamic and Christian cultures. The case is different in Al-Hilali and Khan's translation as they opt for transliteration. *Ṣawm* in their rendition, although it has some advantages especially for those learning about Islamic culture, does not fulfil their hope in conveying the meaning as their work is religious and not political, for instance, to be daily and frequently read by English native speakers. To exemplify, political terms and even religious terms having a political sense are more likely to become naturalised and decultured than non-political ones. Examples such are *jihad*, *intifada*, *al-Qaeda*, *shahid*, *Hamas* and *caliph* among many others illustrate this point. Naturalisation of such terms requires repeated use for them to become generally accepted in the target culture. A major shortcoming in Al-Hilali and Khan's translation, then, is their practice of keeping cultural terms exotic in the target language. In his translation of the above Ḥadīth, Khan does not explain the meaning of *Ramaḍān* in the target language, resorting to the transliteration of this lexical item. More importantly, Khan does not provide his rendition with explanatory details showing that this month is the month of fasting in Islam. His translation thus does not convey the total meaning in the target language.

Connotative meanings such as patience during thirst and fortitude in putting up with hunger during fasting are not easily conveyed in the target language, as what fasting means even to Muslims living in a Western culture is very different from what it means to people fasting in hot regions. Muslim devotees observing fasting are awarded a special gate in Paradise; no one can enter through it but them (cf. al-'Asqalānī 2000:139). To exemplify from the Ḥadīth (إن في الجنة باباً يقال له الريّان،يدخل منه الصائمون يوم القيامة لا يدخل منه أحد غيرهم). Khan (1979:67) translates this Ḥadīth as: "There is a gate in Paradise called *ar-Rayyan*, and those who observe fasts will enter through it on the Day of Resurrection and none except them will enter through it." At the emotive level, the feeling of suffering and hardship of Muslim

fasters during long summer days cannot be maintained to the same extent when fasting is practised in cultures where it is typically cold with short days at least in winter. In this regard, one should refer to the time and place of enjoining fasting upon Muslims where days are relatively long throughout the year and the area is barren and dry. Thus the unfavourable connotations that fasting originally had, when it was practiced in the summer, are very different from these it has at the current time. Such emotive values may differ from one generation to another according to many factors such as different weather conditions, new life-styles and movement from one place to another even in the same community. This difference increases in the case of different communities having different languages and belonging to different cultures. The translator should take this into consideration and should reflect these differences in his work.

8.3.2 *Saḥūr*: A Light Meal Taken before the Dawn

قال عليه السلام (تسحّروا فإنّ في السحور بركة). حديث شريف.

Khan (1979:80) translates this Ḥadīth as: "Take *Saḥūr* for there is blessing in it".

As this rendition through transliteration is insufficient in conveying the whole meaning in the target language, Khan follows it with the definition of this lexical item as "A meal taken at night before *fajr* (morning) prayer by a person observing *ṣawm* (fasting)".

In Arabic, *saḥūr* is derived from the root *s-ḥ-r* which means either to eat or to vigil till the time of *saḥar*, 'the time of the dawn' (cf. Section 6.5.2)[51]. The meanings of these two different lexical items are suggested in *saḥūr* which as a light meal is taken in the last hours of the night before the dawn (cf. Sābiq 1945: v. 1, 385). This similarity of structure between *saḥūr* and *saḥar* is explicit in Arabic but cannot be so in the target text as 'vigil' and 'light meal' in the target language.

The Arabic lexical item *saḥūr* is a culture-bound term that does not have an equivalent or near equivalent in the target language. In the target culture, fasters do not abstain from all types of food and drink, but Christians, and particularly Catholics and Orthodox, may fast during the forty days of Lent. Khan transliterates *saḥūr* in the target language without

[51] For more details about this relationship of Arabic lexical items, cf. Ibn Jinnī (1913) *Al-Khaṣā'iṣ*, p. 558.

further explanatory details and thus keeps it exotic, conveying it as a borrowed term in the target language. Dickins et al (2002:32) maintain that cultural borrowing introduces a foreign element in the target text. Culturally specific terms, can, however, sometimes be transliterated with further explanatory details through which readers of the target text can grasp much of the meaning. Necessary information like the definition of *saḥūr* as a meal taken before dawn by Muslims intending to fast on that day is vital to guarantee the full understanding of meaning.

Even with clarification of meaning through definition, target language readers may not understand that *saḥūr* is taken from the time *saḥar*, the last portion of the night before the dawn, in which the meal is taken (cf. al-Ṣabūnī 1981: v. 3, 289; al-Qurṭubī 1933: vols. 17 and 18, 144). This further meaning of *saḥar* is plain in the verse:

(إنّا أرسلنا عليهم حاصباً إلاّ آل لوطٍ نجّيناهم بسحر). سورة القمر:54 :آية:34 .

This Ali (1946:1459) translates as:

"We sent against them
A violent tornado
With showers of stones (which destroyed them),
Except Lut's household: them
We Delivered by early Dawn".

The other connotation which should be considered is the quasi-reflected meaning of *saḥara*, 'to eat' (at dawn). This cannot be easily understood separately from the time in which it is taken. In other words, this meal has the sense of the time in which it is served and cannot be rendered without the maintenance of this sense.

Saḥūr may have unfavourable connotative meanings with regard to those who take this light meal mostly before the dawn in the best hours of their sleep. These negative connotations, which are linked with human psychology in respect of waking up at this time, cannot be conveyed in the target text and felt similarly by people of English culture since they do not have such a meal during this part of the night. What the translator has to do, then, is to choose the lexical items that may produce the same feelings on the part of target

language reader felt by the source language reader. Moreover, he should provide the translation with enough details to cover as much of these associations as possible.

8.3.3 *Lailat l-Qadr*: The Night of High Decree

(إنّا أنزلناه في ليلة القدر). سورة القدر: 97: آية: 1.

Ali (1946:1751) translates this verse as:

"We have indeed revealed

This message

In the Night of power".

In a footnote, Ali says "this night is 23rd, 25th or 27th of Ramaḍān".

Arberry (1955:346) translates it as:

"Behold, We have sent it down to you on the Night of Power".

Al-Hilali and Khan (1997:885) translate it as:

"Verily, We have sent it (this Qur'an) in the night of al-Qadr (Decree)."

قال عليه السلام (تحروا ليلة القدر في الوتر من العشر الأواخر من رمضان)

Khan (1979:131) translates this Ḥadīth as: "Search for the Night of Qadr in the odd nights of the last ten nights of Ramaḍān."

There is naturally a connection between the Qur'ān and the night in which this Book was revealed.

The Arabic phrase, *lailat al-qadr*, 'the night of decree' is literally translated as the Night of Power by Ali and Arberry. The Arabic lexical item, *al-qadr*, 'the decree' in the verse refers to the high status of the night compared to other nights, and not mainly to its meaning as powerful (cf. al-Zamakhsharī 1987: v. 4, 780); its prestige and elevation is due to the revelation of the Qur'ān.

Culturally, this night is confined to Islam and has no equivalence in the target language. This is a reason for its transliteration in Al-Hilali and Khan's rendition in the verse and Khan's rendition of it in the Ḥadīth. As even this procedure is insufficient, further details such as the fact that it is the night of 23rd, 25th, or 27th of *Ramaḍān* are of major importance in the source text and should be included in the translated text (cf. al-Zamakhsharī 1987: v. 4, 780). This cannot be achieved except through the provision of supporting explanatory details.

The great rewards and the blessings gained by Muslims observing optional prayers and reciting the Qur'ān during this night (better than worshipping Allah for one thousand months) are one feature which distinguishes the night of *qadr* from other nights in general, and the other nights of *Ramaḍān* in particular (cf. al-Zamakhsahri 1987: v. 4, 780; al-Ṣabūnī 1981: v. 3, 585). Moreover, the past sins of Muslim devotees are remitted if they offer additional prayers and recite the Qur'ān on this blessed night. This is illustrated in the following Ḥadīth: (من قام ليلة القدر ايماناً واحتساباً، غُفِرَ له ما تقدمَ من ذنبه), which 'Abbāsī (1989:581) translates as: "Anybody who gets up to offer Nafl (voluntary prayer) on the Blessed night due to deep sense of his faith and with self scrutiny will have his past sins remitted". These connotative meanings are not easily conveyed in the target language. Only footnoting and explanatory details can explain these meanings in the target language. Abdul-Raof (2001:155) maintains that cultural words need an explanatory footnote to make the target text more informative and intelligible for the target language reader who is not familiar with them.

8.4 *Ḥajj*: Pilgrimage

(ولله على النّاس حج البيت من استطاع اليه سبيلا). سورة آل عمران: 3 : آية: 97.

Ali (1946:148) translates this verse as:

"Pilgrimage thereto is a duty
Man owes to Allah-
Those who can afford the journey".

Arberry (1955:86) translates it as:

"It is the duty of all men towards God to come to the House a pilgrim, if he is able to make his way there".

Al-Hilali and Khan (1997:101) translate it as:
"And *hajj* (pilgrimage to *Mecca*) to the House (Ka'ba) is a duty that mankind owes to Allah, those who can afford the expense (for one's provision and residence)".

قال عليه السلام (من حجّ لله ولم يرفث ولم يفسق،رجع كيوم ولدته أمه)

Khan (1979:348) translates this Ḥadīth as: "Whoever performs *ḥajj* for Allah's sake and does not have sexual relations with his wife, and does not do evil then he will return (after *ḥajj* free from all sins) as if he were born anew".

