Fallacy of Using Saj^c in Rendering Some Glorious Quranic Texts into English: A Critical Study

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Abstract:

This study investigates the translation of the rhetorical device Saj^c in the Glorious Quran into English rhyme .It aims at critically assessing the translation of Quranic Saj^c into English rhymed prose. It draws on the translation of three Suras published by Journal of Quranic Studies (2007) in which the translator made an attempt to render them into English rhyme. It is hypothesized that the translation of Quranic Saj^c into English rhymed prose is inimitable and unproducible. The study shows that the translator made serious decisions while opting for various techniques such as addition, syntactic change, word order alteration and end rhyme modification to achieve rhyme. Such serious decisions, in many cases, distort the meaning of these Suras, and cause break down of communication on the part of English readers. Thus, Quranic Saj^c is unprecedented as it captures full meaning and elegant form, whereas its rendition into English rhyme is artificial when priority given to form rather than meaning. This study discourages translators interested in Quranic discourse from rendering Quranic Saj^c into rhyming.

1. Introduction :

Translation plays a key role in inter-human communication. It is a creative process by which the translator decodes the message (the verbal and nonverbal symbols) sent by (SL) author and encodes it to (TL) receiver in such a way that similar intended meanings and effects are constructed between (SL) and (TL). Such process is "an act of communication which attempts to relay , across cultural and linguistic boundaries , another act of communication " (Hatim, 1997:1). By the same token, Benjamine (2000) views translation as not only a matter of mechanical act of conveying meaning from

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(SL) into (TL), but it is the act of reproduction and recreation. In this sense , the main task of the translator is to attain transmission of content and intended effect as well from (ST) to (TT). Most theorists and scholars of translation (Nida, 1964; Catford, 1965;and Hatim, 1997) argue that the translator should search for the highest degree of closeness in terms of meaning and form between the (SL) and (TL). It seems that translation between two remote linguistically, culturally and stylistically languages is inaccessible. In particular, when religious discourse is involved, translation between them would be more complicated.

　　　To achieve appropriate translation of the Glorious Quran seems to be defying for several issues. It is characterized by highly rhetorical features, eloquence and inimitable language. Quranic texts implicate different interpretations that should be accurately interpreted before embarking on translation. More importantly, Quranic form is delicately woven with its content that neither form-oriented nor content-oriented translation approach can achieve a desirable translation in terms of both form and content .These issues pose a large number of problems faced in the process of translating the Glorious Quran. Therefore, much ink has been spilled on translation of the Glorious Quran (Abdul-Raof, 2001; Farghal and Al-Masri, 2010; and Al-Haj, 2015). However, most theorists and researchers of translation highlight the importance of rendering the meaning and function of (ST) rather than its stylistic features . Contrary to the common translators of the Glorious Quran, some translators (Lawrence, 2005; Nikayin, 2006; and Toorawa, 2007) have made an attempt to attain form and content. They claim that proper translation would not be achieved if elegant style, linguistic peculiarities, and more importantly eloquence of Quranic rhyme scheme were ignored .

2. The Concept of Saj[c] ' (Rhymed Prose):
　Rhetoric in Arabic is of three disciplines : (semantics, eloquence, and embellishment. Saj[c] is an essential part of embellishment. Ancient and modern Arab scholars alike (Al-Qazwini,1949; Al-Rummani,1976;and Ateeq, 1980; and Al-Hasnawi,2000) pay much attention to Saj[c] because it is commonly used by Arabs , and it is a persuasive device that has influence over addressee . Saj[c] was one

of the most dominant kinds of eloquent speeches during Pre-Islamic times. It was also commonly used in Maqamat such as Maqamat Al-Hariri (1971) and Ibn Al-Jawzi (1980). According to Al-Qazwini (1949:2/548), Sajᶜ is divided in terms of length into three types: short, medium and long .

