

Translation Criticism of Rhetorical Accuracy of Repeated Ayahs as Translated into English

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Abstract

The current study investigates rhetorical accuracy of repeated Ayahs in the Glorious Quran as translated into English. For Reiss, the critic's task is to consider whether the translator has approached the procedures of form-focused type. Three repeated Ayahs have been selected as recognized samples. Seven translators have been chosen from different backgrounds. The comparison is made among the translations (seven translations) based on Reiss's category. Out of the present study, it is noted that Ali's translation is more rhetorical than others. In other words, he uses in his translation the same verbal repeated words of the original (G.Q).

Note: MLA citation is used for this research (the update version does not include a year inside the thesis

Keywords: Rhetorical Accuracy ,eloquence,esthetics,repitition

نقد الترجمة للدقة البلاغية للآيات المكررة المترجمة للإنكليزية

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تبحث الدراسة في الدقة البلاغية للآيات المتكررة في القرآن الكريم المترجمة إلى اللغة الإنجليزية . وتعتقد رابيس بأن مهمة الناقد هي مقارنة الترجمات الأدبية لبيان مدى خضوعها إلى ضوابط النص الأصلي وإجراءاته الأصلية، وقد تم اختيار ثلاث آيات متكررة كعينات لهذه الدراسة، أما المترجمون فكانوا من خلفيات ثقافية مختلفة، وتظهر الدراسة المقارنة بين ترجماتهم والنص الأصلي لبيان أكثرها وفاء له، ولوحظ من الدراسة بأن ترجمة علي هي بلاغية أكثر من غيرها، أو بمعنى آخر هو يكرر لفظيا نفس الكلمات في ترجمته مقتديا بالنص الأصلي .

كلمات مفتاحية : دقة بلاغية ، فصاحة ، جماليات ، تكرار .

1. Introduction

This study attempts to shed light on Katharina Reiss's approach of translation criticism in literary translation. Reiss's category and criteria of translation criticism are adapted for this study to analyse the translation of repeated Ayahs into English. Investigations comprise considering repeated Ayahs selected from three chapters (Surahs) of the Glorious Quran (G.Q for brief). The three Surahs are (Ar-Rahman, Al-Shrah, Al-Kafirun). The argument investigates the three repeated Ayahs semantically and lexically with reference to the S.L (G.Q). The complexity causes difficulties to comprehend the stylistic elements of the SL(G.Q) through translating into English. Anthony G. Oettinger remarks in his book: "No matter how a translation seems complex, it is even more difficult to critic it" (qtd.in Reiss 6).

Theoretically, this study focuses on different translations of repeated Ayahs to realize the adequacy and the equivalent of the translated texts. At first, it views Reiss's category for translation criticism. Reiss (16-17) argues that the translator should consider the type of a text he is translating before he begins processing it. From the other hand, the critic must also be aware of the original text in order to avoid using inappropriate canons to judge the translation. For example, it would be unsuitable to use the same criteria to judge pulp fiction and serious literature, or opera librettos and patent specifications. Nevertheless, this clear principle has hardly been detected with any notable consistency. A typology of text is a crucial demand through the translation processes. Besides, it includes all diversities of a text that come across. Accordingly, the typology of a text is a non-negotiable prerequisite for any critic (Reiss, 16-17).

The methodology consists three repeated Ayahs from three Surahs. An analysis is used to consider these three Ayahs with reference to Reiss's text typology. The procedure part includes analysing the seven translations (repeated Ayahs) to illustrate how texts are relevant rhetorically to the SL (G.Q). It's concluded that the equivalence and the adequacy of Ali's translation are recognized. In other words, the grammatical factors and the lexical features of SL (G.Q) should be preserved in the TL text.