The obligation of *ḥajj* upon Muslims is indicated in the preposition, *li-* in *lillāh* which the three Qur'ān translators convey as 'duty'. Still, other parts of the verse are rendered differently with some loss at certain levels. The Arabic lexical item, *an-nās,* 'people' is rendered as 'men' in Ali's and Arberry's translations which is not the appropriate meaning of the original text as it refers to all mankind, men and women alike. Al-Hilali and Khan's rendering of it as 'mankind' is closer in meaning since it implies the duty of *ḥajj* for all Muslims, regardless of their sex.

The phrase *ḥajj al-bait*, 'visiting the house' is translated as 'pilgrimage' in Ali's translation without any spatial and temporal reference to this religious deed. Both the source and the target cultures have the concept of pilgrimage, but pilgrimage in Christianity differs from the *ḥajj* in Islam in various ways. Larson (1998: 170) maintains that even though most of the concepts which occur in a particular text may be shared in the target language, they are often expressed in different ways. Therefore, target language readers who do not have sufficient knowledge of the source culture may understand *ḥajj* similarly to Christian pilgrimage. In other words, they may understand it to be performed in the same manner as pilgrimages in Christianity are performed.

Arberry opts for a superordinate of *ḥajj* when he renders *ḥajja l-bait* as "come to the House". Readers of the translated text may not, however, know which house is meant and

even which deed is to be practiced as 'come' in his translation does not show the act of 'pilgrimage'. This translation shows the obligation of doing this deed through the use of the word 'duty'. However, this may not indicate the strict duty of performing the pilgrimage to the *Ka'ba*.

Al-Hilali and Khan opt for a translation couplet '*ḥajj*' and '(pilgrimage to Mecca)' to convey *ḥajj* in the target language. This use of cultural borrowing plus explanation keeps an exotic element while making the meaning clear.

Khan does not provide his translation of *ḥajj* in the above Ḥadīth with explanatory details giving information about the place where this duty is observed, its time, regularity and other minor deeds observed there. Moreover, the translation requires that the translator explains the meaning of the lexical item *ḥajj*, which involves repetitive visiting.

Near-synonyms sometimes constitute a major barrier in translation especially when there are slight semantic differences at the connotative level. Unless the translator chooses lexical items carefully, his translation may mislead readers. For *al-bait*, Ali does not have any reference, whereas the other two translators render it as 'house', which connotatively, at least, does not have a similar meaning to *bait*. 'Home' would be more appropriate, in this respect at least, as it entails safety, security and warmth as connotative meanings of *Ka'ba*. These favourable meanings are clear in the verse:

(فليعبدوا ربّ هذا البيت الّذي أطعمهم من جوع وآمنهم من خوف) سورة قريش: 106: آية: 3, 4. which Ali (1946:1794) translates as: "Let them adore the Lord of this House, Who provides them With food against hunger, and with security Against fear (of danger)." Allah mentions the house together with Himself, with safety and the provision of food in these two verses (cf. al-Zamakhsharī 1987: v. 4, 254; al-Ṣabūnī 1981: v. 3, 607). This is confirmed by the addition of *hādha*, 'this' before the house, which indicates specifity.

The last part of the verse (من استطاع اليه سبيلا) is rendered differently in the three translations. Ali renders it as "who can afford the journey" and Arberry as "if he is able to make his way there", from which readers can infer both physical and financial ability including food and

transport (cf. al-Ṭabarī 1999: v. 10, 364-5; Sābiq 1945: v. 1, 531). However, Al-Hilali and Khan's translation relays only the sense of financial ability.

Semantically, *ḥajj* implies constant visits to the *Ka'ba* (cf. al-Zamakhsharī 1987: v. 4, 254). This meaning is not plain in the three translations and cannot be so in a one-word translation. This sense of constancy is also found in *ya'mur*, 'to keep maintained' in the verse: (إنما يعمر مساجد الله من آمن بالله واليوم الآخر) سورة التوبة: 9: آية: 1 which Ali (1946:443) translates as: "The Mosques of Allah Shall be visited and maintained By such as believe in Allah and the Last Day".

8.4.1 *'Umra:* The Visit to the Ka'ba for Ṭawāf and Sa'y between Ṣafa and Marwa at any Time of the Year

(وأتموا الحجّ والعمرة لله) سورة البقرة: 2 :آية: 196.

Ali (1946:77) translates the verse as:

"And complete the *Ḥajj* or *'Umra*
In the Service of Allah".

In a footnote, he maintains that *'umra* is a less formal pilgrimage than *ḥajj* and can be undertaken at any time of the year.

Arberry (1955:54) translates it as:
"Fulfil the Pilgrimage and the visitation to God".

Al-Hilali and Khan (1997:53) render it as:
"And perform properly the *hajj* and *'umra* for Allah".

قال عليه السلام (العمرة إلى العمرة كفّارة لما بينهما)

Khan (1979:1) translates this Ḥadīth as: "*'Umra* is an expiation for the sins committed between it and the previous one".

In contrast to the *ḥajj* which is a visit to the *Ka'ba* at a certain time of the year in order to complete a set of religious deeds, *'umra* is a visit to the same shrine at any time of the year including the days of the *ḥajj*. Therefore, both deeds are denotatively interrelated in terms of the destination of the visit and the performance of some deeds. According to the Encyclopaedia of Islam (2000:864), Muslim scholars claiming authority in linguistic matters put forward two possible original senses for the etymology of *'umra*. The first has the sense of making one's way towards some place or person, whereas the second would be more precisely *zāra* or *qaṣada*, 'visit'. More importantly, *'umra* has some of the general features of pilgrimage in the target language in that it involves visiting a religious shrine at any time of the year.

As a cultural term, *'umra* cannot be easily transferred into the target language as it lacks an equivalent or near-equivalent. The use of explanatory material is a reliable procedure for dealing with this kind of problem. Arberry renders *'umra* as 'visitation' which does not convey the meaning of the constant visiting as *'umra* implies that the shrine is kept visited at all times of the year. This translation also does not provide the target reader with information in respect of the destination and time of the visit. Khan transliterates *'umra* in the above Ḥadīth example without giving any further details to explain its cultural implications. The provision of explanatory details can at least help in explaining the distinction between *'umra* as a lesser pilgrimage and *ḥajj* as the main one. Moreover, many linguistic implications of this lexical item such as the constant visiting of the Ka'ba in Mecca cannot be understood by the mere transliteration of *'umra* in the target language.

The Arabic lexical item *'umra* is not merely an informal pilgrimage or visit to the *Ka'ba*. It involves performing the act in the prescribed way. In other words, the associated deeds should be performed properly and completely as is implied in the root *'-m-r* which suggests both constancy of action (cf. *'amara* 'to maintain'), and structured activity (cf. *'amāra* 'building'). Moreover, there is a close collocational relationship between *ḥajj* and *'umra* in the source text (cf. al-Zamakhsharī 1987: v. 1, 239); this collocational relationship will be broken in the target texts unless translators are consistent in their translation of the terms in all contexts where they occur. .

Another meaning connoted by *'umra* through quasi-reflected meaning is the notion of the the *Ka'ba* being constantly visited and populated religiously by devotees (cf. al-Ṣabūnī 1981: v. 2, 22; al-Qurṭubī 1933: vols. 9 and 10, 56). This meaning can be inferred from the word *'ista'marakum*, 'settling you', having the same root *'-m-r* as *'umra* in the verse: (هو أنشاكم من الأرض واستعمركم فيها) سورة هود: 11 آية: 61. Ali (1946:61) translates this as: "It is He who hath produced you From the earth and settled you Therein". A similar example with the root *'-m-r* is shown in the following verse: (والبيت المعمور) سورة الطور:52: آية: 4. (cf. al-Ṣabūnī 1981: v. 3, 262; al-Ṭabarī 1999: v. 11, 480), which Ali (1946:1432) translates as: "By the much frequented Fane". This meaning can be felt in Arberry's translation more than the other two. His rendering of *'umra* as 'visitation' suggests that the visit is to a religious destination.

The cultural specificity of *'umra* inevitably makes almost any translation relative and incomplete in the target language.

8.4.2 *Ṭawāf*: Circumambulation

(وليوفوا نذورهم وليطوّفوا بالبيت العتيق) سورة الحج:22 : آية: 29

Ali (1946:858) translates this verse as:
"Let them perform their vows
And (again) circumambulate The Ancient House".

Arberry (1955:30) translates it as:
"and let them fulfil their vows, and go around the Ancient House".

Al-Hilali and Khan (1997:480) translate it as:
"and perform their vows, and circumambulate the Ancient House (the Ka'bah at Makkah).

قال عليه السلام (أحلوا من إحرامكم بطواف البيت وبين الصّفا والمروة)

Khan (1979:67) translates this Ḥadīth as: "Finish your *iḥrām* after *ṭawāf* round *Ka'ba* and *sa'y* (going) between *al-Ṣafa* and *al-Marwa*.

In Arabic, *ṭawāf* is derived from the root *ṭ- w -f* meaning 'to go around'. Technically, this process refers to a Muslim's circumambulation around the *Ka'ba* in Mecca. The three translations above fail to convey the whole meaning of (ليطوّفوا بالبيت العتيق) in the target language as each shows some loss at different levels.

