TRANSLATION OF METAPHOR IN THE HOLY QURAN

by

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DEDICATION

For My Parents

﴿وَقُل رَّبِّ ٱرْحَمْهُمَا كَمَا رَبَّيَانِي صَغِيرًا﴾

Abstract

This thesis is about the translation of metaphor in the Holy Quran. It assesses the translation of metaphor in three English translations of the Quran, al-Hilali & Khan (2000), A. Ali (2001), and Y. Ali (2004). The different types of metaphor in both Arabic and English as well as the strategies of translating them are discussed. Metaphor in the Holy Quran has been investigated according to the theoretical stipulations posited by Arab rhetoricians, and in this thesis two authoritative interpretations (*tafsirs*) of the Quran are used in the analysis: al-Maḥalli & as-Suyuti (1974) and Firuzabadi (1992). Adopting Newmark's (1988) metaphor translation strategies, three different English translations of ten verses with different metaphorical images are assessed to ascertain their success in handling metaphor in the Quran. Each Quranic metaphor is first analyzed in its Arabic context according to the two *tafsirs*, then its three English translations are assessed. The analysis indicates that Newmark's third strategy, faithful translation, emerges as the most appropriate for rendering Quranic metaphor into English.

Search Terms: Metaphor, Quranic Rhetoric, Translation, Simile, Translation Strategies.

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Chapter One: Introduction

Translation is the communication of a source-language text's meaning by way of an equivalent target; it is a tool that helps in conveying a message to readers. There are many translation strategies set by theorists for different types of texts. Translation of any text is a problem because of the challenges that may face the translator during the translation process such as understanding the text, the culture of the source language, the culture of the target language, the type of readership, and many others issues. Therefore, translating something as complex as metaphor becomes even more problematic.

According to *The American Heritage Dictionary of the English Language (2015)*, "metaphor is a figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison", it is a central concept in literary studies and it has been always a problem for translators. In the Holy Quran, metaphor is more problematic since it is a sacred text and should be treated differently. It has been translated by different strategies and procedures; yet, most of the translators were not able to translate Quran metaphors properly.

However, this thesis addresses a new strategy for translating Quran metaphors, which is translating metaphor literally first, and then adding a simile of the same metaphorical image. In this thesis, three translations of "Metaphor in the Holy Quran" will be addressed, interpreted, and analysed to verify and examine the impact of these translations on understanding, interpretation, and realization of the wisdom of the Quran. The strategies used to translate metaphors maintaining the message and metaphorical image of the text are limited; however, Newmark's (1988) metaphor translation strategies will be the basis of this analysis.

Metaphor is part of the Quranic rhetoric and it has consistently been a big challenge for translators, since it always has an underlying meaning. Some translation theorists argue that metaphor is too difficult to translate. Their claim is based on the fact that metaphor has some linguistic elements that make it difficult for translators to render the same meaning from the source language (SL) into the target language (TL). For example, one of these elements is that the metaphor is not an explicit simile.

Rather, metaphor has many implicit elements that need a careful rendering of the skilful translator. Peter Newmark (1988), for example, says, "Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor" (p. 104).

It is clear, from the above mentioned quotation that Newmark is speaking about the translation of metaphor in general. But when we come to the translation of metaphor in the Holy Quran, the image becomes totally different, and relevant translation issues become more complicated. This is due to the nature of the language of the Holy Quran.

In rendering the Quranic text, we have to take into consideration that the translation maintains, as far as possible, the original meaning of the interpreted Quranic text. Therefore, we have to investigate the most suitable translation methods to follow in rendering the Quranic text into the TL.

This thesis has the following objectives: investigating the different types of metaphor in the Holy Quran, comparing three translations for metaphor in the Holy Quran, investigating different translation strategies and procedures used for translating metaphor in the Holy Quran, and finally determining the best strategy for translating Quran metaphor. The thesis also hopes to answer the following questions: based on Newmark (1981, p. 88): metaphor translation strategies, can the translation of the Holy Quran be accurate in terms of conveying the same meaning of the Arabic metaphors, and what are the best strategies for doing so?

This thesis is based on an analysis of three translations of verses with metaphorical images from the Holy Quran. The three translations consulted are: *The Translation of the Meanings of the Noble Quran in the English Language* by Muhammad Taqi-ud-Din Al-Hilali and Muhammad Muhsin Khan (2000), *The Koran Translation* by Ahmed Ali (2001), and *The Meaning of the Holy Quran: Text, Translation and Commentary* by Abdullah Yusuf Ali (2004). Ten Holy verses of different metaphorical images have been chosen and classified.

If there are any shortcomings in any of the three translations, they are discussed in order to understand why, and to suggest a better translation. The suggested translation done by the researcher is always (done in two steps) first, by

rendering the same metaphorical image into the target language literally, then the same metaphor is transformed into its constituent elements of (وجه و المشبه به و المشبه الشبه), a detailed simile to make it much more clearer for the target reader who may not be familiar with the cultural and linguistic aspects of the Quranic text.

The thesis consists of four chapters. Chapter one is an introduction. Chapter two reviews both the thesis that has been done on the issue of Arabic metaphor, its types and classification according to different scholars, and English metaphor in general in terms of its definition, types and classification according to different scholars. Finally, the last section of chapter two discusses Quranic metaphor and the difficulty of dealing with its translation. Chapter three discusses translation and metaphor, specifically regarding what theorists say about translation in general and translating metaphor in particular. Chapter four examines the data collected from the Holy Quran, and explains the methodology employed in the analysis of a number of examples of translated Holy verses that contain metaphorical images. Chapter five concludes the thesis by summing up the various strategies used in translating metaphors in the Holy Quran including the most common strategy, and by providing the findings of the thesis, along with a number of recommendations for future studies.

Chapter Two: Metaphor and Translation

This chapter addresses metaphor in terms of its definition in Arabic and English, different classifications of metaphor, what others say about translating metaphor, and finally the purpose of metaphor. In this chapter, the Quran metaphor will also be addressed.

2.1. Definition of Metaphor in Arabic

To better define and understand metaphor, simile must first be defined in order to obtain a clear definition of metaphor that is because metaphor is a simile in which one if its parties has been deleted.

Simile is the simplest figure of speech, i.e. it is an explicit comparison between two unrelated parties to make them similar in one or more aspects by the use of the words 'like' or 'as'.

A metaphor is a simile, or comparison, without using the terms 'like' or 'as'. Furthermore, it is a transfer of the word from its original meaning to another meaning. Ibn Qutaibah[1] says that "Arabs borrow a word and replace it by another word if there is a relation between both words or they have similar meaning or one causes the other, so, for example, they call rain sky because rain comes from the sky" (Ibn Qutaibah, 1962, p. 88).

Al-Jurjani (1966) defines (الاستعارة) metaphor as[2] "A word which is in the language has a known basic meaning, is temporarily lent as it were, to something other than the original object" (p.29), (cited in Journal of Literature, Languages and Linguistics).

So, the simplest definition of metaphor is an implicit comparison between two dissimilar parties to make them similar in one aspect or more without any use of an

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[1] فالعرب تستعير الكلمة ، فتضعها مكان الكلمة إذا كان المسمى بها , بسبب من الأخرى , أو مجاور لها , أو مشاكل , فيقولون للمطر سماء ؛ لأنه من السماء ينزل. (ابن قتيبة، 1962، ص 88).

[2] الاستعارة ما اكتفي فيها بالاسم المستعار عن الأصل، ونقلت العبارة فجعلت مكان غيرها. وملاكها تقريب الشبه ومناسبة المستعار له للمستعار منه، وامتزاج اللفظ بالمعنى حتى لا يوجد بينهما منافرة، ولا يتبين في أحدها إعراض عن الآخر (الجرجاني، 1966، ص 29)

instrument. Al-Jahizh (1960) further defines metaphor as follows,[3] "to describe one thing in terms of another" (p. 153).

2.2. Definition of Metaphor in English

According to *Webster's New World Dictionary of the American Language* (1964), metaphor is "a figure of speech in which one thing is likened to another different thing by being spoken of as if it were that other, e.g. all the world's a stage". *Longman Modern English Dictionary* (1976) describes metaphor as "a figure of speech in which a name or quality is attributed to something to which it is not literally applicable, e. g., an icy glance, nerves of steel".

Al-Zoubi and Al Husanawi (2006) argue that "the term metaphor is originally derived from the Greek word metaphora which means to carry over or to transfer. Metaphor concepts are derived from the original meaning of free and transferred" (p. 230). Lakoff & Johnson (1999), on another hand, maintain that metaphors are the means by which human experiences are organized and conceptualized. They also believe that language, whether literal or non-literal, provides a way through which to comprehend, express, and describe reality.

Lakoff (2002) indicates that no one can imagine any language without metaphor, so it has an inherent value in the use of any language. He also argues that metaphor is pervasive in everyday life, not just in language but also in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.

On the persistence of metaphor in everyday expression and comprehension, Derrida (1982) claims that metaphor is a power that shapes behaviour and, thus, it is a continuous process by which concepts and views are generated.

One of the simplest definitions, from a translation perspective, is put forth by Newmark (1988) who argues that metaphor could be any figurative speech: the translation sense of a physical word; the personification of an abstraction; the

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3 تسمية الشيء باسم غيره إذا قام مقامه. (الجاحظ، 1960، ص. 153)

application of a word or collocation to what is does not literally denote, i.e., to describe one thing in terms of another (p. 104). Some examples include: it's raining cats and dogs and their home was a prison. Metaphor can be defined as a linguistic sign used in the predicative function outside its normal usage as determined by the code.

2.3. Classification of Metaphor in Arabic Rhetoric

There are different types of metaphor; they can be classified in a range of different ways, based on various criteria, from complexity to level of usage. The following section will address different types of metaphor in the Arabic and English language.

To classify metaphor perfectly in Arabic language or any other language, we need first to study the elements of metaphor in order to better understand different classifications. The elements of metaphor are the same as that of the simile, which are: tenor or borrowed for (المشبه أو المستعار له), vehicle, borrowed from (مشبه به أو المستعار منه) and ground (وجه الشبه).

Al Jurjani (400-471 AH/ 1009-1078 CE) divided metaphor into two types: helpful metaphor, in which the transfer of the meaning has a useful purpose, and unhelpful metaphor, in which the transfer of the meaning has no useful purpose. He also classified the metaphor into two types: nominal metaphor (استعارة اسمية) and verbal metaphor (استعارة فعلية) (Al-Jurjani, 1981, p. 30).

Al Jurjani furthermore referred to three types of metaphor. First, implicit (direct) metaphor (استعارة تصريحية) in which the full subject is not explained, but implied from the context of the sentence. Second, submerged (indirect) metaphor (استعارة مكنية) in which the metaphoric vehicle is indicated by one part of it. Third, mixed (representative) metaphor (استعارة تمثيلية) where the metaphor is internally inconsistent, for example, where multiple metaphors are used which do not align with one another. The metaphors used often have some connection, although this is often tenuous or inappropriate.

Metaphor has a lot of types, and these types are defined by different considerations. Consequently, metaphor can be classified according to the following:

1) Full concrete metaphor (محسوس لمحسوس بوجه محسوس); as in the following example from *Surah Maryam*, 19:4:

﴿...**وَاشْتَعَلَ الرَّأْسُ شَيْباً** ...﴾. (سورة مريم: 4).

{… **and grey hair has spread on my head** …}, (Al-Hilali & Khan, 2000).

In the above example, the borrowed from is fire and the borrowed for is aging and the ground is likening the grayness of hair to the fire flame and all of this is noticeable.

2) Abstracted concrete metaphor (محسوس لمحسوس بوجه عقلي): as in *Surah Yasin*, 36:37:

﴿ **وَءَايَةٌ لَّهُمُ ٱلَّيْلُ نَسْلَخُ مِنْهُ ٱلنَّهَارَ** فَإِذَا هُم مُّظْلِمُونَ ﴾. (سورة يس: 37).

{**And there is a sign in the night for them. We strip off the day from it** and they are left in darkness, …}, (Ahmed Ali, 2001).

In the above mentioned example, the borrowed from is withdrawal and the borrowed for is discovering darkness of night by light of the day and both are noticeable and it is recognized reasonably because it is a logical order where it is logical to have the light of the day after the darkness of the night.

3) Full abstract metaphor (معقول لمعقول بوجه عقلي): as in *Surah Yasin*, 36:52:

﴿ **قَالُواْ يَٰوَيْلَنَا مَنْ بَعَثَنَا مِن مَّرْقَدِنَا** هَٰذَا مَا وَعَدَ ٱلرَّحْمَٰنُ وَصَدَقَ ٱلْمُرْسَلُونَ ﴾. (سورة يس: 52).

{**They will say:** "**Woe to us! Who has raised us up from our place of sleep.**" (It will be said to them): "This is what the Most Beneficent (Allah) had promised, and the Messengers spoke truth!"}, (Al-Hilali & Khan, 2000).

In this example, the borrowed from is sleeping and the borrowed for is death and both did not appear but they are reasonably recognized.

4) Reasonable-concrete meatphor (استعارة محسوس بوجه عقلي): as in *Surah Al-Hijr*, 15:94:

﴿ **فَٱصْدَعْ بِمَا تُؤْمَرُ** وَأَعْرِضْ عَنِ ٱلْمُشْرِكِينَ ﴾. (سورة الحجر: 94).

{**Therefore proclaim openly (Allahs Message Islamic Monotheism) that which you are commanded**, and turn away from Al-Mushrikoon (polytheists, idolaters, and disbelievers, etc. - see V.2:105).}, (Al-Hilali & Khan, 2000).

The borrowed from is cracking glass which is noticeable, and the borrowed for is announcing Allah's message and it is reasonable.

5) Reasonable abstract to concrete metaphor (استعارة معقول لمحسوس والجامع عقلي): as in *Surah Al-Haqqa*, 69:11:

﴿ إِنَّا لَمَّا طَغَا ٱلۡمَآءُ حَمَلۡنَـٰكُمۡ فِى ٱلۡجَارِيَةِ ﴾. (سورة الحاقة: 11).

{Verily! **When the water rose beyond its limits (Noohs (Noah) Flood)**, We carried you (mankind) in the floating (ship that was constructed by Nooh (Noah))}, (Al-Hilali & Khan, 2000).

The borrowed from is ''طغيان الماء '' which is reasonable, and the borrowed for is the huge amount of water and it is noticeable and both can be recognized mentally.

6) Original metaphor (استعارة أصلية): as in *Surah Al-Imran*, 3:103:

﴿ وَٱعۡتَصِمُواْ بِحَبۡلِ ٱللَّهِ جَمِيعًا وَلَا تَفَرَّقُواْ ... ﴾. (سورة آل عمران: 103).

{**And hold fast, all of you together, to the Rope of Allah (i.e. this Quran)**, and be not divided among yourselves, ...}, (Al-Hilali & Khan, 2000).

Metaphor is original when the borrowed term is a gender.

