

Translation of Dead Metaphors in the Qur'an: An Eclectic Approach Dina Ali Mohamed

Assistant Lecturer, Faculty of Arts, Port Said University

Abstract:

Metaphor is a major problem in translation theory in general. Metaphor translation constitutes a great challenge for translators due to its unique creativity. The problem becomes more apparent when it comes to sensitive religious texts like the Holy Qur'an. Dead metaphors in the Qur'anic text pose a greater difficulty for Qur'an translators due to the fact that they tend to escape translators' attention despite their essential contribution to meaning and effect of the Qur'anic message. This study seeks to shed light on this problem by evaluating the translation strategies and procedures employed in rendering instances of dead metaphors in three translations of the Holy Qur'an using an eclectic approach. The adequacy of the translation strategies and procedures used by the translators are evaluated in light of Skopos theory, the concept of equivalence, Newmark's model for metaphor translation, and Venuti's foreignization and domestication strategies.

Keywords: Dead metaphors, Qur'an translation, foreignization, domestication, Metaphor translation, Skopos, Newmark's model, Qur'an inimitability

ملخص البحث

الاستعارة هي إحدى المشكلات الكبرى التي تواجه نظريات الترجمة بشكل عام، حيث أن ترجمة الاستعارة تمثل تحديًا كبيرًا للمترجمين نظرًا لكونها ضربًا من الإبداع المتفرد. وتبرز المشكلة بشكل خاص فيما يتعلق بالنصوص التي تتسم بالحساسية الدينية مثل القرآن الكريم. وتشكل الاستعارة المندثرة في النص القرآني تحد أكبر لمترجمي القرآن الكريم لأنه غالبًا ما لا ينتبه لها المترجمون رغم إسهامها الجوهرية في معنى الرسالة القرآنية وتأثيرها. تهدف هذه الدراسة إلى تسليط الضوء على هذه المشكلة من خلال تقييم الاستراتيجيات والإجراءات المستخدمة في ترجمة الاستعارات المندثرة في ثلاث تراجم للقرآن الكريم باستخدام المنهج الانتقائي. تقييم الدراسة مدى كفاية استراتيجيات الترجمة وإجراءاتها التي يستخدمها المترجمون في ضوء النظرية الغائية للترجمة، ومفهوم التكافؤ، ونموذج نيومارك لترجمة الاستعارة، واستراتيجيات التغريب والتوطين لفينوتي.

الكلمات المفتاحية: الاستعارة المندثرة، التغريب، التوطين، ترجمة الاستعارة، النظرية الغائية، نموذج نيومارك، إجراءات الترجمة، إعجاز القرآن، ترجمة القرآن.

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Dina Ali Mohamed

Introduction

Considering that the Holy Qur'an is a sensitive and an authoritative text, it cannot be handled like any other. All the various aspects of the Qur'anic language serve to accurately convey its message and reveal its miraculous nature. Thus, for a translation to be able to deliver the message or provide some near-equivalence, all the layers of meaning must be made clear to the receiver of the message. Moreover, the form of the Qur'anic expression is essential to communicating the purport and intent of the message. Neither can the form be sacrificed for the sake of meaning, nor can the meaning be sacrificed for the sake of preserving the form. Furthermore, the Qur'an represents a unique and distinctive culture that is unparalleled in the English language. Upon translating such a sensitive text, inevitable loss of meaning, resulting from cultural differences, must be minimized as much as possible. Dead metaphors are particularly a problematic area when it comes to translating the message of the Holy Qur'an.

Review of the Literature

Within translation studies, figures of speech, especially metaphors, in the Qur'an have been subject of numerous studies done on the translation of the Qur'an. Metaphors are considered a problematic area facing translators due to their cultural specificity and the difficulty of finding their equivalence in translation. Newmark (1988, p. 104) points out the problem stating that "Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphors". Dickins et al (2017, p. 194) describe the implications of metaphor for Arabic-English translation. It is claimed that the challenge of metaphor translation between Arabic and English is much more accentuated since the two languages are both culturally and linguistically wide apart.

A plethora of recent studies focuses on Qur'anic metaphor translation and its problems. They tackled the idea of Qur'anic metaphor in general without delving into specific types. Also, these

studies describe the phenomenon of Qur'anic metaphor translation from the point of view of one single translation theory. These include: El Omari (1989), Almisned, (2001), Zahid, (2009), El-Zeiny, (2011), Maula (2011), Najjar (2012), Ketabi & Mohaghegh (2013), Ereksoussi (2014), Alshehab (2015), Elimam (2016), Ibrahim (2017), Faraj & Ahmed (2018), Khalid & Hammood (2018), Sardaraz, K., & Ali, R. (2019), Al Farisi (2020), Al-Sowaidi et al. (2021), Sardaraz, K., and Ali, R. (2021).