Regarding the use of Sajᶜ in the Glorious Quran, enormous works have been written about the matter of whether or not the Glorious Quran contains Sajᶜ. Many scholars do not agree to the use of the term Sajᶜ to refer to the Quranic discourse though they implicitly admit that, in many cases , like Sajᶜ .In this connection , Al-Suyti (2004 :3/243) maintains that those scholars do not tolerate the use of Sajᶜ in the Quranic Ayas. They argue that the final words of Quranic Ayas should be called "Fawasil" (dividers) rather than Sajᶜ since Sajᶜ originally refers to the cooing of pigeon and often associated with soothsayers. In his comment, Al-Taftazani (undated: 359) says that the term Sajᶜ is not used in the Glorious Quran for the very reason that it is out of veneration and respect; however it is Sajᶜ . Al-ᶜAskari (1419H.:1/261-63) confirms that Sajᶜ is praise-worthy if it is not artificial ,and that Quranic Sajᶜ is different from human discourse because it completely captures the intended meaning, and fulfills elegance through adopting formal restraints.

The term Sajᶜ , which is commonly translated into "rhymed prose ", is defined as the agreement of Sajᶜ clauses on one end letter (Ibn Al-Atheer,210: 185). According to him, the single phrase or clause of Sajᶜ is termed Sajᶜah (pl. Sajaᶜat) which is identical or similar in length to its partner. He (ibid.: 255) puts forward four rules that govern Sajᶜ :

1. The choice of words must be governed by meaning necessity rather than Sajᶜ itself.
2. The length of Sajᶜah must be marked with "Iᶜtidal" (balance). In this sense, the first Sajᶜ ah utterance can be shorter than the second; it does not work the other way.
3. Sajᶜ must be subordinate to meaning rather than the opposite.
4. Each Sajᶜah must convey a meaning different from that conveyed by its adjacent one.

He (ibid.) confirms that Saj^c is formed when the author observes
the rules that govern the rhyme word in it without "Takkalluf"
(artificiality). In this sense, priority should be given to the intended
meaning rather than manipulating or repositioning utterances to
create Saj^c .

Some modern Arab   researchers   speak of Saj^c . According to
Ateeq (1980: 134), Saj^c is defined as correspondence of the similar
letters occurring at the end of the utterances which form Saj^c.
Additionally, Saj^c comes in different forms and structures; the
rhymes vary in length and correspond in sound or have
correspondence with the other rhymes in form and sound (ibid).

Relying on ancient Arab scholars (Ibn Al-Atheer,2010;Al-
Qazwini,1949;andAl-Rummani,1976),Stewart (1990:113) maintains
that Saj^c has different rules: firstly, "Taskeen" (pausal form) should
be observed at the end of each instance of Saj^c . Secondly, Saj^c has
no quantitative meter. The length of a Saj^cah is described in terms of
the number of words and not syllables – each word corresponds to
one foot or beat in the meter, and is rhythmical and accent based
(Stewart, 1990: 113- 14).

3. The Present Study:

The aim of this study is to question the claim made by some
translators who tried to translate the Quranic Saj^c into English
rhymed prose. This study is based on a paper entitled "The
Inimitable Rose, Being Quranic Saj^c from Surat al-Duha to Surat al-
Nas(Q.93-114) in English Rhyming Prose " translated by Shawkat
Toorawa and published in Journal of Quranic Studies(2007) .Three
Suras:Al-Duha (Morning Light), Al-Inshirah (Consolation), and Al-
Tin (The fig) are selected. In order to make decision on the
intended meaning of (SL) Saj^c used in the three Suras , three
sources concerned with linguistic and semantic interpretation of
the Glorious Quran are taken into account : Al- Jalalin (undated),
Al-Tafsir Al-Hadith (1383H),and Al-Mmawsu^cah Al- Quraniyyah
(1405H) authored   by Al- Maḥli and AL-Syuti, Izzat, and Al-
Ibyari respectively . In order to examine the appropriate rendition
done by the translator into the(TL) rhyme , three translators of the
Glorious Quran are consulted (Smith ,undated): Khan, Pickthal,

and Yusif Ali ; and "The Random House Dictionary of the English language " (1983) (henceforth, RHD) is considered .