Ali and Al-Hilali and Khan render *yaṭṭawwafū* as 'circumambulation' which, although arguably lacking the hyperbolic meaning associated with from II verbs in Arabic, conveys the denotative meaning fairly precisely. Khan, on the other hand, transliterates *ṭawāf* in the target language without any provision of further details. This translation procedure keeps the exoticism of the source language lexical item in the target language and does not help the reader in understanding the original meaning. The meaning of *yaṭṭawwafū* can be regarded in sound-symbolic terms as intensified by the doubling of the *ṭ* and the *w* and perhaps also by long *ū* at the end suggesting the long process of circumambulation around the *Ka'ba*. To obtain this meaning in the target language, the translators could have supported their translation with adverbs of frequency such as 'repeatedly', 'widely' or 'again'. Ali tries to keep this meaning by adding 'again' which indicates the repetitive circumambulation around the *Ka'ba*.

Al-bait al-'atīq is rendered as 'the ancient house' in the three translations. *Al-'atīq* in Arabic not only stands for the first house established on earth for worshipping Allah, but also for freeing people from slavery (cf. al-Ṣabūnī 1981: v. 2, 288; al-Qurṭubī 1933: vols. 11 and 12, 53; al-Rāzī 2000: vols. 23 and 24, 27). It was customary to free slaves in the *Ka'ba* even before Islam, and from this it acquired this feature. The close relationship between *al-bait*, 'the house' and the root *'-t-q* 'to free (slaves)' is another collocational connotative meaning that cannot be clear in the target text without further provision of details about why it is so named; this leads to the non-rendition of the collocational aspect of the two lexical items which is tight in the source language.

Phonic differences between languages may be a problem in translation. The sound of the utterance has a more prominent meaning in the language where it is firstly couched (Dickins et al 2002:80). No target text can reproduce exactly the same sequence of sound-

segment/letters as any source text. In translation, this constitutes an inevitable source of translation loss.

Only Arabic native speakers, in general, and those who enjoy some linguistic sense of Arabic, in particular, can appreciate the precise phonic-related connotations of Arabic lexical items. The form *yaṭṭawwafū*, 'they cirumambulate' in the above verse shows the slow, smooth and wide movement of the devotees going around *the Ka'ba*. Synthetic sound symbolism is the process whereby certain vowels, consonants, and suprasegmentals are chosen to consistently represent visual, tectile, or proprioceptive properties of objects, such as size and shape (Hinton et al 1994:4). This beautiful scene having these imaginative pictorial nuances cannot be preserved in the target language. 'Circumambulation' in the translated texts has limited alliteration and can only show the circular movement. 'Going about' does not clearly show how this process is performed. Quṭub (1978:32) maintains that imagery is one of several devices through which the Qur'ān expresses intellectual meaning, the visible scene, and the human character. This aspect is illustrated through imagery and figures of speech, which are the Qur'ān's preferred style. This Qur'ānic device gives the scene described a sense of movement. Other techniques are the use of parables, narration of stories and illustration of scenes, where the deeper meanings are clearly illustrated through uttered words that describe the event in all its dimensions.[52] In the Qur'ān, the reader can feel life emanating from the words and sounds describing events; the reader can hear words describing scenes and clearly showing pictorial images (al-Rāfi'ī 1945:233).

Ṭawāf carries a quasi-reflected sense of the communal movement of the devotees (cf. al-Rāzī 2000: vols. 7 and 8, 130) which cannot be similarly felt in 'going about' and to a less extent in 'circumambulation' whether performed by one person or by many. This sense stems from the fact that *ṭawāf* has the same root, *ṭ-w-f*, as *ṭā'ifah* meaning group as in the verse: (وليشهد عذابهما طائفة من المؤمنين) سورة النور: 24 آية: 2. ; Ali (1946:896) translates this verse as: "And Let a party Of the believers witness their punishment".

[52] For more details about picturesque elements in the Qur'ān, see Quṭub's (1978) *al-Taṣwīr al-Fannī fī al-Qur'ān al-Karīm*. Beirut: Dār al-Shurūq.

Ṭawāf is also connotatively linked to *ṭūfān*, 'flood'. Both terms share the root *ṭ-w-f* and are thus semantically related[53]. This close relationship connects the movement of people around the *Ka 'ba* to the motion of the flood (*al-ṭūfān*) as in the verse: (فلبث فيهم الف سنةٍ الا خمسين عاماً فاخذهم الطّوفان) سورة العنكبوت: 29 آية: 14. Ali (1946:1032) translates this as: "and he tarried among them a thousand years Less fifty: but the Deluge overwhelmed them".

Shariati (1977:27) maintains that the action of *ṭawāf* is like a roaring river circling around a stone in a circular manner. There is no individual identification: man or woman, black or white; it is the transformation of one person into the totality of a 'people'. All people doing this religious deed are mixed together; all of them have the same identity. This sense cannot be preserved in one equivalent or near-equivalent word in the target language.

8.4.3 *al-Sa'y bain al-Ṣafa wal-Marwa:* Compassing between al-Ṣafa and al-Marwa

(إن الصفا والمروة من شعائر الله فمن حجّ البيت أو اعتمر فلا جناح عليه أن يطوّف بهما) سورة البقرة: 2 آية: 158.

Ali (1946:62) translates this verse as:

"Behold Ṣafa and Marwa
Are among the Symbols of Allah.
So if those who visit
The House in the Season
Or at other times,
Should compass them round".

Arberry (1955:48) translates this verse as:
"Ṣafa and Marwa are the waymarks of God; so whosoever makes the pilgrimage to the House, or the visitation, it is no fault in him to circumambulate them".

Al-Hilali and Khan (1997:43) translate it as:

[53] Cf. Ibn Jinnī's (1913) *Al-Khaṣā'iṣ*, pp. 544-560.

"Verily! al-Ṣafa and Al-Marwa are of the symbols of Allah. So it is no sin on him who performs Hajj or 'Umra to perform the going between them".

Geographical proper names often reflect the geographical features of the environment in which they exist. The cultural terms, *al-Ṣafa* and *al-Marwa* are a case in point. These two places are close to one another and linked by virtue of being the end points of a circumambulation ceremony. They also co-occur in the Qur'ān. As names of places, these terms may be firstly transliterated and then explained by the addition of footnotes.

Al-Hilali and Khan and Arberry do not provide explanatory footnotes for their translation. This does not give the target language reader any information about the quasi-reflected and/or associative meanings of these terms. Ali gives the transliteration a footnote saying that *al-Ṣafa* and *al-Marwa* are two little hills in Mecca a certain distance apart where Hajar tried eagerly to find water for her infant Ismā'īl. Going hurriedly seven times between *al-Ṣafa* and *al-Marwa*, Hajar finally found that water began gushing out from where she had left her infant (cf. al-Rāzī 2000: vols. 3 and 4, 142). Such additional footnotes can guarantee the explanation of meaning in the target language, while their being solely transliterated leaves terms opaque and awkward. The hurried walk between *al-Ṣafa* and *al-Marwa* in search of something wanted is called *sa'y*. *Sa'y* is a search involving movement and this action is performed by running and hurrying (cf. al-Razī 2000: vols. 3 and 4, 38).

In the verse under discussion, it is the going between the two hills and not the hills themselves which is meant (cf. al-Ṭabarī 1933: v. 2, 48; al-Rāzi 2000: vols. 3 and 4, 143; al-Zamakhsharī 1987: v. 1, 208). The misunderstanding of the real meaning of the verse results in mistranslation and the consequent misleading of the target text reader.

The two geographical features, *al-Ṣafa* and *al-Marwa* have been linked in Islamic belief since the time of Abraham. Translators should be aware of this fact. In addition, *sa'y* is performed between these two little hills in particular as shown in the source text. Both the historical link and the linguistic collocation are difficult to express in the target text and cannot be felt unless the translator provides his translation with exegetic details.

At the associative connotative level, meanings of suffering, hardship, perseverance and full obedience in the cause of Allah are difficult to keep in the receptor language by merely conveying the two places as two rocks or two little hills.

The phrase *yaṭṭawwafa bi-himā*, 'going between them' does not have the same meaning as *ṭawāf* around the *Ka'ba* in the earlier discussion. Rather, it denotes hurried walking between the two hills, which are distant from each other. Going between them does not take the form of circumambulation as in Arberry's translation. Moreover, Ali's "compass them round" or Al-Hilali and Khan's "perform the going between them" does not fully specify the nature of the action involved.

