

Toward a *Sublime-to-Translate* Literary Genre: The Quran Self-explained by Micro- and Macro-stylistic Conventions

Mohammad Amin Hawamdeh

English Department, Faculty of Arts
Jerash University, Jordan

Abstract

This study aims at investigating a translated text of the Quran from a collective stylistic perspective. Taking into account the textual additions in parentheses (TAiPs) as a translation strategy, the most frequent stylistic conventions of the Quran were identified in a well-devised, total quartette by which the text could be considered as self-explanatory. Based on such an officially approved yet heavily criticized version as the Hilali and Khan Translation (HKT), six small-sized Surahs were selected in sequence. This research sample represented the Makki and Madani text-types and the conceptual story entirely entailed by the Quran. Ten stylistic conventions were found to fall under four major classes: i) ellipsis and simile, ii) digression, alteration, and interrogation, iii) repetition, variation, and narration and iv) brevity and cadence. The first two classes were specific/*micro-stylistic* devices, while the other two ones were general/*macro-stylistic* features. Each class was divided into two (or three) subtypes, creating a total stylistic quartette as each convention could affect/explain or be affected/explained by another. For the TAiPs, they helped make plain archaic words or misleading phrases; they were not highly devoted to directly tackling these conventions. Eventually, this paper is a springboard for further research on the stylistic beauty of the Quran as a sublime-to-translate literary genre.

Keywords: Addition. Hilali and Khan, the Quran, style, stylistics, translation, translate literary genre

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1. Introduction

Argued to be a blend of poetry and prose, the style of the Quran can be an independent genre in its own right. It is a rhymed prose or draws the beautiful qualities of both in such a splendid, more elegant manner. It is written in a way that is profoundly different from the way the Arabic discourse is regularly written (Baqilani, 1963, p.38). In the same respect, the Quran makes use of visual or non-visual imagery and is enhanced by sound-effect in harmony with its spiritual value. However, it is neither poetry as it is partially rhymed or does not have a metrical rhythm, nor is it prose as it does not owe its lure and luster to fiction (Whissell 2004; Munshey, 2010). It is of an artistic diction and a significantly intellectual/scientific value (Hawamdeh, 2019). All the Islamic schools of thought have been eventually "unanimous in their acceptance and veneration of its revealed Arabic text" (Surty, 2003, p. 22).

Defining itself as an Arabic scripture that has a clear and straightforward language, the Quran is the most renowned masterpiece of Arabic. It is a classic the world over, written in pure, rich, and poetic language (Naeem et al. 2014:38) at the time Arabic was at its peak in richness, vocabulary and artistic value. It has its own way of expression (Hart, 1993, p. 9) as the Quran is claimed to be self-explanatory, i.e. one cannot understand a verse/Ayah unless he/she has an in-depth grasp of other verses/Ayaat. As a set of linguistic variants with specific social meanings, the Quranic style has such familiar features as the use of dialogue, regional accents, and individual idioms, the distribution of sentence lengths, the use of particular language registers... etc. Besides, a connection between form and effect within a language can be determined by a careful study of a given text(s) where 'style' is a particular variety of this language used in different settings.

Linking literary criticism to linguistics, stylistics applies to an understanding of literature and journalism as well as linguistics. It is a method of textual interpretation in which primacy of place is assigned to language (Simpson, 2004, p. 2). Sources of study in stylistics may range from canonical writings to news (Jeffries 2010), non-fiction, and popular culture, as well as to political and religious discourse (Montoro 2006). As a conceptual discipline, stylistics may attempt to establish principles capable of explaining particular choices made by one's use of language, such as in the literary production and reception of genre. In the Cambridge Encyclopedia of Language, Crystal (2003, p. 71) observes that most stylistic analysis has attempted to deal with the complex and 'valued' language within the literature, i.e. literary stylistics. He also stresses that the scope in such examination is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its 'deviant' and abnormal features, rather than the broader structures found in whole texts or discourses.