In this   study, a distinction is drawn between   propositional meaning and contextual meaning .The latter is related to the author's intention and attitude towards the act, rather than to the reference of the words .The former ,on the other hand , can be judged as true or false. It arises from the relation between propositional meaning and what it refers to in a real world, as perceived by the author . Hence, it could be argued that contextuals are evaluative. Such a distinction is made because the propositional meaning of a word is the type of meaning which could basically be used in isolation from linguistic context, whereas the contextual meaning is derived   from   the situational   context.   Such   a   difference institutionalizes   a significant development, particularly relevant to translation   approach: TL-oriented   approach   and   SL-oriented approach (Fathi& Nasser, 2009:45). By the same token, Winograd and Flores (1986:57) rightly put it "linguistic form triggers interpretation rather than conveying information".

4.Analysis and Discussion:

A close examination to the renditions of Quranic Saj[c] provided by Toorawa's (2007) translation of three Suras : Al-Duha (Morning Light), Al-Inshirah (Consolation), and   Al-Tin (The fig).His translation   reveals that inappropriate renditions have been done at the micro level and macro levels .At the micro level , the analysis of the translation investigates the form and intended meaning of each Saj[c]ah in each Aya of the Suras . At the macro level, on the other hand , the analysis of the translation investigates the whole Saj[c]at in each Sura of this study and their renditions into the(TL) rhyme scheme .Before discussing the renditions done at the two levels. It is to be noted that the Glorious Quran can be recited in two main different methods .One method is by using   "Taskin" (neutral sound); the other is "Tajweed" (refined recital) which is marked by the carrying over of the last sound in an Aya to the next one in which the case grammar is read. In this respect, Al-Qazwini (1949: 2/1338) says that Saj[c] is based on "Sukun" (neutral sound),and he expounds that case grammar would ruin it.

4.1 Analysis at the micro level:

At the micro level, the translator provided several inappropriate renditions for the sake of capturing rhyme letter of the final words. In so doing, different techniques adopted by the translator on account of rhyme. In some cases (see appendix 2) the translator had opted for addition technique to fit the rhyme in the (TT) . Consider the following example:

SL text	Translators	rendition
الَّذِي أَنْقَضَ ظَهْرَكَ (٣)	Khan :	"Which weighed down **your back**?"
	Pickthal :	"Which weighed down **thy back**;"
	Yusufali :	"The which did gall **thy back**?-"

According to the three interpreters , there is a unanimous agreement about the meaning of this Aya . Al- Maḥli and AL-Syuti (undated: 1/812) and Al-Ibyari (1405H:11/479) state that this Aya means اثقل (weighed down - your back). As for Izzat (1383:1/558), he adds "اتعبك" (make you tired) . On the same line, the translators provide appropriate renditions that agree with the interpretations of the Aya . The above renditions observe the content of the Aya without opting for addition. In his rendition of this Aya ,however, the translator inserted the conjunctive device (and) and the verb (lighten) as shown below:

SL text	Rendition	Prosed rhyme	techniques
الَّذِي أَنْقَضَ ظَهْرَكَ (٣)	³Of the weight on it **and lighten**	lighten	Addition

In so doing , the translator, though, succeeded in achieving the rhyme in the (TT), he distorted the above Aya. In this sense, adding (and lighten) on the part of the translator was unjustified and, thus, redundant.

In other cases, the translator appropriately rendered the rhyme, but he could not keep the meaning. Consider the following example:

SL text	Translator	Rendition
فَإِذَا فَرَغْتَ فَانْصَبْ (٧) وَإِلَى رَبِّكَ فَارْغَبْ (٨)	Khan :	"When you have finished (from your occupation), then **stand up for Allah's worship** (i.e. stand up for prayer). And to your Lord (Alone) **turn** (all your intentions and hopes and) **your invocations**."
	Pickthal :	"So when thou art relieved, **still toil**. And **strive to please thy Lord**."
	Yusufali :	"Therefore, when thou art free (from thine immediate task), **still labour hard**, And to thy Lord **turn** (all) **thy ate ntion**."