2. Earlier Studies

Few previous studies have been applied to approach the translation criticism of repeated Ayahs. In any case, this research huts on similar studies. Some of them focus on the role of the critic to consider a certain translation. Whereas, other studies are carried out to assume repetition in Arabic-English translation. The current subject tackles the three following previous studies:

2.1 Towards an approach to literary translation criticism: The earth and blood of the child of Pharaoh

The main contribution of Haneesh's plan is to view whether the translator presents a competent translation or not. The former assumes translation criticism of the novel, The earth and blood of the child of Pharaoh. His argument comprises an assumption in which the critical curricula of translation presented by Reiss and Newmark are being the most qualified models for critic. So that the critic can investigate his work by analysing the translation and comparing it with the SL text. He suggests presenting his argument as a proposed sample for the translation criticism. He holds that the critic is the only one who authorized to make comparison among critical proposals to choose the suitable one. It's concluded that translation criticism is more difficult than other functions. Consequently, this novel has strong and weak point (2).

2.2 Repetition of al-Ma' and Ma' in Quranic Context: Meanings and Intents

Nazri¹, Abdul Majid, & Abdullah (81-83) argue that repetition of words or sentences in the (G.Q) is vital, since repetition has many advantages, i.e. it emphasizes the eloquence and the beauty of Quranic style. One of the purposes of repetition in the (G.Q) is to adhere the importance of the speech. Also, it is considered as a way of affirmation for the reacted subject. Likewise, repetition is used for the purpose of glorification. It motivates the believer who listens to preaching. It is concluded that repetition of Ayahs recognizes the rhetorical exceptionality of the Quran. Based on this, a new sight of rhetorical qualities of (G.Q) will be prevailed to attract the attention of everyone who reads and comprehends it (86).

2.3 A Rhetorical Study of Selected Verses in the Glorious Quran

Mayuuf hypothesizes that rhetorical elements including repetition affect the reader and the listener of the (G.Q). Because, repetition is assumed as a crucial component of rhetorical devices, particularly, in religious texts. Mayuuf states that repetition is basic in the structure of religious text. For instance, النبأ: (4-5) كَلَّا سَيُعْلَمُونَ " ثُمَّ كَلَّا سَيُعْلَمُونَ ،

This repetition of the noun phrase "سيعلمون" is taken to be a severe threat and direct warning". (التكاثر: 4-3) كَلَّا سَوْفَ تَعْلَمُونَ " ثُمَّ كَلَّا سَوْفَ تَعْلَمُونَ

The repetition of the noun phrase "تعلمون" is taken to be a threat after a threat." (qtd. in

Mayuuf). Out of his study, Mayuuf concluded that figures of speech are significance in

any language to evoke the reader's attention. Praiseworthy, the repeated Ayahs in the

(G.Q) promote rhetorically the horrification and glorification of the text.

3. Translation Criticism

According to Newmark, translation criticism is an essential relation between translation theory and its practice. Besides, it is a pleasant and informative exercise, predominantly if you are criticising someone else's translation or, even better, two or more translations of the same text (184).

Newmark argues that translation criticism is a vivacious element in a translation development: at first, it expands your competence as a translator. Secondly, it improves your comprehension and realization of both of SL and TL. Thirdly, it supplies you with options to enhance your ideas about translation. Since, translation criticism is recognized as an academic discipline, it is a keystone of any course in comparative literature, or literature in translation, and a component of any professional translation course with the appropriate text-types (e.g., legal, engineering etc.) as an exercise for criticism and discussion (185).

3.1 The Potential and Criteria of Translation Criticism

Hewson (3-4) believes that critical assessment of translations is undoubtedly as old as translation itself. The first organized style to TQA is mostly that of Katharina Reiss (1971). Hewson argues that Reiss presents four major text-types: "content-focused", "form-focused", "appeal-focused" and "audio-medial" texts (Hewson 3-4). The critic's job is to grasp whether the hierarchy of elements have been well-preserved in T.L, for instance, the represented content for the first text type, the formal features for the second, the purpose for the third, and the precise circumstances of the "audio-medial" text (3-4).

Reiss (16-17) argues that the translator should consider the type of a text he is translating before he begins processing it. It is seen that, the critic must also be aware of the original text in order to avoid using inappropriate canons to judge the translation. For example, it would be inappropriate to use the same criteria to judge pulp fiction and serious literature, or opera librettos and patent specifications. Nevertheless, this clear principle has hardly been detected with any notable consistency. A typology of text is a crucial demand through the translation process. Moreover, it includes all the diversities of text that are come across. A typology of text is consequently, a non-negotiable prerequisite (Reiss, 16-17).

