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## **Problematizing Equivalence in Translating Islamic Literature with Special Reference to Al-Kaylānī's *‘Umar Yazhur fī I-Quds***

### *Abstract*

This study deals with the problems that encounter translators while translating Islamic literature from Arabic into English. We have selected a novel written by Najīb Al-Kaylānī, who is by far one of the pioneers of Islamic literature. The study argues that translation equivalence is a matter of approximation rather than equation. In his/her endeavor to find out exact equivalence in the target language, a translator of Islamic literature in general and Al-Kaylānī in particular will encounter various problems at various levels. Based on Koller's (1979) classification of translation equivalence, the study investigates the problematization of the concept of equivalence at the denotative, connotative, text-normative, pragmatic and formal levels.

### **1 Introduction**

While it is customary to associate literature with a specific language and to speak of Arabic, English, French or Hindi literature, it is a rarity to speak of a literature in the context of religion. Islamic literature, for instance, is a product of the twentieth century when Abu Al-Ḥasan Al-Nadwī and Sayid Quṭb called for the introduction of a kind of literature that stems from the principles of Islam and its main sources (i.e., the Qur'an and the Sunnah) (Hafez 2015). Thus, Islamic literature, as used in this study, neither refers to the poetic works that have been produced in the golden age of Islam by poets such as Al-Khansā, Qa'b bin Zuhair, Al-Mutanabī nor to other classical literary genres of the *Umayyad*, *Abbasid*, *Andalusian* and *Fatimid* Dynasties (e.g., the *maqāmāt* genre).

Al-'azib (1983) has identified a number of characteristics that all genres of Islamic literature have in common. Those features are *al-'aqādiyyah* 'doctrinal', *al-turāthiyah* 'heritage', *al-Qur'āniyah* 'Quranic', *al-'insāniyah* 'humanitarian' and *al-niḍāliyah* 'struggling'. Islamic literature is doctrinal because it is strictly committed to embody Islamic doctrines and ideologies in its treatment. The heritage nature of Islamic literature is concerned with "the cultural sources from which it derives its inspiration, and in which it roots itself in order to enhance Muslims' sense of identity without separating them from the concerns of contemporary reality" (Hafez 2015:43). The Quranic nature of Islamic literature is

reflected through the use of Quranic intertextuality, allusions and diction. The humanitarian aspect of Islamic literature refers to “Islamic humanism with its unique blend of collective and individual sense of responsibility” (Hafez 2015:43). Finally, Islamic literature is a matter of struggle because it strives to change societies to the better. Islamic literature is therefore “ideological without fanaticism, traditional without conservatism, Quranic without reservation, humanistic without hatred” (Hafez 2015:41).

The translation of Islamic texts has attracted the attention of various scholars who widely agree that translating such sacred texts is a very arduous task. Al-Sowaidi (2011) deals with the translation of near-synonyms in the Qur'an; Al-Badani et al.(2014) deal with the reference switch from the third person pronoun to the second person pronoun in Ali's (2008) translation of *sūrah al-Baqarah*. Other studies include Sideeg (2015) on the ideological implications of Quranic English translations and Megrab (1997) who highlights the significance of standards of textuality in the translation of sensitive texts such as Hadith.

Translating Islamic literature, however, has not been given adequate attention. To the best of our knowledge, no previous study has dealt with this particular topic. However, a previous study by one of the authors of this study has dealt with a related issue. Al-Kanani (2005) has dealt with the problems of translating Arabic literary prose into English. The study has focused on the grammatical (i.e., syntactic and morphological), semantic and cultural problems of translating Arabic literary prose into English.

Islamic literature can be equally untranslatable simply because it is heavily based on Qur'an and Hadith in its orientation and re-contextualizing a Quranic text or a Hadith in fictional prose, for instance, can be more difficult than translating the original verse or Hadith. In addition, Islamic literature is deeply rooted in culture, ideology, heritage and humanism and thus, a translator is required to be quite familiar with the cultural and ideological implications of the text and its subtle nuances.

This study deals with the problems that encounter translators while translating Islamic literature. We have selected a novel written by Najīb Al-Kaylānī (June 1, 1899 – March 3, 1961) (Wikipedia 2016) who is by far one of the pioneers of Islamic and political literature. One of the salient features of Al-Kaylānī as a novelist is that he is the only Arabic novelist whose novels go beyond the boundaries of his homeland, Egypt. Different events and hot issues in different corners of the world are the subject matters of his novels. His *'Amāliqat al-shamāl* 'The Giants of the North' (2015) deals with the revolutionists and insurrectionists of Nigeria; *Al-ẓil al-'aswad* 'The Black Shadow'(1980) is based on certain events in Ethiopia and *'Ala aswār Dimashq* 'Over the Walls of Damascus' (1958) is based on the then political situation in Damascus, Syria. Similarly, Indonesia and Palestine are the subject matters of *'Aḍrā' jākartah* 'The Virgin of Jakarta' (1986) and *'Umar Yazhur fī l-Quds* 'Omar Appears in Jerusalem' (1984) respectively.

Al-Kaylānī was not only a novelist but also a poet, a playwright and a short story writer. In the field of drama, he wrote *Sarayāvu Ḥabībatī* 'Sarajevo is My Beloved' (Al-

Kaylānī n.d.) which highlights the tragic situation of Bosnian war. As Najīb Maḥfūz, the Egyptian Nobel Prize winner novelist observes:

إن نجيب الكيلاني هو منظر الأدب الإسلامي الآن ؛ ذلك لأن مقولاته النقدية، وأعماله الروائية والقصصية تشكل ملامح نظرية أدبية لها حجمها وشواهدا قوية، التي عززتها دراساته حول "أفاق الأدب الإسلامي" و"الإسلامية والمذاهب الأدبية"، و"الأدب الإسلامي بين النظرية والتطبيق" و"مدخل إلى الأدب الإسلامي"، و"تجربتي الذاتية في القصة الإسلامية