However, none of these studies attempted tackling the problems dead metaphors pose when rendering the meanings and effect of the Holy Qur'an. This research seeks to fill this gap by arguing for the importance of highlighting the unique images that dead metaphors entail. Such images actually contribute to creating the unique layers of meaning and aesthetic effect that the Qur'anic text holds. This research also attempts to tackle the issue from a number of theoretical aspects, not relying on only one single translation theory in order to reach a thorough evaluation of the selected translations and for finding a best solution to the dead metaphor problem.

Quoting Leech, Van den Broeck (1981, p.75) depicts the stages of the death of metaphors, "the stage of absolute 'deadness' is reached only when the literal meaning has died out entirely [...]; or else, when the literal and transferred meanings have diverged psychologically to the extent that no connection is felt between them anymore" (Leech, 1974, pp. 227-228)". He calls dead metaphors lexicalized or institutionalized metaphors that on their final destination become "part of the established semantic stock (or 'lexicon') of the language". Van den Broeck (1981, p. 75) argues that translating this kind of metaphor is not as easy as may be thought and that it "forms the main challenge for the translation of certain texts". (1981, p. 82)

Method

Due to the intricacies of the translation phenomenon, and the multi-dimensionality of the challenges facing translators in rendering Qur'anic language into English, one theory will not suffice in capturing a translation quality. This necessitates that the study adopt an eclectic approach that draws on a number of translation theories

that should build as comprehensive as possible an evaluation and as thorough as possible an analysis. Three major aspects of the translation process are tackled from a theoretical point of view: the purpose of the translation process, the relationship between the source and target texts in terms of equivalence, and the overall and specific translation procedures adopted by the translator.

Skopos is Greek for "purpose". In Skopos theory, introduced by Hans Vermeer in 1978, the cultural aspects of translation are of great salience. Vermeer (1992) views translation as a "cultural phenomenon dealing with specific cultures: translation is a culture transcending process". (p.40). Reis & Vermeer (2013) regard it as an "intercultural" communicative interaction. The text is perceived from a socio-cultural perspective. The major rule underlying this theory, as explained by Hatim (2014) is that translation as an interaction is "determined by its purpose" and that purpose "varies according to the text receiver". (p. 80). The importance of this theory lies in the fact that it focuses translator's attention on considering a number of factors affecting their performance such as the culture of target readers, and the idea that the purpose and function of the text in the target text culture are crucial factors in deciding a translator's global translation strategy and thus the local procedures used. It also allows the existence of many target texts of the same source text based on different purposes or functions.

When evaluating a translated text, its skopos (goal) needs to be determined beforehand since this will influence the translation strategies employed and the translator's decision-making process. One text can be rendered into different target texts for achieving different functions. Based on the purpose of translation, a text can be rendered freely or literally as long as the approach serves the function of the target text. Nord (1997) makes it clear that the skopos of the translation brings about any "form of equivalence required for an adequate translation" (in Green, 2012, p. 112). In other words, it is the skopos that determines the type of equivalence that the translator should seek to attain. Nord (2018) views that in skopos theory, equivalence means "adequacy to a Skopos that requires that the target text achieve the same communicative function or functions as the source text". (p. 35).

A translated text is assessed based on its relation to its original. This relation is traditionally called "equivalence" in translation studies. Kenny (2001) defines equivalence as "the relationship between a source text (ST) and a target text (TT) that allows the TT to be considered as a translation of the ST in the first place". (p. 77). Nord (2018) defines equivalence as "a relationship of equal communicative value or function between a source and a target text". (p. 135). Venuti (2004) regards equivalence as a relationship of "of identity or analogy" between the foreign source text and its translation. It is important to note that equivalence is not a relationship based on "sameness", but rather on approximation. Nord (1991, p. 22) holds the view that equivalence "is the greatest possible correspondence between ST and TT". Abdul-Raof (2001, p. 7) believes that "a translator who aspires to achieve total lexical and/or textual equivalence is chasing a mirage: total equivalence at any level of language is impossible, relative equivalence at any level is possible".

Nida puts forward two approaches to translation: the formal and the dynamic. According to Nida, the formal equivalence, "focuses attention on the message itself in both form and content", in which the translator tries to render the original text as "literally and meaningfully" as possible into the target language. Nida calls this type of translation as "gloss translation". Nida & Taber (1982, P. 201) admit the problems arising from adopting formal equivalence which they called formal correspondence. They believe that it leads to misunderstanding or difficulty in understanding the message to be conveyed in translation as it tends to alter the grammatical and stylistic structure in the target language.

However, his dynamic equivalence is based on "the principle of equivalent effect" in which the translator is concerned that the relationship that exists between the receptor of the translated text and its message "should be substantially the same as that which existed between the original receptors and the message" (1964, p. 159). This form of equivalence aims at achieving naturalness of expression in the target text. It does not require that the receptor of the target text get familiar with the cultural underpinnings of the source text in order to understand its message, and it refers the receptors to their own cultural context. Three factors determine the choice of translation approach whether

formal or dynamic: "type of audience, purpose of the translators, nature of the message and existing sociolinguistic pressures" (1964, p. 191). However, the concept of "equivalent effect" was criticized in that translation incurs some form of loss on one level or another and thus the translator can hardly achieve a similar effect on the receptors of the target text.