The phrase, *sa'y baina al-Ṣafa wa al-Marwa*, 'going between the two little hills' is the exact meaning of the phrase *yaṭṭawwafa bi-himā* (cf. al-Rāzī 2000: vols. 3 and 4, 143) which cannot be clearly felt in the translations. In this context, *sa'y* means to search hard for something and mostly on foot and this meaning expresses Hajar's hopeless steps between the two hills. Only knowledgeable and sensitive people can feel the rapid movement of feet while walking between the two hills, and the persistence in doing so. This meaning (cf. al-Rāzī 2000: vols. 7 and 8, 38; al-Zamakhsarī 1987: v. 1, 310) can be inferred from the verse: (قال فخذ أربعةً من الطير فصرهن إليك ثمّ اجعل على كل جبلٍ منهن جزءاً ثم ادعهن يأتينك سعياً. سورة البقرة:2 آية:260). Ali (1946:106) translates the verse as: "Take four birds: Tame them to turn to thee: Put a portion of them On every hill, and call to them: They will come to thee (Flying with speed". This sense of rapid movement is a feature confined to the source language which is not easy to relay in the target language. *Sa'y* also implies hard work, unlike *ṭawāf*, which is performed in a slow manner. This is not apparent in the translations. The meaning is of persistent and continuous effort (cf. al-Zamakhsharī 1987: v. 2, 656; Ibn Manẓūr 1956: v. 6, 385); this is clear in the verse: (ومن أراد الآخرة وسعى لها سعيها وهو مؤمنٌ فأولئك كان سعيهم مشكوراً) سورة الإسراء: 17 آية: 19. which Ali (1946:699) translates as: "Those who do wish For the (things of) the Hereafter, And strive thereof With all due striving, And have Faith They are the ones Whose striving is acceptable (To Allah)".

8.4.4 *Iḥrām:* The State of being Garbed in Pilgrimage Clothing

(يا أيها الّذين آمنوا لا تقتلوا الصّيد وأنتم حُرُم) سورة المائدة :5 :آية :95.

Ali (1946:272) translates this verse as:

"O ye believe!

Kill not the game

While in the Sacred Precincts or in pilgrim garb".

In a footnote, Ali notes that the pilgrim commences by putting on garment of unsewn cloth in two pieces when he is at some distance from Mecca.

Arberry (1955:143) translates it as:

"O believers, slay not the game while you are in pilgrim sanctity". (Reference to the state and not to the garb)

Al-Hilali and Khan (1997:183) do it as:

"O you who believe! Kill not the game while you are in a state of Ihram".

The lexical items *iḥrām* and *ḥurum* are derived from the root *ḥ-r-m* which indicates prohibition from practising certain deeds (cf. al-Zamakhsharī 1987: v. 1, 678). In *ḥajj* or *'umra*, Muslim devotees are not allowed to perform certain actions such as killing or slaying game, and sexual intercourse.

Ali conveys the underlined clause in the form of a paraphrase as "while in the sacred precincts or in pilgrim garb". This rendition does not provide the target reader with the whole meaning of the above-mentioned state and does not show the relationship between putting on the garb and the prohibition of practising certain deeds. 'Pilgrim sanctity' in Arberry's translation shows the religious merits of Muslim devotees while being in this state of *ḥajj* or *'umra*. However, his rendition does not indicate anything related to the garb put on by these devotees.

Al-Hilali and Khan translate *wa-'antum ḥurum* as "while you are in a state of *'iḥrām*" without supplementary details to clarify the meaning. This translation also remains a far cry from the original text and transliteration of *iḥrām* without details keeps it exotic in the target language.

Arabic has a highly-developed morphology, and lexical items often share a root with other lexical items. Different lexical items sharing the same root have similarity in meaning (cf. Ibn Jinnī 1913:507-525). Translation loss in this area is inevitable. The lexical items, *ḥarām* and *'iḥrām* are morphologically and semantically related (al-Ṭabarī 1999: v. 4, 41); this relationship is impossible to reproduce in the target language. The state of *iḥrām* involves certain things being *ḥarām*; Muslim devotees are prohibited from practising some deeds such as wearing ordinary clothes, anointing hair and using perfumes. This relationship is clear in the source text but not to the same extent in the three translations, and cannot be made so without further exegetic details.

Furthermore, the meaning of *iḥrām* extends from the state itself to the garment which is put on by the devotee. From the same root *ḥ-r-m* comes the form *ḥirām*, which is used to denote any garment used for other daily purposes such as a blanket. This link cannot be felt in the translations above and is unachievable in a single word translation. The garb which is put on should not be sewn, to avoid distinctions between devotees. In other words, all pilgrims look similar regardless of whether they are rich or poor, strong or weak, master or servant, etc. These connotative meanings are confined to the source text and cannot be transferred easily to the target text. The translation of the clause *wa-'antum ḥurum*, 'while you are in a state of iḥrām' is thus beset by cultural and linguistic problems and only explanatory details can clarify its meaning.

8.4.5 *al-Ḥalq:* Shaving Heads

(ولا تحلقوا رؤوسكم حتّى يبلغ الهدي محله) سورة البقرة: 2: آية: 196 .

Ali (1946:78) translates this verse as:

"And do not shave
Your heads Until the offering reaches
The place of Sacrifice".

Arberry (1955:54) translates it as:

"And shave not your heads, till the offering reaches its place of sacrifice".

Al-Hilali and Khan (1997:53) translate it as:

"And do not shave your heads until the Hady reaches the place of sacrifice".

قال عليه السلام (اللهمّ ارحم المحلقين)

Khan (1979:455) translates this Ḥadīth as: "O Allah! Be Merciful to those who have got their head shaved".

Another deed that Muslims do in *ḥajj* is shaving their heads. The Qur'ānic text is strongly rhetorical and its figurative features, including metonymy, are difficult to transfer into a target language. Metonymy is a figure of speech in which a word or a phrase is substituted for another with which it is closely associated (cf. al-Jurjānī 1981:52; al-Bāqillānī 1985:148; 'Abbās 1987:50). In the clause *taḥliqū ru'ūsakum*, 'to shave your heads', it is one's hair and not one's head which is meant in the verse; in other words, the metonymy in the verse might not be conveyed in every language. Differences between the use of metonymy in Arabic and English, however, can be seen, for example, in the translation of the metonymic by the non-metonymic, although in this particular case Arabic and English both employ the same metonymy. An example in which English is metonymic but Arabic is not is 'Have you read Shakespeare'?, when translated as هل قرأت لشكسبير؟.

Khan translates *al-muḥalliqīn,* "those who shave their heads" in the above Ḥadīth with the phrase 'those who have got their head shaved'. This does not convey the whole meaning in the target language as it is general and does not convey the fact that women only cut a little part of their hair locks.

The form *muḥalliqīn* derives from the form II *ḥallaqa*; form II verbs frequently denote intensive and repetitive action; cf. form II *kassar* 'to smash to pieces' vs. form I *kasar* 'to break'; form II *haddama* 'to destroy (totally)'vs. form I *hadam* 'to destroy'; form II *qattal* 'to massacre' vs. form I *qatal* 'to kill'. When the middle radical of the verb is repeated, the

action denoted by the verb is intensified, as shown in the above examples (cf. Ibn Jinnī 1913:546).

In the three translations of the above verse, and the translation of Ḥadīth, the meaning of *taḥliqū* is roughly conveyed, but the specifically intensive aspect found in *maḥalliqīn* in the above *ḥadīth* is lost. Therefore the translator should make as much effort as possible to convey this semantic feature in the target language. One possibility is to add an adverb such as 'completely' before or after 'shaving the heads'. Another issue related to this religious deed is the reference to female pilgrims who cannot shave their heads but can cut off a few locks of hair (cf. al-Qurṭubī 1933: vols. 1 and 2, 381). This issue is not clear in the source text and cannot be so without exegetic explanation in the translated text. These problems cannot be readily addressed unless the translated text is supported by explanatory details.

8.4.6 *Ka'ba:* The Sacred Mosque in Mecca

(جعل الله الكعبة البيت الحرام قياماً للناس) سورة المائدة: 5 آية:97.

Ali (1946:273) translates this verse as:

"Allah made the Ka'ba,
The Sacred House, an asylum
Of security for men".

Arberry (1955:143) translates the verse as:

"God has appointed the Ka'ba, the Holy House,
As an establishment for men".

Al-Hilali and Khan (1997:183) translate the verse as:

"Allah has made the Ka'bah, the
Sacred House, an asylum of security and
benefits (e.g., Hajj and 'Umra) for mankind.

قال عليه السّلام (يخرّب الكعبة ذو السويقين من الحبشة)

Khan (1979:390) translates this Ḥadīth as: "Dhus-Suwaiqatain (literally: one with two thin legs) from Ethiopia will demolish the *Ka'ba*.

The proper noun *Ka'ba* is transliterated by the three translators of the above verse, and the translator of Ḥadīth in the target language without provision of explanatory details. This rendition is insufficient to convey the whole meaning. Transliteration is convenient, but the fact that *Ka'ba* is alien in the target language makes it odd and even awkward as readers may not have sufficient details about this religious shrine. According to Abdul-Raof (2001:145), source language geographical names alien to the target language readers need to be explicated in a footnote; when they have a religious connotation, the target language can be provided with an extended commentary about these geographical names.

Target language readers who do not have a basic knowledge of the roots of source language lexical items, do not know the connection between the referent and its connotations, which could be of great importance in the source text. There is a link between proprioceptive properties of objects, such as shape, size, and referent (cf. Hinton et al 194:4). The Arabic lexical item *Ka'ba* is closely related to the English 'cube' in terms of its shape. The basic meaning of *Ka'ba* is 'cube' and the usage of *al-Ka'ba* as a proper noun to describe this feature of the sanctuary in Mecca is a secondary one reflecting the basic sense 'cube' (cf. al-Ṭabarī 1999: v. 4, 77). This connection in the source text cannot be felt to the same extent by the transliteration of such a lexical item in the target language without further explanation. That is because target language readers may be unaware of the fact that this shrine is so called because of its shape. This relationship might perhaps be seen in the close phonic link between *Ka'ba* in Arabic and 'cube' in English. However, not everyone is likely to be able to appreciate this. A translation such as 'The Cube', while it captures the reflected connotations of the original, sounds odd in English.