Al-Kaylānī is the real theorist of Islamic literature. His critical articles, novels and short stories depict the characteristics of a very important literary theory. A clear evidence of his excellence in this field resides in his various studies such as *Horizons of Islamic Literature, Islamism and Literary Movements, Islamic Literature between Theory and Practice, An Introduction to Islamic Literature and My Own Experience in Islamic Short Stories.*

(Fahmi/Faqil Al-Qa'ūd 2016: 160)

It is because of his eminence that many of his novels have been translated into English, French, Turkish, Russian, Urdu, Chinese, Persian, Bahasa Indonesia, Italian and Swedish. We have selected his *‘Umar Yazhur fī l-Quds* because it represents a glimpse of a live contemporary issue in the Arab World involving the Arab-Israeli conflict, Palestinian people and their aspirations and limitations. We are not interested in analyzing the novel on the basis of its plot, themes or characters. We are mainly concerned with the accuracy and aptness of its translation.

The study argues that equivalence is a matter of approximation rather than equation. In his/her endeavor to find out one-to-one equivalence between the words, expressions or even texts in the source language (SL) and other words, expressions or texts in the target language (TL), a translator of Islamic literature in general and Al-Kaylānī in particular will encounter various problems at various levels.

## 2 The Concept of Equivalence

All theories of translation are mainly concerned with the problems of finding equivalent terms and expressions in the target language (TL) for the terms and expressions in the source language (SL). This moot concept of equivalence is undoubtedly one of the most problematic and controversial areas in the field of translation theory. The term has caused heated discussions within the field of translation studies. In order to appreciate the dimensions of the problem, the concept of equivalence as interpreted by some of the most well-known scholars in this field, namely Vinay and Darbelnet, Nida, Baker, Koller and Pym will be briefly discussed.

Vinay and Darbelnet (1958/1995) view equivalence-oriented translation as a procedure that reproduces the same situation of the source text (ST), whilst using completely different wording. They consider equivalence as the ideal method for translating proverbs, idioms, clichés and nominal or adjectival phrases and onomatopoeia expressions.

Nida (1964) argues that there are two different types of equivalence, namely formal equivalence or correspondence and dynamic equivalence. Formal equivalence focuses

on the message itself, in both form and content. Dynamic equivalence, however, is based upon 'the principle of equivalent effect'.

Baker (1992) offers a more detailed list of conditions upon which the concept of equivalence can be defined. She distinguishes between lexical, grammatical, textual and pragmatic equivalence. Her view can be summarized as follows:

- (1) The problem of equivalence at the word level should have the componential analysis of the word in mind. It should also be involved with the question of number, gender and tense of the word concerned.
- (2) Grammatical equivalence is concerned with the question of diversity of grammatical categories across languages. She observes that grammatical rules may vary across languages, which pose some problems in finding a direct correspondence in the TL. She also claims that different grammatical structures in the SL and the TL may bring about remarkable changes in the way the message is carried across.
- (3) Textual equivalence involves the equivalence between a SL text and a TL text in terms of information and cohesion of the text.
- (4) Pragmatic equivalence refers to implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said but what is implied. The translator needs to work out implied meanings in translation to get the source message across. In other words, the role of the translator is to recreate the author's intention in another culture in such a way that it enables the target reader to understand it clearly.

Koller (1979:186-191) in his *Einführung in die Übersetzungswissenschaft* ('Introduction to the Science of Translation') describes five different types of equivalence:

- (1) Denotative equivalence is concerned with equivalence of the extralinguistic content of a text.
- (2) Connotative equivalence is related to the lexical choices, especially between near-synonyms.
- (3) Text-normative equivalence is concerned with text types and genre membership.
- (4) Pragmatic equivalence, or 'communicative equivalence' pays more attention to the receiver of the text and the comprehensibility of the message.
- (5) Formal equivalence is related to the form and aesthetics of the text.

Pym (2010: 7) views equivalence as a relation of "equal value" between an ST segment and a TT segment that can be established on any linguistic level from form to function. He distinguishes between natural and directional equivalence. The former exists between languages prior to the act of translating and it is not affected by directionality. In the case of directional equivalence, however, the translator can employ several translation strategies which are not dictated by the ST. Pym (2010: 7) points out that the strategies

for directional equivalence are reduced into two opposing poles: one adhering to SL norms and the other to TL norms. Directional equivalence, therefore, involves some kind of asymmetry. In other words, translating one way and creating an equivalent never implies the creation of the same equivalent when translating another way.

Other studies on the concept of equivalence include Bayar (2007) who distinguishes between formal equivalence, semantic equivalence, cultural equivalence and pragmatic equivalence, and Newmark's distinction between communicative and semantic equivalence (Newmark 1981).

In short, it is difficult to provide a precise definition of the term equivalence, though we have a fairly good idea of its significance in the process of translation. Even in the case of translating a lexical item like 'book' as *kitāb* in Arabic, this cannot be interpreted as equivalent in the mathematical sense. The translatability of a text and the degree of equivalence between a source text and its translation depend mainly on the text-type or genre. A translator of an innovative genre of Islamic literature, for instance, will encounter several problems in the process of rendering the text.

### **3 Data and Methods**

The study examines the problems that encounter translators while translating a fictional Islamic text along the lines of Koller (1979). Koller's classification has been selected because it represents a detailed examination of the concept of equivalence as well as a clear distinction between equivalence and its linked term correspondence. While correspondence involves the comparison of two language systems where differences and similarities are described, equivalence deals with equivalent items in specific ST–TT pairs and contexts. Pym (1997) has pointed out that Koller's taxonomy of equivalence is a comprehensive survey of basically linguistic theories of translational equivalence and thus "it has also long been used as a convenient enemy by the newer German approaches that choose to privilege communicative purposes of various kinds" (Pym 1997: 71).

In particular, the equivalence problems will be examined on the basis of the comparison between the original Arabic version of Al-Kaylānī's *ʿUmar Yaẓhur fī l-Quds* and its English translation. This literary work has been translated by a team of translators at *Dār Ibn Ḥazm* Publishing House, Beirut in 1989 (Al-Kaylānī 1989) and it has been highly appreciated by critics.