Later in 1969, Nida & Taber define dynamic equivalence in terms of the "degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language" (1969, p. 24). Nida & Taber (1969) clarify that in the process of achieving dynamic equivalence, the form of the transposed message may be changed as long as the message is preserved. For them, this type of equivalence achieves faithfulness. Nord (1997) clarifies that the use of the term "dynamic equivalence" denotes that equivalence is not "a static relationship between elements of language systems"(p. 43).

However, the term of dynamic equivalence was changed to functional equivalence in order to stress "the communicative functions of translating" without meaning anything different. (de waard & Nida, 1986, pp. vii-viii). Nida (2001) points out that equivalence is to be understood in terms of degrees of proximity to the "functional identity" of the source text. He suggests thinking of functional equivalence on the basis of degrees of adequacy ranging from the minimal to the maximal effectiveness. The minimally acceptable level of adequacy is when the receivers of the translated text can "comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it" (p. 87). The maximum degree of adequacy by functional equivalence involves the ability of the target text readers to "understand and appreciate it in essentially the same manner as the original readers did". (p. 87).

In order to measure how a translated text is source oriented or target oriented, foreignization and domestication strategies are to be examined. These concepts were developed and introduced into translation studies by Lawrence Venuti (1995). Domestication is "transparent, fluent, invisible style in order to minimize the foreignness of the TT" (Munday, 2016, p. 225). Venuti viewed domestication as a form of domination exercised by the Anglo-American translation culture. He complains that domestication is ethnocentrically violent against the cultures it seeks to translate as it

tends to reduce the foreign text into a mirror of the cultural values of the target language. Venuti (2016) as cited in Al Rasbi (2016, p. 14) describes domestication as "manipulating the foreign text (TT) in terms of the linguistic and cultural values of the target culture, which leads to total elimination of the ST's values and leads to the assumption that this text is the original".

Venuti clearly states that it is his mission to combat translator's invisibility resulting from the long established tradition of domesticating foreign source texts into target texts that do not feel translated. A domesticated target text is not faithful to the culture of the source text. As Venuti (2004, p.471) explains, when a foreign text is being translated, it is rewritten in the domestic linguistic traditions in terms of "dialects and discourses, registers and styles". This produces textual effects that have historical significance only for the domestic culture and language.

This deprives the reader of the target text of the opportunity to be introduced to and appreciate the source text culture, and robs the source text of its unique cultural identity in what Venuti (1992) describes as "unequal cultural exchange". In short, domestication, in its quest to remove the foreignness in the target text, amounts to being a betrayal of the source text culture and a form of cultural imperialism.

In contrast, foreignization is "ethnodeviant" as it reflects the values of the source language indicating that "this is not the original text but a translated one" (Munday, 2016, p. 225). Venuti (1995, p. 20) is in favor of foreignization which he regards as a form of resistance against the violence of "ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations". He believes that it highlights the difference in the foreign culture expressed by the source text. Venuti (2001, p. 242) explains that foreignization involves "a close adherence to the foreign text" and "the importation of foreign cultural forms". It leads to the creation of "heterogeneous discourse". Thus he termed it "resistancy" as opposed to the "fluency" and "hegemony" of domestication. According to Schmidt (2013, p. 539), "it brings the reader closer to the author". The following figure illustrates the difference between foreignization and domestication as global translation strategies.

The researcher believes that a fixed either-or stance towards whether to domesticate or to foreignize is counterproductive. The skopos intended for the target texts should be the deciding factor between the two attitudes or even the use of both. Each strategy has its own function, merits and demerits. As long as either or both strategies serve the purpose of the translator, there is no substance to favoring one over the other. There is no reason why they cannot be viewed as complementary in the workings of cultural translation. Basically, it is the aim of the translator to communicate an ST to a target audience belonging to a different cultural and linguistic background, while trying to preserve its meaning, form and cultural background.

Such strategies are of great importance when examining the translation of culturally-laden items such as metaphors. They shed light on and expose the general attitude of a translator towards the culture being translated. A foreignized target text preserves the culture specific items of the original text. Conversely, a domesticated target text minimizes or even obliterates the foreignness of a culture specific item through reducing it to target cultural and linguistic values.