7) Dependant metaphor (استعارة تبعية): as in *Surah Al-Qasas*, 28:8:

﴿ فَٱلۡتَقَطَهُۥٓ ءَالُ فِرۡعَوۡنَ لِيَكُونَ لَهُمۡ عَدُوًّا وَحَزَنًاۗ إِنَّ فِرۡعَوۡنَ وَهَـٰمَـٰنَ وَجُنُودَهُمَا كَانُواْ خَـٰطِـِٔينَ ﴾. (سورة القصص: 8).

{Then the household of Firaun (Pharaoh) picked him up, **that he might become for them an enemy and a (cause of) grief**. Verily! Firaun (Pharaoh), Haman and their hosts were sinners.}, (Al-Hilali & Khan, 2000).

Metaphor is dependent when the borrowed term is not a gender.

8) Elective metaphor (استعارة ترشيحية): as in *Surah Al-Baqara*, 2:16:

﴿ أُوْلَـٰٓئِكَ ٱلَّذِينَ ٱشْتَرَوُاْ ٱلضَّلَـٰلَةَ بِٱلْهُدَىٰ فَمَا **رَبِحَت تِّجَـٰرَتُهُمْ** وَمَا كَانُواْ مُهْتَدِينَ ﴾. (سورة البقرة: 16).

{These are they who have purchased error for guidance, **so their commerce was profitless**. And they were not guided.}, (Al-Hilali & Khan, 2000).

Metaphor is elective when it comes linked to what is proper for the borrowed form, as in the previous example.

9) Abstract metaphor (استعارة مجردة): as in *Surah An-Nahl*, 16:112:

﴿ وَضَرَبَ ٱللَّهُ مَثَلًا قَرْيَةً كَانَتْ ءَامِنَةً مُّطْمَئِنَّةً يَأْتِيهَا رِزْقُهَا رَغَدًا مِّن كُلِّ مَكَانٍ فَكَفَرَتْ بِأَنْعُمِ ٱللَّهِ **فَأَذَٰقَهَا ٱللَّهُ لِبَاسَ ٱلْجُوعِ وَٱلْخَوْفِ** بِمَا كَانُواْ يَصْنَعُونَ ﴾. (سورة النحل: 112).

{And Allah puts forward the example of a township (Makkah), that dwelt secure and well content; its provision coming to it in abundance from every place, but it (its people) denied the Favours of Allah (with ungratefulness). **So Allah made it taste the extreme of hunger (famine) and fear,** because of that (evil, i.e. denying Prophet Muhammad SAW) which they (its people) used to do.}, (Al-Hilali & Khan, 2000).

Metaphor is abstract when it comes linked to what is proper for the borrowed for, as in the aforementioned example.

10) Free metaphor (استعارة مطلقة): as in *Surah Al-Baqara*, 2:27:

﴿**ٱلَّذِينَ يَنقُضُونَ عَهْدَ ٱللَّهِ مِنۢ بَعْدِ مِيثَـٰقِهِۦ** وَيَقْطَعُونَ مَآ أَمَرَ ٱللَّهُ بِهِۦٓ أَن يُوصَلَ وَيُفْسِدُونَ فِى ٱلْأَرْضِ أُوْلَـٰٓئِكَ هُمُ ٱلْخَـٰسِرُونَ﴾. (سورة البقرة: 27).

{**Those who break Allahs Covenant after ratifying it**, and sever what Allah has ordered to be joined (as regards Allahs Religion of Islamic Monotheism, and to practise its legal laws on the earth and also as regards keeping good relations with kith and kin), and do mischief on earth, it is they who are the losers.}, (Al-Hilali & Khan, 2000).

Metaphor is free when it is not linked to any element

11) Verified Metaphor (استعارة تحقيقية): as in *Surah An-Nahl*, 16:112:

﴿ وَضَرَبَ ٱللَّهُ مَثَلًا قَرْيَةً كَانَتْ ءَامِنَةً مُّطْمَئِنَّةً يَأْتِيهَا رِزْقُهَا رَغَدًا مِّن كُلِّ مَكَانٍ فَكَفَرَتْ بِأَنْعُمِ ٱللَّهِ **فَأَذَٰقَهَا ٱللَّهُ لِبَاسَ ٱلْجُوعِ وَٱلْخَوْفِ** بِمَا كَانُواْ يَصْنَعُونَ ﴾. (سورة النحل: 112).

{And Allah puts forward the example of a township (Makkah), that dwelt secure and well content; its provision coming to it in abundance from every place, but it (its people) denied the Favours of Allah (with ungratefulness). **So Allah made it taste the extreme of hunger (famine) and fear**, because of that (evil, i.e. denying Prophet Muhammad SAW) which they (its people) used to do.}, (Al-Hilali & Khan, 2000).

Or it may be verified reasonably: as in *Surah An-Nisa*, 4:174:

﴿ يَـٰٓأَيُّهَا ٱلنَّاسُ قَدْ جَآءَكُم بُرْهَـٰنٌ مِّن رَّبِّكُمْ **وَأَنزَلْنَآ إِلَيْكُمْ نُورًا مُّبِينًا** ﴾. (سورة النساء: 174).

{O mankind! Verily, there has come to you a convincing proof (Prophet Muhammad SAW) from your Lord, **and We sent down to you a manifest light (this Quran).**}, (Al-Hilali & Khan, 2000).

12) Imaginative Metaphor (استعارة تخييلية): as in *Surah Al-Baqara*, 2:27, in which the likening is invisible when only the tenor is uttered:

﴿ الَّذِينَ يَنقُضُونَ عَهْدَ اللَّـهِ مِن بَعْدِ مِيثَاقِهِ ...﴾. (سورة البقرة: 27).

{Those who break Allah's Covenant after ratifying it …}, (Al-Hilali & Khan, 2000).

13) Implicit Metaphor (استعارة تصريحية): as in *Surah Yasin*, 36:52:

﴿ قَالُوا۟ يَـٰوَيْلَنَا مَنۢ بَعَثَنَا مِن مَّرْقَدِنَا ۗۜ هَـٰذَا مَا وَعَدَ ٱلرَّحْمَـٰنُ وَصَدَقَ ٱلْمُرْسَلُونَ ﴾. (سورة يس: 52).

{They will say: Woe to us! Who has raised us up from our place of sleep." (It will be said to them): "This is what the Most Beneficent (Allah) had promised, and the Messengers spoke truth!}, (Al-Hilali & Khan, 2000).

14) Harmonious Metaphor (استعارة وفاقية): as in *Surah Al-Anam*, 6:122: in which borrowed for and borrowed to are in harmony.

﴿ أَوَ مَن كَانَ مَيْتًا فَأَحْيَيْنَـٰهُ وَجَعَلْنَا لَهُۥ نُورًا يَمْشِى بِهِۦ فِى ٱلنَّاسِ كَمَن مَّثَلُهُۥ فِى ٱلظُّلُمَـٰتِ لَيْسَ بِخَارِجٍ مِّنْهَا ۚ كَذَٰلِكَ زُيِّنَ لِلْكَـٰفِرِينَ مَا كَانُوا۟ يَعْمَلُونَ ﴾. (سورة الأنعام: 122).

{Is he who was dead (without Faith by ignorance and disbelief) and We gave him life (by knowledge and Faith) and set for him a light (of Belief) whereby he can walk amongst men, like him who is in the darkness (of disbelief, polytheism and hypocrisy) from which he can never come out? Thus it is

made fairseeming to the disbelievers that which they used to do.}, (Al-Hilali & Khan, 2000).

15) Submerged Metaphor (استعارة مكنية): it is a figure of speech in which the metaphoric vehicle is indicated by one part of it as the following famous quote by Al-Hajaaj Ibn Yusuf Al-Thaqafi:

"إني أرى رؤوسا قد أينعت، وحان قطافها!"

{I see heads ripe and ready for harvest!}, (my translation).

16) Consensual Metaphor (استعارة وفاقية): it is a figure of speech in which borrowed for and borrowed to can come together as in *Surah Al-Anam*, 6:122:

﴿... أَوَمَنْ كَانَ مَيْتًا فَأَحْيَيْنَاهُ ...﴾. (سورة الأنعام: 122).

{Is he who was dead (without faith by ignorance and disbelief) and We gave him life (by knowledge and faith)}, (Al-Hilali & Khan, 2000).

17) Inharmonious Metaphor (استعارة عنادية): it is a figure of speech in which borrowed for and borrowed to are not in harmony as in *Surah Al-Imran*, 3:21:

﴿إِنَّ ٱلَّذِينَ يَكْفُرُونَ بِآيَاتِ ٱللَّهِ وَيَقْتُلُونَ ٱلنَّبِيِّـنَ بِغَيْرِ حَقٍّ وَيَقْتُلُونَ ٱلَّذِينَ يَأْمُرُونَ بِٱلْقِسْطِ مِنَ ٱلنَّاسِ فَبَشِّرْهُم بِعَذَابٍ أَلِيمٍ﴾. (سورة آل عمران: 21).

{To those who deny the signs of God, and slay the apostles unjustly, and slay the upholders of justice, **give news of painful punishment**.}, (Ahmed Ali, 2001).

18) Extended Metaphor (استعارة تمثيلية): it occurs where the metaphor is internally inconsistent, for example where multiple metaphors are used which do not align with one another. The metaphors used often have some connection, although this is often tenuous or inappropriate. As in *Surah Al-Imran*, 3:103:

﴿ وَٱعْتَصِمُواْ بِحَبْلِ ٱللَّهِ جَمِيعًا وَلَا تَفَرَّقُواْ ...﴾. (سورة آل عمران: 103).

{**And hold fast, all of you together, to the Rope of Allah (i.e., this Quran)**, and be not divided among yourselves ...}, (Ahmed Ali, 2001).

2.4. Classification of Metaphor in English

In English, there are also several classifications for metaphor. We start with a simple classification of metaphor that was made by Newmark (1988). He classified metaphor into (a) lexicalized metaphor and (b) non-lexicalized metaphor. By lexicalized metaphor he means the uses of language which are recognizably metaphorical, but whose meaning in a particular language is relatively fixed.

a) Categories of lexicalized metaphor include:

1) Dead metaphor which is a metaphor that one does not normally even realize is a metaphor.

2) Stock metaphor is one that is widely used as an idiom.

3) A recent metaphor is a metaphorical neologism.

On the other hand, non-lexicalized metaphor meaning is not clearly fixed; vary from context to context; has to be worked out by the reader on particular occasions.

b) Categories of non-lexicalized metaphor include:

1) Original metaphor is as in (Tom is a lion).

2) Conventionalized metaphors are metaphors which are not lexicalized (and will not therefore be given in dictionaries), but do draw on either cultural or linguistic conventions

3) Adapted metaphor is, according to Newmark (1988), "another more linguistically-oriented form of conventionalized metaphor. It is one in which a stock metaphor is slightly changed: "the ball is a little in their court."

According to Leech (1969) and Paivio and Begg, (1981) there are also other types of metaphor which are very common in use (pp. 271-272):

1) Humanising (anthropomorphic) metaphors which assign human characteristics to inanimate objects, animals, or situations. Examples of this are: eye of a needle, delirious winds, stingy nature, thirsty land, etc. Examples from Arabic are: الأرضُ المِعْطَاءَةُ ، جَبِينُ المَجْدِ ، رَأْسُ الشَّرِّ ، حُضْنُ الطَّبِيعَةِ

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2) Animalizing metaphors which assign animal characteristics to people and objects as in *Surah Al-Isra*, 17:24:

﴿ وَاخْفِضْ لَهُمَا جَنَاحَ الذُّلِّ مِنَ الرَّحْمَةِ وَقُل رَّبِّ ارْحَمْهُمَا كَمَا رَبَّيَانِي صَغِيرًا ﴾. (سورة الإسراء: 24).

{And lower to them **the wing of humility** out of mercy and say, My Lord, have mercy upon them as they brought me up [when I was] small}, (Ahmed Ali, 2001).

3) Concrete to abstract shifting metaphors which transform physical objects into abstract conceptions such as "to back someone" meaning to support him; it is derived from the physical entity 'back.' 'Hand' yields the expression 'to give a hand to someone,' i. e., to help him. An example of this as in *Surah Al-Qasas*, 28:10:

﴿ وَأَصْبَحَ فُؤَادُ أُمِّ مُوسَىٰ فَارِغًا ۖ إِن كَادَتْ لَتُبْدِي بِهِ لَوْلَا أَن رَّبَطْنَا عَلَىٰ قَلْبِهَا لِتَكُونَ مِنَ الْمُؤْمِنِينَ ﴾. (سورة القصص: 10).

{The mother of Moses was perturbed in the morning. **Had We not strengthened her heart** to remain a believer she had almost given him away}, (Ahmed Ali, 2001).

In the above mentioned example, a physical action, which is (الربط) is extended into an abstract concept, that is (الربط على قلب أم موسى), as in the ayah ﴿لَوْلَا أَن رَّبَطْنَا عَلَىٰ قَلْبِهَا﴾, to indicate her patience, strength, and comfort, which are, per se, abstract concepts.

4) Abstract to concrete shifting metaphors which assign material or physical characteristics to an abstract concept such as, the taste of success, the price of fame, or the fire of passion. Examples from Arabic are:

نور العلم ، ضربت الفوضى أطنابها ، ضرب المسألة عرض الحائط ، قمة الحضارة.

5) The synaesthetic metaphor describes experiences of one sense in terms of another such as warm touch, dull colours, tasty smell, or smooth voice. An example from Arabic is: (مشاعر دافئة).

Ullman (1969) classified metaphor into the following:

1) Concrete to abstract metaphors is when metaphorical extension of the usage of images drawn from the abstract sense to the concrete entity. Under this type, metaphor conveys sense impressions to describe abstract experiences, for instance, "bitter feelings," or "warm reception".

2) Synaesthesia metaphor is when words are transferred from one sense to another, from touch to sound and from sound to sight, like, (cold voice) or (piercing sound).

3) Anthropomorphic metaphor is when parts of the human body are used to refer to inanimate objects. The obvious examples for this type are (the neck of the bottle, or (the mouth of a river).

Lakoff and Johnson indicate that there are various types of metaphor from the cognitive perspective. They are divided into three types, structural metaphors, orientational metaphor and ontological "abstract" metaphor (Lakoff & Johnson, 1980, P. 5). Furthermore, rhetorical theorists and other scholars of language have discussed numerous types of metaphors. Some of them are the following:

1) Absolute Metaphor that consists of separated subject and vehicle as in (we faced a scallywag of tasks).

2) Complex Metaphor happens when a simple metaphor is based on a secondary metaphoric element. (That lends weight to the argument).

3) Compound Metaphor is where there are multiple elements in the metaphor that are used to attract the listener. These elements may be enhancement words such as adverbs, adjectives, etc. Each element in the compound metaphor may be used to signify an additional item of meaning. An example might be (She danced a wild and gothic fairy).

4) Dormant Metaphor is one where the connection between the vehicle and the subject is not clear. (I was lost in thought).

5) Pataphor is an extreme form of metaphor, taking the principle to its limit, where the basic metaphor is typically not mentioned but extensions to it are used without reference. "Panting hard, he hand-braked the corner, power-sliding into the doorway. (running as driving)"

6) Simple Metaphor has a single link between the subject and the metaphoric vehicle. The vehicle thus has a single meaning which is transferred directly to the subject as in (Cool down).