While analyzing the translation, we have used the following procedures:

- (1) The source text in which a problem under investigation occurs is given and italicized.
- (2) The source text is transliterated and glossed.
- (3) The translation given in the published translation is provided.
- (4) An alternative translation is suggested.
- (5) In each case of the quoted expression the first number in the bracket indicates the page and the second the line(s) on that page.
- (6) For the standardization of the diacritic marks required when transliterating Arabic, we have used the Roman Transliteration of Arabic Script (ROTAS) software (see transliteration tables in the appendix).

## 4 Data Analysis

### 4.1 Problematizing Denotative Equivalence

Denotative equivalence can be very challenging to the translators of Islamic fictional prose. In the following subsections, we discuss some of the semantic problems the translators of *'Umar Yazhur fi l-Quds* have encountered while translating the novel.

#### 4.1.1 Wrong Use of Words in the TT

Apart from mismatching words in a nominal, verbal or prepositional phrase, the translators have used some words or phrases, which are inappropriate on semantic ground. That is, they have used some words or phrases that are not exactly or approximately equivalent to the words of the source text. For instance, (1a) has been translated as (1b) but (1c) is more accurate.

(1a)	<i>Wa al-ḥub</i>	<i>lahū</i>	<i>janibān</i>	<i>ḥayawānī</i>	<i>wa</i>	<i>insānī</i>	(177: 15)
	'And the love	has two sides	bestial	and	human'		
(1b)	Love	has two sides	<i>instinctive</i>	and	human	(120: 18)	
(1c)	Love	has two sides	<i>bestial</i>	and	human		

The antonym of 'human' is 'bestial' or 'animalistic'. Even human feelings are instinctive; therefore, 'instinctive' cannot be contrasted with 'human'. 'Bestial' is a more apt plausible equivalent to *ḥayawānī* in this context.

#### 4.1.2 Inappropriate Use of Lexical Items

Sometimes, translators may use words, phrases, or sentences which are not wrong but inappropriate in a specific context. The translators of this novel have frequently faced this difficulty. Some words, for instance, seem synonymous but one of them cannot be used for the other in each and every context, as we notice in the examples (2-3).

(2a)	<i>al-qiyam al-jadidah</i>	<i>alatī taḥkum</i>	' <i>aṣrinā</i> .	(24: 7)
	'the values the new	which dominate	our age'	
(2b)	The new values	that <i>were ruling</i>	in our times.	(18: 10)
(2c)	The new values	that <i>dominate</i>	our age.	

The use of 'dominate' in (2c) is more apt than the use of 'rule'. 'Dominating values' seems to be a more acceptable collocation than 'ruling values'.

Similarly, (3a) has been translated as (3b) but (3c) is more suitable.

(3a)	<i>yantazi'u</i>	<i>minhum</i>	<i>al-ṭirāfāt</i> .	(60: 4)
	'take	from them	the confessions'	
(3b)	to <i>snatch out</i> their confessions			(60: 4)
(3c)	to <i>extract</i> confessions from them.			

When you snatch something, you take it away from someone with a quick violent movement. However, 'extracting confessions' means to get confessions from someone who does not want to give them, by asking them questions skillfully. Thus, 'extract' is more appropriate than 'snatch' as an equivalent of *yantazi'*.

#### 4.1.3 Inappropriate and Wrong Translation of Cultural Terms

One of the basic problems that confront a translator of a literary or even a technical text is to find equivalents for cultural terms. Even if he/she has a complete and insightful grasp of the text, he/she may find it almost impossible to translate the term in such a way as to retain its nuances.

The novels of Al-Kaylānī in general and '*Umar Yazhur fī l-Quds* in particular deal with different cultures and aspects of culture. This makes the translation of his novels extremely difficult. Even terms expressing material culture need to be handled carefully by the translator. As Newmark observes:

Food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures. (Newmark 1988: 97)

Certain types of food items have been mentioned in this novel which cause problems for the translators. Consider, for instance, the translation of *qadīd* in (4b).

(4a)	' <i>anā</i>	<i>ībnu</i>	<i>īmrātin</i>	<i>kānat</i>	<i>t'āklu</i>	<i>al-qadīda</i>	<i>bi-makah</i> .	(118: 3)
	'I	son	woman	was	eating	<i>qadīd</i>	<i>in Mecca</i> '	
(4b)	I'm the son of a woman who used to eat <i>dried, cut meat</i> in Mecca.							(81: 33-34)
(4c)	I am the son of a woman who used to eat <i>qadīd</i> in Mecca.							

The word *qadīd* in Arabic denotes 'a type of meat which is cured by salt or any material so that it may be preserved and later eaten'. That is, it is not a fresh preparation of meat.

The translators could have used the Arabic name for this food and added a footnote to explain what it is. The expression 'dried cut meat' does not create the impact *qadīd* has in the original text. Some translation theoreticians consider adding a footnote or a glossary an unwanted interference. As Le Gassick observes:

Words relating to aspects of Egyptian national and Muslim cultural life for which we have no parallel have been given brief descriptive definitions within the text where essential. The only alternative, a glossary and notations, would seem unfortunate in a work of creative fiction, a cumbersome and largely unnecessary barrier between the work and its reader.

(Le Gassick 1975: xi-xii)

We do agree that too many items in the glossary or footnotes will interfere with the enjoyment of the translated text but bland translation deprives the reader of the flavour of the original even more.

#### 4.1.4 Mistranslation of Islamic Concepts

'*Umar Yazhur fī l-Quds*' contains many religious terms which, if not explained, may confuse the readers of the English text, as we notice below.

(5a) has been translated as (5b) but (5c) is a more appropriate Islamic concept.

(5a)	'mā	ziltu	'aqūl	al-shahādātīn.'	(23: 9)
	'I	still	say	the <i>shahādātīn</i> '	
(5b)	I'm still saying <i>the doctrinal formula</i> .				(17: 27)
(5c)	I still recite the two <i>shahādātīn</i> .				