The researcher believes that coupling foreignization with domestication in translating sacred texts, especially the Holy Qur'an, should be the standard. The two approaches have their advantages. There is no reason why they both cannot be utilized for translating culture-specific items and images in the Qur'an. This may come at the expense of the economy of expression. However, as explained earlier, the richness of the Qur'anic expression needs to be manifested in the translation in every possible aspect. The translation of the Qur'an is basically an interpretation of its meanings. The inimitability of the Qur'anic expression and its layers of meaning cannot be captured by translation. Consequently, translation has to strive in every way possible, through its available tools, to make its message both culturally informative, and fluently accessible to the receiver of its message.

Analysis

Three widely circulated translations are used for the analysis. Muhammad Asad's translation, *The Message of the Qur'an* (1980), is described by Allawi as one of the most globally acknowledged

English interpretations of the Qur'an (2009, p. 79). It is viewed as a rationalist interpretation greatly influenced by the rationalist Mu'tazila school in Islam and by the great classic tafsir of al-Zamakhshary. His linguistic background is unique in that he was a Jew from Austria who converted to Islam. *The Noble Qur'an in the English Language* (2012) by Muhammad Taqi al-Din al-Hilali and Muhammad Muhsin Khan was commissioned by King Fahd Complex Printing the Holy Quran and has been one of the most widely distributed translations of the Holy Qur'an. *The Qur'an: A New Translation* (2004) by M.A.S. Abdel-Haleem. His mother tongue is Arabic as he was born in Egypt and memorized the whole Qur'an as a child. He is the director of the Centre of Islamic studies at the School of Oriental and African Studies, University of London where he teaches Islamic studies including tafsir, Hadiths, and Qur'an. His translation of the Holy Qur'an was published in 2004 by Oxford University Press. He is said to have been faithful to the Qur'anic Arabic.

Two criteria are set for deeming a metaphor dead. First criterion is lexicalization which means that the metaphor has become part of the lexicon of its language and can be looked up in its dictionaries. Second is that the metaphor is part of the common linguistic practice where the user hardly thinks of the metaphorical sense. These two criteria sum up the various opinions linguists hold of the meaning of the dead metaphor.

For a thorough understanding of the various facets of the translated instance of a dead metaphor, the following method of analysis is applied:

1. Being a lexicalized metaphor, a dead metaphor is identified by being looked up in Arabic lexicons and its meaning and cultural background is explained accordingly.
2. Qur'anic Exegeses such as *Al-Tahrir wal Tanweer* by Al-Taher Ibn Ashour, and *Rouh Alma'any* by Al-Alousy are consulted for their focus on the aesthetic values and rhetorical features of the Holy Qur'an.
3. Arabic rhetoric books on the eloquence of the Holy Qur'an are also looked up for their explanations of Qur'anic metaphors.
4. The elements and type of the dead metaphor are clarified.

5. Translation procedures employed by each translator are highlighted and commentary is made on whether such procedure is foreignizing or domesticating.
6. Type of equivalence achieved is determined.

The goal of these steps is to capture the full meaning of the dead metaphor and its aesthetic value in the Arabic version and then compare the findings with what the translators have actually achieved through their translation. Another purpose is to evaluate the adequacy of the translation in serving its "Skopos" which is key in determining how the translator goes about selecting his/her translation strategies and procedures in general. Also spotting how much loss is incurred by the translated instances is deduced in the process of analysis.

The main argument of this study is that dead metaphors matter. Their metaphorical origin is not to be overlooked in translation. The reason is that they have functions in their relevant contexts. These functions should guide their renderings. They introduce the socio-cultural background of pre-Islamic Arabs. They have an emotional value, and they introduce new concepts in the religion.

Part of comprehending the message of the Qur'an lies in understanding the social and cultural background of the people to whom it was revealed in the first place. Many instances of dead metaphors are based on elements from the social life of the Arabs including their economic activities, practices, and what they attach value to. Also, the elements of the natural environment surrounding the Arabs provide the setting in which their perceptions of the world and activities develop. These culture-specific elements are the basis of many images entailed in the dead metaphors in the Qur'an. Highlighting such elements is essential to grasping the intent and effect of such metaphors.

Dead Metaphor in سبب

Ibn Manzour (Vol. 6, p. 139) defines سبب as a rope made to descend from a high position. It is also a long strong rope used for ascending and descending. It is said of a rope used to reach for water then the word was borrowed to describe any means leading to something. A rope is not described as سبب unless one of its ends is attached to a ceiling or something like it.

Also Al-Alusi, (Vol. 2, p. 36) mentions that the origin of سيب is the rope used to access water, the rope attached to a roof, or the rope used to climb palm trees. The plural form "الأسباب" in تقطعت بهم الأسباب signifies the connections and ties between the followers and the followed including ties of kinship and affection, and sharing the same religion. Similarly, Ibn Ashour (Vo. 2, pp. 96) explains that سيب is the rope used to climb a palm tree or a rooftop.

In Modern Standard Arabic, سيب translates as reason, cause, or means. When modern Arabs speak of a reason or سيب, they no longer recall the image of a rope hanging from an elevated position as defined above. The word has lost its metaphorical origin in their usage of the word. The word سيب, then, is an explicit metaphor where the means (the topic or the likened) is compared to a rope (the vehicle / the likened to) is ellipted.