To render the Quranic style into a completely different culture and language has been ever a challenge. The receptor must be judiciously helped both grasp the referent(s) of a word and

emotionally respond to it (Hawamdeh, 2017, p. 326). In actual fact, some renditions appear to be liberal in appealing to the real meaning(s); they fail to clearly convey the SL sense and suffer from serious inadequacies. In this spirit, textual additions in parentheses (TAiPs) can be acts of explicitation; the TAiP in “If you help (in the cause of) Allah, He will help you, and make your foothold firm” (Quran 47: 07); they can be deliberately used for fitting the concise language and cultural nature of the Quran. The significance of TAiPs lies in that translating is a process of explicitation and the latter is, in turn, a translation universal (cf. Blum-Kulka, 1986; Baker, 2011) or a strategy to conciliate between two completely different languages such as Arabic and English. Given that, the purpose of the present study is to:

1. identify the most common stylistic conventions of the Quran and, in consideration of TAiPs as a translation strategy,
2. determine how the Quranic text is stylistically self-explanatory.

2. Related literature

The style of the Quran has been addressed in several English interpretations. Active links are found to occur between stylistics and translation at different levels of language. An English receptor may fail to get the right message even if he knows Arabic. A reader may become confused, thinking the Quran is a piece of writing without any cohesion/coherence. The linguistic style of the Quran is exceptionally significant and remarkably vital to meaning at all levels. In some way or another, the translations of the Quran by both Muslim and non-Muslim translators have failed to reflect all the features of its grammatical, lexical and sound elements of style and, hence, to convey the SL message. A grasp of certain features of the Quranic style is essential for proper understanding (Haleem, 1999). It means that the English readers at least have some awareness with the standard stylistic conventions of the Quran on both linguistic and referential levels (cf. Newmark, 1988; Klaudy, 2008). An analysis of the style of such a noble, sublime-to-translate text as the Quran must incorporate the discussion of its specific devices and general features.

During the early 2010s, the focal research interest as to the translated style of the Quran was the linguistic aspect with little choice given to the translators to formulate TL words. Examining the interrogative sentences in the Quran, Khalil (2011) argued that problems might appear as rendering the rhetorical questions (e.g. exclamations and intimidations) due to their different functions in Arabic. Concerning Yusuf Ali and Hilali and Khan’s translations as to the issue of nominal ellipsis, Hassan & Taqi (2011) stressed that ellipsis (e.g. brevity, conciseness, economy and variety in style) is the same in Arabic and English as any ellipped part is contextually recoverable. Iqbal (2013) explores such literary devices as omission, parallelism and chiasmus, imagery, simile and metaphor, and Nakhavali & Seyedi (2013) argued that the Quran has two- or three-sound rhyme scheme. Also, Yaqub (2014) explores the ellipses and exegetical features in

Rodwell, Hilali and Khan and Turner's translations of the Quran. Such devices are hard to translate unless the translator is of proper knowledge of their natures and functions in either language.

A little change was witnessed toward the study of the Quranic style on a referential level with the translators having a large number of variations to use. A brief review was presented by Brakhw & Ismail (2014) with three factors affecting the process, the most considerable of which was the translator's knowledge and ideology. Jassem (2014) found the Hilali-Khan's translation to place English words in the same Arabic order, repeat words making the text awkward and help interrupt the reader's attention due to its many bracketed explanations. However, Khan (2016) stresses that people still understand the message, yet they simply cannot enjoy its beauty as many stylistic aspects of the Quran are lost. On the use of archaic styles, preserving the sanctity of a text is an unjustified belief (Siddiek, 2017), and a translator of the Quran should refer to exegesis, linguistics, philosophy, and history... etc. (Mohammed, Ahmed & Abdullah, 2019). It is almost impossible to entirely render the thematic, rhetorical and stylistic standards of a divine, claimed-to-be universal message.