The rhyme in 7 and 8 Ayas is : فَانْصَبْ - فَارْغَبْ . According to Al- Maḥli and AL-Syuti (undated :1/812), فَانْصَبْ means اتعب في (work hard for prayer), and فَارْغَبْ meansتضرع (invocate). الدعاء Izzat (1383H.:1/558) interprets فَانْصَبْ as قم و اجهد (stand up and strive hard) and فَارْغَبْ as أقبل بشوق على عبادة ربك) turn eagerly to worship your God). As for Al-Ibyari (1405 H:11/479), he states that فَانْصَبْ means فاجهد فى العبادة وأتعب نفسك فيها (strive and work hard for worship) ,and فَارْغَبْ means فاتجه بمسألتك وحاجتك (turn your matter and need). It is clear that the interpreters provide somehow the same meaning of the rhyme in the two Ayas, though some syntactic modifications occur. Accordingly, the renditions done by the translators considerably agree with the interpreters . In his rendition of the rhyme mentioned above , the translator provided "concentrate –contemplate" for فَانْصَب - فَارْغَب as shown below:

SL text	Sajᶜah	TL text	Prosed rhyme	techniques
فَإِذَا فَرَغْتَ فَانْصَبْ (٧) وَإِلَى رَبِّكَ فَارْغَبْ (٨)	فَانْصَبْ فَارْغَب	"So, when you are free, **concentrate**, And upon your Lord **contemplate**."	concentrate contemplate	Meaning (modification)

The word "concentrate" is highly inappropriate because it does not realize the conceptual and associative meaning of the (SL) word (فَانْصَبْ). According to RHD(304) it means "to bring or draw to a common center or point of union ;coverage ; direct toward one point etc.) .However, the translator successfully managed in rendering the word فَارْغَبْ as "contemplate" because one of its associative meaning is " to consider with continued attention; think fully or deeply about ; to consider thoroughly" RHD (315), which captures

the meaning of the word فَانْصَبْ. It seems that the translator used the word "concentrate" in order to match the rhyme letter with that of the final word of the adjacent Aya "contemplate" .

In other cases , paying a great deal of attention to the rhyme ,the translator could not manage to render the contextual meaning of the original. Consider the following example:

SL text	Translator	Rendition
فَمَا يُكَذِّبُكَ بَعْدُ بِالدِّينِ (٧):	Khan :	"Then what (or who) causes you (O disbelievers) to deny **the Recompense** (i.e. Day of Resurrection)?"
	Pickthal :	"So who henceforth will give the lie to thee about **the judgment?"**
	Yusufali :	"Then what can, after this, contradict thee, as to **the judgment** (to come)?"

Al-Ibyari(1405.H.:11/480), interprets the word الدين as البعث (resurrection). Al- Maḥli and AL-Syuti (undated :1/813) provide the same meaning ;however, they add the word الحساب (judgment). By the same token, Izzat (1383H.: 2/ 164) states that the meaning of the word الدين is يوم الجزاء (The Day of Judgment). In their renditions of the word الدين, it is clear that the translators observe the contextual meaning of this word and, consequently, provide the intended meaning as offered by the interpreters. The translator ,however, opted for dictionary meaning as shown below:

SL text	Saj^cah	TL text	Prosed rhyme	techniques
فَمَا يُكَذِّبُكَ بَعْدُ بِالدِّينِ (٧):	بالدِّين	"[7]So what, now, can deceive you about **piety?"**	Piety	Meaning (alteration)

According to RHD (1091) "piety" means " reverence for God or devout fulfillment of religious obligations" . Thus, the meaning of " piety" is not the appropriate equivalent in this context though it is the most accurate dictionary meaning. Such rendition had achieved the rhyme (see appendix. 3) ; however , it blurred the original meaning.