The fact that the *Ka'ba* has a geometrical cubic form means that it does not have any specific front direction. This consequently implies that the direction of the *Ka'ba* as a whole entity is meant only and not any particular aspect. Shariati (1977:23) maintains that because the *Ka'ba* as a 'cube' does not have a front direction, universality and absoluteness prevail.

Another issue that is worth taking into account is the historical dimension of the *Ka'ba* as a religious shrine. From an Islamic perspective, this religious shrine is said to be the first

House settled on earth for worshipping Allah (cf. al-Zamakhsharī 1987: v. 1, 386; al-Qurṭubī 1933: vols. 3 and 4, 137). This meaning is clear in the verse: (إن أول بيت وضع للذي ببكة مباركاً) سورة آل عمران: 3: 96 which Ali (1946:147) translates as: "The first House (of worship) Appointed for men was that at *Bakka;*[54] And of guidance For all kinds of beings".

A more significant issue in the translation of *al-bait al-ḥarām*, 'the holy house' is its denotative and connotative dimensions. Ghazāla (2002b:82) points out that 'house' has a somewhat different meaning from 'home', 'accommodation', or 'residence'. The Arabic term *al-bait al-ḥarām* is a part of religious culture, and has the following semantic components most of which must be relayed in a successful English version: *al-Ka'ba*, religion of Islam, holiness, prohibition, prayer direction, *ḥajj*, unity of Muslims all over the world, and centrality of the globe as *Ka'ba* is exactly the centre of the universe. Translating the abovementioned phrase as 'the sacred house' does not convey all these meanings in the target language. This requires the translator to supplement his translation with explanatory details.

8.4.7 *'Arafāt:* A Well Known Mountain near Mecca

(فإذا أفضتم من عرفات فاذكروا الله عند المشعر الحرام) سورة البقرة: 2: آية: 198.

Ali (1946:79) translates the verse as:
"Then when ye pour down
From (Mount) 'Arafāt,
Celebrate the praises of Allah
At the Sacred Monument".

Arberry (1955:55) translates the verse as:
"But when you press on at the Holy Arafāt, then remember God at the Holy 'Arafāt, then remember God at the Holy waymark".

Al-Hilali and Khan (1997:55) translate the verse as:

[54] *Bakka* here means Mecca.

"Then when you leave 'Arafat, remember Allah (in prayers and invocations) at the Mash'ar-il-Haram".

In a footnote, they define *'Arafāt* as 'a well-known place near Mecca where pilgrims have to spend the 9th day of *dhul-Ḥijja'*.[55]

'Arafāt is a proper noun designating a small mountain and does not have a standrad equivalent in the target language. Thus, transliteration of this lexical item in the three translations is justified. This rendition, however, requires further details to convey further meanings in the target language. The connotative meanings of this lexical item reflect sound symbolism, and its root structure, and its general associations. These meanings cannot be made plain unless the translator provides the rendition with supporting details. Every linguistic sign is a unity of sound and meaning, or in other words, of signifier and sginfied (cf. Jakobson 1978:23). Mount *'Arafāt* is so named as people meet and come to know each other there. This reflects the fact that the root *'-r-f* means basically 'to know' in Arabic. It is also said that Adam and Eve met each other there after their expulsion from Paradise (cf. al-Qurṭubī 1933: v. 1, 415).These connotative meanings cannot be explicit in the target language unless the translator provides his rendition with more details to make them so.

The morphological pattern in *'Arafāt* suggests that this place is high; this meaning is particularly suggested by the long front vowel *ā* in the source text suggesting, amongst other things, a large object (cf. Hinton et al 1994:4). Other beliefs associated with *'Arafāt*, such as its being the place where people will gather on the Day of Judgement, cannot be seen in the translations. Moreover, people on the mountain wearing *iḥrām* clothing are similar to dead bodies covered by coffins. This meaning reminds Muslim devotees of death and resurrection on the Day of Judgement. This cannot be easily grasped without provision of exegetic details.

8.4.8 *Talbiya*

كانت تلبية الرسول (لبيك اللهم لبيك، لبيك اللهم لبيك، لبيك لا شريك لك لبيك، إنّ الحمد والنعمة لك والملك، لا شريك لك)

[55] *Dhul-Ḥijja* is the last month of the Islamic lunar calendar. It is so called because the pilgrimage to Mecca, *ḥajj* and the religious ceremonies associated therewith are performed in it during the first tenth of this month.

Khan (1979:361) translates the *talbiya* exclamation as: "I respond to Your Call, I respond to Your Call and I am obedient to Your Orders, You have no partner, I respond to Your Call, all praises, thanks and blessings are for You, All sovereignty is for You, And You have no partners with You".

In Islamic culture, *talbiya* refers to the chanting and ejaculation that Muslim devotees do during the days of *ḥajj*. The beauty and cultural significance of this utterance cannot be preserved unless it is provided with explanatory details in the target language. The musical beauty, and the rhythm and rhyme of *talbiya* are exclusive to the source text and they are more apparent when said than when written.

In the source text, the repetition of the lexical items *labaik*, *allāhumma*, *lak* is rhetorical and functional. In a target text, however, repetition of equivalent lexical items could be boring, and even redundant. The phonic beauty of this utterance cannot be felt similarly even if the same ejaculation is transliterated and chanted by non-native speakers of Arabic. The repetition of the same lexical items in the source text is functional; it implies the meaning of humbleness, thankfulness, and gratitude to Allah (cf. al-'Asqalānī 2000:522). Such connotative meanings are unlikey to be apparent in the target language in a literal translation.

Moreover, the favourable emotive overtones of *talbiya* because of the communal ejaculation are very difficult to retain in the target language where the readers are unfamiliar with the emotive sound produced by the huge gathering. In addition, the place where *talbiya* takes place adds to its beauty, and translating this chanting to a culture of a different region results in a great loss of meaning. A text relating to an aspect of culture familiar to the source language reader but not to the target-language reader is unlikely to produce an equivalent effect, particularly if originally only intended for the source language reader. The translator, therefore, cannot *bend* the text towards the second reader (cf. Newmark 1976:14).

8.5 Conclusion

The analysis of this chapter focused on the translation of some terms related to the last three Pillars of Islam, namely *zakāt*, observing fasting in *Ramaḍān* and performing *ḥajj* to

Mecca. The analysis has shown that some notions are similar in the source language and the target language. The difference is in the manner, place and time of practising certain deeds and not in the essential deeds themselves. Different religions may have similar notions despite the difference of languages. The analysis has also shown that some notions are confined to the source text. It is not an easy task for the translator to find an exact or near-equivalent in the target language. Consequently, it is necessary to resort to different translation procedures to convey the full meaning of the source text in the target language.

CHAPTER NINE
CONCLUSION

The following is a summary of some of the main issues that have been discussed and analysed in the thesis. The findings that have emerged are discussed, and recommendations are made which might be useful for future studies in the same field.

The issues and conclusions are presented in the same order in which they are first discussed and analysed in the thesis. Therefore, general issues related to the translation of the Qur'ān and Ḥadīth are discussed first. Then conclusions relating to specific terms chosen for the study are considered. Finally, some conclusions are drawn regarding the three translations that have been taken for the analysis of the work.

Translation of the Qur'ān and Ḥadīth into English is found to be not an easy task for the following reasons:

1. The language of the Qur'ān and, to a lesser extent, Ḥadīth is divine and highly elevated in style. This makes it far beyond human capacity to imitate or duplicate. This issue is particularly clear in translation. It is typically difficult, if not impossible, to translate the Qur'ān, by an ordinary text produced by ordinary people. Based on the Qur'ān's inimitability, many Muslim scholars have declared that translation of the Qur'ān is not permissible, while others licenced it with some reservations.

2. The Qur'ān and also Ḥadīth include many terms which are either partially or totally culturally specific. These terms are not only related to Arabic culture, but they are also specifically religious due to their reference to Islamic rituals. This relationship between the Arabic language and Islam is inseparable; this cannot be maintained in translation, and usually results in a rendition of one component of meaning at the expense of others.

3. The Qur'ānic text is characterised by prominent prosodic and rhetorical features, (e.g. assonance, alliteration, rhyme, rhythmic patterning) which are in practice impossible to relay in totality in translation, particularly given that the translator also needs to maintain rough denotative equivalence as priority.

4. The Qur'ānic text makes wide use of reflected and quasi-reflected meaning. Any attempt to render this in the target language is likely to result in other aspects such as denotative meaning being lost.

5. The Qur'ānic text and Ḥadīth text are rich in cultural and other associative meanings. Some of these meanings relate to the time and place in which these terms were first used and are therefore incongruent with the time and place of the translated text.

6. Some lexical items express complex meanings, for which there are no corresponding terms in the target language. Paraphrasing these meanings, and provision of detailed commentaries are the only guarantees of relaying the whole meaning in the target language.

7. Meanings of some lexical items overlap with meanings of others. The translator should thus consult exegeses of the Qur'ān and interpretations of Ḥadīth that deal with the various meanings of words. Such exegeses can help in explaining the different meanings which together produce the final meaning of the lexical item.

