

## The Aesthetics of Syntactic and Semantic Deviation in the Glorious Qur'an with Reference to Translation

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### المستخلص

يُعدُّ العدول في القرآن الكريم واحداً من الأساليب البلاغية المهمة التي كانت وما تزال تحظى باهتمام المترجمين. تهدف هذه الدراسة الى تسليط الضوء على هذه الظاهرة في اللغة العربية بشكلٍ عام وفي القرآن الكريم بشكلٍ خاص وذلك من خلال استعراض عدد من الترجمات بُغية الوقوف على مواطن النجاح والاختفاق في ترجمة هذه الظاهرة.

ومن أجل تحقيق الأهداف المذكورة آنفاً، فإنَّ هذه الدراسة تفترض بأنَّ ظاهرة العدول تعكس جماليات الاسلوب القرآني وتتطوي على أهداف بلاغية عالية خارجة عن سياق اللغة اليومية المألوفة. لذا فإنَّ عدم تمكّن المترجم من معرفة الأهداف الكامنة لظاهرة العدول في النص القرآني قد تؤدي الى ترجمة غير دقيقة في اللغة المنقول اليها. وقد أثبتت الدراسة الحالية صحّة الفرضية المذكورة.

### Abstract

Translating the Glorious Qur'an has been and will continue being a tedious task for translators who are dealing with a language totally different from the daily use of language. Since the Glorious Qur'an has a divine nature, it must be characterized by a highly use of rhetoric language. Hence, one can state that such uses of rhetoric styles, deviated forms in the current study, were used for particular purposes. Many commentators have different approaches to translating the Glorious Qur'an. Hence, different exegeses have been provided. As long as translating the Glorious Qur'an depends on these exegeses, it is natural to have different renderings.

The problem tackled in the current study is related to the ways in which translators comprehend such kinds of deviated forms. When a translator is unaware of such deviated forms in some Qur'anic verses, the translation would be inaccurate.

## 1. Introduction

Translating the Glorious Qur'an has been and will continue being a tedious task for translators who are dealing with a language totally different from the daily use of language. Since the Glorious Qur'an has a divine nature, it must be characterized by a highly use of rhetoric language. Hence, one can state that such uses of rhetoric styles, deviated forms in the current study, were used for particular purposes. Many commentators have different approaches to translating the Glorious Qur'an. Hence, different exegeses have been provided. As long as translating the Glorious Qur'an depends on these exegeses, it is natural to have different renderings.

The problem tackled in the current study is related to the ways in which translators comprehend such kinds of deviated forms. When a translator is unaware of such deviated forms in some Qur'anic verses, the translation would be inaccurate. Therefore, the syntactic and semantic forms of deviations serve good examples. When a translator misses the purpose of using such a rhetorical style, his rendition will be inadequate, and consequently lead to a misunderstanding of the meaning of the Glorious Qur'an on the part of the TL reader.

The study hypothesizes that deviation is a phenomenon that needs a highly particular attention on the part of the translator of the Glorious Qur'an. Otherwise, inaccuracies resulting from SL-TL deviated inconsistencies will undoubtedly occur.

## 2. Deviation in Arabic

It is worth mentioning that in Arabic studies the term "deviation" has taken different terms like "Udool", التفات "Edool", "The daring nature of the Arabic language", "شجاعة العربية", "Poetic licence", "الضرورة الشعرية", "Iltifat", "The valiance of the Arabs to deliver speech" etc. Yet, all these terms can be subsumed under one concept which means the ability to bring something anew which is totally different from what has been said.

The pre-Islamic Arabs, including grammarians, critics and rhetoricians have stated that the levels of speech are of two types: the ideal level of language and the artistic one (Radhi, 1980: 207). According to them, it is obligatory to achieve irrational use of language, i.e. to create a sort of deviation that is totally different from the daily use of language (ibid). Rajaa' Eid (1993: 149) goes on saying that the deviation of the Qur'anic discourse from the common speech system in the Arab world is as that sort of deviation dealt with the poetic discourse but with variant degrees.