In some cases, syntactic changes occurred and the registeral features of religious discourse were violated. Consider the following example:

SL text	Translator	Rendition
إِلَّا الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ فَلَهُمْ أَجْرٌ غَيْرُ مَمْنُونٍ (٦)	Khan :	"Save those who believe (in Islamic Monotheism) and do righteous deeds, then they shall have a reward **without end** (Paradise)."
	Pickthal :	"Save those who believe and do good works, and theirs is a reward **unfailing**."
	Yusufali :	"Except such as believe and do righteous deeds: For they shall have a reward **unfailing**"

Maḥli and AL-Syuti(undated: 1/813) and Al-Ibyari (1405H:11/480) state that the meaning of the word غَيْرُ مَمْنُونٍ is غير مقطوع) unfailing), whereas Izzat (1383H.:2/64) does not interpret this word in the Aya .The translators provide appropriately rendering of this word, keeping the form and the word order of the original . However, the translator opted for unjustified syntactic change ,and violated the registeral feature of the religious discourse for the sake of rhyme as shown below:

SL text	Sajᶜah	TL text	Prosed rhyme	techniques
إِلَّا الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ فَلَهُمْ أَجْرٌ غَيْرُ مَمْنُونٍ (٦)	غَيْرُ مَمْنُونٍ	"Except those who believe and perform regular charity to them **unfailing prosperity**"	**unfailing prosperity**	Syntactic change

This rendition shows that the translator altered the form and the word order of the original, and this would lead to semantic difference of the original. Also, he violated the register of the Quranic discourse as he provided "unfailing prosperity". According to RHD (1155) " prosperity" means successful ,flourishing , or thriving condition , esp. in financial respects". Such rendition, therefore, is often restricted to economic discourse rather than religious one. The translator captured the rhyme , but he could not convey the meaning .

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In some other cases, the translator appropriately rendered the meaning of end-rhyme. However, he could not achieve the rhyme. Consider the following example:

SL text	Translator	Rendition
وَلَلْآخِرَةُ خَيْرٌ لَكَ مِنَ الْأُولَى	Khan :	"And indeed the Hereafter is better for you than **the present** (life of this world).
	Pickthal :	And verily the latter portion will be better for thee than **the former**,"
	Yusufali :	"And verily the Hereafter will be better for thee than **the present**."

In this Aya , Al- Maḥli and AL-Syuti (undated:1/813) state that الْأُولَى means (الدنيا) , Izzat (1383H:1/549) makes no comment on the meaning of this word. Al-Ibyari (1405H :11/477) states that الْأُولَى means البداية (the former) .All   translators   provide appropriate renditions that agree with the interpretations as shown above . On the same line , the translator properly rendered الْأُولَى into " first life" as shown below:

SL text	Sajᶜ ah	TL text	Prosed rhyme	techniques
وَلَلْآخِرَةُ خَيْرٌ لَكَ مِنَ الْأُولَى	الْأُولَى	"The Hereafter is far better for you than this **first life.**"	First life	Form (scarifying)

 However, he could not capture the form   of word in end-rhyme as used in the original. The   translator, therefore, ignored the rhyme in his translation and depleted the original(see appendix 1).

In a few cases, it is found that the translator succeeded in capturing meaning and rhyme of two end words , and one meaning of the end word was successfully rendered but he could not appropriately rendered the meaning of the second word end. Consider the following example :

SL text	Translator	Rendition
فَأَمَّا الْيَتِيمَ فَلَا تَقْهَرْ (٩) وَأَمَّا السَّائِلَ فَلَا تَنْهَرْ (١٠)	Khan :	"Therefore, treat not the orphan with **oppression**, Khan And **repulse** not the beggar;"
	Pickthal :	"Therefore the orphan oppress not, Therefore the beggar drive not away,"
	Yusufali :	"Therefore, treat not the orphan with **harshness**, Nor **repulse** the petitioner (unheard);"