For House (14-15), Katharina Reiss (1968, 1971, and 1973) is considered one of the pioneers regarding translation criticism. According to House, to analyse the quality of a translation, the critic should realize the function and the text type of the SL text. House states that Reiss followed Karl Bühler's three basic functions of language: content-oriented texts, e.g. news, scientific-technical texts, form-oriented texts, e.g. poems and many other types of literary texts and (persuasive) texts, e.g. advertisements. Reiss also suggests an additional fourth text type: audio medial texts, e.g. operas, songs, etc. Different criteria of translations are suggested to achieve translation adequacy. Form-oriented texts, both invariance on the content level and

the expression level should be attained to the maximum possible extent (House 14-15).

Friedrich Schleiermacher states that "the translator should be faithful to the original text" (qtd. in Munday 27). Most translators of the Bible perform literal translations. (Baker and Sadanha 24). Friedrich Schlegel says:

Nothing is more difficult than to enter into the thought processes of another person and be able to rebuild his whole perspective in all its particularity.... And yet it is only when one can reconstruct the framework and how it operates in all its parts that one can claim to understand a work and its spirit. Formulating this general understanding in explicit terms is called characterizing, and this constitutes the task and essence of criticism (qtd. in Reiss 9)

3.2. A text typology for translators

According to Reiss (24), the argument over categorizing texts for translation has clearly demonstrated that both the translators and their critics should have the similar analytical base. Then, this can be found in the medium of the texts themselves: language. Since, texts necessitate the medium of language for their expression (although mathematical formula may not require translation). Therefore, each text must be approached thoroughly to determine exactly what function of language it symbolizes (Reiss 24).

According to Karl Bühler, "language roles sequentially to represent (objectively), express (subjectively) and appeal (persuasively)" (qtd. in Reiss 25). The previous three types are not equally applies in every linguistic text. It's believed that three main functions are measured: the depictive purpose is relevant to content-focused texts, the expressive purpose concerning form-focused texts, and the persuasive one which is related to appeal-focused texts, as shown in fig. 1 below (Reiss 25). Focusing on content is meant by content-focused text. "Texts highlighting form will undeniably have content, but it is the form is recognized for concern" (qtd. in Reiss 25). Furthermore, Reiss added the fourth group of texts, the audio-medial type which is written or spoken for audience.

language function	representation	expression	persuasion
language dimension	logic	esthetics	dialogue
text type	content-focused (informative)	form-focused (expressive)	appeal-focused

Fig.1 schema of Reiss's category (Reiss 26)

Reiss urges that texts are divided into four types:

3.2.1 The content focus text

Content and form are inseparably interrelated in this type of texts. However, what is expressed is primary while, how is expressed is secondary. Content-focused type covers: press releases and comments, news reports, commercial correspondence, operating instructions, directions, treaties, official documents, educational works, non-fiction books of all sorts, essays, treatises, reports, the natural sciences, and other technical fields. (Reiss 27).

3.2.2 The appeal focus text

Appeal-focused texts do not only convey certain material in a linguistic form. But an explicit purpose is tackled including a non-linguistic result. Triggering the hearer or reader of the text is primary in a translation. This type includes: advertising, publicity, preaching, propaganda, polemic, demagogy (Reiss 38).

3.2.3 The audio-medial text

This type is added by Reiss herself. In general, any text that necessitates the use of and an amount of accommodation to a non-linguistic medium in order to communicate with the hearer, whether in the source or in the target language. For example, it would be radio and television scripts, such as radio newscasts and reports (Reiss 43).

3.2.4 Form focus text

The practical part of current study views religious texts. Nevertheless, Reisse's form focus text is approached as a model in this study for the following reasons:

1. Reiss recognizes 'form focus text' (for example, literary texts) in her category. However, a religious text is viewed in this argument rather than a literary one. "The rationale behind choosing a religious text is that it is more complicated than a literary text. For example, the figurative language intertwined inside the religious text is highly rich and expressive, especially in covering the speakers message, God" (qtd. in Matooq 5).