The translators have translated *shahādātīn* wrongly as 'the doctrinal formula', which does not convey the same meaning. *Shahādātān* is a technical term in Islam that means 'declaration of Faith'. A person must recite the two *shahādātīn* to embrace Islam. The *shahādātīn* in Islam is to testify that there is no god but Allah and the Prophet Muḥammad is His Messenger. The significance of the term can be properly understood by non-Muslims only when it is explained in a glossary.

In a similar vein, the term *jihad* is understood in the English-speaking world, though not without a prejudice. According to *The New Oxford Dictionary of English* (2000: 1982), it means "a holy war undertaken by Muslims against unbelievers". However, it basically means "a single minded or obsessive campaign" (*The New Oxford Dictionary of English* (2000: 1982). The term *jihad* has been repeated again and again in the original Arabic text and it has been translated differently in the English text on different occasions, as is clear from (6-8).

(6a) has been translated as (6b) but (6c) is more apt in this context.

(6a)	<i>hum</i>	<i>yuwaṣilūn</i>	<i>jihādahum</i>	<i>siran.</i>	(39: 9)
	'They	continue	their Jihad	secretly'	
(6b)	They are going on in their <i>resistance</i> secretly.				(28: 16)
(6c)	They continue with their <i>Jihad</i> secretly.				

It is obvious from the original text that the author is not referring to any holy war, but to the revolutionary acts Palestinians are engaged in for their freedom.

In a similar vein, (7a) has been translated as (7b) but (7c) is more apt in this context.

(7a)	' <i>kuli</i>	<i>hadhā</i>	<i>li-l-mujāhidīn.</i> '	(72: 20)
	'all	of this	people performing Jihad'	
(7b)	and all of these are for <i>fighters</i> .			(51: 11)
(7c)	and all of those (things) are for <i>mujāhidīn</i> .			

The term *mujāhidīn* is widely used by the mass media in English these days and it needs not be translated. Besides, it is important to note that *mujāhidīn* does not refer to fighters in general; it refers to the fighter for a cause in which the person sincerely believes. In that sense, to replace it with 'fighters' in (7b) is not only inaccurate but also misleading.

If we keep the subtle nuances of *Jihad* in mind, the translation of this word in (8b) is also misleading. (8c) seems more accurate in this context.

(8a)	<i>wa</i>	<i>al- khalāṣ</i>	<i>min</i>	<i>āhwā al-nafs</i>	<i>wa</i>	<i>mujāhadatihā</i>
	'and	getting rid	of	caprices the soul	and	performing Jihad against it

huwa	al-jihād	al-'ākbar.	(123: 8)
is	the Jihad	the great'	

(8b)	To be free from the passions and fighting them is <i>the greatest battle</i> .	(84: 38-39)
(8c)	To free the soul from caprices is <i>the Great Jihad</i> .	

As we have noted before, *jihad* is a very sensitive term. Because of the lack of its proper comprehension, it leads to a great deal of controversy. In all the examples given above, the term has been associated with fighting. It needs to be emphasized that contrary to the popular opinion in the West, *jihad* does not mean 'holy war'. A literal translation of the word is 'struggle'. The struggle to establish justice and righteousness may or may not involve military action. Just as Christians talk about their 'crusade against poverty',

Muslims talk about ‘*jihad* against injustice’. The *Great Jihad*, however, is against one’s own weaknesses and caprices. Compared to it, all worldly *jihads* are *Lesser Jihads*.

It is clear from the above examples that the translators of this novel have failed to find plausible denotative equivalents to Islam-oriented terms. The translators should have made these terms as clear as possible so that the reader of the target text could understand their real significance. It could be done only if the translators are faithful to the source text and retain the sanctity of the text as far as possible.

## 4.2 Problematizing Connotative Equivalence

Connotative equivalence is established when the lexical items in the source and the target texts trigger the same associations and connotations. Connotation, which can be viewed as a thoroughly pragmatic category of meaning (Allan 2007:1047), poses several problems for the translators. The translators of ‘*Umar Yaḏhur fī l-Quds*’, for example, have encountered several difficulties in rendering it as the following subsections show.

### 4.2.1 Loss of Attitudinal Meaning

The translators have experienced difficulty in translating the attitudinal meaning or the widespread attitude to the referent or the addressee as is obvious from (9a) which has been translated as (9b) while (9c) preserves the meaning better.

(9a)	<i>Yamud</i>	<i>yadahu</i>	<i>ṭāliban</i>	<i>al-ṣadaqāt</i>	<i>wa</i>	<i>l-‘awn</i>	<i>min</i>
	‘He stretch	his hand	asking	the charity	and	the help	from

<i>aṣḥāb</i>	<i>al-nakhwa</i>	(34:8)
people	the extreme generosity’	

(9b)	stretching out his hands asking for money and help from the <i>generous</i> .	(25:2)
(9c)	stretching out his hand asking charity and help from the <i>elite</i> .	

The expression *aṣḥāb al-nakhwa* in (9a) is very formal and bears overtones of respect. It refers to people of extreme liberty, generosity, and gallantry. In other words, they are people of nobility, philanthropy, solicitude, and zeal. In a sense, they are the *crème de la crème* or the elite group. Thus generous alone does not carry the attitude that the Arabic expression intends to convey. The meaning can be best rendered by ‘the elite’ or ‘people of magnanimity’.

### 4.2.2 Loss of Associative Meaning

In some cases, the associative meaning or the shades of meaning associated with the referent is lost in translation. Consider, for instance, (10a), which has been translated as (10b) but (10c) can be more apt.