Having summarised the general issues relating to the translation of the Qur'ān and also Ḥadīth, I shall move now to the specific problems associated with terms specifically considered in this thesis. The following major translation conclusions emerge from this study:

1. Some terms are culturally specific. This makes rendering them into the target language difficult, especially if their associative meanings are taken into account. Some other terms have features similar to terms in the target language, but there is a slight difference in the ways the deeds denoted by these terms are performed rather than in the essential nature of the deeds themselves. This makes rendering such terms into the target language somewhat easier.

2. Some terms involve antonymic polysemy of a type unlikely to be reproducable in English. For example, *tahajjud* carries the two contrasting meanings, 'to sleep' and 'to wake up'. Unless the translator is aware of this linguistic feature, and is able to find a

translation solution, he will fail in transmitting the meaning faithfully in the receptor language.

3. Sometimes difficulties arise at the phonic and graphic/graphic levels. Such gaps cannot be bridged since terms in languages are created differently, carrying different values and having their own idiosyncrasies which may be sacred and sensitive.

4. Many of the terms discussed in the thesis are closely connected to the time at which they were used in an Islamic context, the place where the *āya* in question was revealed and also the people who first received and witnessed them. It is not easy to convey the whole meaning of these lexical items in a language representing a different time, place and people.

5. Ecology is vital in the creation of lexical items as manifested in some of the terms chosen. Ecological differences between the cultures of the source and target texts make it difficult to render the meanings of some terms in the target language. The only solution in rendering complex ecologically specifc terms, is often for the translator to provide his work with paraphrases and footnoting.

6. Emotive associations are important for the meaning of some lexical items. What might have positive associations for typical source text readers may have negative ones for the typical target text reader. This difficulty is exacerbated by the age of the Qur'ānic text. At the time of the Qur'ānic revelation, people were more prepared to accept physically demanding religious observances, for example, than even the Muslims of today. This issue is further complicated in translation, where the translator is dealing with people having different cultures and sometimes contrasting viewpoints.

The following recommendations are suggested. First, the translation should be provided with pictures illustrating some lexical items to illustrate ecologically and culturally specific features. It should be noted, however, that this is prohibited by some Muslim scholars due to the sensitive nature of religious text. Second, the translation should be accompanied by a video-tape to make manifest the meanings of some expressions which are easier to express visually than on the printed page. Third, further research needs to be done on the historical

dimension of lexical items to better understand the emotive connotative meanings which may be lost in translation.

The barriers involved in Qur'ānic and Ḥadīth translation indicate that exegetic translation is the only resort for translators to guarantee rendering as much of the meaning in the target language as possible. The demerit of such a translation method is that it makes the translated text interpretive and wordy: no attempt is made to retain general size equivalence with the original text.

The choice of the three translations of the Qur'ān and the translation of Ḥadīth was based upon cultural and linguistic criteria. Each translation tries to convey to the addressee a message which is not likely to be the same in the other translations. In other words, the audience was taken into account, and the objectives of the translations were to satisfy the needs of the reader. In order to investigate the relationship between the expected objectives of the translations and the anticipated readers, a questionnaire was used. This assessed the degree of conformity between the readers of the translated text and the linguistic and cultural backgrounds which they share with the translators.

As literalist-oriented Muslims, Al-Hilali and Khan try to convey the source-text meaning into the target language as simply as possible without any attempt to maintain the prosodic features of the source text. In other words, their work is based upon rendering the semantic values of the text as this helps in transmitting the religious message. Their competence in Arabic and their relative lack of competence in English made it necessary for them to do this. In many cases, they used transliterated versions of Arabic lexical items in the target text, rather than using a target-text word with a denotation rather different from that of the sourc-text word. In the translation of the Ḥadīth chosen in the study, Khan followed the same procedures which he and Al-Hilali followed in the translation of the Qur'ān. His aims are similar. Therefore, he opted for using simple language, and large scale transliteration of cultural terms.

Unlike Al-Hilali and Khan, who do not seem to have native-speaker competence in the target language, Ali seems to have good competence in both languages. Ali generally succeeds in conveying essential aspects of the denotative meaning in the target text. He also

chooses vocabulary of an appropriate register and conveys some of the prosodic features of the source text. Ali's linguistic facility reflects the fact that he grew up with both languages and is thus able to grasp many linguistic features of both of them. As a Muslim, he is also keen to convey the religious message to readers who are mostly likely to belong to the same religious background, and enjoy a high level of competence in English.

Having a similar competence to Ali in both languages but a different cultural background, Arberry aims at translating the Qur'ān for English readers in general, and those with an English poetic sensibility, in particular. The fact that he was also a translator of poetry helped Arberry in the preservation of the poetic aspects of the original text. He tries to maintain these features with as little loss of other features as possible. English native speakers, appreciate this aspect, reading his work not only as a religious text, but as one with a deeply poetic aspect.

On the basis of this study, the following final suggestions and recommendations are made:

1. Any translation of the Qur'ān should be provided with a glossary for the terms that do not have equivalents in the target language. This enables readers who do not have a good background in certain lexical items and are not familiar with some of them, to understand such terms, especially if these terms are culturally specific and vital in understanding certain Islamic issues.

2. Translation of the Qur'ān should be based upon the Arabic text and not upon a translated text into another language, such as Turkish or Persian. Such translations entail an inevitable loss, and this loss is doubled when a new translation is produced from them into another language where the religion and culture are clearly different. In practice, almost all modern Qur'ān translations into English are made directly from the Arabic original

3. Translation of religious texts is significant as religions play a major role in shaping cultures and more than that claim to express divine truth. Therefore, it is recommended that translation organisations pay more attention to this field of study and train some specialists to produce reliable translations. These organisations can help in transmitting religious messages more effectively in other languages.

4. Translators of the Qur'ān should provide their translations with a list of essential exegetic works produced on the interpretation of the Qur'ān. Such works are also vital in helping the translator interpret the meaning of the original text and thus achieve an acceptable translation.

5. Translators of the Qur'ān should have the necessary linguistic and literary skills to deal with relevant features of Qur'ānic discourse. Translators should consult the essential exegetic works produced on the linguistic and rhetorical features of the Qur'ān in order to relay these as fully as is practicable in the target language.

6. Unlike ordinary texts, religious texts are sensitive and are therefore not only difficult but also intrinsically problematic to imitate. Translators of the Qur'ān and also Ḥadīth should be aware of the particular areas of sensitivity. They should produce a target language version which is carefully modulated in order to avoid any possibility of active misinterpretation. The translator should be careful to produce appropriate translations of particularly sensitive usages. For example, in discussing sexual and other sensitive matters, the Qur'ān and Ḥadīth are always euphemistic. One would expect similarly sensitive euphemisims to be used in an English translation.

7. Translators of the Qur'ān and Ḥadīth should have knowledge in different scientific fields, such as the stages of man's creation, the water cycle, among many other natural phenomena. This would help in understanding many scientific facts that are dealt with in the Qur'ān and Ḥadīth. Scientifically explaining the verses that deal with such issues in the translated version of the Qur'ān would help target language readers, especially those having scientific interests, find a solid base in understanding many scientific phenomena.

APPENDIX

Questionnaire

Example: 1

(فإن لم تجدوا ماءً فتيمموا صعيدا طيّباً)سورة الأنعام:5:آية:6.

Literal translation: "If you do not find water, you can choose pure sand".
General Meaning: Muslims are being addressed and are licensed to use clean sand for ablution when water is not available or scarce.
Cultural and linguistic meanings: cultural and linguistic values, to suit Muslims living in desert regions where the weather is hot and water is scarce.

(I) "And ye find no water,
Then take for yourself
Clean sand or earth" (p.242)

(II) "And you can find no water,
Then have recourse to wholesome dust
And wipe your faces and your hands with it". (p.128)

(III) "And you find no water, then
Perform *tayammum* with clean earth and
Rub therewith your faces and hands". (p.162)

Q.1. On a scale (1-5) tick ( ) the extent to which the **link** between the use of pure sand for ablution and the region in which this use is licensed is realised in the translations, 5 being extremely clear and 1 being extremely unclear.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					
(II)					
(III)					

Q.2. On a scale (1-5) tick ( ) the degree of **accuracy** of the translation of the cultural and linguistic features, 5 being extremely accurate and 1 being extremely inaccurate.

Scale Translation	5 Extremely accurate	4 Fairly accurate	3 Neutral	2 Fairly inaccurate	1 Extremely inaccurate
(I)					
(II)					
(III)					

Example: 2

(فلنولينّك قبلةً ترضاها)سورة البقرة:2:آية:143.

Literal translation: "Indeed, We will turn you to a direction that pleases you".
General Context: Muslims are asked to pray toward one direction and this shows the communal agreement of having a specific direction during prayer.
Cultural and Connotative meanings: Cultural concept which has no equivalent in the target language and connotative meanings, such as the unity of Muslims and the significance of the shrine as being vital to be conveyed in the target language.

(I) "Shall We turn thee
To a *Qibla* that shall
Please thee". (p.58)

(II) "We will surely turn thee
To a direction that shall satisfy thee". (p.46)

(III) "Surely, We shall turn you to a
Qibla (prayer direction) that shall please you". (p.41)

Q.1. On a scale (1-5) tick ( ) the **overall stylistic** acceptability of the translation in each case, 5 being extremely acceptable and 1 being extremely unacceptable.