On his part, Abdul-Mut'talib (1994: 248) mentions that traditional Islamic critics and rhetoricians were acquainted with the art of creativity and stated that language has two levels: 1) the ideal level in daily performance which is stated by grammarians and linguists, and 2) the creative level which depends on violating this idealism which is stated by rhetoricians.

According to Ayyashi (2002: 204), "deviation is of two kinds: it is either violating the daily use of language, or deviating from the linguistic system itself". Wayyes (2003: 8) is of the view that deviation is "the ability of the inventive writer to use lexemes, structures and poetic images of language in an unfamiliar way where they lead to creativity and surprise. As for Al-Masdi (2006: 97), deviation seems a

new linguistic event that distances the language system from the daily familiar use, and deviates, via discourse style, from the common linguistic norms in order to create that sort of literary deviation which surprises the reader. Al-Atiyya (2014: 102) defines deviation as “a regular and systematized violation of the use of the conventional linguistic rules”

## 2.1 Types of deviations in Arabic:

According to Wayyes (2003: 111), Arab rhetoricians have divided deviation into four main types: 1) semantic deviation 2) syntactic deviation. 3) rhythmic deviation and 4) morphological deviation. In this paper, only semantic and syntactic deviation will be dealt with whereas the two other types will be excluded.

### 2.1.1 Semantic deviation

This sort of deviation entails that the real or surface meaning of a particular utterance is replaced by another deep metaphoric meaning. In this process, the utterance shifts from its first meaning to the second one, or from conceptual meaning to emotive meaning (Cohen, 1986: 205). Al- Sadd (1997: 180) thinks that languages, at the beginning, have stated that every signifier has one signified meaning and vice versa. Yet, the dynamic use of language has made the utterances vary in their meanings according to the contexts in which they are used (ibid). Semantic deviation can be subdivided into many types like metaphor, simile, metonymy, etc.). Let us consider the following example in Al-Mala'ika's poem (The String Tied to a Cypress Tree):

(1) ويراك الشارعُ الحالمُ والدُّفلى تسير

لونُ عينيكَ انفعالاً وحبوراً

**The dreaming street and oleander will see you** walking

Your eyes coloured with agitation and joy

(Translated by Abdul-Wahid Lu'lu'a, 1989: 41)

In this example the semantic deviation can be discerned in the verb phrase “The dreaming street and oleander will see you”. The poetess is establishing, via personification, the loneliness of the man when she attributes human characteristics to the inanimate things, i.e. the street and the oleander.

### 2.1.2 Syntactic deviation

Arab scholars have stated that syntactic deviation is of three major types: الحذف (omission) and التقديم والتأخير (foregrounding and backgrounding), الالتفات (Al-Iltifat) (Wayyes, 2003: 112).

#### 2.1.2.1 Foregrounding and backgrounding

Abdul-Raof (2006: 121) states that foregrounding and backgrounding (al-taqdīmwat-ta'khīr) “are semantically-oriented syntactic processes”. Such processes are used in Arabic to highlight rhetorical effects in particular contexts (ibid.). In other words, these two notions refer to the intention of the language producer to make particular parts of the sentence marked and unfamiliar. An example of this type can be shown in the following verse:

(2) ﴿وَجُوهٌ يَوْمَئِذٍ نَّاصِرَةٌ ﴿٢٢﴾ إِلَىٰ رَبِّهَا نَاظِرَةٌ ﴿٢٣﴾﴾ القيامة: ٢٢-٢٣

“Some faces that Day shall be Nadirah (shining and radiant). Looking at their Lord (Allah);” (Al-Hilali & Khan, 1996)

Here, the predicate/ the prepositional phrase إلى ربها ناظرة [Looking at their Lord (Allah);] is preposed initially to keep the order system (al-nazm) and to specify that the believers at the Resurrection Day are busy with looking at their Lord rather than anyone else. (Al-Zamakhshari, 2009: 1162).