(10a)	<i>Akhadhū</i>	<i>al-Quds</i>	<i>al-qadīmah</i>	<i>hiya</i>	<i>l-ukhrā</i>	<i>al-Quds</i>
	'They took	the Jerusalem	the old	it	the other	the Jerusalem

<i>al-'Arabiyyah</i>	<i>fī</i>	<i>nakbat</i>	" <i>Ḥozayrān</i> "	
the Arab	in	<i>nakbat</i>	June'	(14: 2-3)

(10b)	They've taken the old Jerusalem, the Arabic Jerusalem in that <i>disastrous</i> June.	(11: 15-16)
(10c)	They have occupied the old Arabian Jerusalem during <i>the immense Catastrophe</i> (the <i>nakba</i> ) of June.	

For non-Arab readers, who are not interested in the Arab-Israeli conflict, the 1948 and 1967 wars mean the defeat of Arabs and their losing the battle. However, the word *nakba* bears several painful associations for Arab readers. It was not only a disaster in the ordinary sense of the word. It was an immense catastrophe that did not only lead to the defeat of Arab armies and their gross military losses. The word has several subtle nuances such as dispersion of the Palestinians, the loss of their homeland, the disintegration of society, the loss of identity, the death of the national aspirations, the depression of Arab nationalism, etc. According to Pappé, the term *nakba* was adopted "as an attempt to counter the moral weight of the Jewish Holocaust (Shoa)." (Pappé 2006: xvi). It would be better, therefore, to foreignize the word *nakba* as in (10c) and to explain its associative meanings in a footnote.

#### 4.2.3 Loss of Affective Meaning

The affective meaning is concerned with the personal feelings or attitudes of the addressor. The translators of *'Umar Yazhur fī l-Quds* have also experienced difficulty in translating this kind of meaning as is clear from (11a) which has been translated as (11b) but (11c) preserves the meaning better.

(11a)	<i>Isma'</i>	<i>yā</i>	<i>fata</i>	(25:9).
	'Listen	O	youth'	
(11b)	Listen <i>lad!</i>			(18:39)
(11c)	Listen <i>young man!</i>			

In (11b), 'lad' does not convey the affective meaning of the Arabic word *fata* in (11a). Although 'lad' is synonymous to 'young man' or 'youngster' in so far as the denotative meaning is concerned, it is more affectionate and reflects overtones of familiarity. In this context, the Caliph is addressing a youngster whom he meets for the first time and discusses very crucial issues with him. Thus, the Caliph has addressed him as *fata*,

which reflects respect, strength, and mature thinking. In this sense, ‘youth’, ‘youngster’ or ‘young man’ can convey the meaning of the Arabic *fata* better than ‘lad’.

#### 4.2.4 Loss of Reflective Meaning

Reflective meaning occurs when one meaning of a particular lexical item affects the understanding and usage of all the other meanings of that lexical item. Reflective meanings have posed a challenge to the translators of *‘Umar Yazhur fi l-Quds* as is clear in the following instance.

(12a)	<i>Alā</i>	<i>ta‘lam</i>	<i>anna</i>	<i>rasūl</i>	<i>Allah</i>	<i>khātam</i>
	‘Don’t	you know	that	the Messenger	of God	seal

<i>al-nabiyyīn</i>	(24:16)
the prophets’	

(12b)	Do not you know that God’s prophet is the <i>last</i> prophet.	(18:22-23)
(12c)	Do you not know that Muḥammad is the <i>Seal</i> of the Prophets.	

*Khātam* (root *kh-t-m*) in (12a) partly means the last (i.e., the last of all prophets). However, the word does not only carry this particular denotative meaning but also calls to mind the more basic sense of *khatm* ‘seal’ which is also derived from the root *kh-t-m*. As the seal completes a task or concludes a document, prophethood was concluded at the hand of the Prophet Muḥammad and there is no longer intermediation between God and his servants or worshippers after his death. Thus, the use of ‘last’ in (12b) does not have the same reflective shades of meaning which *khātam* has and ‘seal’ can be better in this context.

#### 4.3 Text-normative Equivalence

Based on Karl Bühler’s (1934/1990) three language functions, namely to represent objectively, to express subjectively and to appeal persuasively, Reiß (1971: 25) has classified texts into the content-focused, the form-focused and the appeal-focused types. *‘Umar Yazhur fi l-Quds* belongs to the form-focused category. It is a masterpiece of Islamic literature and it has its unique generic conventions that must be considered by the translators. Before translating the novel, translators must “judge how typical it is of its genre” (Dickins et al. 2002: 139). Fictional prose is an existent genre in the target language and thus translators should try to “produce a similarly typical TT” (Dickins et al. 2002: 139). However, the novel under investigation can prove tricky because there is no TL genre that adequately corresponds to that of the ST. Apart from the aesthetic features of this novel, which will be discussed under formal equivalence, the novel abounds in the use of Quranic and Hadith intertextuality and Quranic and historical allusions. However,

the translators of the text have not adequately preserved those aspects and thereby they have deviated from the canonical norms of the original.

In Al-Kaylānī's novels, the occurrence of allusions, for instance, is very challenging. Not only do the translators of Al-Kaylānī have to cope with the usual linguistic difficulties of translating them from Arabic, but also to handle them in such a way that they become comprehensible in the target language. The following excerpts from the novel illustrate this point.

#### 4.3.1 Quranic Allusions

Many Quranic allusions have been used in the original text. (13a), for instance, has been translated as (13b), however, only a footnote or explanation could bring out the significance of this allusion.

(13a)	<i>alam</i>	<i>yaqra</i>	<i>al-yahūd</i>	<i>shaian</i>	<i>'an</i>	<i>qatīl</i>
	'Haven't	read	the Jews	something	about	the assassinated

<i>banī</i>	<i>Israel</i>	<i>wa</i>	<i>al-baqarah?</i>	<i>wa</i>	<i>'uzīr.</i>	(72:12)
son	Israel	and	the cow?	and	Azur'	

(13b)	Haven't the Jews read something about <i>the deceased person who was from the Israelites, and the cow? What about Azur?</i>	(60:18)
(13c)	Haven't the Jews read about <i>the Israeli person who was killed and revived; about Azur who remained dead for a hundred years and then revived and realized the power of Allah?</i>	

This extract has two Quranic and Biblical allusions. The first refers to the famous story of the 'Red Heifer' and the resurrection of a man. This man might have been killed by the Israelites themselves but there was a dispute about it among them. God ordered them to slaughter a cow and strike the body of the man with a piece of the heifer, which brought him back to life. The second reference is to *Azur*, who passed by a hamlet, all in ruins. He wondered how God would revive it after it was ruined. Hence, God caused him to die for a hundred years and then revived him, which made him realize that God can revive a ruined village very easily.