This particular section has presented and attempted to synthetically discuss the stylistic devices and features of the Quran both theoretically and practically. The rhetorical and aesthetic style of the Quran is not identical with the translated text in English because of its unique nature and, hence, is hard to decipher. Eventually, most of the English translations are argued to be much inferior to the original text in Arabic. A model is needed for both readers and translators to realize that every ambiguity caused by style is explained by another stylistic norm. As an essential part of the Prophet Muhammad's (PBUH) universal command, the Quranic style, diction and discourse shall be taken into account in translation (as cited in Peachy, 2013). Eventually, the Quranic style is still incomparable and found to be improperly reproduced into such a completely different language or culture as English. The translator cannot maintain it regardless of his/her utmost effort, and faithfulness to the Arabic text but the awareness of style is helpful for the translator in keeping, if not style, the soul of the Message in the least.

3. Method

The population of concern (PoC) of this study is the Hilali and Khan Translation (HKT) of the Quran. Entitled as *The Noble Quran*, it is the 15th revised edition published in 1996, as a co-translation of the Quranic meanings into modern English by Taqi-ud Din Hilali and M. Muhsin Khan. Comprising about 77,439 words in one hundred fourteen (114) Surahs, the noble Quran is basically classified according to its time of revelation: Makki and Madani. It is commonly agreed that the Surahs revealed before Prophet Muhammad's (PBUH) migration (Hijrah) from his hometown (Makkah) where he stayed for 13 years are Makki whereas the ones revealed after his Hijrah to another town (Madinah) where he stayed for ten years until he passed away are Madani.

By a systematic method of sampling, the HKT was wholly probable to be a research sample. However, a six-Surah segment (namely, Surahs nos. 44-49) was selected to be a representative sample (see Table 1). It consisted of 2.862 words, i.e. 3.7% of the total text addressing both types of the revelation of the Quran in a nearly equal amount.¹

Table 1. *A Description of Sample Surahs: Registers, SL Words and TAIps*

Names of Surahs	Registers	Words	TAiPs
<i>Ad Dukhaan</i> (The Smoke)			
<i>Al Jaathiyah</i> (The Crouching)	Makki	1422	254
<i>Al 'Ahqaaf</i> (The Sandhills)			
<i>Muhammad</i> (Muhammad)			
<i>Al Fat-h</i> (The Victory)	Madani	1440	188
<i>Al Hujuraat</i> (The Apartments)			

For making certain the selected sample described above could generally tell the formal story of the Quran, the encountered TAIps were conceptually analyzed. Sixteen concepts were developed in four sets (see Table 2). The coding process was not needed to be much extensive although it was very important to take special care with assigning any value to the possible types of style. Two different Makki/Madani chapters of the Quran—not part of the sample of this study—were piloted and the content was appropriately represented and comparable results were obtained. As a research technique used to make consistent and replicable inferences by coding textual items, a relational content-based analysis was followed. The subject translated text of the Quran was read through and the stylistic occurrences were manually marked and by such simple computer programs as the Word and Excel. It was a detailed analysis against pre-determined norms to include the added lexical/structural units of language. The encountered stylistic norms or conventions were rationally classified and mapped out.

Table 2. *A Conceptual Analysis of TAIps Encountered in Sample Surahs*

Concepts Entailed by TAIps	Makki	Madani
Allah	22	18
Mankind/Jinn	6/3	2/0
Monotheism, Islam	24	31
Prophets, Messengers	7	4
Moses/Muhammad	8/13	0/30
Israel/Quraish	4/2	0/3

¹ For calculating the sample size, the original copy of the Quran in Arabic—also published by King Fahed Complex—was based upon; it is more easily countable. It is commonly agreed by Muslims to include 77.439 words.

Torah/Quran	2/21	0/3
Ayat, Proofs, Verses, Lessons	4	0
Desires, Hopes	1	5
Believed, Good-doers	12	10
Disbelieved, Wrong-doers	34	13
Invocations to False Deities	12	11
Jihad in Cause of Allah	0	11
Calmness, Tranquillity	1	4
Resurrection Day	3	1
Reward	17	7

4. Data analysis

With the form-content dichotomy borne in mind, the most considerable stylistic conventions of the Quranic text were found to fall under four categories. On the basis of this quartette, the first two classes were found to be: micro-stylistic devices addressing the linguistic aspect of the Quranic style and specifically employed at given strategic points (e.g. ellipsis) and the other two ones were macro-stylistic features addressing the referential aspect and generally portraying this highly claimed-to-be divine text (e.g. cadence). A device is a micro-stylistic norm or specific convention as per which perception shapes language yet a perceptual category constrains the range of linguistic categories. However, a feature is a macro-stylistic norm or general convention upon which language shapes perception as the habitual use of language can direct one's attention to non-linguistic aspects. As a focal point behind having devised such a total and sustained-by-TAiPs quartette, the Quranic text was found to be a sublimely self-explanatory piece of art in which a stylistic convention affects/explains or is affected/explained by another.