Accordingly, the word سيب, with its original image of a rope, paints a picture depicting the status of idol worshippers, who aspired for high ranks and bliss through following such a false religion, as climbing a palm tree using a rope to reap its fruit only to find that the ropes they relied on are severed and they eventually fall from a height to their death. The image of the rope contributes to portraying many elements in this vivid picture according to Ibn Ashour (Vo. 2, pp. 96-97). The worship of idols is compared to a rope dangling from a high position. The idol worshipper is depicted as ascending such rope toiling to reach its top. The anticipated bliss and the position at the high end of the rope is likened to the fruit of the palm tree. The length of the rope represents the lifespan of the ascendant as the top will only be reached after the end of life. The disappointment and depravation suffered in not reaching the desired fruit is compared to severed ropes, and falling into the torments of Hell is likened to falling to their death. All these live images depend on the meaning of the explicit metaphor سيب as a rope. Also, the representational metaphor in "تقطعت بهم الأسباب" depends on the meaning of rope. Therefore, this core meaning is essential to understanding this composite image with its details that help receivers of the message understand the idea better, to feel it and visualize it. Moreover, the image of the rope is derived from its own environment where ropes were used to lift water from wells in the dessert or climb trees to reap dates, etc...

| Al-Baqara 2:166 | Asad | Al-Hilali & Khan | Abdel- Haleem |
|---|---|---|---|
| وَرَأَوْا الْعَذَابَ وَتَقَطَّعَتْ بِهِمُ الْأَسْبَابُ (٢: ١٦٦) إِذْ تَبَرَّأَ الَّذِينَ أُتُّبِعُوا مِنَ الَّذِينَ أُتُّبِعُوا | [On that Day] it will come to pass that those who had been [falsely] adored shall disown their followers, and the latter shall see the suffering [that awaits them], with <u>all their hopes cut to pieces</u> . Endnote: <i>Asbāb</i> (sing. <i>sabab</i>) denotes, in its primary meaning, "ties" or "attachments", and in a tropical sense, "means [towards any end]" (cf. <i>Lisān al-ʿArab</i> , and Lane IV, 1285). In the above context, <i>asbāb</i> obviously refers to means of salvation, and may thus be rendered as "hopes." | When those who were followed, disown (declare themselves innocent of) those who followed (them), and they see the torment, then <u>all their relations will be cut off</u> from them. | When those who have been followed disown their followers, when they all see the suffering, <u>when all bonds between them are severed</u> , |

All three translations ignore the metaphorical origin of the word "أسباب" and only use its now established denotation which is means or the exegetical meaning of bonds or relations. Both Al-Hilali & Khan and Abdel-Hsaleem convert the metaphor both the dead one in أسباب and the representational metaphor in تقطعت الأسباب to their sense using the procedure of trope change. Both translations use a domesticating strategy achieving communicative/dynamic equivalence.

Asad translated the word as "hopes", creating a totally different explicit metaphor where he compared means of salvation to hopes that are cut to pieces. This domesticating strategy has an aesthetic effect but does not bring out the multiplicity of meanings involved in the original metaphor. The dynamic/communicative equivalence achieved through strategy is only partial. He reached this meaning rationalistically through association of meanings. However, in his endnotes, he used extra-textual glossing to explain the meaning of سبب as ties or attachments, but never mentions the origin rope. This could be taken as a foreignizing strategy but the semantic/formal equivalence achieved is only partial. Similarly,

Dead metaphor in الظهار

Alzihar الظهار started as a metaphor in the Arab culture and has now become an established concept in religious terminology. It has an entry in the lexicon, *Lisan Al-Arab*. Ibn Manzour (Vol. 8, p. 260)

explains that it originates in a man saying to his wife, "You are to me like the back of my mother". Such was a form of divorce in the pre-Islamic Arabia that became forbidden in Islam. The term *ظهار* is derived from the body part, the back, which is used rather than the abdomen, thigh, or genitals, which are more relevant to marital relations, since in the act of intercourse, a woman is deemed ridden. Hence, this is as if the man says to his wife, "riding you for intercourse is forbidden for me like I am forbidden to ride my mother for that purpose". Therefore, *ظهر* was used in place of riding because it is the part that is ridden, and the act of riding is used instead of intercourse. Ibn Manzour concludes that this is an implicit metaphor. The noun *ظهر*, generally, is metaphorically used for riding and mounting in Arabic. According to Ibn Ashour (Vol. 28, p. 10), it is a case of implied metaphor in which copulating with a wife (likened or tenor) is compared to a riding animal (likened to or vehicle – ellipted) which is alluded to by the term *ظهر*. Moreover, the wife's back is likened to the mother's back. This form of divorce was irrevocable. The image gives an insight into the social affairs of the pre-Islamic Arabs and how they view women. A woman is like an animal to be ridden for pleasure. Understanding the metaphor in *ظهر* leads to understanding part of the Arab mentality before Islam and how Islam sought to change it by its sublime morals regulating every aspect of life and commanding respect for women.