2, Iqbal argues that "there is a strong relationship between the (GQ) and literature (2). The imagery in the (GQ) impels the reader's senses i.e. (Al-Ghashiya: 2-11) (48). Moreover, the (GQ) uses many literary features: similes i.e. (Al-Nur: 35) (49), metaphors i.e. (Al-Isra: 24) (51), rhetorical questions i.e. (Al-Furqan: 7) (53)" (qtd.in Maatoq 5).

For Reiss (31-32), the concept of 'form' should be approached before describing this type of text. Generally, 'form' focuses on how an author expresses himself, as different from 'content', which deals with what the author says. In this text (form focus text), the translator should transfer specific esthetic effect to TL through processing the formal elements of SL. These formal elements do not only create an effect over the subject matter, but also go beyond this to contribute an exceptional artistic form that is contextually distinctive and can be reframed in TL only by a similar form of expression. Consequently, the expressive function of language, which is major in form-focused text must find a corresponding appearance in the translation to create an analogous precision, so that the translation can truly become an equivalent (Reiss 31-32).

Reiss (34) argues that the complications involved in approaching various kinds of texts to the "form-focused text" type cannot be avoided by depending on their literary genres. Moreover, the labels presented by the writers themselves cannot be reliable. Since, terminology is mixed by widespread

abstruseness (not to mention the exaggerated use of sophisticated labels) neither the translator nor the critic can safely avoid the obligation of an independent analysis. For example, an essay of Karl Muth, for whom the essential component is its esthetic significance, could be recited for enjoyment with little or no interest in its content. Consequently, the translator should function it by the ethics for form focused texts, and the critic should follow the same values (34).

3.3 Rhetorical Repetition in English language

Mayuuf (n.p) sates that repetition is a device that survives in all languages (including English) and functions different objects. Repetition in English language is used either in form or in meaning, or both of them. One of the main functions of repetition is to emphasize a text. Dave argues that "rhetoric is an argument intended to persuade a definite audience. It aims to catch the attention of people via both argumentative appeals and rhetorical figures of speech" (qtd. in Mayuuf). According to Mayuuf (n.p), figures of speech are crucial elements for rhetoric in English language. Also, repetition is viewed as a typical pattern of figures of speech. That is to say, the typical order mode of repetition is used to emphasize the message in a rhetorical style.

4. Research-Methodology

It is believed that verbal similarity is one of the most effective and persuasive mean of expression that is used in the Quran and contributes to its splendor. It also intends to examine the repeated Ayahs from three Surahs. For Ahmed (53-54), verbal repetition is a feature that exists in all languages, and serves different purposes, rhetorical, emphatic, or otherwise. Owing to the different ways of expression and tools available to every language, a problematic issue arises when a translation is attempted of repeated words in a target text. So, this research aims to tackle this issue.

According to Ahmed (53-54), the Quran is divine text which contains words of Allah (almighty) which has been revealed to the prophet Muhammad (PBUH) in Arabic language. The essential topic of Quran is to consider the monotheism doctrine of Allah which is the only way of worshiping. The Glorious Quran is the most important book in Arabic that embraces an extensive

literature and employs many stylistic, linguistic and rhetorical features that result in an effective and an exciting style. Thus, due to the diverse structures, eloquence and richness of its language, every Quranic Ayah tackles linguistic problems that raise attention and demand solution. The (G.Q) beholds the reasonable speeches and a scripture of repeated Ayahs and paired topics that are able to rise emotions and sentiments (Ahmed 53-54).