4.1 Micro-stylistic conventions

Micro-stylistics (from Greek prefix *mikro-* meaning 'small' plus *stylistics*) is a subtype of the study of 'style' that deals with the behavior of specific devices and the interactions among them. For the purpose of this study, the micro-stylistic conventions were five in two categories: the first class was found to be stylistically obligatory and the other was optional.

4.1.1 Class A: Ellipsis and simile

Ellipsis and simile were micro-stylistic norms or conventions of language that introduced the stylistic beauty(s) of the Quran. As an initial class, such specific devices got enriched by each other and the ones in Class B (*i.e. digression, interrogation and alteration*). Translation-wise, they lent themselves to a type of TAIps that filled in the missing SL categories and were found to be generally performed in a conscious or automatic manner.

1. **Ellipsis** (*Hazf*, الحذف): To omit a unit of language for easier comprehension or smoother expression of a meaning in the Quran. The omitted word(s) could be adduced from the anaphoric or cataphoric context or from the prevalent usage in the translator or receptor's world of knowledge or experience. The textual additions in parentheses encountered in the HKT in this particular respect seem to be strategic tools to fill out the given elliptical constructions and, hence, avoid any various undetermined references. The ellipses could be almost encountered in the rhematic part of a clause or sentence such as a complement or part of it as in "...and leave the sea as it is (**quiet and divided**)" (Quran 44:24) and "...whosoever does evil, it is against (**his ownself**)" (Quran 45:15) or an objective or part of it as in "...those who [...] hinder (**men**) from the Path of Allah" (Quran 47:01) and "...and that you [...] glorify (**Allah's**) praises" (Quran 48:09).
2. **Simile** (*Tashbīh*, التشبيه): To figuratively use an expression to evoke an emotional response and, also, produce sharp and special effects. It is almost a universal phenomenon employed in literature and is not restricted to a particular language or culture. Similes in the Quran come in form of visual imagery; they usually begin with the word 'mathal' (i.e. example) or the particle 'ka' (i.e. as, like). An instance of the same is how the believers in Allah are described in three holy books: "...the mark of them (i.e. of **their Faith**) is on their faces (**foreheads**) from the traces of prostration (**during prayers**). This is their description in the Taurat (**Torah**). But their description in the Injeel (**Gospel**) is like a (**sown**) seed which sends forth its shoot, then makes it strong, and becomes thick and it stands straight on its stem, delighting the sowers, that He may enrage the disbelievers with them" (Quran 48:29).

4.1.2 Class B: Digression, interrogation and alteration

Digression, alteration, and interrogation were micro-stylistic conventions of the language of the Quran. Helping interpret each other, such specific devices added to the Quranic norms of style in Class A (i.e. *ellipsis and simile*) on the one hand and were enhanced by those in Class C (i.e. *repetition, variation, and narration*) on the other hand. Translation-wise, digression, alteration and interrogation lent themselves to a type of TAIps as the resultant translation was unnatural even if a grammatical TL construction was not taken into account.

1. **Digression** (*Iltifāt*, الالتفات): To smoothly leave off an idea in a given context as some other related things are indulged into it. Marking a temporary shift of subject, a reversal occurs to the left-off idea and no unusual abruptness is felt. Digression ends when the writer or speaker returns to the main topic. This kind of style seems necessary for elaborating and better communicating the Quranic message as in the following two examples:
 - a) "...when they saw it as a dense cloud coming towards their valleys, they said: "This is a cloud bringing us rain!" Nay, but it is that (**torment**) which you were asking to be hastened [...]! Destroying everything by the Command of its Lord! So they

became such that nothing could be seen except their dwellings. Thus do We recompense the people who are Mujrimun (polytheists, disbelievers, sinners)" (Quran 46:24-25).