Scale Translation	5 Extremely acceptable	4 fairly acceptable	3 Neutral	2 Fairly unacceptable	1 Extremely unacceptable
(I)					
(II)					
(III)					

Q.2. On a scale (1-5) tick ( ) the extent to which the **link** between the *qibla* as a cultural term and the connotative meanings emanating from this direction to the *Ka'ba* is realised in the translations.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					
(II)					
(III)					

Example: 3

(ومن الليل فتهجّد به نافلةً)سورة الإسراء:17:آية:79.

Literal Translation: "And from the night, take a portion for an additional prayer".
General Context: Muslims are asked to wake up in the last third of the night in order to perform an additional prayer.
Cultural meanings and Emotive overtones: To show the cultural differences between the source text and the target text and the variation in the emotive overtones in waking up at that part of the night for praying.

(I) "And pray in the small watches
Of the morning: (it would be)
An additional prayer". (p.717)

(II) "And as for the night,
keep vigil a part of it, as a work of supererogation for thee". (p.311)
(III) "And in some parts of the night (also)
Offer the *salat* (prayer) with it (i.e. recite the
Qur'an in the prayer, as an additional prayer),
(*tahajjud* optional prayer)". (p.411)

Q.1. On a scale (1-5) tick ( ) the extent to which the **relationship** between *tahajjud* as a cultural term and the negative or positive overtones emanating from it is realised in the translations.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					
(II)					
(III)					

Example: 4
(كلاّ لا تطعه واسجد واقترب)سورة العلق:96:آية:19

Literal Translation: "No, do not obey him, prostrate and get close".
General Meaning: The Prophet Muhammad is addressed here and is asked not to obey the unbelievers. At the same time, he should prostrate to God and be close to Him.
Cultural and Emotive meanings: To show that deeds could exist in different cultures but the way of performing them and the implied meanings are different.
(I) "Nay, heed him not
But bow down in adoration,
And bring thyself
The closer (to God)". (p.1763)
(II) "No indeed; do thou not obey him,
And bow thyself, and draw nigh". (p.345)
(III) "Nay! (O Muhammad)! Do not
Obey him (Abu Jahl). Fall prostrate and
Draw near to Allah". (p.885)
Q.1. On a scale (1-5) tick ( ) the **overall stylistic** acceptability of the translation in each case, 5 being extremely acceptable and 1 being extremely unacceptable.

Scale Translation	5 Extremely acceptable	4 fairly acceptable	3 Neutral	2 Fairly unacceptable	1 Extremely unacceptable
(I)					
(II)					
(III)					

Example: 5

(ولله علىالناس حج البيت لمن استطاع اليه سبيلا) سورة آل عمران:3 آية:97.

Literal Translation: Pilgrimage to the House is a duty to Allah on those who are able.
General Context: Allah ordains pilgrimage upon Muslims to the Sacred Mosque in Mecca conditioned that they are able physically and financially.
Cultural, Seasoning and Lenience of doing pilgrimage: Pilgrimage is performed in both cultures, but the place of doing so is different. Moreover, the example shows the potential of both physical and financial capabilities for this deed to be a duty.

(I) "Pilgrimage thereto is a duty
Men owe to God,
Those who can afford
The Journey". (p.148)

(II) "It is the duty of all men towards God to come
To the House a pilgrim, if he is able to
Make his way there". (p.86)

(III) "And *hajj* (pilgrimage to Mecca) to the House
(*Ka'bah*) is a duty that mankind owes to
Allah, those who can afford the expenses,
(for one's conveyance, provision and residence"). (p.101)

Q.1. On a scale (1-5) tick ( ) the extent to which the **link** between *ḥajj* as a term present in both cultures, the season in which it is performed, and reference to God's lenience of it as a duty is realised in the translations.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					
(II)					
(III)					

Q.3. On a scale (1-5) tick ( ) the degree of **accuracy** of the translation of the cultural and emotive meanings embedded in *ḥajj* and *bait*, 5 being extremely accurate and 1 being extremely inaccurate.

Scale Translation	5 Extremely accurate	4 Fairly accurate	3 Neutral	2 Fairly inaccurate	1 Extremely inaccurate
(I)					
(II)					
(III)					

Example: 6
(فمن شهد منكم الشهر فليصمه)سورة البقرة:2:آية:185.

Literal Translation: "Whoever of you witnesses the month should fast it".
General Context: Allah addresses Muslims witnessing the month of Ramaḍān to fast it.

Cultural and Seasoning of fasting and the Emotive Overtones: This religious deed is practised in both cultures. However, the way of practicing it and the season are different.

(I) "So everyone of you
Who is present (at his home)
During that month
Should spend it in fasting" (p.73)

(II) "So let those of you, who are present
At the month, fast it" (p.52)

(III) "So whoever of you sight (the crescent on
The first night of) the month (of *Ramadan*
i.e. is present at his home), he must
Observe *sawm* (fasts) the month". (p.49)

Q.1. On a scale (1-5) tick ( ) the degree of **combination** between *fasting* as a term of both cultures, the season in which it is performed, and reference to the emotive overtones of it is realised in the translations.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					
(II)					
(III)					

Example: 7

(إن الصفا والمروة من شعائر الله فمن حج أو اعتمر فلا جناح عليه أن يطوّف بهما)سورة البقرة:2آية:158.

Literal Translation: "*aṣ-Ṣafa* and *al-Marwa* are of Allah's signs. Therefore, whoever does pilgrimage or visit to the House, there is nothing wrong in going between them".

General Context: Allah addresses Muslims visiting the House in Mecca to go between the two small hills.

Capitalisation, the use of Definite Article, and Translation of Places: to show the significance of certain lexical items in the source text and imaginative movement of devotees between the two places.

(I): "Behold *Ṣafa* and *Marwa*
Are among the Symbols
Of God. So if those who visit
The House in the season
Or at other times,
Should compass them round". (p.62)

(II): "*Ṣafa* and *Marwa* are among the waymarks
Of God; so whosoever makes pilgrimage
To the House, or the visitation,
It is no fault on them to circumambulate
Them". (p.48)

(III): "Verily, *as-Safa* and *al-Marwa* (two
Mountains in *Makkah*) are of the symbols of
Allah. So it is not sin on him who performs

hajj or *'umra* (pilgrimage) of the House (the *Ka'bah* at *Makkah*) to perform
The going between them". (p.43)

Q.1. On a scale (1-5) tick ( ) the degree of **accuracy** of the translation of the cultural and collocational meanings embedded in *aṣ-Ṣafa and al-Marwa*, 5 being extremely accurate and 1 being extremely inaccurate.

Scale Translation	5 Extremely accurate	4 Fairly accurate	3 Neutral	2 Fairly inaccurate	1 Extremely inaccurate
(I)					
(II)					
(III)					

Example: 8

(قد جعل الله الكعبة البيت الحرام قياماً للنّاس) سورة المائدة:5 آية:97.

Literal Translation: "Allah has made the *Ka'ba*, the Sacred House, a safe place for people".
General Context: Muslims are informed that the *Ka'ba* is a safe and secure place for worshipping.
The Shape of the *Ka'ba* and the Connotative Meanings Embedded in the House: to show the meanings implied in the outside shape of *Ka'ba* and the emotive meanings implied in this religious shrine.

(I) "Allah has made the *Ka'ba*,
The Sacred House, an asylum
Of security for men". (p.273)
(II) "God has appointed the *Ka'ba*, the Holy House,
As an establishment for men". (p.143)
(III) "Allah has made the *Ka'bah*,
The Holy House, an asylum of security and
Benefits (e.g. *hajj* and *'umra*) for mankind. (p.183)

Q.1. On a scale (1-5) tick ( ) extent to which the **importance** of the shape of the *Ka'ba* and the favourable meanings maintained in the *Ka'ba* as a safe and secure place is realised in the translations.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					
(II)					
(III)					

Example: 9

(فاذا ضربتم في الأرض فليس عليكم جناح أن تقصروا من الصّلاة) سورة النساء:4:آية:101.

Literal Translation: "If you go through the earth, there is nothing wrong if you shorten the prayer".
General Context: Allah gives the licence to Muslims to shorten their prayer when they are travelling.
Metaphorical Use: Describing prayer as something tangible to be cut and making a similarity between travelling in haste and beating the land.
(I) "When you travel,
Through the earth,
There is no harm on you
If you shorten your prayer". (p.212)
(II) "And when you are journeying in the land,
There is no fault in you that you shorten,
The prayer". (p.116)
(III) "And when you travel (Muslims) in
The land, there is no sin on you if you shorten
as-Salāt (the prayer)". (p.144)

Q.1. On a scale (1-5) tick ( ) the extent to which the **metaphor** in beating the earth during travel and shortening the prayer is realised in the translations.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					
(II)					
(III)					

Example: 10
(وليوفوا نذورهم وليطوّفوا بالبيت العتيق)سورة الحج:22:آية:29.
Literal Translation: "Let them perform their vows and go around the Ancient House".
General Context: Allah commands pilgrimages to go around the Sacred House in *Mecca* while performing *ḥajj* or *'umra*.
Imaginary of the smooth movement around the *Ka'ba*: In their circumambulation around the *Ka'ba*, Muslims go smoothly like the movement of the flood.
(I) "For them perform their vows
And (again) circumambulate
The Ancient house". (p.858)
(II) "And let them fulfil their vows, and go about,
The Ancient House". (p.30)
(III) "And perform their vows, and circumambulate
The Ancient House (the *Ka'bah* at *Makkah*). (p.480)

Q: On a scale (1-5) tick ( ) the extent to which the use of **imaginative movement** in circumambulation around the *Ka'ba* is realised in the translations.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					
(II)					
(III)					

Example: 11

قال عليه السلام(من آتاه الله مالاً، فلم يؤد زكاته،مثّلَ له يوم القيامة شجاعاً اقرع)

Literal translation: "If one is given property from Allah and does not pay its *zakāt,* this property will be like a bald-headed snake on the Day of Resurrection".
General meaning: Muslims are addressed to pay the due of their property to the needy people.
Social and individual values: to purify the property, the people donating the due, those receiving it and strengthen the relationships between the individuals of the society.