Likewise, (14) has been translated as (14b) but (14c) is preferred.

(14a)	<i>Şawāriḫakum</i>	<i>au ba ʿḍ</i>	<i>ṭāʿirātikum</i>	<i>taqṭa ʿ</i>	<i>al-masāfāt</i>	<i>baina</i>	<i>Mecca</i>
	'Your rockets	or some	your planes	travel	distances	between	Mecca

<i>wa</i>	<i>Bait al-maqdis</i>	<i>fī waqtin</i>	<i>qaṣīr</i>	<i>wa</i>	<i>tatas ʿālūn</i>	<i>ʿākāna</i>
and	Jerusalem	in time	short	and	you wonder	whether

<i>ʿisrā</i>	<i>al-rasūl</i>	<i>bī al-rūḥ</i>	<i>am</i>	<i>bī-l-jasad</i>	(94: 18-20)
night journey	the messenger	by spirit	or	by body'	

(14b)	Your rockets or some of your planes take little time to fly between Mecca and Jerusalem. And you are wondering if the <i>messenger's nocturnal journey</i> was bodily or spiritual?	(66: 3-5)
(14c)	Your rockets or some of your planes take only a little time to fly between Mecca and Jerusalem. Still you wonder whether the <i>nocturnal journey (the isrā) of the prophet</i> of God was bodily (feasible) or spiritual.	

The significance of the Quranic allusion to the night journey of the Prophet Muḥammad in about 620 AD will not be clear to an uninitiated reader. He/She must be told in a footnote that the Prophet rose in the middle of the night and visited the Sacred Mosque in Mecca. After offering his prayers, he fell asleep near the *Ka'aba*. The angel Gabriel came to him, woke him up and led him to *Al-Burāq*, a white winged beast. The Prophet mounted *Al-Burāq* and sped northwards with Gabriel to *Al-Aqṣā* Mosque in Jerusalem.

#### 4.3.2 Inappropriate Translation of Hadiths

'*Umar Yazḥur fī l-Quds* is full of references to Hadith, which need special attention while translating. One could regard Hadiths of the Prophet as frozen expressions but we have chosen to discuss them in a separate section because of their social and religious significance and sensitivity. It is difficult to imagine a more sensitive and challenging text for translation than the Qur'an and Hadith.

While translating Hadith, the translators have faced problems mainly in finding equivalent expressions in English to convey the sense in which they are used in the original text. The following example highlights this problem.

(15a)	<i>al-'arwāḥ (Sg. Roḥ)</i>	<i>junūd</i>	<i>mujanadah</i>	<i>mā</i>	<i>t'ārafa</i>
	'the souls	soldiers	grouped in ranks	those	become familiar

<i>Minha</i>	<i>i'atalaf</i>	<i>wa mā</i>	<i>tanākara</i>	<i>Minha</i>	<i>īkhtalaf</i>	(238: 4-6)
from which	become friends	and those	alienate	from which	be in conflict'	

(15b)	Spirits are recruited soldiers, the spirits that are acquainted will meet in harmony, and those who alienate will differ.	(164-5: 4-6)
(15c)	Souls are like soldiers grouped in ranks: those of them which are familiar with each other will unite in harmony, and those, which are unfamiliar, will be at an aversion.	

(15c) gives us a glimpse of the nature of the soul in a clear and simple language. The Arabic *ruh* has been used in the Qur'an to mean the 'revelation from God'. It is also used in the sense of 'soul' in many other verses. In brief, neither 'souls' nor 'spirits' convey all the nuances of the Arabic *ruh*. In addition, the Arabic metaphor *al-'arwāḥ junūd mujanadah* has been translated in (15b) as 'recruited soldiers'; though it means 'divided into groups', or 'grouped into ranks'. Thus, (15c) is more accurate than (15b), even though the translator has replaced the Arabic metaphor with a simile in English, 'Souls are like soldiers grouped into ranks'. The word-by-word translation of this Hadith does not clarify its real meaning. What this Hadith simply means is that, though God had created people and endowed them with good qualities, some of them at a later stage may degenerate and tend to flock together. Keeping these points in view, we offer (15c) as a more accurate translation for (15a).

In a word, Quranic or Hadith intertextuality need to be re-contextualized to ensure that the translation meets what De Beaugrande and Dressler (1981) call 'the standards of textuality'. That is, the translation should look as coherent, cohesive, informative, situational, and acceptable as the original and it should reflect the intentionality and intertextuality of the ST.

#### 4.4 Problematizing Pragmatic Equivalence

We have already discussed the pragmatic problems that involve the translation of various types of connotative meaning. Pragmatic equivalence can even be widened to include what Austin (1962) calls locutionary, illocutionary and perlocutionary acts. That is to say, a translator should be familiar with what a person says, does and brings about, or is likely to bring about, in or on somebody. A pragmatically adequate or successful translation can be achieved "when the perlocutionary act is that intended by the function specified in the translation brief" (Colina 2015:89). The translators of *'Umar Yazhur fi l-Quds* have encountered several pragmatic problems in the rendition of the text. A case in point is

the translation of irony, which is often used in poetry and other literary genres to heighten the effect of literary language. The translator of irony needs to know the sociocultural background of the original text. The more distant the culture, the more difficult the understanding of its irony. Besides, there is a need to understand the intentions and background assumptions and presuppositions implicit in the text.