- b) "...you are those who are called to spend in the Cause of Allah, yet among you are some who are niggardly. And whoever is niggardly, it is only at the expense of his ownself. But Allah is Rich (**Free of all needs**), and you (**mankind**) are poor. And if you turn away (**from Islam and the obedience to Allah**), He will exchange you for some other people" (Quran 47:38).
2. **Interrogation (Istifhām, الاستفهام)**: To create a forceful statement in the form of a question whose answer(s) is commonly expected as in "...or do those [...] think that Allah will not bring to light all their hidden ill-wills?" (Quran 47:29). Amplifying an argument and capturing the reader's attention by appearing in the middle of a dialogue, such a question is rhetorical. An answer can be imagined in unseen parentheses commonly marked off or implicitly understood in the Quranic context as in "...do they not then think deeply in the Qur'an, or are their hearts locked up (**from understanding it**)?" (Quran 47:24). However, some rhetorical questions are directly or indirectly answered as in "...do they not see that Allah [...] is Able to give life to the dead? Yes, He surely is Able to do all things" (Quran 46:33) and "...neither backbite one another. Would one of you like to eat the flesh of his dead brother? You would hate it (**so hate backbiting**)" (Quran 49:12). In this respect, the role of the HKT is restricted to explaining by TAIp's words or phrases not to giving answers to any questions.
3. **Alteration (Tanāwub, التناوب)**: To suddenly change in person or addressee during an ongoing discourse. It is basically such a change in a grammatical category as that of person (e.g. suddenly moving a second-person pronoun), tense (e.g. moving to a past verb within a present one or vice versa) or in number (i.e. between singular, dual and plural). The most common instance in the sample text of the Quran is the change of person in an unexpected manner as in "...on the Day when We shall seize you with the greatest seizure (**punishment**) [...] And indeed We tried before them Fir'aun's (**Pharaoh**) people, when there came to them a noble Messenger [*i.e. Musa (Moses) عليه السلام*] (Quran 44:16-17) and "...and when he learns something of Our Verses (**this Qur'an**), he makes them a jest. [...] In front of them there is Hell. And that which they have earned will be of no profit to them, nor (**will be of any profit to them**) those whom they have taken as Auliya' (**protectors, helpers**) besides Allah" (Quran 45:09-10).

4.2 Macro-stylistic conventions

Macro-stylistics (from the Greek prefix *makro-* meaning 'large' plus *stylistics*) is a subtype of the study of 'style' that deals with the structure, performance and behavior of a style as a whole. For

the purpose of this study, the macro-stylistic conventions were five in two categories: the first class was found to be stylistically pragmatic and the other was technical.

4.2.1 Class C: Repetition, variation and narration

Repetition, variation, and narration were macro-stylistic conventions of the language of the Quran. Helping interpret each other, such general features added to the Quranic norms of style in Class B (*i.e. digression, interrogation, and alteration*) on the one hand and were enhanced by those in Class D (*i.e. brevity and cadence*) on the other hand. Translation-wise, repetition, variation and narration lent themselves to a type of TAIps that were actually is found to be caused by the differences between culture and shared knowledge.