4.1 Data of the Study

The seven translators and the chosen repeated Ayahs are the data of this argument. The following is a presentation of these data:

4.1.1 Translators

The translators (from different backgrounds) have been chosen for this study .These different translators belong to different linguistic, cultural, religious, theological, ideological backgrounds and periods of time. Ahmed says,"The difference in the intrpretaters gender, nationality, ethnic and the beliefs expresses the strength of the research rather than its weakness"(qtd. in Maatoq 6).The repeated Ayahs in (Ar-Rahman, Al-Shrah, and Al-Kafirun) are translated by seven-known translators. The translators are:

1. Muhammad Farooq Azam Malik is a Pakistani islamic scholar who earned B.A. in Arabic Language in1963, after that he got LL.B. in Islamic Law (Shari'ah) in1965. Once improving his skills within the fields of education, he started to produce (Translation of the Holy Qur'an- 1963). Meanwhile, Malik is considered one of the pioneers of the Islamic Circle of North America. He states that the main issue is to make the comprehension of T.L readers is similar to the readers of S.L. By reaching this point, one can talk about success in conveying the Divine Message properly. Next, he goes on working and rewording the translation until those verses are comprehended properly.
2. Muhammad Asad is an Austro-Hungarian-born Muslim journalist, traveler and Islamic scholar. Asad is viewed as one of the most influential European Muslims of the 20th century. His translation of the Quran in English, "The Message of The Qur'an" is one of the most notable of his works. Conspicuously, the work

which he is now placing before the public is grounded on a lifetime of study and of many years spent in Arabic region.

3. Mustafa Khattab is a Canadian-Egyptian imam . He presented The Clear Quran. He has a professional ijâzah in the Hafs style of recitation. Khattab uses Canadian English for appealing a broader readers. By 2018 he was imam of St. Catharines mosque and a member of the Canadian Council of Imams.

4. Mohammed Marmaduke William Pickthall was an English muslim. He works on to produce the Meaning of the Glorious Qur'an (1930) which is measured the first interpretation of the G.Q by a Muslim native speaker of English(Matooq 6). "It is one of the widely used English translations. It faithfully represents the sense of the original" (qtd.in Matooq 6).

5. Ali, A.Y was an Indian Muslim. His translation was in better English than any previous English translation by an Indian. "His translation represents the sense of original. The cause behind its popularity is its language and availability. The status of the commentator is also an attraction that invites the modern generations "(qtd.in Matooq 6).

6. Talal Itani

Talal Itani is an electronics engineer, he graduated with a M.A degree in Electrical Engineering. Talal first approached the G.Q in 1992. He studied and researched the Quran for 15 years. After that, he decided to translate it to cope with modern English readers. The translation, which he published in 2012 is characterized as rich, pure, and highly faithful to the Arabic Original. Talal currently develops software and maintains clear Quran translation.

7. Sahih International

Sahih International translation is an English language interpretation of the Glorious Quran. Outstanding interpretation is included by rendering the God in Islam by Allah. It is recognized as one of the World's most popular Quran interpretation. It is published by the Publishing House, Saudi Arabia. Sahih International is translated by three American women, Emily Asabi, Mary Kennedy, and Amatullah B.

4.1.2 Data Collection

The Glorious Quran is the word of Allah (Almighty) to his messenger Mohammed (PBUH). The repeated Ayahs from Surat Ar-Rahman, Al-Shrah. and Al-kafirun are applied for this reading.

The researcher has been restricted by the limitation of this argument, otherwise, more repeated Ayahs would be tackled from the (G.Q). The recognized samples are the following:

1. **Surat Ar-Rahman (55:78)**

Surat-Ar-Rahman has been chosen as the first sample for this research. It is neither bulky nor too short. Moreover, it can be viewed as a recognized sample for its repeated Ayah (fabi' alai' rabukuma tukadhiban) 31 times.

For Nasution, Sumarsih, and Saragih (3), the beginning of Surah Ar-Rahman asserts the benefit of education pedagogy. The reader of this surah would learn how to praise Allah (God) and worship him (Almighty) wholeheartedly. This surah shows how to be compassion for all creatures of God .That is to say, there are many creators around us. Since, the text is reasonably rhetoric by repeating this Ayah. **The reason behind the repetition of the Ayah (fabi' alai' rabukuma tukadhiban) is to draw courtesy to the favors from Allah (Almighty). In other words, its very shame on human being to deny various boons by showing ingratitude (3).**

For As-Samurai, the rhetorical features of repeated Ayah (fabi' alai' rabukuma tukadhiban) in Ar-Rahman are shown smoothly and harmoniously, for instance, the previous Ayah has been repeated (7) times from Ayah (31) to Ayah (45). This refers rhetorically to the (7) doors of Hell (May God protect us from it). Still, the previous repeated Ayah is displayed 8 times, particularly, from Ayah (46) to Ayah (61) which refers to the 8 doors of paradise (you tube).