7) Extended Metaphor, or it may be called conceit, sets up a principal subject with several subsidiary subjects or comparisons. Shakespeare's extended metaphor in his play (As you like it) is a good example

8) Mixed Metaphor is one that leaps, in the course of a figure, to a second identification inconsistent with the first one. (He stepped up to the plate and grabbed the bull by the horns), where two commonly used metaphors are juxtaposed to create an original image.

9) Dead Metaphor is one in which the sense of a transferred image is no longer present. Example: (he grasped the concept) or (I did not catch your name).

10) Active Metaphor is one which is not part of daily language and is noticeable as a metaphor. Example: (You are my sun).

11) Synecdochic Metaphor is one in which a small part of something is chosen to represent the whole in order to highlight certain elements of the whole. For example, (a pair of ragged claws) represents a crab in Eliot's (The Love Song of J. Alfred Prufrock). Describing the crab in this way gives it the attributes of sharpness and savagery normally associated with claws.

12) Compound Metaphor is one that catches the mind with several points of similarity. Example: "(He has the wild stag's foot), this phrase suggests grace and speed as well as daring.

13) Implicit Metaphor is one in which the tenor is not specified but implied. Example: (Shut your trap), here, the mouth of the listener is the unspecified tenor.

14) Submerged Metaphor is one in which the vehicle is implied, or indicated by one aspect. Example: (my winged thought), here, the audience must supply the image of the bird.

15) Root Metaphor is the underlying worldview that shapes an individual's understanding of a situation. A root metaphor is different from the previous types of metaphor in that it is not necessarily an explicit device in language, but a fundamental, often unconscious, assumption.

16) Conceptual Metaphor is an underlying association that is systematic in both language and thought. For example in the Dylan Thomas poem (Do Not Go Gentle into that Good Night), the conceptual metaphor of (A Lifetime is a Day) is repeatedly expressed and extended throughout the poem.

17) Dying Metaphor, according to George Orwell in his essay *Politics and the English Language*, is one that has been worn out and is used because it saves people the trouble of developing original language to express an idea. In short, such metaphors are becoming clichés. Example: (Achilles' heel).

18) Cliché Metaphor refers to the use of cliché expressions in text. Example: (Let's face it).

19) Stock, or standard metaphor, is established metaphor not deadened by overuse. Example: (the body of a car).

20) Adapted Metaphor is those where the fixedness of a stock metaphor has been adapted or personalised in some way. The stock metaphor (carrying coals to Newcastle) can be turned into an adapted metaphor by saying (almost carrying coals to Newcastle).

21) Recent Metaphor is when an anonymous metaphorical neologism has become generally used in the source language, Example: (download).

22) Original Metaphor is created by the writer or speaker, usually to make discourse more interesting and often used to highlight particular points or as reiteration. Example: (He stepped up to the plate and grabbed the bull by the horns).

2.5. The Purpose of Metaphor

Metaphor is a very important component of rhetoric and is used for the same purposes that rhetoric is used for. Rhetoric is the ability to speak or write effectively while using eloquent words and expressions. Rhetoric has many styles and one of its most important styles is metaphor, which is part of simile, it is a unique style since it has accuracies, specialties and other different considerations that made it an interested subject of the rhetorical studies. Metaphor has two purposes, a denotative-oriented purpose and a connotative-oriented purpose. Newmark (1988) uses Referential Purpose and Pragmatic Purpose, respectively.

Referential Purpose describes a mental process or state, a concept, a person, an object, a quality, or action more comprehensively and concisely than is possible with literal or physical language (which is applied to the lexicalized metaphors). In the case of non-lexicalized metaphors, and original metaphors in particular, another denotative-oriented purpose is often foremost.

The connotative-oriented Pragmatic Purpose of metaphor is to appeal to the senses, to interest, to clarify graphically, to please, to delight, or to surprise (Newmark, 1988, p. 104). In short, metaphors tend to carry with them a strong emotional force. The reason metaphor is able to achieve these effects is a function of the fact that all metaphors, except dead ones, have a strong reflected meaning, original metaphors typically having the strongest reflected meaning.

2.6. Metaphor in the Quran

The Quanic text is not similar to any text. It has a lot of features and to render such text in other language, translator needs first to understand the text properly. Understanding Quranic text is not easy job, even when Arab scholars spoke about Quranic text, they spoke about using using naZm theory as a tool in doing so. Since the Quran is a coherent text, so it is important to have coherent translation. According to B. Hatim, the *naZm* theory (نظرية النظم), etymologically, denotes 'organizing or arranging in a certain order'.

To the Arab rhetorician, *naZm* continued to carry this sense and thus came to signify stringing forms and meanings together and ordering them in such a way as to

form a sequence that reflects not only distinctive lexicogrammatical functions but also relations of coherence and even rationality (Hatim, 2010, p. 187). Ibn Qutaiba, Al-Khattabi and Jurjani spoke about this theory too. According to Hatim, "Ibn Qutaibah takes Quranic *naZm* to be the model of Arabic discourse as a whole" (Hatim, 2010, p. 189).

Hatim maintains that it was al-khataaby (d. 398) who laid the foundation of a theory of discourse coherence, proposing three basic areas which are particularly relevant to any discussion of rhetorical questions such as Quranic inimitability, these are (لَفْظٌ حَامِلٌ), i.e., in Hatim's words,"a cohesive form", (وَ مَعْنَىً بِهِ قَائِمٌ), i.e. "a coherent meaning realized by it", (وَ رَبَاطٌ لَهُمَا نَاظِمٌ), i.e., "and the relationship between the two, both sequentially and conceptually" (Hatim, 2010, p. 192).

The third and most important Arab scholar whose contribution was essential to the theory of *naZm* is (Abdul Qahir Al Jurjani), whose theory of *naZm*, according to Hatim (2010) "is by all accounts the fulcrum of 'textuality'. It is a multi-faceted text-forming agency with a number of basic subcomponents that cater for aspects of texture such as cohesion and coherence, informativity, intentionality, intertextuality and so on (197).

Metaphor is employed in the Quran as a cognitive way of reminding and refreshing readers' minds about the goals of their existence. It is used in the Quran for different purposes; one of them is to move from something that is animistic or humanizing to something that is not animistic or inhuman, which is a promised paradise, that kind of metaphor is used to create new meanings and ideas, and to find a way to provide expressible thought. Generally, that kind of metaphor is employed to facilitate memorizing, and to communicate thoughts through many verses.

Metaphors have a persuasive effect on the recipients, as they are able to persuade and influence attitudes. Metaphors are employed to persuade the audience of certain views on a specific issue. In this respect, Miller (1979) argues that political speeches, which include metaphors, are more convincing to the audience. Metaphors enforce the strength of the message on the specific situation, as well as on the audience.

Another significant factor in the process of persuading the audience by metaphors is that metaphor users need to establish and confirm their credibility. Credibility is the criterion against which speakers' efficiency is judged, as it shows whether or not speakers are able to deal with the situation in which they are involved.

On the other hand, Swanson (1978) confirms that metaphor "propels us on a quest for the underlying truth" (p. 164). He explains that the use of metaphor in discourse urges us to search for the hidden truth. He affirms that the metaphor provokes the audience to search for both the explicit and implicit messages.

To sum up, metaphor in discourse has a strategic function as it convinces the audience about the speaker's messages. It also helps the speaker create new meanings and ideas to find an appropriate way of expressing the inexpressible thought. Metaphor also has a cognitive function as it facilitates the memorizing process for the audience. In addition, it enables the speaker to communicate meanings and thoughts. In short, the role of metaphors deserves to be explained as it shows that language is not only a medium of statements. Rather, it is also a tool for communicating, expressing, and creating new ideas and meanings in the conceptual domain.

The Holy Quran is considered the most rhetorical holy book; it is a challenge for the whole world. Said Faiq (2004) says about Quranic discourse in his book *cultural encounters in translation from Arabic* that "Qur'anic discourse is a linguistic scenery characterised by a rainbow of syntactic, semantic, rhetorical, phonetic and cultural features that are distinct from other type of Arabic discourse" (P. 92). Allah sent the Holy Quran down to His Messenger in the Arabic tongue; it is full of rhetorical styles that cannot be compared to any other scripture. Allah says in *Surah Al Baqara* 2:23:

﴿ وَإِنْ كُنْتُمْ فِي رَيْبٍ مِمَّا نَزَّلْنَا عَلَى عَبْدِنَا فَأْتُوا بِسُورَةٍ مِنْ مِثْلِهِ وَادْعُوا شُهَدَاءَكُمْ مِنْ دُونِ اللَّهِ إِنْ كُنْتُمْ صَادِقِينَ ﴾. (سورة البقرة: 23).

{If you are in doubt of what We have revealed to Our votary, then bring a Surah like this, and call any witness, apart from God, you like, if you are truthful.}, (Ahmed Ali, 2001).

In Arabic *Balaghah*, i.e., Arabic rhetoric, the Quranic metaphor is represented by many different types such as:

1) Implicit metaphor (استعارة تصريحية): in this type of metaphor the vehicle (المشبه به) is uttered while the tenor (المشبه) is invisible, as in the Quranic verse at the beginning of *Surah Ibrahim* 14:10:

﴿ الر ۚ كِتَابٌ أَنزَلْنَاهُ إِلَيْكَ لِتُخْرِجَ النَّاسَ **مِنَ الظُّلُمَاتِ إِلَى النُّورِ** بِإِذْنِ رَبِّهِمْ إِلَىٰ صِرَاطِ الْعَزِيزِ الْحَمِيدِ ﴾.
(سورة إبراهيم: 1).

{Alif Lam Ra. A book We have sent down to you that you may lead men **<u>out of darkness into light</u>**, by their Lord's command, to the path of the mighty, the worthy of praise}, (Ahmed Ali, 2001).

In the aforementioned verse, there are two implicit metaphors represented by الظلمات (darkness) and النور (light), the meanings behind these metaphors are astray and guidance الضلال والهدى. So, the darkness replaced astray and light replaced guidance because of the similar relation between (astray and darkness), and (light and guidance).

2) Submerged metaphor (استعارة مكنية): in this type of metaphor, the vehicle (المشبه به) is invisible and referenced to by mentioning what signifies it, as in the Quranic verse of *Surah Al-A'raf* 7:154:

﴿ **وَلَمَّا سَكَتَ عَن مُّوسَى الْغَضَبُ** أَخَذَ الْأَلْوَاحَ ۖ وَفِي نُسْخَتِهَا هُدًى وَرَحْمَةٌ لِّلَّذِينَ هُمْ لِرَبِّهِمْ يَرْهَبُونَ ﴾. (سورة الإعراف: 7).

{**<u>When his anger subsided</u>** Moses picked up the tablets. Inscribed on them was guidance and grace for those who fear their Lord}, (Ahmed Ali, 2001).

In the aforementioned verse, there is a submerged metaphor represented by سكت أو هدأ (subsided). The vehicle (المشبه به) is invisible, and the tenor (المشبه) is uttered. The vehicle was referred to by something signifies it, so, the anger was represented by an angry man insistent on revenge, then he subsided.

3) Mixed (representative) metaphor: this type of metaphor includes some partial metaphors, explicit or implicit, which come together to form an

integrated image, it clarifies the meaning in a better way than separating those metaphors from each other.

In this type of metaphor, the vehicle (المشبه به) is uttered while the tenor (المشبه) is invisible one time, and sometimes the vehicle (المشبه به) is deleted until it becomes invisible, but it is referred to by mentioning something indicates it, as in the Quranic verse of *Surah An'Nahl* 16:26:

﴿ قَدْ مَكَرَ الَّذِينَ مِنْ قَبْلِهِمْ فَأَتَى اللَّهُ بُنْيَانَهُمْ مِنَ الْقَوَاعِدِ فَخَرَّ عَلَيْهِمُ السَّقْفُ مِنْ فَوْقِهِمْ وَأَتَاهُمُ الْعَذَابُ مِنْ حَيْثُ لَا يَشْعُرُونَ ﴾. (سورة الإعراف: 7).

{Those who have gone before them had also conspired; then God uprooted their structure from its foundation; the roof fell over them from above, and punishment came upon them from somewhere they did not suspect}, (Ahmed Ali, 2001).

In the aforementioned verse, there are three metaphors represented in (building or structure) بنيانهم, (foundations) القواعد, and (Roof) السقف; so, the term (their structure or building) is a metaphor of strength, pride, and dignity that those people thought they had. The term (foundation) is a metaphor of the same, and the term (roof) is also a metaphor of strength, pride, and dignity. Out of the above mentioned metaphors, we acquire the representative metaphor.

2.7. Conclusion

This chapter has discussed different definitions of metaphor in both Arabic and English, types of metaphor and different classifications according to many Arab and non-Arab scholars. This chapter has also discussed metaphor in the Holy Quran and how different is it from any other metaphor since the Quran is the word of Allah and every single word has an intended meaning behind. Metaphor in the Holy Quran, on the other hand, should be treated differently from any other metaphor since it always has a strong message that needs to be delivered to the readers. The next chapter discusses metaphor translation in terms of proper strategies and procedures required for such a process.

Chapter Three: Translating Metaphor

This chapter discusses the problems of translating metaphor in general and translating Quranic metaphor in particular. It highlights the different strategies, procedures, and models of translating metaphor and what others say about translating metaphorical images. It concludes with examples of the best strategies used in translating metaphor, which are Newmark's (1988) seven strategies.

3.1. Definition of Translation

Translation is the communication of a source-language text meaning by means of an equivalent target; it is a tool that helps in conveying a message to readers. There are many translation strategies set out by theorists. Newmark (1988) goes further by stating that there is a something called 'translation procedure' and 'translation methods.' He argues that "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (Newmark, 1988, p. 81). He goes on to refer to the following methods of translation:

1) Word-for-word translation occurs when the SL word order is preserved and the words are translated singly by their most common meanings, out of context.

2) Literal translation is when the SL's grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.

3) Faithful translation attempts to produce the precise contextual meaning of the original within the constraints of the TL's grammatical structures.

4) Semantic translation differs from 'faithful translation' only in as far as it must take into account more of the aesthetic value of the SL text.

5) Adaptation is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, and plots are usually preserved, and the SL culture is converted to the TL culture and the text is rewritten.

6) Free translation produces the TL text without the style, form, or content of the original.

7) Idiomatic translation reproduces the 'message' of the original, but tends to distort nuances of meaning by preferring colloquialisms and idioms which do not exist in the original.

8) Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership (Newmark, 1988, pp. 45-47).

The following are the different translation procedures that Newmark (1988) proposes for rendering metaphor into the TL:

1) Transference is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Hervey & Higgins (1992) termed transcription.

2) Naturalization adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL (Newmark, 1988, p. 82).

3) Cultural equivalent means replacing a cultural word in the SL with a TL one. However, they are not accurate (Newmark, 1988, p. 83).

4) Functional equivalent requires the use of a culture-neutral word. (Newmark, 1988, p. 83).

5) Descriptive equivalent in this procedure is that the meaning of the CBT (culture-bound terms) is explained in several words. (Newmark, 1988, p. 83).