(I) "Whoever is made wealthy by Allah and does not pay the *zakāt* of his wealth, then on the Day of Resurrection his wealth will be made like a bald-headed poisonous snake". (p.276)

Q: On the scale (1-5) tick ( ) the extent to which the **obligation** of *zakāt* payment, the **purification of wealth**, **of person receiving the due** and of ***zakāt* itself** are realised in the translation.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					

Example 12:

قال عليه السّلام(من حج لله و لم يرفث و لم يفسق، رجع كيوم ولدته أمه)

Literal translation: "Whoever performs *ḥajj* and does not practice sexual intercourse with his wife and does not transgress the rules of this religious duty will return as if he were newly born".
General Context: Muslim devotees to *ḥajj* should abide the rules of this religious duty such that their sins are forgiven.
Cultural implications and *ḥajj* values in Islam: the reward of doing *ḥajj* in the appropriate manner.
(I) "Whoever performs *ḥajj* for Allah's sake and does not have sexual relation with his wife, and does not do evil then he will return (after *ḥajj* free from all sins) as if he were born anew". (p.348)

Q: On the scale (1-5) tick ( ) the degree of **accuracy** of the translation of the cultural meanings and the award embedded in the appropriate manner of doing *ḥajj*, 5 being extremely accurate and 1 being extremely inaccurate.

Scale Translation	5 Extremely accurate	4 Fairly accurate	3 Neutral	2 Fairly inaccurate	1 Extremely inaccurate
(I)					

Example: 13

قال عليه السلام(العمرة إلى العمرة كفّارة لما بينهما)

Literal translation: "*'umra* to *'umra* is expiation for the sins committed between them".
General context: Muslim devotees can make use of this religious duty for the forgiveness of their sins.
Cultural and linguistic implications: cultural concept which has no equivalent in the target language.
(I) "*'Umra* is an expiation for the sins committed between it and the previous one". (p.1)
Q: On the scale (1-5) tick ( ) the degree of **accuracy** of the cultural values of *'umra* as a culture-void and the repetitive visit to *Ka'ba* maintained in *'umra*.

Scale Translation	5 Extremely accurate	4 Fairly accurate	3 Neutral	2 Fairly inaccurate	1 Extremely inaccurate
(I)					

Example: 14

كانت تلبية الرسول عليه السّلام(لبّيك اللهم لبّيك، لبّيك اللهم لبّيك، لبّيك لا شريك لك لبّيك، إن الحمد، والنعمةلك والملك، لا شريك لك).

Literal translation: "Oh Allah, I respond to Your call; Oh You who has no partner, I respond to Your call. To You belong all thanks and blessings".
General context: Muslims in *Ḥajj* show their communal doing of this religious duty and they prove this through the communal utterance of *talbiya*.
Beauty and eloquence of *talbiya*: the beauty and the flow of uttering *talbiya* and chanting this formula by Muslim devotees in *ḥajj*.
(I) "I respond to Your Call, O Allah, I respond to Your call and I am obedient to Your Orders, You have no partner, I respond to Your call, all the praises, thanks and blessings are for You, All the sovereignty is for you, And You have no partners with you". (p.361)
Q: On the scale (1-5) tick ( ) the degree of **accuracy** of showing the beauty of the communal chanting the formula of *talbiya* in *ḥajj*.

Scale Translation	5 Extremely accurate	4 Fairly accurate	3 Neutral	2 Fairly inaccurate	1 Extremely inaccurate
(I)					

Example: 15

قال عليه السّلام(إذا جاء رمضان، فُتحت أبواب الجنان).

Literal translation: "When *Ramaḍān* comes, the gates of paradise are opened".
General Context: The month of Ramadan is full of blessings and is considered to be the month of forgiveness; thus Muslims should observe fasting in it.
Cultural, connotative and environmental implications of the fasting month in Islam.
(I) "When (the month of) *Ramaḍān* begins, the gates of Paradise are opened". (p.68)

Q: On the scale (1-5) tick ( ) the **link** between the month of fasting denoted by *Ramaḍān* and the region in which this duty is observed.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					

Example: 16

قال عليه السّلام(تسحروا فإن في السحور بركة)

Literal translation: "take *saḥūr* for there is blessing in it".
General context: Muslims are urged to wake up for *saḥūr* in third part of the night when intending to fast on that day.
Cultural and emotive values: to show that taking a meal like this is cultural and the time of having this meal at the appointed time can have some peculiar emotive overtones.
(I) "take *saḥūr* as there is blessing in it" (p.80)
Q: On the scale (1-5) tick ( ) the **link** between *saḥūr* as a meal taken before the dawn and the emotive overtones realised in the translation.

Scale Translation	5 Extremely clear	4 fairly clear	3 Neutral	2 Fairly unclear	1 Extremely unclear
(I)					

Example: 17

قال عليه السّلام(إنّ بلالاً يؤذن بليل، فكلوا واشربوا حتّى ينادي ابن مكتوم).

Literal translation: "indeed, Bilāl calls for *'adhān* at night, so keep on eating and drinking till Ibn Maktūm call for *'adhān*)
General context: *'Adhān* signifies time in Islam whether for doing the daily prayer or for telling the time of starting the fasting.

Cultural and linguistic implications of *'adhān*: to show that the utterance of *'adhān* is peculiar to Islamic culture.
(I) "Bilāl pronounces *'dhān* at night, so keep on eating and drinking (*saḥūr*) till Ibn Maktūm pronounces *'adhān*). (p.78)
Q: On the scale (1-5) tick ( ) the degree of **accuracy** of the translation of the cultural and linguistic values maintained in *'adhān.*

Scale Translation	5 Extremely accurate	4 Fairly accurate	3 Neutral	2 Fairly inaccurate	1 Extremely inaccurate
(I)					

Example: 18

قال عليه السّلام(من ترك صلاة العصر فقد حبط عمله)

Literal translation: "Whoever does not practice *'aṣr* prayer, his deeds are lost".
General context: *'Asr* prayer is important and should be practiced; otherwise, one's deeds are lost.
Cultural significance of the prayer and the linguistic values it carries: to urge Muslims to do the prayer in the proper time.
(I) "Whoever omits the prayer of *'asr*, all his (good) deeds will be lost". (p.310)
Q.1. On scale (1-5) tick ( ) the **overall stylistic** acceptability of the translation posed above, 5 being extremely acceptable and 1 being extremely unacceptable.

Scale Translation	5 Extremely acceptable	4 fairly acceptable	3 Neutral	2 Fairly unacceptable	1 Extremely unacceptable
(I)					

Example: 19

قال عليه السلام (من صلّى صلاتنا واستقبل قبلتنا وأكل ذبيحتنا فذلك المسلم)

Literal translation: "Whoever performs our prayer, faces *qibla* in the prayer and eats from our slaughtered animals is a Muslim".

General context: Muslims are ordered to face one direction when they do prayer and this shows their unity.

Cultural and connotative meanings: *Qibla* is a cultural term which has no equivalent in the target language. The cultural and the connotative implications are hardly achievable.
(I) "Whoever offers the *ṣalāt* (prayer) and faces our *Qibla* (*Ka'ba* at *Mekka* during *ṣalāt*) and eats our slaughtered animals, is a Muslim". (p.234)

Q: On a scale (1-5) tick ( ) the degree of **accuracy** of the translation of the cultural and connotative meanings embedded in *qibla*, 5 being extremely accurate and 1 being extremely inaccurate.

Scale Translation	5 Extremely accurate	4 Fairly accurate	3 Neutral	2 Fairly inaccurate	1 Extremely inaccurate
(I)					

Example: 20

قال عليه السّلام(إذا قال الإمام: سمع الله لمن حمده، فقولوا: اللهم ربّنا لك الحمد).

Literal translation: "If the *Imām* says: *Allah* hears those who praise him, then you should say: to *Allah* belong all praises and thanks".

General context: *Imām* has the major role in leading Muslims in prayer; he organises the prayer to be performed in the most appropriate manner.

Cultural and linguistic values: *Imām* is culture-bound and has its idiosyncrasies; it has various meanings that are different in their prominence.

(I) "When the *Imām* says, *sami'a Allahū liman ḥamidah* (Allah heard those who sent praises and thanks to him), you should say, *Allahumma Rabbanā lakalḥamd* (O Allah! Our Lord! All the praises and thanks are for you". (p.373)
Q: On scale (1-5) tick ( ) the **overall stylistic** acceptability of the translation in each case, 5 being extremely acceptable and 1 being extremely unacceptable.

Scale Translation	5 Extremely acceptable	4 fairly acceptable	3 Neutral	2 Fairly unacceptable	1 Extremely unacceptable
(I)					

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