According to As-Samurai (you-tube), there is a perfect symmetry between Surat Ar-Rahman (55) and the previous one (فَكَيْفَ كَانَ عَذَابِي وَنُذْرٍ al-Qammar/54). For Al-Qammar, the Ayah /fakayf kan eadhabi wanudhur/al-Qammar18) is repeated four times, (But how terrible was My Penalty and My Warning?) particularly, the first Ayah is the original one while, the other three Ayahs as repetition. But in Ar-Rahman, Ayah (fabi' alai' rabukuma tukadhiban) is repeated (31) times, the first one is the original and the other (30) Ayahs as repetition. Besides, the penalty of disbelievers in Ar-Rahman is explained clearly. Out of the comparison between the repeated Ayahs in the previous

Surahs, it is seen that Ayah (fakayf kan eadhabi wanudhur) which talks about disbelievers is repeated one-tenth of Ayah (fabi' alai' rabukuma tukadhiban) which talks about believers and disbelievers. Consequently, the rhetorical effect of repetition adheres when Allah (Almighty) may show mercy ten times than warning and penalty (you tube).

2. Surat Al-Shrah (94:8)

For Salih & AL- Rafidayn (n.p), the rhetorical revision of Surat Al-Shrah exposes the expressional and imaginative factors of various rhetorical traits that are rudimentary in the structure of this Surah. Meanings are strong and touch the minds and hearts together due to the use of a rhetorical mode for recreating persuasion, wakening feelings and emotions. The Surah begins with an astonishing introduction making the reader eager for explaining the chest according with the expressions “to have” and “to want”. They are interrelated to state the need for Allah worship. Group speaker pronoun (nah) is obvious for supporting Prophet Mohammed (PBWH).

3. Surat Al-Kafirun /the Disbelievers (109:6)

Oryntay (n.p) argues that one can see an argument against polytheism “to you your religion, to me my religion”. The analysis shows cohesive correlation between different Surahs. This is viewed as the prominent feature of the GQ. The end of one Surah links with the beginning of the next one. Therefore, the Ayah (lakum dīnukum wa-liya dīni) is to some extent homophonic with wa-ra'ayta n-nāsa yadkhulūna fī dīni llāhi 'afwājan (and you see the people entering Allah's religion in throngs).

4.2 The Model of the Study

It is believed that ‘form-focused text’ comprises literary prose (essays, biographies, belles-lettres), creative prose (anecdotes, short stories, novellas, romances), and poetry in all its arrangements .As, these forms all function to carry some content, they lose their specific appeal if the original writer's external or inner characteristics are not conserved in translation, whether in their poetic norms, their style, or their artistic features. The need for exact identity of content, representative of the content-focused type of text, becomes relatively secondary to the conditions for

similarity of form and for an equivalence of esthetic outcome (Reiss 35-36).

Correspondingly, Mounin argues that the critic must consider whether or not the translator has approached "the step from the linguistic level to the literary level of operation" (qtd.in Reiss 37), giving the text "second qualitative component, the esthetic element of 'literary' polish". A vital outcome of the previous requirement is that contrary to the content-focused text type in which the language of the translation is dictated by the TL, whereas, the language of the 'form-focused type' is dominated by the SL features (Reiss 35-36). For example, in a 'content-focused text' a play on words can carefully be neglected in a translation without the invariance of content being compromised. Though, in a form-focused text, it is essential to find a similar arrangement to represent its literary and esthetic purpose (Reiss 37). Therefore, Mounin states "that the critic can evaluate whether the translator has thriven in taking the reader to the SL by leading the reader out of his own domain," (qtd.in Reiss 37).