6) Componential analysis means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components" (Newmark, 1988, p. 114).

7) Synonymy is a "near TL equivalent. Here economy trumps accuracy" (Newmark, 1988, p. 84).

8) Through-translation is the literal translation of common collocations, names of organizations, and components of compounds. It can also be called calque or loan translation (Newmark, 1988, p. 84).

9) Shifts or transpositions involve a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a

TL word, change of an SL noun group to a TL noun and so forth (Newmark, 1988, p. 86).

10) Modulation occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective (Newmark, 1988, p. 88).

11) Recognized translation occurs when the translator "normally uses the official or the generally accepted translation of any institutional term" (Newmark, 1988, p. 89).

12) Compensation occurs when loss of meaning in one part of a sentence is compensated for in another part (Newmark, 1988, p. 90).

13) Paraphrase is that the meaning of the CBT is explained. Here the explanation is much more detailed than that of a descriptive equivalent (Newmark, 1988, p. 91).

14) Couplets occur when the translator combines two different procedures (Newmark, 1988, p. 91).

15) Notes are additional information in a translation (Newmark, 1988, p. 91).

3.2. Strategies and Models for Metaphor Translation

Since the translation of any text is a problem in itself because of the challenges that may face the translator during the translation process, such as understanding the text, the culture of the source language ,the culture of the target language, the kind of readership, and many others things; metaphor then is even more problematic.

Newmark (1991) writes of a continuum existing between "semantic" and "communicative" translation. Any translation can be "more, or less semantic—more, or less, communicative—even a particular section or sentence can be treated more communicatively or less semantically, both seek an equivalent effect". (p. 10-12).

If we apply Newmark's (1991) theory when we translate metaphor, then translation of any metaphor should be more communicative and less semantic. On the other hand, this cannot be applied to the Holy Quran translation since it is a sacred text and cannot be altered, changed, or deleted.

Due to the importance of translating metaphors, a number of strategies and procedures were set up by a number of scholars such as (Den Broeck, 1981) and (Newmark, 1981). Newmark (1981) sets up a number of strategies to translate metaphor as follows:

1) Reproducing the same image in the TL literally,

2) Replacing the image in the SL with a standard TL image,

3) Translating metaphor by simile retaining the image,

4) Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense,

5) Conversion of metaphor to sense,

6) Reproducing the same metaphor combined with sense,

7) Dropping the metaphor completely, if the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component.

The strategies have been given numbers for ease of use in the following chapter. Similarly, the strategies of literal translation, substitution, and paraphrasing are suggested by Den Broeck (1981), who argues that "a metaphor translated literally when both SL tone and SL vehicle are rendered into the target language" (p. 74). He continues that "a metaphor is paraphrased whenever it is rendered by a non-metaphorical expression in the TL" (p. 74). On the other side, it is substituted when "the SL vehicle is replaced by a different TL vehicle with more or less the same sense" (p. 4).

On the other hand, Den Broeck signs out that metaphor is governed by translation rules, he believes that a theory of translation "cannot be expected to specify how metaphors should be translated," instead a theory of translation can "set up models according to which the observable phenomena can properly be described" (p. 78). He takes into account the laws of translatability, e.g., the type of the two languages, the cultures, and the contact between them. He then sets the following model when translating metaphor:

1) Predictions of when metaphors can be rendered from one language to another.

2) Descriptions of how "metaphors are to be translated in order that optimal correspondence between SL text and TL text may be established" (Den Broeck, 1981, pp. 74-79).

3.3. Translating Metaphor from Arabic into English

Al-Zoubi and Al Husanawi (2006) state that translating metaphor is a difficult practical process that translators face while translating metaphor from English into Arabic. A metaphor is sometimes confused with a simile, especially for translators who may translate metaphor into simile or vice versa. However, it is not too difficult to decide the case of simile because of the correlative existence of the simile markers such as (like, as, and similar to), which are not found in metaphor.

Simile is usually used to make a picture more emphatic or vivid, for example, "he is as cowardly as a hen", "she is like a rose," and "it is as white as snow." Thus, a simile can be defined as a figure of speech in which two essentially unlike things are compared to each other in at least one feature, using words such as "like," "as," or "similar to." For example, "his heart is as hard as a rock" or "her face is like the sun."

Many traditions and customs in Arab culture are quite different from those in the west, but both languages use metaphors in such a way that confirms universal conventional images and attitudes, and consequently generate similar metaphors. Indeed, such metaphors are the summary of the same human experiences in various cultures.

As stated earlier, the Holy Quran is considered the most rhetorical holy book; it is a miracle to the whole world. Allah sent the Holy Quran down to His Messenger in the Arabic language, and it is full of rhetorical styles that cannot be compared to any other scripture. Allah says in *Surah Al Baqara* 2:23:

﴿ وَإِنْ كُنْتُمْ فِي رَيْبٍ مِمَّا نَزَّلْنَا عَلَى عَبْدِنَا فَأْتُوا بِسُورَةٍ مِنْ مِثْلِهِ وَادْعُوا شُهَدَاءَكُمْ مِنْ دُونِ اللَّهِ إِنْ كُنْتُمْ صَادِقِينَ ﴾. (سورة البقرة: 23).

{If you are in doubt of what We have revealed to Our votary, then bring a Surah like this, and call any witness, apart from God, you like, if you are truthful.}, (Ahmed Ali, 2001).

3.4. Conclusion

If translation in general and translation of metaphor in particular are problems that need to be investigated and solved, that makes translation of the Quran even more problematic for many reasons such as: the sacredness of the text, Quranic stories, rules, invisible meanings, and the lack of equivalences in the target language for many terms such as (zakat) (الزكاة) and others.

Metaphor, on the other hand, is one of the most problematic issues when it comes to not only the translation, but also to the meaning or the purpose behind the text which is sometimes difficult for the Arabic reader to understand let alone the target language readers.

There are many translation procedures and methods, but when it comes to the Quran, some methods and procedures should be put aside because we are dealing with a sacred text that cannot be altered, changed, deleted, or omitted. Therefore, there is no room for word-for-word translation, adaptation, free-translation, idiomatic translation, and communicative translations as methods.

In his book *Qur'anic Term Translation*, Ahmed Allaithy (2014) says that "In the case of translating religious and/or sacred texts in general – extreme care has to be taken by the translator because every letter, word, sentence, form, content, is believed to be deliberate. If this fact is ignored, or not taken into account, then this can create many problems in understanding the diving message". (P. 136).

Strategies of Quran translation are very limited and they are the literal translation, the translation of the meanings and translation by interpretation. As for translation procedures, the most important strategy is adding explanations or notes, since there are a lot of meanings behind metaphorical images, and those should be clarified by notes.

Finally, when we translate Quran metaphor, we should be able to convey the exact meaning of the simile, and this cannot be achieved by translating metaphorical images literally. Newmark (1981) outlines good strategies for translating metaphor, but most of them cannot be used when translating Quranic metaphor. This thesis asserts that in order to convey the exact meaning of metaphor, we should not only

produce the metaphorical image literally, in the target language, but we should also explain this metaphor by adding simile to the literal translated metaphorical image.

Chapter Four: Data Analysis and Discussion

This thesis investigates a very important issue, the translation of metaphor in the Holy Quran. Metaphor is a very difficult domain to investigate not only from one language to another, but also within a language. Through the following journey, ten examples of metaphors in the Holy Quran will be examined in order to attain the proper strategy for translating the metaphorical images in the Holy Quran. By choosing ten metaphorical images from the Holy Quran, defining each type, interpreting and analysing their translations, we will be able to discover whether the strategies utilized were able to do justice to the source language or not.

4.1. Data

As mentioned above, ten examples of the Holy Quran have been chosen to be investigated in this thesis; they are as follows:

Example 1, *Surah Maryam*, 19: 4:

﴿ قَالَ رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي **وَاشْتَعَلَ الرَّأْسُ شَيْبًا** وَلَمْ أَكُن بِدُعَائِكَ رَبِّ شَقِيًّا ﴾. (سُورَةُ مَرْيَمَ : 19).

Example 2, *Surah al-Fatihah*, 1: 6:

﴿ **اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ** ﴾. (سُورَةُ الْفَاتِحَةِ : 6).

Example 3, *Surah al-Baqarah*, 2: 7:

﴿ **خَتَمَ اللَّـهُ عَلَىٰ قُلُوبِهِمْ وَعَلَىٰ سَمْعِهِمْ** وَعَلَىٰ أَبْصَارِهِمْ غِشَاوَةٌ وَلَهُمْ عَذَابٌ عَظِيمٌ ﴾. (سُورَةُ الْبَقَرَةِ : 7).

Example 4, *Surah al-Baqarah*, 2: 10:

﴿ **فِي قُلُوبِهِم مَّرَضٌ** فَزَادَهُمُ اللَّـهُ مَرَضًا وَلَهُمْ عَذَابٌ أَلِيمٌ بِمَا كَانُوا يَكْذِبُونَ﴾. (سُورَةُ الْبَقَرَةِ : 10).

Example 5, *Surah al-Baqarah*, 2: 16:

﴿ أُولَـٰئِكَ الَّذِينَ **اشْتَرَوُا الضَّلَالَةَ بِالْهُدَى** فَمَا رَبِحَت تِّجَارَتُهُمْ وَمَا كَانُوا مُهْتَدِينَ ﴾. (سُورَةُ الْبَقَرَةِ : 16).

Example 6, *Surah al-Baqarah*, 2: 74:

﴿ ثُمَّ **قَسَتْ قُلُوبُكُم** مِّن بَعْدِ ذَٰلِكَ فَهِيَ كَالْحِجَارَةِ أَوْ أَشَدُّ قَسْوَةً ۚ وَإِنَّ مِنَ الْحِجَارَةِ لَمَا يَتَفَجَّرُ مِنْهُ الْأَنْهَارُ ۚ وَإِنَّ مِنْهَا لَمَا يَشَّقَّقُ فَيَخْرُجُ مِنْهُ الْمَاءُ ۚ وَإِنَّ مِنْهَا لَمَا يَهْبِطُ مِنْ خَشْيَةِ اللَّـهِ ۗ وَمَا اللَّـهُ بِغَافِلٍ عَمَّا تَعْمَلُونَ ﴾. (سُورَةُ الْبَقَرَةِ : 74).

Example 7, *Surah al-An'aam*, 6: 122:

﴿ أَوَمَن كَانَ **مَيْتًا فَأَحْيَيْنَاهُ** وَجَعَلْنَا لَهُ نُورًا يَمْشِي بِهِ فِي النَّاسِ كَمَن مَّثَلُهُ فِي الظُّلُمَاتِ لَيْسَ بِخَارِجٍ مِّنْهَا ۚ كَذَٰلِكَ زُيِّنَ لِلْكَافِرِينَ مَا كَانُوا يَعْمَلُونَ ﴾. (سُورَةُ الْأَنْعَامِ : 122).

Example 8, *Surah adh-Dhariyaat*, 51: 41:

﴿ وَفِي عَادٍ إِذْ أَرْسَلْنَا عَلَيْهِمُ **الرِّيحَ الْعَقِيمَ** ﴾. (سُورَةُ الذَّارِيَاتِ : 41).

Example 9, *Surah Yaseen*, 36: 52:

﴿ قَالُوا يَا وَيْلَنَا **مَن بَعَثَنَا مِن مَّرْقَدِنَا** ۗ هَـٰذَا مَا وَعَدَ الرَّحْمَـٰنُ وَصَدَقَ الْمُرْسَلُونَ ﴾. (سُورَةُ يس : 52).

Example 10, *Surah al-Hijr*, 15: 94:

﴿ **فَاصْدَعْ بِمَا تُؤْمَرُ** وَأَعْرِضْ عَنِ الْمُشْرِكِينَ ﴾. (سُورَةُ الْحِجْرِ : 94).

4.2. Methodology

This thesis is analytical; therefore, the following steps will be taken when analyzing each example of the three selected translations:

1) Studying the Arabic tafsir (exegesis) of the verse in general and focusing on the interpretation of the metaphor in particular in light of the context of the verse and Asbab Aul-Tanzeel (reasons of revelation).

2) Using different Arabic tafsir books and their translations will be used on a case by case basis to get the proper meaning of the metaphor, however, the main focus will be on the two books of tafsir discussed at the beginning of this thesis: *Tafsir al-Jalalayn* by Jalal ad-Din al-Maḥalli and Jalal ad-Din as-Suyuti and its translation by Feras Hamza (2007), and the second one is *Tanwir al-*

Miqbas min Tafsir Ibn Abbas by al-Fayruz Aabadi and its translation by Mokrane Guezzou (2007).

3) Classifying the metaphorical images or expressions in the Holy verses according to the Arabic classifications of metaphor.

4) Explaining and analyzing the metaphor of each verse.

5) Classifying the translation strategy or procedure of each metaphor as suggested by Newmark (1981) for translating metaphors.

6) Comparing the three translations in terms of doing justice to the original meaning of the metaphor and its impact on the target audience.

7) Suggesting new translation.

4.3. Data Analysis

4.3.1. Example 1, ST, *Surah Maryam*, 19: 4:

﴿ قَالَ رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي **وَاشْتَعَلَ الرَّأْسُ شَيْبًا** وَلَمْ أَكُن بِدُعَائِكَ رَبِّ شَقِيًّا ﴾. (سُورَةُ مَرْيَمَ : 19).

Tafsir al-Jalayn

> He said "My Lord truly the bones all the bones within me have become feeble weak and my head is alight with grey hair shayban" a specification derived from the subject of the verb in other words hoariness has spread throughout his hairs just as a spark of fire spreads through firewood and I wish to supplicate to you and I have never been in my supplications to You my Lord unsuccessful that is I have never been disappointed in the past so do not disappoint me in what follows (Hamza, 2007, p. 327).[4]

Tanwir al Miqbas min Tafsir Ibn Abbas

> (Saying: My Lord!) O my Lord! (Lo! the bones of me wax feeble) my body has become weak (and my head is shining with grey hair, and I have never

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[4] {قال رب إني وهن} ضَعُفَ {الْعَظْمُ} جَمِيعه {مِنِّي وَاشْتَعَلَ الرَّأْس} مِنِّي {شَيْبًا} تَمْيِيز مُحَوَّل عَنْ الْفَاعِل أَيْ انْتَشَرَ الشَّيْب فِي شَعْره كَمَا يَنْتَشِر شُعَاع النَّار فِي الْحَطَب وَإِنِّي أُرِيد أَنْ أَدْعُوك {وَلَمْ أَكُنْ بِدُعَائِك} أَيْ بِدُعَائِي إِيَّاكَ {رب شقيا} أَي خَائِبا فِيمَا مَضَى فَلَا تُخَيِّبنِي فِيمَا يَأْتِي.

been unblest in prayer to You, my Lord) he said: my prayers were never rejected by You, O my Lord (Guezzou, 2007, p. 326).[5]

Context and Metaphor

This verse refers to the prophet Zakaryah when he was praying for Allah the Almighty to grant him children because he was old at that time and didn't have any children. He was praying to the Almighty requesting him politely to grant him children using the said metaphor to express his aging.