1. **Repetition** (*Tikrār*, التكرار): To come across words, phrases or verses bearing a similar topic now and then but in different contexts. In this course, the Quranic meanings are communicated in a better way and this kind of style shall help the reader understand the same thing from different angles. The words 'believe' and 'disbelieve' are frequently stated yet in association with various causes or effects; they are explained in brackets according to the HKT by the twofold prepositional phrase "*(in the Oneness of Allah - Islamic Monotheism)*": for instance, those who believe are "...to Gardens under which rivers flow" (Quran 47:12) and "...He (Allah) will grant you your wages" (Quran 47:36) while those who disbelieve "...will be exposed to the Fire" (Quran 46:20) and "...(Allah) will make their deeds vain" (Quran 47:08).
2. **Variation** (*Tanwī'*, التنويع): To repeat the major and most important subjects in the Quran but in different forms to avoid monotony. It is a common style of the Quran for communicating the various aspects of one message as every reader has his/her own approach to understand. Within the sample HKT material, the Quran talks about a prophet of Allah in two different chapters. It starts with Prophet Moses' saying to his people: "...when there came to them a noble Messenger [*i.e. Musa (Moses) عليه السلام*], saying: [...] I am to you a Messenger worthy of all trust" (Quran 44:18) and ends with Allah's saying to the people the Quran is first revealed to and, hence, all the mankind thereafter: "...before this was the Scripture of Musa (*Moses عليه السلام*) as a guide and a mercy [...] as glad tidings to the Muhsinun (*good-doers*)" (Quran 46:12). It is to tell a story in two places in a teaching manner where the latter interprets the former.
3. **Narration** (*Qasas*, القصص): To merely tell a story(s) in a very effective, affluent and meaningful manner that provokes topics. This style entails harmonious effect, blend of narrative styles, repetition of subjects, delicate and honored tone and compactness and interconnectivity of verses. In the sample HKT material, parts of two major stories are comparatively referred to: Prophets Moses and Muhammad (PBUT) and their peoples. One is almost narrated in the Makki chapters while the other is narrated in the Madani ones.

- a) "...and indeed We tried before them Fir'aun's (**Pharaoh**) people, when there came to them a noble Messenger [*i.e. Musa (Moses) عليه السلام*]" (Quran 44:17), in which the noble messenger referred to in this verse is Prophet Moses and the people said to deliver to him is the Children of Israel.
- b) "...so know that *La ilaha illallah (no god [...] but Allah)*, and ask forgiveness for your sin, and also for believing men and believing women" (Quran 47:19), as the person ordered to know is Prophet Muhammad that none has the right to be worshipped but Allah and his people is all who believe in the same.
- c)

4.2.2 Class D: Brevity and cadence

Brevity and cadence were macro-stylistic norms or conventions of language that concluded the stylistic beauty(s) of the Quran. As a final class, such general feature enriched each other and the ones in Class C (*i.e. repetition, variation and narration*). Translation-wise, they lent themselves to a type of TAIps that were caused by the functional nature of the translating process itself as translations are often longer than their original counterparts.

1. **Brevity** (*Ījāz*, لايجاز): To speak about the core of a Quranic message conveying profound realities in very few words and totally avoiding any redundancy. Aphorisms as concise statements with maximum effects are the best example of brevity as in "...We created them not except with truth (*i.e. to examine and test those who are obedient and those who are disobedient and then reward the obedient ones and punish the disobedient ones*), but most of them know not" (Quran 44:39). In this instance, the word "truth" according to the HKT refers—or shall refer wherever stated in the Quran in association with 'creation'—to examining, testing, rewarding and punishing. Another example also illustrates this feature: "...the most honourable of you with Allah is that (*believer*) who has *At-Taqwa [i.e. he is one of the Muttaqun (the pious. See V.2:2)]*" (Quran 49:13).
2. **Cadence** (*Īqā'*, لايقاع): To employ the Arabic lexis but with such a matchless skill as a very word causes an unending distinctive style, particularly in the Makki chapters where the poetic nature prevails to the prose one. For instance, the HKT keeps original words transliterated as part of its text but explains them in brackets in an affluent manner. They can help:
 - a) preserve the rhyming scheme of a part of the text as in "...from Pharaoh; verily he was arrogant and was of the *Musrifun (those who transgress beyond bound in spending and other things)*" (Quran 44:31) and "...and provided them with good things, and preferred them above the *'Alamin (mankind and jinn of their time during that period)*" (Quran 45:16); or
 - b) contain a large amount of meaning in only one word as in "...but [...] their hearts availed them nothing since they used to deny the *Ayat of Allah (Allah's Prophets and their Prophethood, proofs, evidence, verses, signs, revelations)*" (Quran

46:26) and "...he cannot escape on earth, and there will be no Auliya' for him besides Allah (*lords, helpers, supporters, protectors*)" (Quran 46:32).