4.3. Rhetorical features of the Glorious Quran

Abd-Al- Haleem states that "the Glorious Quran has its own unique style that could be distinguished from other Arabic texts" (qtd. in Maatoq 30). Remarkably, Baker believes that a unique cardinal element is being tackled which is called 'contrast', for instance, day and night, light and dark, paradise and hell, etc (200). For Abd-Al- Haleem, "this stylistic feature (contrast) enforces the Islamic message" (qtd.in Maatoq 30).

According to Iqbal, the artistic mode of the (G.Q) is recognized among other literature writings. It does not look like a poetic creation because of the absence of regular meters (4). Thus, a translator should accomplish a sufficient interpretation of the message to enable foreign readers understand the translation (6).

4.3 Data investigation (procedure)

The seven translations of repeated Ayahs are compared with the original text (G.Q). It is aimed to analyse these seven translations to approach similarity in repetition as the original (G.Q). In other words, the rhetorical device of repeated Ayahs should be perceived visibly in the translations.

5. Data Analysis

The outcome of the translations will be examined:

5.1 Ayah 13 بِأَيِّ آلَاءِ رَبِّكُمَا تُكَذِّبَانِ (fabi' alai' rabikuma tukaththiban)

Asad : Which then, of your Sustainer's power can disavow?

Khattab : Then which of your Lord's favours will you both deny?

Malik : O jinns and men, which of your Rabb's favors will both of you deny?

Pickthall : Which is it, of the favors of your Lord, that ye deny?

Yusuf Ali : Then which of the favors of your Lord will ye deny?

Talal Itani : So which of your Lord's marvels will you deny?

Sahih International: So which of the favors of your Lord would you deny?

It is seen that the translators show an equivalent text for the TL readers. This Ayah has been repeated thirty one times. Still, one can find different verbal expressions for the translators, for instance, Asad uses sustain instead of Lord. Also, he shows power to repressed (alaa). In merriam-webster, favor means 'friendly regard shown toward another especially by a superior'. While, power means 'ability to act or produce an effect'. According to Reiss (66), the critic should consider the lexical items and the semantic meaning of the TL text with reference to S.L. That is to say, the former refers to the adequacy, as the latter is related to the equivalence of the TL text. Consequently, the researcher believes that using favor is more accurate to convey the message of SL text (G.Q).

For Malik, he displays two nouns (O jinns and men,) at the beginning of the translation which does not fit the original text in the sense that SL text uses the possessive pronoun (rabukuma) rather than their explicit names. As for the translator Talal Itani,

alaa (single ala الى) is translated by marvel. Remarkably, the word marvel in Oxford dictionary means something causes wonder, admiration and astonishment, a wonderful thing. According to Oxford dictionary, the accurate lexical item for (alaa) is favor. Khattab and Malik use 'both' to refer to (jinns and men) while they previously mentioned by the possessive pronoun your. As for the rest translators, they adhere better adequacy. Although, Ali & Pickthall use ye (old English). The researcher thinks that Ali is in better translation by using 'then' instead of 'so'. Yet using 'so' is sufficient, according to Cambridge dictionary, 'so' is used some times to avoid repetition (our study focuses on it), for instance, "Do you think he is upset?" "I don't think so." Moreover, 'then' is used to express vast duration: past and future.

5.2 Al-Shrah Ayah (5) فَإِنَّ مَعَ الْعُسْرِ يُسْرًا fa'ana mae 'alieasr usrana

Asad : And, behold, with every hardship comes ease.

Khattab : So surely with hardship comes ease.

Malik : Surely with every difficulty there is relief.

Pickthall : but lo with hardship goeth ease,

Yusuf Ali : So verily with every difficulty there is relief:

Talal Itani: With hardship comes ease.

Sahih international: For indeed, with hard ship (will be ease)

5.2.1 Al-Sharh Ayah (6) إِنَّ مَعَ الْعُسْرِ يُسْرًا an mae 'aleasr yusra

Asad : verily, with every hardship comes ease!