### 2.1.2.2 Omission

Omission is considered a rhetorical means which is used to achieve elevated style, especially in the Glorious Qur'an, without any linguistic effect on the structure itself (Abdul-Raof, 2001: 91). Let us consider the following verse from the Glorious Qur'an:

(3) ﴿قُلِ الْحَمْدُ لِلَّهِ وَسَلَامٌ عَلَىٰ عِبَادِهِ الَّذِينَ اصْطَفَىٰ ۗ اللَّهُ خَيْرٌ مِمَّا يَشْرِكُونَ﴾ النمل: ٥٩

“Say (O Muhammad SAW): "Praise and thanks be to Allah, and peace be on His slaves whom He has chosen (for His Message)! Is Allah better, or(all) that you ascribe as partners (to Him)?" (Of course, Allah is Better).”(Al-Hilali & Khan, 1996)

This verse involves omitting the object after the verb (اصطفى) which can be read as follows: (وسلامٌ على عباده الذين اصطفاهم). Ibnu Abbas states that the companions of the Prophet Mohammad (PBUH) are intended in this verse. This deviation represented in omitting the object is intended for abbreviating the length of the speech (Al-Shawkāni, 1996. Vol. 4: 105).

### 2.1.2.2 Iltifat

Iltifat literally means turning from one thing to another (Ibn Mandhoor, 1999, vol. 12: 301). This meaning was first recognized and described by Abu ʿUbaida who alluded to the following aya in his discussion of this feature:

(4) ﴿قَالُوا أَجِئْنَا لَتَلْفِئًا عَمَّا وَجَدْنَا عَلَيْهِ آبَاءَنَا﴾ يونس: ٧٨

“Have you come to us to turn us away from that (Faith) we found our fathers following?”

(Al-Hilali & Khan, 1996)

According to some Arab scholars, three types of Iltifat have been proposed in general: Iltifat in pronouns, Iltifat in tenses of the

verbs and Iltifat in number (Ibnul Athīr, 1998, vol. 2: 181). A good example of Iltifat in number can be seen in following verse:

(5) ﴿حَتَّىٰ إِذَا جَاءَ أَحَدَهُمُ الْمَوْتُ قَالَ رَبِّ ارْجِعُونِ﴾ المؤمنون: ٩٩

“Until, when death comes to one of them (those who join partners with Allah), he says: "My Lord! Send me back,”

**(Al-Hilali& Khan, 1996)**

The context in this verse has deviated from singular to plural, that is to say, when imploring his Lord, the speaker, instead of saying (أرجعني) in the singular, appeals to Him using the plural (أرجعون) to express the majesty and power of Allah (Al- Zamakhshari, 2009: 42).

### **3. Deviation in English:**

The concept of deviation is strongly associated with the concept of foregrounding. It is one of the most significant concepts that linguists have contributed to literary criticism. Leech (1969: 57) views deviation as the ability of a language user to make his language creative and inventive via using the language different from the conventional and everyday usage. He also adds that “anyone wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on the automatic pattern” (ibid).

According to Mukarovsky (1990: 172), deviation is a stylistic strategy which has the function of bringing some item into artistic emphasis so that it stands out from its surroundings. He speaks of foregrounding as a style that brings to attention “the violation of the norm of the standard” (ibid: 178). Abrams (1988: 63) remarks that a figurative language involves “a deviation from what speakers of language apprehend as the ordinary or standard significance or sequence of words, in order to achieve some special meaning or effect”.

Seturaman et al. (1995: 263) state that poets tend to have their own grammar and resort to deviation whenever they have to express a meaning which the normal language cannot. On their part, Thornborrow and Wareing (1998: 41-42) regard the term “deviation” was originally attributed to the Prague school linguists to describe the ways in which “deviant” language differs from “normal” one in everyday conversation and this may correspond to the marked and unmarked forms and structures. As for Crystal (2003: 134), he sees that deviation is a term used in linguistic analysis to refer to a sentence (or other unit) which does not conform to the rules of a grammar (i.e. it is ill-formed). Deviant sentences are conventionally marked in comparison with the norm order of unmarked sentences.