Type of Metaphor

Explicit "تصريحية" metaphor in the verse: « my head is white and hoary». It has been said that this may be two metaphors explicit dependant metaphor in "واشتعل" and implicit metaphor in "الشيب"

Translations, Commentaries and Assessment

TT One

{And said: "O my Lord, my bones decay, **my head is white and hoary**, yet in calling You, O Lord, I have never been deprived"}, (Ahmed Ali, 2001).

Commentary

In the Ahmed Ali translation, he translated the metaphor by converting it to a sense by using the two words white and hoary when describing the head. He didn't mention the hair of the head for a reason, maybe to add a metaphorical image from his point of view.

TT Two

{Praying: "O my Lord! Infirm indeed are my bones, **and the hair of my head doth glisten with grey**: but never am I unblest, O my Lord, in my prayer to Thee!}, (Yusuf Ali, 2004).

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[5] ﴿قَالَ رَبِّ﴾ يَا رب ﴿إِنِّي وَهَنَ الْعَظْمُ مِنِّي﴾ ضعف بدني ﴿وَاشْتَعَلَ الرَّأْسُ شَيْبًا﴾ أخذ الرَّأْس شُمْطًا ﴿وَلَمْ أَكُنْ بِدُعَائِكَ رَبِّ شَقِيًّا﴾

Commentary

It's noticed that the word "head" here has been translated to "the hair of my head" and he referred to "flare up" by the word "glisten." In this way Yusuf Ali has also conveyed the meaning of the glistening and neglected the speed of spreading. He also converted the metaphor into a meaning or sense.

TT Three

{Saying: "My Lord! Indeed my bones have grown feeble, **and grey hair has spread on my head,** And I have never been unblest in my invocation to You, O my Lord!}, (Al-Hilali & Khan, 2000).

Commentary

They referred to the other side of the metaphor, which is the speed of spreading by saying "my grey hair has spread on my head" and neglected the other side of the glistening. They also opt for converting the metaphor into a sense.

Assessment

In this Holy verse, there is a clear metaphor, because the word "واشتعل" which means "flared up in English" does not only mean that it has spread, but it also means that the grey hair, or hoariness, has spread throughout his hair just as a spark of fire spreads through firewood.

It seems that none of the translators were able to convey the right meaning of the metaphor. They either emphasized the speed of the grey hair spreading or the strength of the glistening, but they did not bring both similes together because they transferred the metaphor into a meaning.

It would have been better if they had translated the metaphor literally and to refer to the simile at the same time as the following: and my hair is shining with hoariness like flames. In this way, two strategies have been combined together to form the best meaning of the metaphor.

This also can be achieved if the elements of the metaphor are analyzed carefully, in terms of the tenor, vehicle, and ground, rather than determining which element is not there and trying to restore it by converting the metaphor into simile.

4.3.2. Example 2, ST, *Surah al-Fatihah*, 1: 6:

﴿ اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ ﴾. (سُورَةُ الْفَاتِحَةِ : 6).

Tafsir al-Jalayn

> Guide us to the straight path that is 'show us the way to it' (Hamza, 2007, p. 1).[6]

Tanwir al Miqbas min Tafsir Ibn Abbas

> (Guide us to the straight path) guide us to the established religion that you are pleased with, i.e. Islam. It is also said that this means: make us firm in holding fast to it. It is also said that the straight path refers to Allah's book, and guidance to this means guidance to that which it prescribes as lawful or unlawful and to the exposition of its content (Guezzou, 2007, p. 2).[7]

Context and Metaphor

According to Al-Wahidi (2008) in his book *Asbab al-Nuzul*, the Messenger of Allah, Peace be upon him, whenever he went out, used to hear someone calling him 'O Muhammad!' And whenever he heard this, he used to flee. Waraqah ibn Nawfal advised the Prophet to remain in his place when the caller calls him so that he hears what he has to tell him. And so when he went out the next time and heard the calling: 'O Muhammad!' He said: 'Here I am! I have answered your call!' The caller said: 'Say: I bear witness that there is no god but Allah and I bear witness that Muhammad is the Messenger of Allah'. Then he said: 'Say (1) (All the praises and thanks be to Allah, the Lord of the 'Alamin (mankind, jinns and all that exists). (2) The Most Beneficent, the Most Merciful. (3) The Only Owner (and the Only Ruling Judge) of the Day of Recompense (i.e., the Day of Resurrection). (4) You (Alone) we worship, and you

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[6] {اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ} أَيْ أَرْشِدْنَا إِلَيْهِ وَيُبْدَل منه

[7] {اهدنا الصِّرَاط الْمُسْتَقِيم} أرشدنا للدّين الْقَائِم الَّذِي ترضاه وَهُوَ الْإِسْلَام وَيُقَال ثبتنا عَلَيْهِ وَيُقَال هُوَ كتاب الله يَقُول اهدنا إِلَى حَلَاله وَحَرَامه وَبَيَان مافيه

(Alone) we ask for help (for each and everything). (5) Guide us to the straight way. (6) The way of those on whom You have bestowed Your grace, not (the way) of those who earned Your anger, nor of those who went astray. (7). So, the straightway here is a metaphor which is borrowed for religion or guidance (p. 1).

Type of Metaphor

Implicit, verified "تحقيقية" metaphor in the verse: Guide us to the "straight way." The Arabic expression "الصراط المستقيم" in English literally means the "Straight way." It is borrowed for guidance and true religion because they are the same in terms of reaching the same target, which is paradise.

Translations, Commentaries and Assessment

TT One

{**Guide us (O Lord) to the path that is straight**}, (Ahmed Ali, 2001).

Commentary

Al Sharif Alradi in his book *Talkhis Al-bayan fi Majazat al Quran*, says that the word الصراط "path in English" has been interpreted differently. One time it has the meaning of "religion" and another time has the meaning of "road or way". So, if its meaning is religion then this is a metaphor, since the term "religion" is deleted and substituted by "path." Ahmed Ali translated the metaphor literally; he used Newmark's (1988) first strategy, which is reproducing the same image in the TL literally. This will convey the general meaning of the verse since the right path "at the end" includes the religious teachings and the best approach to follow.

TT Two

{**Show us the straightway**} (Yusuf Ali, 2004).

Commentary

Yusuf Ali, in his translation, transferred the metaphor into a meaning according to his understanding from the tafasirs "of course." He chose the easiest way to translate this metaphor and maybe he used Al Jalin's tafsir to render this translation, since Al-Jalin also used the straight path in interpreting this metaphor.

TT Three

{**<u>Guide us to the straightway</u>**}, (Al-Hilali & Khan, 2000).

Commentary

They used the same strategy of Yusuf Ali, which is translating the metaphor into meaning according to the fifth strategy of Newmark (1988).

Assessment

It is noticed that none of the translators were able to cover all the potential meanings of the verse or the metaphor in the Holy verse and that is because they translated the metaphor according to their understandings of tafsir, whether it is Al-Jalin or others. It would be better when translating this verse to cover all potential meanings such as "religion" or "straight road or way to paradise or hell."

4.3.3. Example 3, ST, *Surah al-Baqarah*, 2: 7:

﴿ خَتَمَ اللَّـهُ عَلَىٰ قُلُوبِهِمْ وَعَلَىٰ سَمْعِهِمْ ۖ وَعَلَىٰ أَبْصَارِهِمْ غِشَاوَةٌ ۖ وَلَهُمْ عَذَابٌ عَظِيمٌ ﴾. (سُورَةُ الْبَقَرَةِ: 7).

Tafsir al-Jalayn

> God has set a seal on their hearts impressing on them and making certain that no good enters them; and on their hearing in which He has deposited something so that they cannot profit from the truth they hear; and on their eyes is a covering that is a veil so that they do not see the truth; and for them there will be a mighty chastisement that is intense and everlasting M, p. 3).[8]

Tanwir al Miqbas min Tafsir Ibn Abbas

> (Allah hath sealed their hearts), stamped their hearts, (and their hearing, and on their eyes there is a covering), on their eyes there is a shield (and theirs will be an awful doom) an awful torment in the Hereafter. This refers in particular to the Jews Ka'b Ibn al-Ashraf, Huyayy Ibn Akhtab and Judayy Ibn Akhtab. It

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[8] {خَتَمَ اللهُ عَلَى قُلُوبِهِمْ} طَبَعَ عَلَيْهَا وَاسْتَوْثَقَ فَلَا يَدْخُلُهَا خَيْرٌ {وَعَلَى سَمْعِهِمْ} أَيْ مَوَاضِعه فَلَا يَنْتَفِعُونَ بِمَا يَسْمَعُونَهُ مِنْ الْحَقِّ {وَعَلَى أَبْصَارِهِمْ غِشَاوَة} غِطَاء فَلَا يُبْصِرُونَ الْحَقَّ {وَلَهُمْ عذاب عظيم} قوي دائم

is also said that it refers to the idolaters of Mecca 'Utbah [Ibn Rabi'ah], Shaybah [Ibn Rabi'ah] and al-Walid [Ibn al-Mughirah] (Guezzou, 2007, p. 4).[9]

Context and Metaphor

Allah the Almighty in this verse addressed the prophet Muhammad, describing for him the people who reject faith or the disbelievers by different characteristics including the sealing of their hearts, hearing, and eyes and many other characteristics that follow in the subsequent verses.

Type of Metaphor

Representative metaphor: that is because assigning a seal to hearts is a representative metaphor, in which their hearts "in their deviation from the right and not listening to the prophet Muhammad" have been likened by hearts that Allah sealed, such as the hearts of animals, and this metaphor is also معقول بمحسوس simile.

Translations, Commentaries and Assessment

TT One

{**God has sealed their hearts and ears,** and veiled their eyes. For them is great deprivation}, (Ahmed Ali, 2001).

Commentary

In Ahmed Ali's translation, he transferred the metaphorical image literally into the target language.

TT Two

{**Allah hath set a seal on their hearts and on their hearing,** and on their eyes is a veil; great is the penalty they (incur)}, (Yusuf Ali, 2004).

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[9] {خَتَمَ اللهُ على قُلُوبِهِمْ} طبع الله على قُلُوبهم {وعَلى سَمْعِهِمْ وعَلى أَبْصارِهِمْ غِشاوَةٌ} غطاء {وَلَهُمْ عَذابٌ عظِيمٌ} شَدِيد في الآخِرَة وهم الْيَهُود كَعْب بن الأَشْرَف وَحي ابْن أخطب وجدي بن أخطب وَيُقَال هم مشركو أهل مكَّة عتبَة وَشَيْبَة والوليد

Commentary

Yusuf Ali did the same when translated this verse by reproducing the same image in the TL literally. It's worth mentioning that Yusuf Ali used the verb "hath set" in his translation; "hath" is a very old term that stands for "has" and it indicates the present perfect tense.

TT Three

> **{Allah has set a seal on their hearts and on their hearing,** (i.e. they are closed from accepting Allah's guidance), and on their eyes there is a covering. Theirs will be a great torment}, (Al-Hilali & Khan, 2000).

Commentary

Al-Hilali and Khan translated the metaphor literally in the TL and then they added an explanation by saying "they are closed from accepting Allah's guidance." It was a good technique to further explain the metaphor or the purpose behind the metaphor and this is Newmark's (1988) sixth strategy. Although they limited this explanation on the first part of the verse only, it would be better to include "and on their eyes is a covering" to this explanation because the three characteristics of hearts, hearings and eyes are linked together and lead to the fact that those people don't want believe.

Assessment

There is a metaphor because hearts cannot be sealed or stamped. However, the purpose is marking their hearts so the angels can differentiate between those people who do not believe in Allah, do not listen to the voice of truth, and cannot tell the difference between right and wrong, and those who are believers in Allah, who listen to and implement the teachings of Islam, and who can see the right from wrong. That is why Allah says the following about believers in *Surah Al-Mujadala* 58:22:

﴿ أُوْلَـٰئِكَ كَتَبَ فِى قُلُوبِهِمُ ٱلْإِيمَـٰنَ وَأَيَّدَهُم بِرُوحٍ مِّنْهُ ...﴾. (سُورَةُ الْمُجَادَلَةِ : 22).

{For such He has written faith in their hearts, and strengthened them with a spirit from Himself, ...}, (Yusuf Ali, 2004).

So, hearts cannot be written on, but the purpose of the metaphor here is to also mark the believers' hearts by something good, such as belief for the angels to recognize them too.

Ahmed Ali and Yusuf Ali did not translate the metaphor properly through the literal translation. If a non-Arab reader reads this translation, s/he will not be able to understand the meaning of the verse not to mention the metaphorical image. Al-Hilali and Khan used the sixth strategy of Newmark's (1988) metaphor translation, which is translation of metaphor literally plus sense. As mentioned earlier, this was a good technique to explain the metaphor.

However, by not including the third part of the verse and not linking all of them together, the meaning may be vague to a non-Arab reader when reading the third part of the verse and of course will not be able to understand why such example stands for the mentioned metaphor.

4.3.4. Example 4, *Surah al-Baqarah*, 2: 10:

﴿ **فِي قُلُوبِهِم مَّرَضٌ** فَزَادَهُمُ اللَّـهُ مَرَضًاۖ وَلَهُمْ عَذَابٌ أَلِيمٌ بِمَا كَانُوا يَكْذِبُونَ ﴾. (سُورَةُ الْبَقَرَةِ: 10).

Tafsir al-Jalayn

> In their hearts is a sickness, doubt, and hypocrisy which ails their hearts debilitating them, and God has increased their sickness with what He has revealed in the Qur'ān since they disbelieve it, and there awaits them a painful chastisement because they used to lie read يكذبون to imply that they used to call the Prophet of God a liar or يكذبون to imply their mendacity when saying 'we believe' (Hamza, 2007, p. 4).[10]

Tanwir al Miqbas min Tafsir Ibn Abbas

> (In their hearts is a disease), doubt, hypocrisy, conflict, and darkness (so Allah increased their disease), increased their doubt, hypocrisy, conflict, and darkness. (And a painful doom is theirs), they will have a painful torment in the Hereafter which shall extend to their hearts, (because they lie) in secret,

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[10] ﴿فِي قُلُوبِهِم مَرَضٌ﴾ شَكٌّ وَنِفَاق فَهُوَ يُمْرِض قُلُوبهمْ أَيْ يُضْعِفهَا ﴿فَزَادَهُمُ اللَّه مَرَضًا﴾ بِمَا أَنْزَلَهُ مِنْ الْقُرْآن لِكُفْرِهِمْ بِهِ ﴿وَلَهُمْ عَذَاب أَلِيم﴾ مُؤْلِم ﴿بِمَا كَانُوا يَكْذِبُونَ﴾ بِالتَّشْدِيدِ أَيْ نَبِيّ اللَّه وَبِالتَّخْفِيفِ أَيْ قَوْلهمْ آمَنَّا

the reference here being to the hypocrites: 'Abdullah ibn Ubayy, Jadd Ibn Qays and Mu'attib Ibn Qushayr (Guezzou, 2007, p. 4).[11]

Context and Metaphor

As mentioned in the previous example, Allah the Almighty in this verse addressed the Prophet Muhammad describing for him the people, who reject faith or are disbelievers, by different characteristics including the sealing of their hearts, hearing, and eyes. Allah then, in the 10th verse, said about them that they have disease in their hearts i.e., they have doubt, hypocrisy, conflict, and darkness. Thus the disease here is a metaphor, and it stands for doubt, hypocrisy, conflict, and darkness and many other bad characteristics.