Khattab : Surely that hardship comes more ease.

Malik L : Surely with every difficulty there is relief.

Pickthall : lo with hardship goeth ease,

Yusuf Ali: verily with every difficulty there is relief.

Talal Itani : With hardship comes ease.

Sahih International: Indeed, with hard ship will be ease.

For Asad, it's noted that, he uses different words in some places, for instance, behold in the first Ayah and its synonym (verily) in the second. Although the SL Ayahs are identical except for (fa) before (inna). According to Tabatabaei (98), fa is used for the smoothness of the speech and consolation to the prophet Mohammed (pbwh) by relating the previous Ayah(warafaena lak dhikk) to the next one.

Though lateral translation is not the core of this study. Newmark (69) states that literal translation is correct and must not be avoided, if it adheres referential and pragmatic equivalence to the SL. Literal translation ranges from one word to one word or group to group. Also, he (74) argues that the main consideration is not to avoid literal translation. Actually, of using words in TL which look precisely the same as the words in SL (equivalence).

For Khattab, his interpretation is slightly different in the two Ayahs. As for Malik and Itani they use the same translation by ignoring the role of (fa) in the SL. As for Pickthall, Yusuf, and Sahih International, one can see that all of them show the perfect interpretation that convey the SL repeated Ayahs. They considered the special effect of (fa) in the first Ayah. However, Paktall uses old English words (goeth) which is alien for modern English readers.

5.3 Ayah/ 3 وَلَا أَنْتُمْ عِبُدُونَ مَا أَعْبُدُ (Wala antum AAabidoona ma aAAbudu)

Asad : and neither do you worship that which I worship.

Khattab : nor do you worship what I worship.

Malik : nor will you worship that which I worship.

Pickthall : Nor worship ye that which I worship.

Yusuf Ali : Nor will ye worship that which I worship.

Talal Itani : Nor do you worship what I worship

Sahih International: Nor are you worshippers of what I worship.

5.3.1 Ayah / 5 وَلَا أَنْتُمْ عِبْدُونَ مَا أَعْبُدُ

Asad : and neither will you (ever) worship that which I worship.

Khattab : nor will you ever worship what I worship.

Malik : nor it appears will you ever worship Allah, whom I worship.

Pickthall : nor will ye worship that which I worship.

Yusuf Ali : nor will ye worship that which I worship.

Talal Itani : Nor do you serve what I serve.

Sahih International: Nor will you be worshippers of what I worship.

It is observed that that the translations of the two repeated Ayahs (al-Kafirun, 3.5) are almost faithful to the SL. Out of the seven translations, Alis's one is the only translation that is repeated exactly (3, 5 Ayahs) without any alteration. Obviously, he intends to imitate the glory and the divine of the SL text. Reiss (33) argues that the aesthetic affects and the meter of the SL should be approached.

This study focuses on the verbal repetition of repeated Ayahs. So that the form is conveyed accurately to the readers of the SL. Jawad (1) urges that carrying the repetition as it is in SL increases the coherence of the TL text. In other words, the translation would be approached rhetorically. Hawthorn holds that repetition has an aesthetic features so that the reader would respond in complex ways (qtd.in Jawad 9). Beckson and Gans argue that normally, repetition is not without significance: even when it is artificial, repetition is considered as "one of the essential devices of art" (qtd. in Jawad 9).

As from above, the researcher concluded that it's not common to find pitfalls or oblique in the translation of the G.Q. Surely, the translators try their best so that the holiness and the divine SL (G.Q) preserved in a high level of admiration and standardization to the readers of the TL. Though, it's spotted that the translators were not equal in using formal expressions of their translations. Moreover, Yusuf Ali comes first by being accurate to keep the same repeated words as in the original, second, Sahih International and then Pickthall. Furthermore, every translator must be strict in his commitment to the faithfulness of original divine script. This could be achieved by using the same verbal expressions of repeated Ayahs of the SL (G.Q). Finally, faithfulness to the repetition Ayahs should heavily enhanced to make the readers of the TL capture the sanctity and godly features of the original text (G.Q).

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