5. Discussion

A springboard for further research on translating the language of religion, this study has argued that the Quran is a special literary genre with its own rhythm, depth of sense, syntax and lexis. It is not merely an assertive, discursive or expressive text as in the books of science, history or literature (Haleem, 1999); it accepts all of these (Aziz, 2000). Some stylistic aspects were discussed in the related literature in a translation context either specifically (e.g. Khalil, 2011; Hassan & Taqi, 2011; Iqbal, 2013; Nakhavali & Seyedi, 2013; Yaqub, 2014) or generally (e.g. Brakhw & Ismail, 2014; Jassem, 2014; Khan, 2016; Siddiek, 2017; Mohammed et al., 2019). This paper, however, is intended to collectively represent a concise account of what considerable styles the Quran as a claimed-to-be inimitable book is commonly characterized with and how efficiently the same is tackled in such an officially sealed version as the HKT. Ten micro- and macro-stylistic conventions of the Quran were found to be specific devices and general features respectively in a well-devised quartette (see Figure 1).

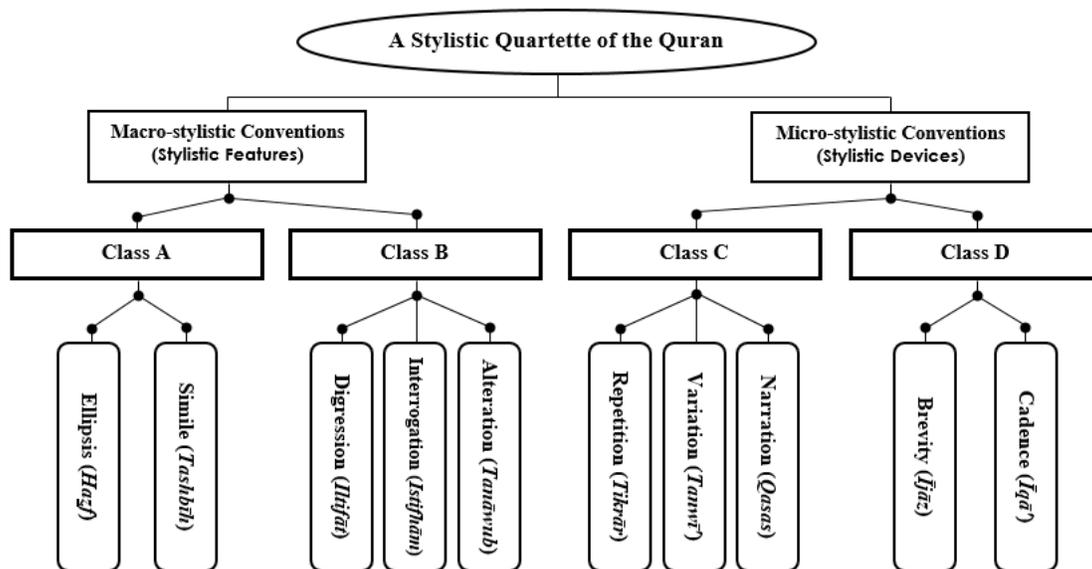


Figure 1 A Stylistic Quartette of the Quran: Devices and Features

For the TAIps as factors of explicitation, they are resorted to for containing the stylistic nature of the Quran for an idiomatic English version. Encountered in the HKT, the TAIps can help continue the SL real sense but they can also interrupt the TL reader's flow of attention by surprising him/her with something not to exist. The occurrence of such TAIps is almost caused by stylistic differences or historical circumstances (Hirsch, 2011:187). Any potential confusion to those

neither familiar with Arabic nor even prepared to critically read it can be avoided or caused. It is not only the translator's burden that a SL text/texture is communicated; the TL reader is also responsible for understanding it as a semantic unit that is different from being a disconnected sequence of sentences. In relation to the two types of stylistic conventions of the Quran, the encountered TAIps can be lexico-grammatical links to hold the translated text together or ways of content-organizing to let it be of sense in structured utterances (cf. Hawamdeh, 2017):