Type of Metaphor

This metaphor is an implicit metaphor where the term "disease" has been borrowed to stand for what they have in their hearts from ignorance and false doctrine.

Translations, Commentaries and Assessment

TT One

> **{Sick are their hearts,** and God adds to their malady. For them is suffering for they lie}, (Ahmed Ali, 2001).

Commentary

Ahmed Ali translated the metaphor literally using the first strategy of Newmark (1988) and by doing this he did not transfer the exact meaning of the metaphor, he even emphasized the first meaning of normal disease by adding the word "malady" which is an equivalent for sickness.

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[11] ﴿فِي قُلُوبِهِم مَّرَضٌ﴾ شكّ ونفاق وخلاف وظلمة ﴿فَزَادَهُمُ اللهُ مَرَضًا﴾ شكا ونفاقا وحلافا وظلمة ﴿وَلَهُم عَذَابٌ أَلِيمٌ﴾ وجيع في لآخر يخلص وَجَعه الى قُلُوبِهم ﴿بِمَا كَانُوا يَكْذِبُونَ﴾ في السِّرّ وهم المُنَافِقُونَ عبد الله بن أبي وجد بن قيس ومعتب بن قُشَيْر

TT Two

> **{In their hearts is a disease;** and Allah has increased their disease: And grievous is the penalty they (incur), because they are false (to themselves)}, (Yusuf Ali, 2004).

Commentary

Yusuf Ali did the same when he translated this verse by reproducing the same image in the TL literally. He just repeated the word "disease" when he translated it into "Allah has increased their disease."

TT Three

> **{In their hearts is a disease (of doubt and hypocrisy)** and Allah has increased their disease. A painful torment is theirs because they used to tell lies}, (Al-Hilali & Khan, 2000).

Commentary

Al-Hilali and Khan translated the metaphor literally in the TL, and then they added an explanation by adding "of doubt and hypocrisy." This is a good technique to further explain the metaphor or the purpose behind the metaphor and this is Newmark's (yr) sixth strategy, although they didn't explain the second "disease" using the same technique and just left it for the reader to figure out that it is the same.

Assessment

Once again the Ahmed Ali and Yusuf Ali translations were unable to translate clearly the meaning of the metaphor. In fact, they were also unable to convey the rhetorical purpose of the metaphor. A native speaker of English, with no background knowledge in Arabic would be unable to grasp the true meaning or purpose behind this metaphor, as it is translated. Al-Hilali and Khan once again used the sixth strategy of Newmark's (1988) metaphor translation, by translating the metaphor literally plus sense. As noted earlier, this technique works in terms of explaining the metaphor; however, it does not link both parts of the metaphor. This could lead to confusion for those reading the text in English.

4.3.5. Example 5, ST, *Surah al-Baqarah*, 2: 16:

﴿ أُولَٰئِكَ الَّذِينَ <u>اشْتَرَوُا الضَّلَالَةَ بِالْهُدَىٰ</u> فَمَا رَبِحَت تِّجَارَتُهُمْ وَمَا كَانُوا مُهْتَدِينَ ﴾. (سُورَةُ الْبَقَرَةِ: 16).

Tafsir al-Jalayn

> Those are they who have bought error for guidance that is they have exchanged the latter for the former, so their commerce has not profited them. That is to say they have gained nothing from it; indeed, they have lost because their destination is the fire made everlasting for them, nor are they guided in what they did (Hamza, 2007, p. 4).[12]

Tanwir al Miqbas min Tafsir Ibn Abbas

> (These are they who purchase error at the price of guidance), they chose disbelief instead of faith and exchanged guidance with error, (so their commerce did not prosper), they did not prosper in their bargain, but on the contrary (neither were they guided) to overcome their error (Guezzou, 2007, p. 5).[13]

Context and Metaphor

As mentioned in the two previous examples, Allah the Almighty in this verse addressed the Prophet Muhammad describing for him the people who reject faith as "the disbelievers" using different characteristics. Then Allah says that they chose disbelief instead of faith and preferred the wrong path instead of the right path, and misguidance instead of guidance.

Type of Metaphor

This metaphor is an implicit or "ترشيحية" elective metaphor and its meaning is that "they have chosen and replaced." The presumption of the metaphor is intended misguidance. then the word "الضلالة" is selected for conveying the meaning by means of استعارة ترشيحية - by saying: their trade did not gain any profit, this links profit to

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[12] {أُولَٰئِكَ الَّذِينَ اشْتَرَوُا الضَّلَالَةَ بِالْهُدَى} أَيِ اسْتَبْدَلُوهَا بِهِ {فَمَا رَبِحَتْ تِجَارَتُهُمْ} أَيْ مَا رَبِحُوا فِيهَا بَلْ خَسِرُوا لِمَصِيرِهِمْ إِلَى النَّارِ الْمُؤَبَّدَة عَلَيْهِمْ {وَمَا كَانُوا مُهْتَدِينَ} فِيمَا فَعَلُوا

[13] {أُولَٰئِكَ الَّذِينَ اشْتَرَوُا الضَّلَالَةَ بِالْهُدَى} اخْتَارُوا الْكُفْر عَلَى الْإِيمَان وَبَاعُوا الْهُدى بِالضلالة

trade. So the -borrowed from- is the language of business, and the expressions; "any profit" and "Trade" have been used to further explain the metaphorical image because of the correlation between purchase and profit.

Translations, Commentaries and Assessment

TT One

> {They are indeed those **who bartered away good guidance for error** and gained nothing from the deal, nor found the right way}, (Ahmed Ali, 2001).

Commentary

Ahmed Ali translated the metaphor by converting it into a sense according to the fifth strategy of Newmark (1988). By doing this he avoided the metaphor totally, which is not the right methodology for dealing with Quran translation. He also replaced "purchased" with "bartered."

TT Two

> {These are they **who have bartered guidance for error,** but their traffic is profitless, and they have lost true direction}, (Yusuf Ali, 2004).Commentary

Yusuf Ali did the same when he translated this verse by converting the metaphor into a sense in the TL. He just chose one of the tafsirs and opted for rendering the metaphorical image into a sense by using "bartered" to replace "purchase" which is "اشتروا" in Arabic.

TT Three

> {These are they **who have purchased error for guidance,** so their commerce was profitless. And they were not guided}, (Al-Hilali & Khan, 2000).

Commentary

Al-Hilali and Khan translated the metaphor literally in the TL without adding any other kind of explanation as they always do in their translation. This may be because they thought that it is clear enough for the reader to illicit that since it is a purchasing of error, so it can be commerce and this commerce is profitless.

Assessment

As indicated at the beginning of this thesis in chapter two, the Quran is a sacred text and therefore it should be treated differently when translating. Consequently, there is no room for ignoring or omitting any meaning, or assuming any meaning that is not there.

When Ahmed Ali and Yusuf Ali translated this verse by converting the metaphor into a sense, they neglected the metaphorical image behind the simile. This is problematic, because as indicated in chapter three, there is always a purpose behind any metaphor, whether it is a denotative-oriented purpose or connotative-oriented purpose. Al-Hilali and Khan reproduced the metaphor literally in the TL. This is also not acceptable if there is no equivalent of the same metaphor in the target culture of the TL.

4.3.6. Example 6, ST, *Surah al-Baqarah*, 2: 74:

﴿ ثُمَّ **قَسَتْ قُلُوبُكُم** مِّن بَعْدِ ذَلِكَ فَهِيَ كَالْحِجَارَةِ أَوْ أَشَدُّ قَسْوَةً ....﴾. (سُورَةُ الْبَقَرَةِ : 74).

Tafsir al-Jalayn

> Then your hearts became hardened, O you Jews, then your hearts became stiffened against acceptance of the truth. Thereafter is what is mentioned of the bringing back to life of the slain man and the other signs before this, and they are like stones in their hardness or even yet harder than these, for there are stones from which rivers come gushing and others split. yashshaqqaq the initial tā' of the root-form yatashaqqaq has been assimilated with the shīn so that water issues from them; And others come down from on high in fear of God while your hearts are unmoved unstirred and not humbled. And God is not heedless of what you do but instead He gives you respite until your time comes ta'malūna 'you do' a variant reading has ya'malūna 'they do' indicating a shift to the third person address (Hamza, 2007, p. 13).[14]

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[14] {ثُمَّ قَسَتْ قُلُوبُكُمْ} أَيُّهَا الْيَهُودُ صَلَبَتْ عَنْ قَبُولِ الْحَقِّ {مِنْ بَعْدِ ذَلِكَ} الْمَذْكُورِ مِنْ إِحْيَاءِ الْقَتِيلِ وَمَا قَبْلَهُ مِنَ الْآيَاتِ {فَهِيَ كَالْحِجَارَةِ} فِي الْقَسْوَةِ {أَوْ أَشَدَّ قَسْوَةً} مِنْهَا {وَإِنَّ مِنَ الْحِجَارَةِ لَمَا يَتَفَجَّرُ مِنْهُ الْأَنْهَارُ وَإِنَّ مِنْهَا لَمَا يَشَّقَّقُ} فِيهِ إِدْغَامُ التَّاءِ فِي الْأَصْلِ فِي الشِّينِ {فَيَخْرُجُ مِنْهُ الْمَاءُ وَإِنَّ مِنْهَا لَمَا يَهْبِطُ} يَنْزِلُ مِنْ عُلُوٍّ إِلَى أَسْفَلَ {مِنْ خَشْيَةِ اللَّهِ} وَقُلُوبُكُمْ لَا تَتَأَثَّرُ وَلَا تَلِينُ وَلَا تَخْشَعُ {وَمَا اللَّهُ بِغَافِلٍ عَمَّا تَعْمَلُونَ} وَإِنَّمَا يُؤَخِّرُكُمْ لِوَقْتِكُمْ وَفِي قِرَاءَةٍ بِالتَّحْتَانِيَّةِ وَفِيهِ الْتِفَاتٌ عَنِ الْخِطَابِ

Tanwir al Miqbas min Tafsir Ibn Abbas

(Then, even after that) after bringing 'Amil back to life and informing you about his murderer, (your hearts were hardened) dry and barren (and became as rocks, or worse than rock, for hardness. For indeed there are rocks from out which rivers gush, and indeed there are some which split asunder so that water floweth from them. And indeed there are some which fall down) from the top of mountains to the bottom (for the fear of Allah), but your hearts are not moved by fear of Allah. (Allah is not unaware of) will not leave unpunished (what ye do) of transgressions, and it is said the meaning is: what you hide of transgression (Guezzou, 2007, p. 13).[15]

Context and Metaphor

In this Holy verse, Allah addresses the people of Moses asking them to sacrifice a cow to bring 'Amil back to life to tell them about his murderer. And after a lot of arguments they finally did what Allah asked them to do and 'Amil came back to life and informed them about his murderer. After that Allah described their hearts as if they are rocks or even harder or worse. So, the metaphor here is that the hearts are portrayed in the verse as if they are persons acting on their own right.

Type of Metaphor

This is a submerged "تبعية" metaphor. In the verse "Then your hearts hardened", is describing the state of their hearts that are not moving by fear of Allah by rocks, those hearts are even harder than rocks, since some rivers gush from the hard rocks, and indeed there are some rocks which split asunder so that water flow from them. And indeed there are some which fall down from the top of mountains to the bottom for the fear of Allah.

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[15] {ثُمَّ قَسَتْ} جَفَّتْ ويبست {قُلُوبُكُم مِّن بَعْدِ ذَلِكَ} من بعد إحْيَاء عاميل وإعلامكم قَاتله {فَهِيَ كالحجارة} في الشدَّة {أَوْ أَشَدُّ قَسْوَةً} بل أشد قسوة ثمَّ عذر الْحِجَارَة وذكر مَنْفَعَتهَا وَعَابَ على القُلُوب قَالَ {وَإِنَّ مِنَ الْحِجَارَة} حِجَارَة {لَمَا يَتَفَجَّرُ} يخرج {مِنْهُ الْأَنْهَار} يقُول يتصدع {فَيَخْرُجُ مِنْهُ المَآء وَإِنَّ مِنْهَا لَمَا يَهْبِطُ} يقُول يتدحرج من أعلَى الجَبَل إلَى أَسْفَله {مِنْ خَشْيَةِ الله} وقلوبكم لَا تتحرك من خوف الله {وَمَا الله بِغَافِلٍ} بارك عُقُوبَة {عَمَّا تَعْمَلُونَ} من الْمعاصِي وَيُقَال مَا تكتمون من الْمعاصِي

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Translations, Commentaries and Assessment

TT One

> {Yet, in spite of this, **your hearts only hardened** like rocks or even harder, but among rocks are those from which rivers flow, and there are also those which split open and water gushes forth, as well as those that roll down for fear of God. And God is not negligent of all that you do}, (Ahmed Ali, 2001).

Commentary

Ahmed Ali translated the metaphor by reproducing it literally in the TL. Fortunately, same expression is usable in the English language and culture. So, it can be understood by the English reader without any further explanation.

TT Two

> {Thenceforth were **your hearts hardened**. They became like a rock and even worse in hardness. For among rocks there are some from which rivers gush forth, there are others which when split asunder send forth water; and others which sink for fear of Allah. And Allah is not unmindful of what ye do}, (Yusuf Ali, 2004)

Commentary

Yusuf Ali did the same when translating this verse by reproducing the same metaphorical image in the TL literally.

TT Three

> {Then, after that, **your hearts were hardened** and became as stones or even worse in hardness. And indeed, there are stones, out of which rivers gush forth, and indeed, there are of them (stones) which split asunder so that water flows from them, and indeed, there are of them (stones) which fall down for fear of Allah. And Allah is not unaware of what you do}, (Al-Hilali & Khan, 2000).

Commentary

Al-Hilali and Khan translated the metaphor literally in the TL without adding any other kinds of explanation as they always do. As mentioned, this metaphorical

image can be transferred literally because it has the same meaning in the English culture and language.

Assessment

The three translators used the first strategy of Newmark (1988) which is reproducing the same image in the TL literally. By adopting this strategy, the translators were able to convey both the metaphorical image and the full meaning of the verse.

4.3.7. Example 7, *Surah al-An'aam*, 6: 122:

﴿ أَوَمَن كَانَ <u>مَيْتًا فَأَحْيَيْنَاهُ</u> وَجَعَلْنَا لَهُ نُورًا يَمْشِي بِهِ فِي النَّاسِ كَمَن مَّثَلُهُ فِي الظُّلُمَاتِ لَيْسَ بِخَارِجٍ مِّنْهَا

كَذَٰلِكَ زُيِّنَ لِلْكَافِرِينَ مَا كَانُوا يَعْمَلُونَ ﴾. (سُورَةُ الْأَنْعَامِ : 122).