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The rhyme in 7 and 8 Ayas is: تقهر - تنهر .The interpreters provide similar meaning of the two rhymes. For Al- Maḥli and AL-Syuti (undated: 1/812), the word تقهر means اخذ مال اليتيم او غير ذلك (taking orphan's money or something like this) ;and تنهر means تزجر (repulse) . Izzat (1383 H:1/594) states that تقهر means تظلم وتذل (doing wrong and humiliating orphan),and تنهر means تؤذي بالقول (doing harm by speech). As for Al-Ibyari (1405H:11/478), he interprets تقهر as تذل (humiliate) ,and تنهر as ترد بقسوة (repulse harshly).The translators provide appropriate renditions of the two words though the interpreters offer several interpretations. In other words, the translators capture the semantic field of the two words . Compared to interpretations and translations mentioned above, the translator successfully captured the rhyme and the meaning of the word تقهر as shown below:

SL text	Sajᶜ ah	TL text	Prosed rhyme
فَأَمَّا الْيَتِيمَ فَلَا تَقْهَرْ (٩) وَأَمَّا السَّائِلَ فَلَا تَنْهَرْ (١٠)	تَقْهَرْ تَنْهَرْ	"So, as for the orphan, do not **oppress!** ¹⁰And, as for the supplicant, do not **suppress!**"	oppress! suppress!

According to (RHD:1010), the word "oppress" means " to burden with cruel or unjust impositions ;harsh exercise of authority or power; to put down" .However, the word تنهر which was rendered as "suppress" means "to put an end to the activities of (a person); abolish ;to vanquish or subdue(a revolt, rebellion ,etc.; crush"(RHD:1430).In so doing the translator opted for meaning modification for the sake of rhyme.

4.2. Analysis at the macro level:

At the macro level, the translator ,in some cases , could not properly render Sajᶜ into rhymed scheme . In his rendition to the three Suras (see appendix 1,2,3) , the translator was completely successful in reproducing Sajᶜ in Al-Inshirah Sura (Consolation) into English rhyming scheme .However, as shown in the above examples , addition and syntactic changes occurred; the forms of words were often altered and modified in end-rhyme position for the purpose of achieving rhyme scheme . Therefore, the translator successfully captured the rhyme scheme of the original as illustrated in table (1):

S L Sajᶜ ah	S L rhyme scheme	T L	T L rhyme scheme
صدرك	a	Open	a
وزرك	a	unburden	a
ظهرك	a	Lighten	a
ذكرك	a	strengthen	a
يسرا	b	Easier	b
يسرا	b	Easier	b
فانصب	c	concentrate	c
فارغب	c	contemplate	c

Table (1) Rhyme scheme in (SL) and (TL) of Al –Inshirah Sura

In Al-Duha Sura (Morning Light),   Sajᶜ is used in the ten Ayas except the last   one (see appendix). It contains the following rhyme scheme as illustrated in table (2):

S L Sajᶜ ah	S L rhyme scheme	T L	T L rhyme scheme
والضحى	a	Light	a
سجى	a	Night	a
قلى	a	Sight	a
الاولى	a	life	**x**
فترضى	a	delight	a
فأوى	a	respite	a
فهدى	a	aright	a
فاغنى	a	provide	**x**
تقهر	b	oppress	b
تنهر	b	suppress	b

Table (2) Rhyme scheme in (SL) and (TL) of Al-'Duha Sura

Compared to the (SL) Sajᶜ,as shown above, it is clear that the translator could not manage to grasp the original rhyme scheme as there is a violation of rhyme scheme in the fourth and eighth Ayas.
 It is to be noted that the above Sura indicates that unlike human discourse, the Glorious Quran does not employ Sajᶜ for necessity or artificiality ; but rather for rhetorical purpose (Al-Dimashqi, 1996:2/504) .In other words, Sajᶜ could be kept if this Aya had ended with "خبر" instead of "فحدث " which both mean (proclaim). However,"فحدث" is used for rhetorical purpose, namely to call the

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addressee for attention and reconsideration (ibid.). In his rendition, the translator observed this shift for rhetorical function(see appendix.1).