Simpson (2004: 50) holds the view that foregrounding is a stylistic distortion of some sort, either through an aspect of the text which deviates from a linguistic norm where a portion of the text is brought to the fore through repetition or parallelism. In other words, foregrounding can take the form of what have come to be known as 'deviation' and 'parallelism' in stylistic (and rhetorical) circles (ibid). Finch (2005: 190) points out that this notion is closely associated with the Russian formalists like Shklovsky and Mukarovsky who point out to 'defamiliarisation' and 'foregrounding' respectively. According to them, the main purpose of art is to make people see the world in a new way through 'defamiliarisation' or making strange. Childs and Fowler (2006: 90) are of the opinion that linguistic deviation is the violation of rules and conventions by which a poet tries to distance himself from the normal communicative resources, and to awaken and free his readers from the daily automatized expressions to a new perceptivity. Niazi and Gautam (2007: 7) describes deviation as a stylistic device used by writers as a strategy to establish a hierarchy of meanings and themes in the text, bringing some to the fore and shifting others to the background.

From the above mentioned views, the following definition can be concluded: deviation is a stylistic device used by men of letters and rhetoricians to create an artistic and aesthetic language that is totally different from the daily automatized one.

### **3.1 Types of deviations in English:**

Leech (1969: 42-52) suggests eight different types of linguistic deviation:

a) Lexical deviation, b) Grammatical deviation, c) Phonological deviation,

- d) Graphological deviation, e) Semantic deviation, f) Dialectal deviation,  
g) Deviation of register, and h) Deviation of Historical Period.

In the current study, I am going to confine myself to two types only, viz. syntactic and semantic deviation. Other types of deviations will be excluded.

### 3.1.1 Syntactic deviation

Syntactic deviation is looked at as the violations of the norms according to which phrases and clauses are structured to meet a certain intention on the part of the user of the language and mark the style by certain colours. At the early stage, syntactic deviation was taken as a feature that distinguishes literary style from non-literary ones (Leech, 1969: 45).

According to Thornborrow and Wareing (1998: 75), deviation has been technically used to mean the extent to which the grammatical structure of a sentence is salient and foregrounded. In other words, it refers to exploiting the grammatical structure of a language in a deviant manner to create patterns in form and meaning through the employment of the non-conventional structures which give the impression of breaking the rules of grammar.

To illustrate this sort of deviation, one could have a look at these examples which show deviation on the clausal and sentential level:

(6) Snowing, it was.

(7) Smith, his name was. (Thornborrow and Wareing, 1998: 75)

The above two examples show the oddity of fronting the element whose normal place is final. Such fronting violates the unmarked norm of structure. The normal distribution of the elements in the examples above is:

(6) (a) It was snowing.

(7) (b) His name was Smith.

These two lines of poetry are also a good example of this sort of deviation:

(8) الى فلسطين خذوني معكم

يا أيها الرجال

(Qabbani, 1993: 329)

To Palestine take me with you

O, men

In this poem by Nizar Qabbani, the prepositional phrase "الى فلسطين" "To Palestine" is preposed, while the vocative subject "يا أيها الرجال" "O men" is postposed which is considered marked structure in Arabic.

### 3.1.2 Semantic deviation

The other important area of deviation is semantic deviation which is concerned with the irrational element of meaning. Leech (1969: 48), points out that in all great poetry this irrational element is present. He considers it an important element of poetic language that "poets and critics alike have tended to consider it the only thing that really matters in poetry" (ibid: 49). While encountering semantic deviation, the figurative language becomes necessary because the literal meaning gets absurd. In other words, semantic deviation occurs when the literal interpretation of a sentence or a line of poetry is nonsensical, and there remains no choice but figurative interpretation of the sentence:

(9) The child is father of the man (Wordsworth's)

(Leech, 1969: 48)

Poetic language is densely characterized by using this type of deviation and men of letters make use of this sort of deviation to say

what is going on in their minds in an elegant and artistic style. Consider the following example:

وكلما يحاورها بصوته المذبوح تأخذ بالنشيج. كان الحوار حوار جرحى أمضهم الجرح وأعياهم  
التعب (10)

And whenever he spoke to her in an anguished voice, she started to sob. The conversation was that of the wounded who were tormented by their wounds and worn out by exhaustion.