Tafsir al-Jalayn

> The following was revealed regarding Abū Jahl and others. Why is he, who was dead through unbelief, and We gave him life through guidance and appointed for him a light by which to walk among people distinguishing thereby the truth from falsehood — this light being faith — as him whose likeness ka-man mathaluhu mathal 'likeness' is extra; in other words read ka-man huwa 'as him who' is in darkness whence he cannot emerge? — and this is the disbeliever — No! So in the same way that faith has been adorned for believers what the disbelievers have been doing in the way of disbelief and acts of disobedience has been adorned for them (Hamza, 2007, p. 150).[16]

Tanwir al Miqbas min Tafsir Ibn Abbas

> (Is he who was dead) i.e., the disbeliever, this verse was revealed about 'Ammar Ibn Yasir, Abu Jahl Ibn Hisham (and We have raised him unto life) and We honoured him with faith, referring to 'Ammar Ibn Yasir, (and set for him a light) knowledge (wherein he walketh) wherein he is guided (among men) it is also said that (and set for him a light) means: We set for him a light on the bridge over hell in the midst of people, (as him whose similitude is in

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[16] وَنَزَلَ فِي أَبِي جَهْل وَغَيْره {أَوَمَنْ كَانَ مَيْتًا} بِالْكُفْرِ {فَأَحْيَيْنَاهُ} بِالْهُدَى {وَجَعَلْنَا لَهُ نُورًا يَمْشِي بِهِ فِي النَّاس} يَتَبَصَّر بِهِ الْحَقّ مِنْ غَيْره وَهُوَ الْإِيمَان {كَمَنْ مَثَله} مَثَل زَائِدَة أَيْ كَمَنْ هُوَ {فِي الظُّلُمَات لَيْسَ بِخَارِج مِنْهَا} وَهُوَ الْكَافِر {كَذَلِكَ} لَا {كَذَلِكَ} كَمَا زَيَّنَ لِلْمُؤْمِنِينَ الْإِيمَان {زُيِّنَ لِلْكَافِرِينَ مَا كَانُوا يَعْمَلُونَ} مِنْ الْكُفْر وَالْمَعَاصِي

utter darkness) the error of disbelief in this world and the darkness of Gehenna on the Day of Judgement, the reference here is to Abu Jahl (whence he cannot emerge) he cannot free himself from disbelief and error in this world nor from the darkness in the Hereafter? (Thus is their conduct made fair-seeming for the disbelievers) thus We made his works seem fair to Abu Jahl (Guezzou, 2007, p. 149).[17]

Context and Metaphor

Commenting on the aforementioned aya, Ibn Abbas said:

{Is he who was dead and We have raised him unto life…}, "refers to Hamzah ibn 'Abd al-Muttalib and Abu Jahl. This is because Abu Jahl had thrown the refuse of an animal on the Messenger of Allah, (Peace be upon him), when Hamzah was not yet a believer. Hamzah was informed about the deed of Abu Jahl upon his return from hunting and he still had his bow in his hand. Hamzah went straight to Abu Jahl and hit him with his bow while Abu Jahl begged him, saying: "O Abu Ya'la, do you not see what he has brought, he has ridiculed our understanding, reviled our idols, and opposed our forefathers". Hamzah responded: "And who is more foolish than you? You worship stones instead of Allah. I bear witness that there is no god but Allah, without associates, and that Muhammad is His slave and Messenger." And then Allah, exalted is He, revealed this verse." … Zayd ibn Aslam said: "Allah's words (Is he who was dead and We have raised him unto life, and set for him a light wherein he walks among men) refer to 'Umar ibn al-Khattab while His words (as him whose similitude is in utter darkness whence he cannot emerge) refers to Abu Jahl ibn Hisham.", (Alwahidi, 2008, p. 79).

Type of Metaphor

This metaphor is a harmonious "وفاقية" type when used in the verse: "Can he who was lifeless, to whom we gave life". Lifeless in the verse here means "disbeliever" and "gave life" stands for "people who are blessed by the gift of guidance or belief."

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[17] {أَوَ مَن كَانَ مَيْتاً} نزلت في عمار بن ياسر وأبي جهل بن هِشام وأبي عمار بن ياسر أو من كانَ مَيتا كافِرًا {فَأَحْيَيْنَاهُ} أكرمناه بِالإِيمَان وَهُوَ عمار بن ياسر {وَجَعَلْنَا لَهُ نُوراً} معرفة {يَمْشِي بِهِ} يَهْتَدِي بِهِ {فِي النَّاس} بَين النَّاس وَيُقال لَهُ نورا على الصِّرَاط في النَّاس بَين النَّاس {كَمَن مَثَلُهُ} كمن هُوَ {فِي الظُّلُمَات} في ضَلَالَة الْكفر في الدُّنْيا وظلمات جَهَنَّم يَوْم الْقِيَامَة وَهُوَ أَبُو جهل {لَيْسَ بِخَارِج مِنْهَا} من الْكفر الضَّلَالَة في الدُّنْيا والظلمات في جَهَنَّم {كَذَلِكَ زُيِّنَ لِلْكَافِرِينَ مَا كَانُواْ يَعْمَلُونَ} يُقُول كَما زينا لأبي جهل عمله كانَ الَّذِي يعْمل

Translations, Commentaries and Assessment

TT One

{Can he **who was lifeless, to whom We gave life,** and gave him a light in whose glow he walks among men, be like him who is used to darkness from which he can never emerge? Thus have been their doings made attractive to unbelievers}, (Ahmed Ali, 2001).

Commentary

Ahmed Ali translated the metaphor by reproducing it literally in the TL. Unfortunately, this does not give or convey the exact meaning behind this verse or metaphor. One may understand this metaphor as if it is real life and death since Allah is able to give life to dead people.

TT Two

{Can he **who was dead, to whom We gave life,** and a light whereby he can walk amongst men, be like him who is in the depths of darkness, from which he can never come out? Thus to those without faith their own deeds seem pleasing}, (Yusuf Ali, 2004).

Commentary

Yusuf Ali did the same when he translated this verse by reproducing the same metaphorical image in the TL literally.

TT Three

{Is he **who was dead (without faith by ignorance and disbelief) and We gave him life (by knowledge and faith)** and set for him a light (of belief) whereby he can walk amongst men, like him who is in the darkness (of disbelief, polytheism and hypocrisy) from which he can never come out? Thus it is made fair-seeming to the disbelievers that which they used to do}, (Al-Hilali & Khan, 2000).

Commentary

Al-Hilali and Khan translated the metaphor literally in the TL and then they added an explanation: "without faith by ignorance and disbelief" when describing the dead and "by knowledge and faith" when describing people who were given life. It is

a good technique to further explain the metaphor or the purpose behind the metaphor and this is and example of Newmark's (1988) sixth strategy.

Assessment

Ahmed Ali and Yusuf Ali used the first strategy of Newmark (1988), which is reproducing the same image in the TL literally. By adopting this strategy, the translators were not able to convey both the metaphorical image and the full meaning of the verse. While Al-Hilali and Khan used their favorite strategy of reproducing the same metaphor combined with a sense.

4.3.8. Example 8, *Surah adh-Dhariyaat*, 51: 41:

﴿ وَفِي عَادٍ إِذْ أَرْسَلْنَا عَلَيْهِمُ الرِّيحَ الْعَقِيمَ ﴾. (سُورَةُ الذَّارِيَاتِ : 41).

Tafsir al-Jalayn

> And also in the destruction of 'Ād was a sign when We unleashed against them a barren wind, a wind which brings nothing of good for it does not bear any rain and does not pollinate any trees; this wind was the west wind al-dabūr (Hamza, 2007, p. 616).[18]

Tanwir al Miqbas min Tafsir Ibn Abbas

> (And in (the tribe of) 'Aad) the people of Hud (there is a portent) when We sent), We set on them (the fatal wind against them) the severe wind in which there was no comfort for them, this is the west wind (Guezzou, 2007, p. 613).[19]

Context and Metaphor

In this verse Allah the Almighty is telling stories about the people who lived before Prophet Muhammad, (peace be upon him). Allah started with a story of the Prophet Ibrahim then the Prophet Moses, and then the story of the tribe of 'Aad "the people of Hud." Allah sent his messenger Hud to the 'Aad people to call on them not

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[18] {وَفِي} إِهْلَاك {عَادٍ} آيَة {إِذْ أَرْسَلْنَا عَلَيْهِمْ الرِّيح الْعَقِيم} هِيَ الَّتِي لَا خَيْر فِيهَا لِأَنَّهَا لَا تَحْمِل الْمَطَر وَلَا تُلَقِّح الشَّجَر وَهِي الدبور

[19] {وَفِي عَادٍ} فِي قوم هود أَيْضا عِبْرَة {إِذْ أَرْسَلْنَا} {عَلَيْهِمْ الرِّيح الْعَقِيم} الشَّدِيدَة الَّتِي لَا فرج لَهُم فِيهَا وَهِي الرِّيح الدبور

to worship idols and believe in Allah, the creator of the heavens and earth, but they did not listen and insisted on their ignorance and delusion. The people of 'Ad are said to have perished through a furious wind. In the verses of the Quran, it is mentioned that this furious wind lasted for seven nights and eight days and destroyed 'Ad totally. The metaphor here is using the attribute barren in describing the wind that blow and destroy because it leaves everything dead and lifeless.

Type of Metaphor

The metaphor used in this verse is the "Noticeable for noticeable" type. "And in 'Ad, when we sent against them the barren wind". The borrowed from is the infertile woman and the borrowed for is the wind. Both of them are noticeable "محسوس".

Translations, Commentaries and Assessment

TT One

"In 'Ad (also is a sign), when we sent **a blasting wind** against them}, (Ahmed Ali, 2001).

Commentary

Ahmed Ali translated this verse and dropped the metaphor completely. Maybe he found it difficult to render such a metaphor in the target language. He just added the description of "blasting" to the "wind."

TT Two

"And in the 'Ad (people) (was another sign): Behold, We sent against them **the devastating wind**}, (Yusuf Ali, 2004).

Commentary

Yusuf Ali did the same when translated this verse by dropping the metaphor completely and just added the description of "devastating" to the wind.

TT Three

"And in 'Ad (there is also a sign) when We sent against them **the barren wind**}, (Al-Hilali & Khan, 2000).

Commentary

Using the first strategy of Newmark (1988), Al-Hilali and Khan translated the metaphor literally in the TL and then they did not add any description or explanation of the word "barren."

Assessment

Ahmed Ali and Yusuf Ali used the seventh and last strategy of Newmark (1988), which is dropping the metaphor completely. By adopting this strategy, the translators were not able to convey the metaphorical image in the verse. While Al-Hilali and Khan reproduced the metaphor literally in the TL; they did not add any explanation or description of the word "barren," which makes comprehension difficult for non-Arabic readers. The problem is that such a simile is not only difficult for the non-Arabic readers to understand, but it is also difficult for Arabic readers too.

4.3.9. Example 9, *Surah Yaseen*, 36: 52:

﴿ قَالُوا يَا وَيْلَنَا **مَن بَعَثَنَا مِن مَّرْقَدِنَا** ۜ هَـٰذَا مَا وَعَدَ الرَّحْمَـٰنُ وَصَدَقَ الْمُرْسَلُونَ ﴾. (سُورَةُ يس : 52).

Tafsir al-Jalayn

> They the disbelievers among them will say: 'O yā is for calling attention to something woe to us! waylanā means halākanā 'O our destruction!' and it is a verbal noun which has no regular verbal conjugation. Who has raised us from our place of sleep? They say this because they will have been asleep in the interval between the two blasts and will not have been punished yet. This that is this raising is that which the Compassionate One had promised and regarding which the messengers had spoken the truth' they affirm this truth when such affirmation is no longer of any benefit to them — but it is also said that this is said to them (Hamza, 2007, p. 506).[20]

Tanwir al Miqbas min Tafsir Ibn Abbas

> (Crying) i.e., the disbelievers after they come out of their graves: (Woe upon us! Who hath raised us) who has awakened us (from our place of sleep?). And

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[20] {قَالُوا} أَيِ الْكُفَّار مِنْهُمْ {يَا} لِلتَّنْبِيهِ {وَيْلَنَا} هَلَاكَنَا وَهُوَ مَصْدَر لَا فِعْل لَهُ مِنْ لَفْظه {مَنْ بَعَثَنَا مِنْ مَرْقَدِنَا} لِأَنَّهُمْ كَانُوا بَيْن النَّفْخَتَيْنِ نَائِمِينَ لَمْ يُعَذَّبُوا {هَذَا}
أَيْ الْبَعْث {مَا} أَيْ الَّذِي {وَعَدَ} بِهِ {الرَّحْمَن وَصَدَقَ} فِيهِ {الْمُرْسَلُونَ} أَقَرُّوا حِين لَا يَنْفَعهُمْ الْإِقْرَار وَقِيل يُقَال لَهُمْ ذَلِكَ

then some will say to others: (This is that which the Beneficent did promise) in the life of the world. It is also said that it is the angels, the guardian angels, who say: this is that which the Beneficent did promise on the tongue of the messengers in the life of the world, (and the messengers spoke truth) concerning resurrection after death (Guezzou, 2007, p. 501).[21]

Context and Metaphor

This is the story regarding dwellers of a town. It is said that the town was Antioch (إنطاكية), and messengers came to this particular community. The people of the city refused to hear their words, so Allah sent a third prophet to strengthen them. They refused to listen to any of them.

So, those people, who did not believe in any of messengers and in resurrection (البعث), were taken by a single shout (صيحة واحدة), which seized them while they were arguing. Then the scene of the verse shifts quickly to describe what those people say in the day of resurrection.

So, after the second trumpet was blown (i.e., the second blowing), they arose from their graves and went quickly to their Lord and said: "Woe to us! Who has raised us up from our place of sleep?" So the borrowed from is "sleeping" and the borrowed for is "death."

Type of Metaphor

The metaphor used in this verse is considered "reasonable for reasonable معقول لمعقول" They will say: "Woe to us! Who has raised us up from our place of sleep". So the borrowed from is "sleeping" and the borrowed for is "death" and both are reasonable.

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[21] {قَالُوا} بعد مَا خرجُوا من الْقُبُور يَعْنِي الْكفَّار {يَا ويلنا مَن بَعَثَنَا} من نبها {مِن مَّرْقَدِنَا} من منامنا فَيقُول بَعضهم لبَعض {هَذَا مَا وَعَدَ الرَّحْمَن} فِي الدُّنْيَا وَيُقَال تقول لَهُم الْمَلَائِكَة يَعْنِي الْحفظَة هَذَا مَا وعد الرَّحْمَن على أَلْسِنَة الرُّسُل فِي الدُّنْيَا {وَصَدَقَ المُرْسَلُونَ} بِالْبَعْثِ بعد الْمَوْت

Translations, Commentaries and Assessment

TT One

> {Saying: "Ah woe, **who has roused us from our sleep?**" This is what Ar-Rahman had promised, and whose truth the apostles had affirmed}, (Ahmed Ali, 2001).