The novel under investigation includes several instances of irony which seem to be lost in the translation. In one context, ‘Umar, the Caliph, finds Rachel and her lover, Elie, displaying their love in public. He gets angry saying,

(16a)	<i>laysa</i>	<i>l’aiqan</i>	<i>an yajlis</i>	<i>zauj</i>	<i>wa</i>	<i>zaujihi</i>
	‘not	proper	to sit	husband	and	his wife

<i>hākadha</i>	<i>amām</i>	<i>al-nās.</i>	(20:6-7)
like this	in front of	the people’	

The previous text has been translated as (16b) but (16c) looks more ironical.

(16b)	He roared in agitation: “It’s not proper for a man and his wife, to sit like this in front of the people.”	(15: 25-27)
(16c)	He shouted in anger, “It is not proper for <i>a husband and his wife to behave like this in front of people.</i> ”	

While the translators have tried to render the locutionary and the illocutionary acts in (16b) to a satisfactory or acceptable extent, they have failed to retain the perlocutionary equivalence. ‘Umar simply thinks that Elie and Rachel are husband and wife though they are merely lovers. His reaction is based on his knowledge of the norms of his contemporary Islamic society in which even husband and wife – let alone lover and beloved – could not display their love in public. ‘Umar’s reaction becomes even more ludicrous (from our point of view) when he does not keep silent on the ‘alleged misbehaviour’ of Rachel and Elie; he picks up a stick and attacks them. When they go to the police and file a complaint against him, the policeman reacts to ‘Umar’s behaviour in a satirical manner, as is obvious from (17a).

(17a)	<i>īnhanā</i>	<i>al-shurṭī</i>	<i>’amām</i>	<i>’Umar</i>	<i>fī</i>	<i>ībtisāmah</i>	<i>mākīrah</i>
	‘he leaned	the policeman	in front of	Omar	in	smile	cunning

<i>wa</i>	<i>qāla:</i>	<i>m’ dhiratan</i>	<i>ayuha</i>	<i>al-sheik</i>	<i>al-jalīl</i>
and	he said:	“sorry	vocative particle	the sheik	the respectable

<i>Yajib an</i>	<i>taṣṣhabana</i>	<i>īla</i>	<i>markiz</i>	<i>al-shurṭa.</i>	(27: 18-20)
must	accompany us	to	station	the police’	

(17a) is translated as (17b) but (17c) captures the spirit of the original text more clearly.

(17b)	The policeman leaned in front of Omar smiling and said, "I beg your pardon, old respectable sheik: You have to accompany us to the police station."	(20: 28-30)
(17c)	The policeman leaned in front of Omar smiling cunningly and said, "I beg your pardon, <i>respectable Sheik</i> : You have to accompany us to the police station."	

The policeman pretends to show respect to ‘Umar, but actually he derides him. The use of the expression ‘respectable sheik’ in a contemptuous manner can be made obvious only when spoken with an exaggerated intonation in English. In translation, it can be catchier if it is italicized or printed in bold letters.

In fact, neither (17b) nor (17c) are able to arouse in the target reader an effect equivalent to that created or potentially created in a ST reader. Both translations inform the target reader of the locution or illocution performed in the ST. The ironic use of the statement needs to be clarified and that will be at the cost of the perlocutionary effect. Any attempts to explicitate humour and satire in the translated text “end up boring the reader and killing the humour” (Hickey 1998:229).

Pragmatic equivalence should also be sought at the level of implicature. Grice (1975:44) distinguishes between two kinds of implicatures, namely conventional and conversational implicatures. The former occurs when the conversational meaning of the words is used to determine what is implicated. The latter, however, is used to refer to what the speaker means or implies rather than what he/she literally says. Speakers usually mean more than what they say and this additional meaning is inferred and predictable. They are therefore pragmatic inferences that are not tied to the particular words and phrases in an utterance but arise instead from contextual factors. Grice emphasizes that any discourse does not normally consist of disconnected remarks. Cooperative efforts rather enable the people participating in that discourse to infer the common purpose of that discourse. Grice formulates the so-called Cooperative Principle (CP), which states:

Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.  
 (Grice 1975: 45)

According to Grice (1975), the implied meaning which is not linguistically signaled can be accessible through the Cooperative Principle and a number of maxims associated with it: Quantity, Quality, Relevance, and Manner.

While both types of implicature need to be considered in translation, conversational implicature, in particular can be tricky and it requires that the translator must be familiar with the context. A translator is supposed to investigate whether one or more of the above maxims are flouted and to what extent this kind of flouting is justified. A translator of

Islamic literature can encounter several problems in the process of translation simply because the potential target readership may not share the same knowledge with the readers of the source texts. As noticed earlier in the translation of denotative and connotative meanings, the maxim of quantity has been flouted to explain concepts such as *Jihad*, *Shahādatein*, etc.

The translators of *‘Umar Yazhur fī l-Quds* have failed to retain the implicature equivalence in different contexts. Consider, for instance, (18a), which has been translated as (18b) but (18c) is more apt.

(18a)	<i>haza</i>	<i>‘umar</i>	<i>rāsahu</i>	<i>q ‘ālan:</i>	<i>fahimtu</i>	<i>taṭlubani</i>	<i>li-al-</i>
	‘shook	Omar	his head	saying:	I understood	you want me	for the

<i>shahādah</i>	<i>yabdū</i>	<i>ana</i>	<i>bikum</i>	<i>baqiyat</i>	<i>min</i>	<i>nakhwa.</i>	(28: 2-4)
witness	it seems	that	in you	something	of	dignity’	

(18b)	Omar shook his head saying: “ <i>I understand...You ask me for testimony (as a witness). It seems that you have some dignity.</i> ”	(20: 34-36)
(18c)	Omar shook his head saying, “ <i>I understand... You want me as a witness (to testify against Rachel and Elie's misbehaviour). It seems you still have some dignity.</i> ”	

Here again, ‘Umar thinks that the policeman wants him to testify against Rachel and Elie’s vulgar display of love. His reaction is deep-rooted in the Islamic culture, especially the culture of the seventh century AD. In the event of adultery, two witnesses must confirm that they have seen a man and woman having sex. The fact that he fails to note the satirical remarks of the policeman and takes them literally instead, heightens its ironic effect. It is obvious then that the maxim of quantity has been flouted in both (18b) and (18c). In (18b) the translators have added ‘as a witness’, which is redundant in this context in the sense if somebody is summoned for testimony, he/she is a witness. The translation would be more appropriate had the translators explained the purpose of testimony as in (18c). This might explain implicature to the target readers who see displaying love in public as an ordinary practice.