(Translated by Brown and cited in Dickens et al., 2002: 105)

In this example, the semantic deviation can be clearly seen in the prepositional phrase “in an anguished voice” بصوته المذبوح. The writer expresses his nostalgia via using “صوته المذبوح” when he wants to talk to his beloved lady.

### **Data Analysis and Translation**

In this study, six Qur’anic verses representing different types of semantic and syntactic deviations along with five translations for each have been chosen. It is worth mentioning here that the assessment of the English translations is based on Newmark’s (1982) communicative & semantic approach to translation. According to him, communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original, and semantic translation which attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original (ibid: 39).

## SL Text (1):

﴿وَدَخَلَ مَعَهُ السِّجْنَ فَيَقَانِ قَالَ أَحَدُهُمَا إِنِّي أَرَانِي أَعْصِرُ خَمْرًا وَقَالَ الْآخَرُ إِنِّي أَرَانِي أُحْمِلُ فَوْقَ رَأْسِي خُبْرًا﴾

تَأْكُلُ الطَّيْرُ مِنْهُ نَبْتًا تَبَأُوبِلَهُ إِنَّا نُرَاكُ مِنَ الْمُحْسِنِينَ ﴿يوسف: ٣٦﴾

## TL Text (1):

1. **Al-Hilali & Khan (1996: 308):** And there entered with him two young men in the prison. One of them said: "Verily, **I saw myself (in a dream) pressing wine.**" The other said: "Verily, I saw myself (in a dream) carrying bread on my head and birds were eating thereof." (They said): "Inform us of the interpretation of this. Verily, we think you are one of the Muhsinun (doers of good)"

2. **Maulana:** And two youths entered the prison with him. One of them said: **I saw myself pressing wine.** And the other said: I saw myself carrying bread on my head, of which birds were eating. Inform us of its interpretation; surely we see thee to be of the doers of good.

3. **Pickthall:** And two young men went to prison with him. One of them said: **I dreamed that I was pressing wine.** The other said: I dreamed that I was carrying upon my head bread whereof the birds were eating. Announce unto us the interpretation, for we see thee of those good (at interpretation).

4. **Rashad:** Two young men were in the prison with him. One of them said, "**I saw (in my dream) that I was making wine,**" and the other said, "I saw myself carrying bread on my head, from which the birds were eating. Inform us of the interpretation of these dreams. We see that you are righteous."

5. **Sarwar:** Two young men were also sent to serve prison sentences (for different reasons). One of them said, "**I had a dream in which I was brewing wine.**" The other one said, "In my dream I was carrying

some bread on my head and birds were eating that bread." They asked Joseph if he would interpret their dreams. They said, "We believe you to be a righteous person."

### **Interpretation:**

In this verse, Allah the Almighty tells us the story of two young men who were put in prison. One of them was the king's distiller and the other was his baker. Each of these two men had dreamed a particular dream and asked Yusuf (Joseph) to interpret it for them. Joseph told the two prisoners that one of them would pour out wine for his master to drink; and as for the other, he would be crucified and birds would eat from his head. Ibnu Kathiir (1997: 387/ 4).

### **Discussion:**

It is apparent that the semantic deviation in this Qura'nic text lies in the use of the

words "أعصرُ خمرًا" (pressing wine). Obviously, the use of the utterance "خمر" does not correspond with the Glorious aya since "الخمر" cannot be pressed. It is the grapes that can be pressed in order to be converted into wine. In this way, the utterance "العنب" is deviated in this verse and replaced by "الخمر". In their renderings, translators (1), (2), and (3) kept the same aesthetic deviation and rendered *أعصرُ خمرًا* semantically in the same deviated way as it was used in the Qur'anic verse. On the contrary, Rashad & Sarwar made a slight adjustment by selecting words that collocate logically with the utterance *خمر*, i.e. "making wine" and "brewing wine". They opted to create a rendering that suits the target reader in a communicative way

## SL Text (2):

﴿ قَالَ رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي وَاشْتَعَلَ الرَّأْسُ شَيْبًا وَلَمْ أَكُنْ بِدُعَائِكَ رَبَّ شَفِيحًا ﴾ مريم: ٤

1. **Al-Hilali& Khan:** "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!