| Al-Mujādalah 58:2 | Asad | Al-Hilali & Khan | Abdel-Haleem |
|--|--|--|---|
| الَّذِينَ يُظَاهِرُونَ مِنكُم مَّن نَّبَاهُمْ مَا هَلَّ أُمَمَاتِهِمْ مِن الَّذِينَ... (٥٨:٢) أُمَّهَاتِهِمْ إِلَّا اللَّادِي وَأُمَّتَهُمْ | As for those of you who [henceforth] separate themselves from their wives by saying, "Thou art as unlawful to me as my mother", [let them bear in mind that] they can never be [as] their mothers... | Those among you who <u>make their wives unlawful to them by saying to them "You are like my mother's back,"</u> they cannot be their mothers. Footnote: Az-Zihar <i>الظهار</i> is the saying of a husband to his wife: You are to me like the back of my mother (i.e. unlawful for me to approach). | Even if any of you say to their wives, ' <u>You are to me like my mother's back,</u> ' they are not their mothers; their only mothers are those who gave birth to them. Footnote: The pagan Arabs used to separate themselves from their wives by saying, 'You are to me like my mother's back,' which deprived the wife of her marital rights, yet prevented her from marrying again. |

In Asad's translation, the term in question has disappeared and the metaphorical element was lost as he employed a domesticated approach in rendering the term. The translator opted for the technique of absolute universalization by using a neutral reference (separate themselves) and paraphrasing the original meaning. The metaphor was reduced to its sense adopting the technique of trope change. Communicative/dynamic equivalence was achieved. The dual purpose is not achieved.

Al-Hilali & Khan use six different strategies to render Al-Zihar: Transference of the word الظهار written in its Arabic form, orthographic adaptation or transliteration in using Zihâr , and extra-textual and intra-textual glossing explaining the meaning of the concept in a footnote and between brackets. These are all foreignizing strategies. Moreover, the literal translation of the meaning of the term is foreignizing. The explanation or amplification of the term intra-textually and extra-textually is domesticating. However, the part of the implicit metaphor in the use of the term "ظهر" is not made clear to the reader. The meaning of the term Al-zihar is explained in terms of a simile which is a trope change and a domesticating strategy. Thus, Al-Hilaly and Khan achieved a dual purpose of both foreignizing and domesticating but with some slight loss of meaning of the dead metaphor image in the word "back" or "zahr". The loss is compensated for in the footnote by explaining that Zihar implies that a woman is unlawful for her husband to approach. They achieved both communicative/dynamic and formal/semantic equivalence. The multiplicity of the strategies used demonstrates that they tend to over-translate.

Abdel-Haleem explains the meaning of the term (without mentioning it) descriptively through definition which is a domestication technique. He also employs a foreignizing strategy when inserting an extra-textual gloss as a footnote explaining the whole concept and its consequences. The trope change of the metaphor into a simile is also domesticating. Still, the metaphorical element in "ظهر" is lost in the translation. However, this loss is compensated for partially in the footnote explaining that Zihar deprives the woman of her marital right without explaining which right. Dual purpose is achieved.

ابن السبيل Dead Metaphor in

The term *ابن السبيل* is an example of lexicalized metaphor since it has become an entry in Arabic lexicons such as *Lisan Al-Arab* in which the term is defined by Ibn Manzour (Vol. 6, p. 163) as a frequent traveller and such a traveller is called a son of the road due to his attachment to it. Also, he refers to the term as a stranded traveller who desires to return home but does not have the financial means to do so.

According to Al-Jaboury (p. 347, 2017), this is an example of implicit or implied metaphor in which the road (*سبيل*) (tenor/topic or the likened to) is compared to a mother (vehicle or the likened - missing) that has a son. The traveler, who does a lot of travelling, is referred to as "the son of the road" due to the attachment he develops to the road like a child attaches to its mother. It also describes a situation where such traveller finds himself/herself stranded without the means to return home.