Commentary

Ahmed Ali translated the metaphor by reproducing it literally in the TL. Fortunately, "sleep" is also used metaphorically for death. This is common in the Old Testament. Accordingly, by translating this metaphor literally, it is an example of a good transfer of the meaning.

TT Two

> "They will say: Ah! Woe unto us! W**ho hath raised us up from our beds of repose?** (A voice will say): This is what (Allah) Most Gracious had promised. And true was the word of the messengers!}, (Yusuf Ali, 2004).

Commentary

Yusuf Ali translated the metaphor into a sense which is beds of repose. Repose is a formal or literary term used to mean the act of resting, or the state of being at rest. Repose is also a state of mind: freedom from worry. So, it does not necessarily mean that it is the state of death. Translating "مرقد" into beds of repose did not convey the exact meaning behind the metaphor in the verse. Because the word "مرقد," which is "sleeping" in English means death.

TT Three

> {They will say: "Woe to us! **Who has raised us up from our place of sleep."** (It will be said to them): "This is what the Most Beneficent (Allah) had promised, and the Messengers spoke truth!}, (Al-Hilali & Khan, 2000).

Commentary

Al-Hilali and Khan translated the metaphor literally in the TL. As mentioned in Ahmed Ali's commentary, "sleep" is also used metaphorically for death.

Assessment

Ahmed Ali and Al-Hilali and Khan used the first strategy of Newmark (1988), which is literally reproducing the same image in the TL. By adopting this strategy, the translators were able to convey both the metaphorical image and the full meaning of the verse, and that is because sleep also means death in the English culture. Yusuf Ali, on the other hand, used the fifth strategy of converting the metaphor into a sense, but he made a poor choice. Since he chose the very literal meaning of the expression, this did not convey the exact meaning of the verse or the metaphorical image.

4.3.10. Example 10, *Surah al-Hijr*, 15: 94:

﴿ فَاصْدَعْ بِمَا تُؤْمَرُ وَأَعْرِضْ عَنِ الْمُشْرِكِينَ ﴾. (سُورَةُ الْحِجْرِ : 94).

Tafsir al-Jalayn

So proclaim O Muhammad what you have been commanded to proclaim, in other words, declare it openly and carry it out and turn away from the idolaters — this was revealed before the command to struggle against the idolaters (Hamza, 2007, p. 278).[22]

Tanwir al Miqbas min Tafsir Ibn Abbas

(So proclaim that which thou art commanded) He says: reveal your matter in Mecca, (and withdraw from the idolaters) (Guezzou, 2007, p. 281).[23]

Context and Metaphor

In this Holy verse, Allah the Almighty addresses the Prophet Muhammad and commands him to declare openly Allah's Message of Islamic monotheism. So, the borrowed from is cracking or breaking glass and the borrowed for is declaring the message.

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[22] {فَاصْدَعْ} يَا مُحَمَّد {بِمَا تُؤْمَر} بِهِ أَيْ اجْهَرْ بِهِ وَأَمْضِهِ {وَأَعْرِضْ عَنِ الْمُشْرِكِينَ} هَذَا قَبْل الْأَمْر بِالْجِهَادِ

[23] {فَاصْدَعْ بِمَا تُؤْمَرُ} يَقُول أَظْهِر أَمْرك بِمَكَّة {وَأَعْرِضْ عَنِ الْمُشْرِكِينَ}

Type of Metaphor

Reasonable for noticeable "معقول لمحسوس" Metaphor. In the verse, Therefore proclaim openly (Allah's Message Islamic Monotheism) that which you are commanded, and turn away from Al-Mushrikun (polytheists, idolaters, and disbelievers". So, the borrowed from is cracking or broking glass which is noticeable "محسوس" and the borrowed for is declaring the message which is "reasonable" "معقول".

Translations, Commentaries and Assessment

TT One

> {**So declare to them what We have enjoined,** and turn away from idolaters}, (Ahmed Ali, 2001).

Commentary

Ahmed Ali used the fifth strategy of Newmark (1988), which is converting the metaphor into a sense. As said before, this conveys the meaning but not as clearly as needed because it removes the metaphorical image completely.

TT Two

> {**Therefore expound openly what thou art commanded,** and turn away from those who join false gods with Allah}, (Yusuf Ali, 2004).

Commentary

Yusuf Ali translated the metaphor into a sense which is "expound". According to *Meriam Webster* expound means to explain by setting forth in careful and often elaborate detail. Therefore, it does not even convey the purpose behind the word "فاصدع" which is "declare openly" in English.

TT Three

> {**Therefore proclaim openly (Allah's message Islamic monotheism) that which you are commanded,** and turn away from Al-Mushrikun (polytheists, idolaters, and disbelievers, etc. - see V. 2:105)}, (Al-Hilali & Khan, 2000).

Commentary

Al-Hilali and Khan used of Newmark's (1988) fifth strategy, which is converting the metaphor into a sense. As mentioned earlier, this conveys the meaning but not entirely because this ignores the metaphorical image completely.

Assessment

Ahmed Ali and Al-Hilali and Khan and Yusuf Ali used the Newmark's (1988) fifth strategy, which converts the metaphor into a sense. They were able to convey the meaning of the verse, but they did not succeed in retaining the metaphorical image of this meaning. The word "فاصدع" in Arabic, which means "crack" in English, has been omitted totally and the translators did not even refer to it.

4.4. Discussion

The following figure (see page 65), has been made for the purpose of clarification. It contains all of Newmark's (1988) strategies and the percentage of each of those strategies used by each translator.
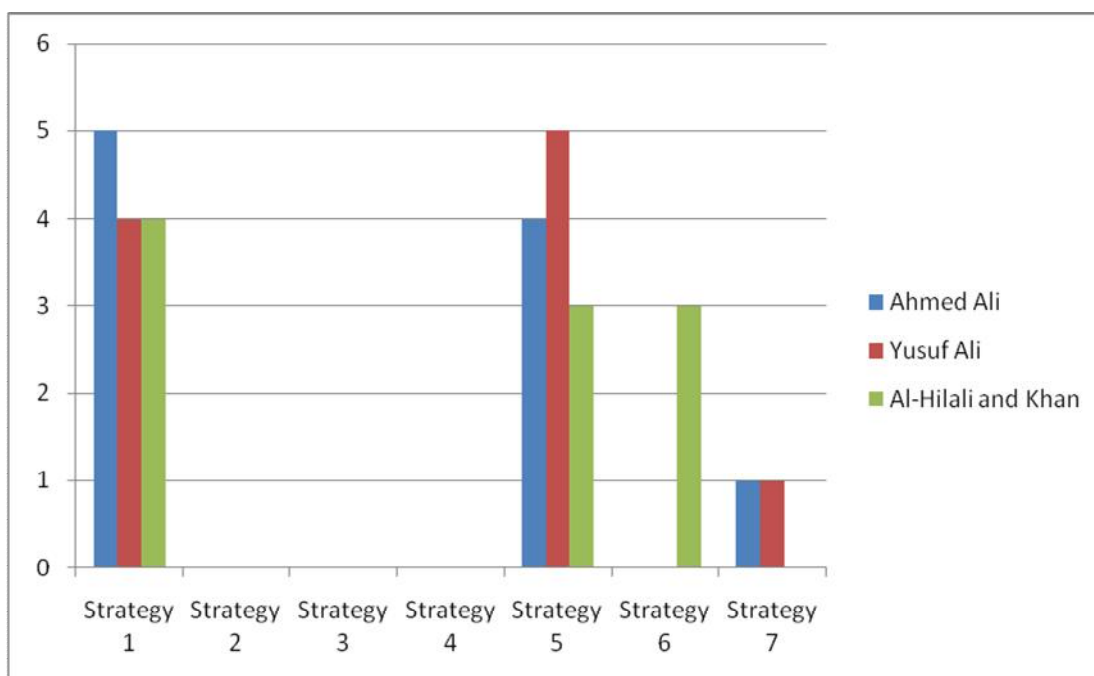

Figure 1: Percentage of Metaphor Translation Strategies used by each Translator

As shown in Figure 1 above, the dominant strategy for translating Quran metaphor by Ahmed Ali is the first strategy, which is reproducing the same metaphorical image in the target language literally. His other most used strategies include: the fifth one, which converts metaphor into a sense, and finally his least used is the seventh strategy, which drops the metaphor completely.

The dominant strategy for translating Quran metaphor by Yusuf Ali, on the other hand, was the fifth strategy: converting metaphor into a sense. Secondly, he tends to choose reproducing the same metaphorical image in the target language literally, and finally, his least used method is the seventh strategy, which drops the metaphor completely.

Just like Ahmed Ali, Al Al-Hilalii and Khan's best strategy was Newmark's first strategy, which is reproducing the same metaphorical image in the target language literally. Following that their next best options were the fifth and sixth strategies which they used equally. These strategies are: converting metaphor into sense and reproducing the same metaphor combined with sense.

This can also be achieved if the elements of the metaphor are analyzed well in terms of the tenor, vehicle, and ground, then to determine which element is not there and to restore it by converting the metaphor into simile.

The following figure (Figure 2) shows the types of metaphors used in the selected Holy verses and Newmark's strategies used for translating each type.
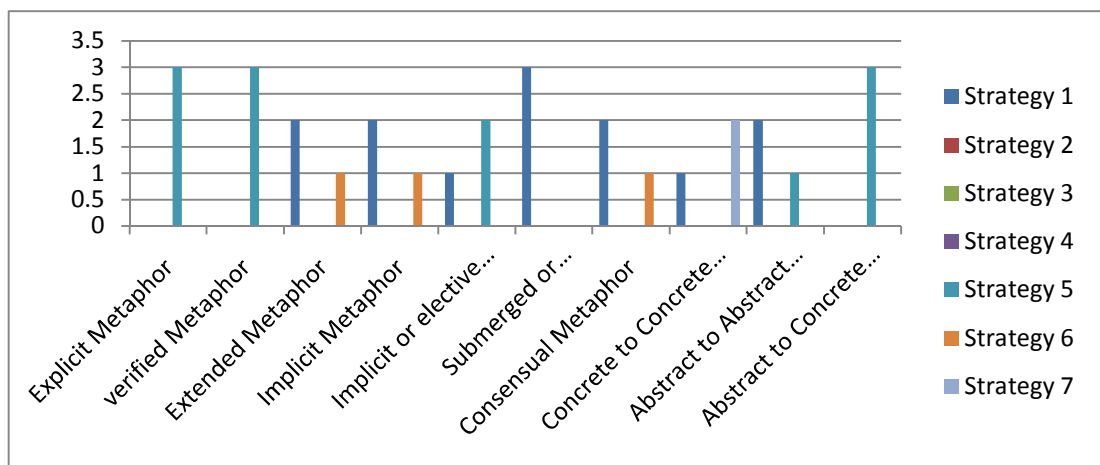

Figure 2: Types of Metaphor and Translation Strategies used.

Ten verses contain metaphors from the Holly Quran have been translated into three different translations and have been discussed accordingly. This makes the number of translations discussed (30) thirty as a total. As indicated in the above figure, the most dominant strategy in translating metaphors of the Holy Quran is Newmark's (1988) first strategy, which is reproducing the same image in the target language literally. It has been used (13) thirteen out of (30) thirty times. And Newmark's fifth strategy, which is converting metaphor into sense, is the second most often used strategy, being used (12) twelve times out of (30) thirty times. The sixth strategy, which is reproducing the same metaphor combined with sense, was used (3) three times only out of (30) thirty times, and finally Newmark's seventh strategy was used for (2) two times only out of (30) thirty times.

4.5. Conclusion

The translations of the ten metaphorical images from the Holy Quran were useful to the extent that they conveyed the general meaning of the verses without conveying the metaphorical images in most of the translations.

Although, the number of studies carried out on the topic of translation of Quranic metaphors are limited, most of the scholars who researched this topic were able to present fairly coherent discussions in terms of linking the metaphor translation strategies of Newmark (1988) to the translations of the Holy Quran.

This chapter discussed different translations of metaphors in the Holy Quran and also defined the most common strategies used for doing so. It has also shed light on the most common used strategy of Newmark (1988) in translating metaphor in the Holy Quran which is translating metaphor by simile retaining the image.

The following chapter concludes the thesis. It discusses and summarizes the findings of this thesis, and offers some recommendations for future studies of this type.

Chapter Five: Conclusion

This thesis has concluded that the metaphor has great importance in both Arabic and English, and that its use enriches any text since it adds clarification and strength to the message. This thesis raised several questions at the beginning of the thesis and they were: Can the translation of metaphor in the Holy Quran be accurate in terms of conveying the same meaning of the Arabic metaphors, and what is the best strategy for doing so?

Different strategies of translation in general and metaphor translation in particular were discussed before extracting metaphor examples from the Holy Quran. I have found that there are different usable strategies for translating metaphors of the Holy Quran, and the most common strategies are reproducing the same metaphorical image in the TL literally then converting metaphor into sense. This thesis also found that in order to translate any metaphor perfectly, the translator should analyze the elements of this metaphor first and define each invisible element and understand the ground of simile (وجه الشبه) then start producing the translation accordingly.

The thesis has also proven that there is no escape from using different tafsir books of the Holy Quran by different scholars to learn about each hidden meaning of metaphors in each verse. In this way, the translator will be able to understand, not only the meaning of metaphor, but also everything that has been said about this metaphor and its type and the function of this metaphor in the Aya.

The thesis has also found that 90% of the selected translations of Quranic metaphors were unable to convey the exact meaning of the metaphor. Moreover, the selected translators have not retained the metaphorical images in the TT because, it seems that, the translators depended on their own understandings of the verses from various tafsir books. It is also clear that most of them used specific tafsir books, that is why I found sometimes translation by explanation as explained by specific scholar and sometimes the metaphor is dropped completely because the scholar did not mention anything about this metaphor.

Accordingly, the thesis was able to answer the proposed questions, since the translations of the Holy Quran have already conveyed the same meaning of the verse. Rather, these translations were not able to retain the metaphorical image, and it has

also been proven that although there are common strategies for translating Quranic metaphor, these strategies did not prove to be efficient in retaining the metaphorical image. So, the only way to retain the metaphorical image is to produce it literally in the target language and then add a simile of the same metaphor to the translation.

According to the suggested translations, the Newmark's (1988) third strategy has proven to be the most efficient one in dealing with Quranic metaphor translation. It has the ability of conveying the meaning only but it is not a perfect tool when it comes to retaining the metaphorical image.

Translators dealing with a sacred text such as the Holy Quran should first use different tafsir books -exegeses- to better understand the meaning of the text and the messages behind any metaphor when it exists. Metaphor is a very difficult domain to investigate, not only from one language to another but also within the same language. Therefore, it is better to convert the metaphor to a simile first by defining its three elements: form tenor, vehicle, and ground before starting the translation.

It is also recommended that different scholars read and have translators from the source and target languages together when translating sacred texts in order to grasp the closest meaning of the source's sacred text and to avoid any mistakes. It is further recommended that translators ask people (after translating each paragraph) to read the target text and explain what they understand. This allows the translator and readers to compare between that which has been produced and the meaning of the source text. By taking this extra step the translation will most likely be much closer to the source text.

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Vita

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