2. **Maulana:** My Lord, my bones are weakened, **and my head flares with hoariness,** and I have never been unsuccessful in my prayer to Thee, my Lord.

3. **Pickthall:** My Lord! Lo! the bones of me wax feeble **and my head is shining with grey hair,** and I have never been unblest in prayer to Thee, my Lord.

4. **Rashad:** "My Lord, the bones have turned brittle in my body, **and my hair is aflame with gray.** As I implore You, my Lord, I never despair.

5. **Sarwar:** "My Lord, my bones have become feeble **and my hair has turned white with age.** Yet I have never been deprived in receiving from You the answer to my prayers.

**Interpretation:**

This Qura'nic verse tells us the story of the prophet Zakariyya (may peace of Allah be upon Him) who supplicated to his Lord secretly saying that his bones had grown feeble and grey hair had spread in his head. Allah, the most Gracious and Merciful, hasn't failed his prophet who was in an urgent need for an heir to inherit the posterity of Ya'quub (Jacob). As-Sābūni (1981: 211/ 2).

**Discussion:**

Encountering the metonymic expression اشتعل الرأس, one can see the beautiful use of comparing the hair of the man who grows old with an ablaze land .This highly rhetorical style contributed to create such a beautiful semantic deviation. Considering the five renderings, only translators (2) and (4) succeeded in rendering the same deviated form of this verse via keeping the same aesthetic form of the expression اشتعل الرأس. As for translators (1), (3) and (5), they failed to create such a deviation in the TL due to opting for a communicative rendition that suits the TL reader.

**SL Text (3):**

﴿سُورَةُ الْمُنَافِقِينَ بَأَنَّ لَهُمْ عَذَابًا أَلِيمًا﴾ النساء: ١٣٨

1. **Al-Hilali& Khan:** Give to the hypocrites the tidings that there is for them a painful torment.
2. **Maulana:** Give news to the hypocrites that for them is a painful chastisement -
3. **Pickthall:** Bear unto the hypocrites the tidings that for them there is a painful doom;
4. **Rashad:** Inform the hypocrites that they have incurred painful retribution.
5. **Sarwar:** Tell the hypocrites that for them there will be a painful torment.

**Interpretation:**

In this Qur'anic verse, Allah tells us the state of the hypocrites and their fluctuated nature when they meet the believers. The Almighty Allah describes the hypocrites as taking the disbelievers as friends instead of the believers, meaning they give them their loyalty and friendship in secret. Their hearts become sealed for being mocking the believers by pretending to follow their religion. Ibnu Kathiir (1997: 435/ 2).

**Discussion:**

It is well known that the word “tidings” means the good news which make someone feel happy and delighted, but in this verse it is sarcastically used to mean “warning” about something bad and frightening. The contrast between “tidings” and “الإنذار” “warning” refers to disdaining with the minds of the disbelievers. This aesthetic and artistic style depends on the interaction between the reader and the text where the surface structure brings to mind the meaning of “البشارة” ,

while in deep structure, the meaning of "الإنذار" would be clear. In the analysis of text (3), it is found that translators (1) and (3) faithfully expressed the same form of the source text in the target text. That is, they did not change the form of deviation when they seem adherent in transferring the deviated image of the ST into the TT. On the other hand, translators (2), (4) and (5) unsuccessfully rendered the semantic deviation of the original text by distorting the form of deviation which appears clearly in the ST.