In Al-Tin Sura (The Fig) the rhymes include īn and ūn (see appendix. 3) which are very common rhymes in the Glorious Quran (Stewart,1990:109). In his rendition , the translator made an attempt to capture the rhyme scheme of the original . However , he violated the governing rules of Sajᶜ . The first Aya والتين والزيتون (By the Fig and the olive) was separated into two lines and joined "By" of oath with the second Aya   وطور سنين (By Mount Sinai) .In so doing , the translator did not achieve rhyme scheme because the "By" of oath should be immediately completed   with the second Aya (see appendix. 3)   . Also , Sajᶜ can not be realized when   the same meaning of the two rhymes is provided (Ibn Al-Atheer,2010:255). So, using "By " of oath , which has the same meaning at the end of the two Ayas,   could not capture the original rhyme scheme .

 In this Sura ,Sajᶜ is used in the ten Ayas except the fourth one (see appendix.3). It contains the following   rhyme scheme as illustrated in table (3):

S L Sajᶜa	S L rhyme scheme	T L	T L rhyme scheme
والزيتون	a	by	a
سنين	b	Sinai	a
الامين	b	security	b
سافلين	b	debility	b
ممنون	a	prosperity	b
بالدين	b	piety	b
الحاكمين	b	sagacity	b

Table (3) Rhyme scheme in (SL) and (TL) of Al –Tin Sura

Compared to the (SL) Sajᶜ,as shown above, the translator could not keep the same rhyme scheme of the original as he shifted to different   rhyming   scheme. In the fourth Aya ,however ,   the translator successfully kept the shift   of the original rhyme in the (TT) for rhetorical purpose (see appendix) .

Conclusions:

This study has concluded that Quranic Saj^c ,which has its own unique characteristics, could not be rendered into English rhyme prose   . The translator provided a large number of inconsistent cases in his renderings of the Suras under the study compared to the three translators ;   therefore , it is defying to bridge the rhetorical gap between the two terms: Saj^c and rhymed prose   . Bridging the gap between them via rendering Quranic Saj^c into rhyme is inaccessible because ,as shown in the analysis , serious decisions were made on the part of the translator, through addition , syntactic alterations and forms of words modifications   for the sake of rhyme . In so doing , alterations and modifications were made for necessity which is not the attribute of the Glorious Quran .The use of Saj^c in Glorious Quran captures full meaning and elegant form ,while it is found that the translator had given priority to the form of end-rhyme letter of the   final words of adjacent Ayas. Such decisions   depleted and   distorted the meaning of Saj^c of the original . Therefore , it can be claimed that rendition of Quranic Saj^c is not workable because of its rhetorical peculiarity.In some cases the translator opted for (SL) oriented approach by adopting formal   correspondence(Catford,   1966)   formal   equivalence (Nida,1966), or semantic translation (Newmark,1981), while in other cases he opted for (TL) oriented approach by adopting textual equivalence (Catford,1966), dynamic equivalence (Nida,1966), communicative   translation   (Newmark,1981)   or   ideational equivalence (Farghal,1994). Unfortunately ,the translator ,in most cases,   failed to convey the rhetorical value of Quranic Saj^c   into the target language .   The research has approved that in the translation of Quranic Saj^c is inimitable and un-producible .Thus, inappropriate renditions of Saj^c   lead to break down of communication in translation process .Finally, this study does not intend to belittle the efforts exerted by the translator , in our case, and those translators interested in the translation of the Glorious Quran as much as Saj^c is concerned. Translation of Saj^c should be captured by other means without necessarily opting for the rhyme.

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Appendix (1)

93 .Morning Light	سورة الضحى
¹By the morning light	والضُّحى(١)
²And by the darkening night,	واللَّيلِ إذَا سجى (٢)
³Your Lord has not forsaken you- there is no sight	ما ودَّعك ربُّك وما قَلَى (٣)
⁴The Hereafter is far better for you than this first life.	وَلَلآخرةُ خيرٌ لَكَ من الأُولَى (٤)
⁵Your Lord will lavish bounties upon you, and you will know delight.	ولَسوفَ يعطيكَ ربُّك فَترضَى (٥)
⁶Did he not find you an orphan, then give you respite?	ألَمْ يجدْكَ يتيما فآوَى (٦)
⁷Find you unaware, then guide you a right?	ووجدك ضالًّا فَهدَى (٧)
⁸Find you wanting and then provide؟	ووجدَكَ عائلًا فأغْنَى (٨)
⁹So, as for the orphan, do not oppress!	فأمَّا الْيتيم فَلَا تَقهر (٩)
¹⁰And, as for the supplicant ,do not suppress!	وأمَّا السَّائل فَلَا تَنهر (١٠)
¹¹And as for the bounty of your Lord, proclaim it!	وأمَّا بنعمة ربِّك فَحدِّث (١١)