The term refers to one of the beneficiaries of Zakat, compulsory charity that Muslims pay at a certain time of the year amounting to %2.5 of total annual saving in excess of one's need. The user of the term hardly thinks of the image of the road as a mother and the traveller as a son to it. However, the image still exists in the term and it sheds light on how the Qur'an describes a frequent traveller who lost all his means. It is a unique and eloquent way of denoting the concept that cannot be found anywhere else. It is a culture-specific item loaded with composite meanings that cannot be rendered in one word, and it should be made clear to the receiver of the message of the Holy Qur'an. It depicts part of the social life of the Arabs where they travelled a lot since they mostly lived as Bedouins and practiced commerce that required them to travel to buy goods.

| At-Tawbah (9:60) | Asad | Al-Hilali & Khan | Abdel-Haleem |
|--|---|--|---|
| إِنَّمَا الصَّدَقَاتُ لِلْفُقَرَاءِ وَالْمَسْكِينِ وَالْعَامِلِينَ عَلَيْهَا وَالْمَوْلَاتِ قُلُوبُهُمْ وَفِي الرِّقَابِ وَالْغَارِمِينَ وَفِي سَبِيلِ اللَّهِ وَأَيْنَ السَّبِيلِ(٦٠:٩) | The offerings given for the sake of God are [meant] only for the poor and the needy, and those who are in charge thereof, and those whose hearts are to be won over, and for the freeing of human beings from bondage, and [for] those who are over- burdened | As-Sadaqât (here it means Zakât) are only for the Fuqarâ' (poor), and Al-Masâkin ' (the poor) and those employed to collect (the funds), and to attract the hearts of those who have been inclined (towards Islâm), and to free the captives, and for those in debt, and for Allâh's Cause (i.e. | Alms are meant only for the poor, the needy, those who administer them, those whose hearts need winning over, to free slaves and help those in debt, for God's cause, and |

| | | | |
|--|--|---|---------------------------------|
| | with debts, and [for every struggle] in God's cause, and [for] <u>the wayfarer</u> . | for Mujahidûn - those fighting in a holy battle), and for <u>the wayfarer (a traveller who is cut off from everything</u> | for <u>travellers in need</u> . |
|--|--|---|---------------------------------|

Asad uses wayfarer for the term which all English-English dictionaries consulted define as a person who travels on foot. This is an instance of limited universalization for the term that describes a stranded traveller, who has no means to continue his/her journey, not necessarily travelling on foot. The translator does not provide any further explanation in any place of the text. Thus the metaphor is mistranslated even when reduced to sense. Thus the term is domesticated and partial communicative/dynamic equivalence is employed.

Al-Hilali & Khan also used wayfarer, a limited universalization, which is inaccurate; however, they amplified the term by using a bracketed definition of the term as compensation. This intra-textual glossing is a foreignizing procedure. The reduction of the metaphor to sense is domesticating. The dual purpose of both foreignization and domestication is achieved despite the trope change into sense. Partial dynamic/communicative along with formal equivalence was achieved.

Abdel-Haleem used an accurate definition/paraphrase of the term. He reduced the metaphor to its sense in the form of a paraphrase. Thus, he domesticated the term and achieved dynamic/communicative equivalence.

It is noted that all three renderings of the same verse ignore the cultural dimension of the metaphor, which literally translates as "son of the road". The metaphoricity is completely lost and all three translators employed Newmark's strategy of reducing the metaphor to its sense. Dynamic or functional equivalence was seemingly achieved.

Metaphors with Evocative Function

Part of the power of metaphors is that they evoke emotional response through the images they draw. Personification, concretization, and animalization help readers live the images entailed and get involved in them heart and mind. This is how metaphors get their persuasive functions in religious discourse.

Dead Metaphor in يدمغه

According to Ibn Manzour (Vol. 4, p. 405) the verb دَمَغ is derived from الِدِمَاحُ which is the inside of the head, i.e. the brain. The verb

signifies killing by injuring the head so that the brain is smashed out. He explains that is means overpowering from a higher position. In the revelation, **فَيَدْمَغُهُ** means to overpower, subdue, and nullify. It is also part of common language use to say "دليل دامغ" meaning compelling or hard evidence. When such an expression is used, the concept of somebody breaking another's head is absent.

Ibn Ashour (Vol. 17, p. 26) identifies **الدمغ** as a metaphor. It refers to breaking a hard hollow body. The word was then borrowed for eradicating falsehood. So, the verb **يدمغه** means to break someone's head with force from an upward position to the point of reaching what is inside the head, i.e. the brain. The verb denotes overpowering and destroying. The metaphor in the verse characterizes the truth as someone smashing the head of falsehood and knocking its brain out and thus completely destroying it. The image also captures some movement from an upward position downwards where the truth is holding the higher position and falsehood is subservient in the lower one being overpowered by the truth.

This single verb uniquely encapsulates a vivid image with sounds and movements serving to stress the idea of the struggle between truth and falsehood which eventually results in the triumph of the truth. This dramatization activates the imagination and leads to visualization of the scene of struggle and invokes feeling of excitement and then relief that goodness prevail.