#### SL Text (4):

﴿وَاقْتَرَبَ الْوَعْدُ الْحَقُّ فَإِذَا هِيَ شَاخِصَةٌ أَبْصَارُ الَّذِينَ كَفَرُوا يَا وَيْلَنَا قَدْ كُنَّا فِي غَفْلَةٍ مِّنْ هَذَا بَلْ كُنَّا

ظَالِمِينَ﴾ الأنبياء: ٩٧

1. **Al-Hilali& Khan:** And the true promise (Day of Resurrection) shall draw near (of fulfillment). Then (when mankind is resurrected from their graves), you shall see **the eyes of the disbelievers fixedly stare in horror**. (They will say): "Woe to us! We were indeed heedless of this; nay, but we were Zalimun (polytheists and wrong-doers, etc.)."
2. **Maulana:** And the True Promise draws nigh, then lo! **the eyes of those who disbelieve will be fixedly open:** O woe to us! Surely we were heedless of this; nay
3. **Pickthall:** And the True Promise draweth nigh; then behold them, **staring wide (in terror), the eyes of those who disbelieve!** (They say): Alas for us! We (lived) in forgetfulness of this. Ah, but we were wrong-doers!
4. **Rashad:** That is when the inevitable prophecy will come to pass, **and the disbelievers will stare in horror:** "Woe to us; we have been oblivious. Indeed, we have been wicked."

**5. Sarwar:** The Day of Judgment will then draw near and **the unbelievers will stare amazedly and cry**, "Woe to us! We had neglected this day. We have done wrong".

#### **Interpretation:**

This Glorious verse tells us that in the Day of Resurrection, the eyes of the unbelievers will be fixedly staring in horror because of the horror of the tremendous events that they are witnessing. At that time, they will admit that they were wrongdoers but in vain. Ibnu Kathiir (1997: 377/ 5).

#### **Discussion:**

At the syntactic level, the source text above is characterized by a special foregrounding feature where the predicate (شأخصة - fixedly stare in horror) is taken

out of its final position and placed sentence-initially while the subject (أبصارُ الذين كفروا - the eyes of the unbelievers) is shifted from its normal initial place and placed sentence-finally for rhetorical goals; the above Qur'anic structure is, therefore, a marked word order whose normal unmarked order is:

(فإذا هي أبصارُ الذين كفروا شأخصة)

By deviating (شأخصة) in such a foregrounded form, the marked Qur'anic structure has fulfilled a sort of specification of the eyes of the unbelievers only rather than the others. Investigating text analysis (4), all translators, except Pickthall, seem unfaithful in their rendition for the ST, in that they did not keep the same syntactic deviated form which is basically present in the source text.

**SL Text (5):**

﴿يَحْلِفُونَ بِاللَّهِ لَكُمْ لِيَرْضَوْكُمْ وَاللَّهُ وَرَسُولُهُ أَحَقُّ أَنْ يُرْضَوْهُ إِذْ كَانُوا مُؤْمِنِينَ﴾ التوبة: ٦٢

1. **Al-Hilali& Khan:** They swear by Allah to you (Muslims) in order to please you, but it is more fitting that **they should please Allah and His Messenger** (Muhammad SAW), if they are believers.
2. **Maulana:** They swear by Allah to you to please you; **and Allah -- as well as His Messenger -- has a greater right that they should please Him**, if they are believers.
3. **Pickthall:** They swear by Allah to you (Muslims) to please you, **but Allah, with His messenger, hath more right that they should please Him** if they are believers.
4. **Rashad:**They swear by GOD to you, to please you, **when GOD and His messenger are more worthy of pleasing**, if they are really believers.
5. **Sarwar:**They (hypocrites) swear by God in their effort to please you, but if they were true believers (they would know) that **God and His Messenger deserve more to be pleased** than anyone else.

**Interpretation:**

Allah the Almighty in this verse narrates the story of the dispute between a Muslim man and a hypocrite who declared that his chiefs and masters are better than the religion of the Prophet Muhammad. The Muslim man conveyed what happened to the Prophet who summoned the hypocrite and asked him about what he had said. That hypocrite invoked curses on himself and swore by Allah that he never said that. Ibnu Kathiir (1997:170/4).