Appendix (2)

94.Consolation	سورة الانشراح
¹Did We not your breast prise open?	(ألَمْ نَشْرَحْ لَكَ صَدْرَكَ ١
²Did we not your back unburden	ووضعنا عنك وزرَكَ (٢)
³Of the weight on it, and lighten?	الَّذي أنقَض ظَهرَكَ (٣)
⁴And did We not your good name strengthen?	ورفعنا لَكَ ذكرَكَ (٤)
⁵With all distress comes easier ،	فإنَّ مع الْعسر يسرا (٥)
⁶Yes, with all distress comes easier.	إنَّ مع الْعسر يسرا (٦)
⁷So, when you are free, concentrate،	فإذا فَرغْت فانصب (٧)
⁸And upon your Lord contemplate.	وإلَى ربِّك فَارغب (٨)

Appendix(3)

95 .The Fig	سورة التين
¹By the fig, by	وَالتِّينِ وَالزَّيْتُونِ (١)
The olive, ²by The Mount of Sinai،	وَطُورِ سِينِينَ (٢)
³By this land of security	وَهَٰذَا الْبَلَدِ الْأَمِينِ (٣)
⁴ :Indeed, we created Humanity in the best of forms،	لَقَدْ خَلَقْنَا الْإِنْسَانَ فِي أَحْسَنِ تَقْوِيمٍ (٤)
⁵And then reduced it to the most debility،	ثُمَّ رَدَدْنَاهُ أَسْفَلَ سَافِلِينَ (٥)
⁶Except those who believe and perform regular charity to them unfailing prosperity!	إِلَّا الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ فَلَهُمْ أَجْرٌ غَيْرُ مَمْنُونٍ (٦)
⁷So what, now, can deceive you about piety؟	(فَمَا يُكَذِّبُكَ بَعْدُ بِالدِّينِ (٧
⁸Is not God's the sagest sagacity?	أَلَيْسَ اللَّهُ بِأَحْكَمِ الْحَاكِمِينَ (٨)

المغالطة في استخدام السجع في ترجمة بعض الآيات القرآنية إلى الإنكليزية

دراسة نقدية

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المستخلص

تتناول هذه الدراسة ترجمة السجع في القران الكريم الى الانكليزية وتعتمد الدراسة على ثلاث سور نشرت في مجلة الدراسات القرآنية(٢٠٠٧) وفيها حاول المترجم ان يترجم هذه السور الثلاث الى السجع في الانكليزية .وتهدف الدراسة الى تقييم نقدي لهذه   الترجمة وتفترض الدراسة انه لا يمكن اعادة انتاج السجع القرآني في اللغة الانكليزية كما بينت الدراسة ان المترجم اتخذ قرارات خطيرة عند لجوئه الى اليات متعددة مثل الاضافة والتغيير في التركيب والتقديم والتأخير لغرض تحقيق السجع . وان هذه القرارات الخطيرة في حالات كثيرة تشوه المعنى لهذه السور وادت الى عدم التواصل بالنسبة للقارئ الانكليزي ولهذا فأن السجع القرآني لا مثيل له لأنه يحقق المعنى الكامل والشكل الملائم بينما ترجمته الى السجع الانكليزي يعد تكلفا عندما تعطى الاسبقية للشكل وليس المعنى . هذه الدراسة لا تشجع المترجمين المهتمين بترجمة الخطاب القرآني على ترجمة السجع القرآني الى سجع .