1. Focusing on the thought processes of the translators of a given English text of the Quran, the micro-stylistic conventions are linguistic, and the TAIps to handle them remain within the SL culture and generally complement the linguistic meaning of a Quranic utterance either:
 - a) obligatorily as performed by the translator for avoiding producing any structurally or meaningfully ill-formed sentences in the TL text of the Quran, or
 - b) optionally as caused by differences in the text-building strategies or preferences between synthetic or paratactic Arabic and analytic or hypotactic English.
2. Being subjective, reader-focused and oriented towards a target language and cultural background, the macro-stylistic conventions are referential, and the TAIps to handle them put across and transmit the SL elements to the target language, culture and readership either:
 - a) pragmatically as could be removed from the TL text of the Quran and the given text should remain grammatically and lexically acceptable to the TL readership, or
 - b) technically as could only depend on the translator's view of the appropriate relationship between the SL text of the Quran and its English interpretation.

The linguistic and socio-cultural disparities between Arabic and English and their own stylistic demands and structural norms entail that formal correspondents cannot always be the right choices to render the SL meaning(s) of the Quran into an idiomatic English version. A style (of such a sacred/sublime text as the Quran) is a soft aspect of language that forms an integral part of a whole (religious) message or discourse. For transferring this SL text/style into such a completely different linguistic system and cultural background as English, the TAIps are found to be a standard operation by which new lexical and structural elements appear in the TL text. A translation of the Quranic text tends to spell out things and it is often longer than its SL counterpart. Generally speaking, the loss of meaning is inevitable as long as the culture of a text's language area is peculiar; hence, it is an added value and not a breach of norms to cater for the pragmatic SL component(s) of that text.

6. Conclusion

Such a highly claimed-to-be inimitable text as the Quran could be specifically and generally marked up by its stylistic devices and features. Like any good piece of literature with rhetorical beauty and purpose in conveying a message with certain effects, the Quran is full of figures of speech that are not ornamental. It is transmitted to us with an *inimitable* style and higher-order contextual factors. With the fact that the Quran lacks continuity in its textual arrangement or literary expression in mind, TAIps are often resorted to for compensating any loss of meaning both linguistically as the message in the TL should match as closely as possible the different SL elements and referentially as the effect on the TL reader should be the same as it is on the SL reader. Reading through such an English version of the Quran that largely attempts to fetch up every deep meaning as the HKT, the translators excessively use TAIps for a more naturally readable style. Any *undesired* references or undetermined indications are claimed to be avoided, so that the SL and TL words, phrases or expressions:

1. refer to the same thing in the real world, causing the equivalence of a text's extra-linguistic content.
2. trigger the same or similar associations in the minds of the speakers of the two given languages.

To end with, bearing a total impact on the TL reader is not only carried by correct constructions or understandable utterances. Focusing attention on both form and content is quite significant as focusing on correspondence in meaning over style. A translator of the Quran must thematically understand the SL units, be utterly objective and reconstruct the SL stylistic forms in his/her TL version (Venuti, 2012:131). In such a daunting task, a good translator of such a sublime piece of style is intellectually honest and free as possible from any personal intrusion (Nida, 2003:154), seeks to transfer information without betraying the former and remains as close as possible to the SL text in order to reflect its stylistic norms (Elimam, 2009:24). Eventually, the original message of the Quran must be realized in a present-day context although some of it is peculiar to the natural environment and culture of its language area.

About the author:

Having received his bachelor degree in the English language and literature (2000) from the United Arab Emirates University in Al-Ain, **Dr. Mohammad Amin Hawamdeh** pursued his higher studies and was awarded both M.A. degree and Ph.D. in translation studies from Yarmouk University in Jordan (January, 2019) and the University of Malaya in Kuala Lumpur (June, 2017), respectively. Currently, Dr. Hawamdeh is an assistant professor of English/translation studies at Jerash University, Jordan. He writes in pragmatics, stylistics and text-linguistics with reference to the translating of the Quranic text. ORCID ID: <https://orcid.org/0000-0002-4804-8471>

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