**Discussion:**

This Qur'anic verse contains a sort of syntactic deviation from dual form in (يُرِضُوهُ) to a singular pronoun in (أَللَّهُ وَرَسُولُهُ). The pronoun (هُ) in (يُرِضُوهُ) in this context should be consistent with the anaphoric reference (اللَّهُ) (وَأَللَّهُ وَرَسُولُهُ أَحَقُّ). In other words, the context should read like this (أَنْ يُرِضُوهُمَا). In this respect, Az-Zamakhshariyy (2009: 440) states that the reason behind uniting the pronoun (هُ) in (يُرِضُوهُ) is to show that there is no difference between Allah's satisfaction and His Prophet's. Scrutinizing the above mentioned renditions, one can say that translators (1), (4) and (5) resorted to communicative approach. That is, none of them keeps the same syntactic deviation which is apparent in ST. The other translators were successful in their renderings since they created the same deviation in the TT.

**SL Text (6):**

﴿ أَلَمْ تَرَ أَنَّ اللَّهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَتُصْبِحُ الْأَرْضُ مُخْضَرَةً إِنَّ اللَّهَ لَطِيفٌ خَبِيرٌ ﴾ الحج: ٦٣

1. **Al-Hilali & Khan:** See you not that Allah **sends down** water (rain) from the sky, and then the earth becomes green? Verily, Allah is the Most Kind and Courteous, Well-Acquainted with all things.
2. **Maulana:** Seest thou not that Allah **sends down** water from the cloud, then the earth **becomes** green? Surely Allah is Knower of subtilties, Aware.
3. **Pickthall:** Seest thou not how Allah **sendeth down** water from the sky and then the earth **becometh** green upon the morrow? Lo! Allah is Subtile, Aware.
4. **Rashad:** Do you not see that GOD **sends down** from the sky water that **turns** the land green? GOD is Sublime, Cognizant.

5. **Sarwar:** Have you not seen that God **has sent** water from the sky and **has made** the earth green all over. He is Kind and All-aware.

**Interpretation:**

This Qur'anic verse tells us the signs of Allah's mercy and power; that He sends the winds to drive the clouds which deliver rain to the barren land where nothing grows, land which is dry, dusty and desiccated. Ibnu Kathiir (1997: 540/ 5).

**Discussion:**

Another form of syntactic deviation is the shift among tenses; i.e. a shift from present to past or vice versa. In the analysis of text (6), the context deviated from the past tense in the word (أَنْزَلَ) to the present in the word (تُصْبِحُ). Such a deviation explicates the difference in meaning between these two tenses or the reference of action. That is, the meaning of the past tense in (أَنْزَلَ) is a settled question concerning the act of sending down the rain. As for the present tense in (تُصْبِحُ), it refers to a temporal state that renews with time. Hence, the present tense in this context brings to mind the image of turning barren lands into green.

Obviously, all the translators failed in translating this sort of deviation which is apparent in ST. Instead of that, they opted to make a communicative corresponding between tenses in TT.

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### Conclusions

The study has come out with the following conclusions:

- 1- The language of the Glorious Qur'an is highly characterized by the use of rhetoric and aesthetic deviated forms on different levels, whereas in some English renditions such forms are not found.
- 2- Translating the Glorious Qura'nic verses without knowing the purpose behind using some meanings of the rhetorical styles results in inadequate renditions in the TL.
- 3- Some translators were unaware of the deviation nature in some Qur'anic verses. Consequently, this unawareness causes them to produce inaccurate translations. Furthermore, the problems faced by some translators when translating deviated forms into English are due to the fact that most of them do not pay attention to the marked word order on the syntactic level and the figurative use of language on the semantic level.
- 4- Most of the translators opted to render the Qur'anic verses communicatively into English in such a way that corresponds with the TL readers' expectations.
- 5- Dealing with the aesthetic deviated forms in the Glorious Qur'an, it is found that English language cannot be, in any case, a counterpart to the Arabic language in general and to the Glorious Qur'an in particular.

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