This is a case of implied or implicit metaphor where the topic/tenor/the likened to, falsehood, is compared to a human being (vehicle/likened) subdued and having his head crushed by truth. In the same way, the truth is personified and compared to a human overpowering and crushing the head of another human beneath it. The likened is ellipted in both images.

| Al-Anbya (21:18) | Asad | Al-Hilali & Khan | Abdel-Haleem |
|---|--|--|---|
| بَلْ نَقْذِفُ بِالْحَقِّ عَلَى الْبَاطِلِ ... فَيَدْمَغُهُ (٢١:١٨) | Nay, but [by the very act of creation] We hurl the truth against falsehood, and it <u>crushes</u> the latter | Nay, We fling (send down) the truth (this Qur'ân) against the falsehood (disbelief), so it <u>destroys</u> it. | No! We hurl the truth against falsehood, and truth <u>obliterates</u> it- |

Asad reduces the image to its sense, i.e. "crush" with many of the components of the meaning missing in the reduced sense. No compensation or further explanation is used. His strategy is domesticating. Dynamic or communicative equivalence was employed.

Al-Hilali & Khan also reduce the metaphor to its sense "destroys". However, they tried to capture the movement from an upward to a downward position when they used intra-textual parenthetical expression of (send down) as compensation for the lost component of the meaning of the word "يدمغ". So, they employed both foreignizing and domesticating strategies. They achieved communicative equivalence and partial semantic equivalence.

Abdel-Haleem also used trope change by reducing the meaning of metaphor into its sense "obliterates". Nevertheless, the use of this word mitigates the force of the original image and its meaning. Obliteration does not carry as much force as destruction or crushing. This could be a case of dynamic/communicative equivalence as a procedure of domesticating strategy.

The three translations failed to capture the figurative root of the term in question. They all were not able to even present a full sense of the word. A literal translation of the metaphor could have been understood by target readers such as "break its head" or "knocks out its brain", or simply use the verb "brains" which, according to *Oxford Advanced Learner's Dictionary* means to "kill a person or an animal by hitting them very hard on the brain".

Results and Discussion

The word choice involved in the use of dead metaphors in the Qur'an is part of such inimitability. When analyzed, their effect and implications for the meaning are illuminated. Ignoring dead metaphors by rendering them denotatively while disregarding their metaphoricity compromises a great component of their meaning and deprives the reader of getting acquainted with their beauty, and the cultural and semantic implications involved in them. Paying attention to the rendering of dead metaphors in the Qur'an will add more depth to existing English translations of it. There are many ways that a translator can arrive at such an end through the use of existing translation procedures and compensatory tools making up for the

inevitable loss resulting from the cultural differences between Arabic and English. Abdul-Raof (2001, p. 139) suggests using exegetical footnotes or commentaries as compensation for semantic voids. Beekman and Callow as cited in Abdul-Raof (2001) stress the importance of footnotes as they offer the reader "a more accurate historical and exegetical perspective" (p. 140).

The majority of the cases discussed reveal that translators do not research the origin of dead metaphors to fully grasp the componential features of the meanings involved, nor do they make a connection between its origin and its common usage in the Qur'an. They deal with its denotative meaning while ignoring the fact that they are borrowed from elements in the Arab environment and culture. This affects the correctness of their choices of words and strategies in rendering the metaphors. The original image in the dead metaphor has its connotations and affects the meaning components. This leads to inaccurate renderings or lack of compensation tools for meaning loss. As agreed among scholars, Qur'an translation is based on exegesis for delivering the layers of meanings involved. So, if there is no equivalence for the image in the dead metaphor in the target language or the literal rendering of the dead metaphor may lead to misunderstanding. The least that can be done is to explain it and highlight the role it plays in its context whether in footnotes or intra-textual glossing.

The analysis demonstrates that the use of domestication and its underlying procedures are much more dominant than foreignization. This follows from the fact that the translators mostly dealt with what dead metaphors came to denote. They opted for transparency of the meaning in the target language culture. Little effort was made to introduce the foreign culture to the target reader through foreignizing procedures. Rarely has any image been explained nor new concepts been introduced to the reader.

The study suggests coupling procedures as they can achieve the dual skopos of translating a sensitive text like the Qur'an. A literal translation of the metaphor can be coupled with its sense or translating the metaphor into a simile with its sense. After all these steps have been followed, an effective translation examines the rendering for losses on the various levels, semantic or aesthetic, and prepares the appropriate compensation or trouble-shooting tools to

bridge the gaps which are always inevitable due to the cultural incongruity between English and Arabic.

Conclusion

In Conclusion, the analysis shows a great deficiency in the translation of dead metaphors in the Qur'an despite their importance in conveying the message and effect of the Qur'anic discourse. Future translations of the Holy Qur'an need to bridge the gap in translations currently available since this is a common practice among English translators of the Holy Qur'an, not just the three translations subject of this thesis. This study recommends a hybrid approach when rendering dead metaphors which integrates the procedures of both the foreignizing and domesticating strategies. This should fulfill the dual skopos of translating sensitive texts which is accessibility to the target reader and at the same time informativity of the foreign culture and its new concepts. A one-sided approach renders, as the study has shown, translation as lacking in the fulfillment of the dual skopos and thus incurring great losses and voids in meaning and effect.

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