Another example that shows the inability of the translators of *‘Umar Yazhur fī l-Quds* to retain the force of implicature in English is given above in (4). The use of the expression ‘dried cut meat’ as an equivalent for *qadīd* does not only flout the maxim of quantity but also the maxim of quality. This is a prophetic Hadith that shows how poor and humble the prophet was. His mother used to eat meat that is not fresh despite the fact that fresh meat was available in abundance in Mecca in those days. Hence, the prophet’s mother could not afford fresh meat. ‘Dried cut meat’, however, may imply that

the prophet's mother used to eat something like biltong or processed meat which is not necessarily a sign of poverty.

#### 4.5 Formal Equivalence

Equivalence of aesthetic and prosodic features is more challenging than other linguistic and culture-specific features, as is obvious in the following subsections.

##### 4.5.1 Translating Poetry

'*Umar Yazhur fī l-Quds* has much more poetic elements than Al-Kaylānī's other novels; it includes several poems. While translating these poems, the translators have not preserved the artistic quality of the original poems. The following instance clarifies this point.

(19a)	<i>Ḥub</i>	<i>Al-Ḥassan</i>	<i>wa</i>	<i>Al-Ḥusein</i>	<i>fī</i>	<i>muhjatī</i>	<i>sākin,</i>
	'love	Hassan	and	Hussein	in	my heart	dwell

<i>wa</i>	<i>ḥub</i>	<i>Ṭaha</i>	<i>al-nabī</i>	<i>juwa</i>	<i>al-ḥashā</i>	<i>sākin,</i>
and	love	Taha	the prophet	inside	the heart	dwell

<i>ya-mā</i>	<i>nafsī 'azūrak</i>	<i>yā nabī</i>	<i>wa</i>	<i>aq'ud</i>	<i>ḥidāk</i>	<i>sākin,</i>
how	I wish visit you	O Prophet	and	sit	beside you	silently

<i>wa</i>	<i>āshūf</i>	<i>ḥamām</i>	<i>al-ḥima</i>	<i>ḥaul</i>	<i>al-maqām</i>	<i>sākin,</i>
and	behold	the pigeons	of Haram	around	the abide	hovering

<i>yā lailī</i>	<i>ya</i>	<i>'einī.</i>	(263: 7-11)
How	I	wish'	

(19b)	The love of Hassan and Hussain is living inside me and the love for the prophet lies deep inside my heart, How I wish to visit you my prophet and sit there silently beside you, And to see the pigeons dwelling near your tomb, oh how I wish it.	(180: 19-24)
(19c)	Love of Hassan and Hussein dwells in my <i>heart</i> , And love of Taha, the Prophet, dwells deep in my <i>heart</i> , O, how I wish to visit you, Prophet, and stay silently by <i>you</i> , To behold the pigeons hovering around <i>you</i> .	

It is obvious from (19a) that the rhyme scheme is (aaaa). However, the translators have been unable to achieve that rhyme scheme in (19b). (19c), on the other hand, tries to some extent, to preserve the rhyme of the source text. Yet, a perfect rendering of the original rhyme scheme into English is not achieved. It is because the words that rhyme in the source language do not have equivalents in English which also rhyme. This is also true of assonance, consonance, alliteration and internal rhymes, since the words that contain them in the source language do not have similar equivalents in the target language. In fact, it may be impossible to match the translated text with the original text when it comes to the use of the figures of speech and prosody.

#### 4.5.2 Inappropriate Translation of Metaphors and Similes

Another common problem in the translated text is the translation of allegorical expressions. Consider, for instance, (20a) which has been translated as (20b) but (20c) is more apt.

(20a)	<i>al-sākit</i>	<i>'an</i>	<i>al-ḥaḡ</i>	<i>shāyṭān</i>	<i>akhras</i>	(20:13-14)
	'The one silent	about	the truth	Satan	mute.'	
(20b)	The one who keeps silent against what is right is a deaf devil.					(16:5-6)
(20c)	To refrain from stating the truth is <i>satanic</i> .					

The allegorical expression given in (20a) could be literally translated as 'He who keeps his mouth zipped on what is right is a dumb Satan'. This is a frequent saying that is sometimes attributed to the Prophet. A person who keeps his mouth shut and refuses to tell the truth is akin to a mute Satan, with all its bad connotations. The translation given in (20b) does not convey the sense explained above. (20c), however, carries this sense in English in a more natural and precise manner.

Another example is given in (21a), which has been translated as (21b) but (21c) is more figurative.

(21a)	<i>al-kalimah</i>	<i>al-ṭayyibah</i>	<i>ka</i>	<i>l-ghayth</i>	(87:21)
	'the word	the good	like	beneficial rain'	
(21b)	The good word is like <i>drops of rain</i> .				(61:8-9)
(21c)	A good word is like <i>rain in a desert</i> .				

The Arabic allegorical expression *al-kalimah al-ṭayyibah* 'delicious talk' refers to a good, agreeable, decent, dignified language in general (Ghazalah 2004:54). (21a) draws an analogy between 'the good word' and *al-ghayth*. English has no ideal equivalent for this expression. Yet, its sense can be completely expressed, although without an allegory. *Al-ghayth* refers to 'rain which comes after a period of aridity' and thus it is very useful. Perhaps its sense may be conveyed by the expression 'rain in a desert' which is rare as well as exceedingly beneficial.

### 4.5.3 Inappropriate Translation of Parallelism

A link within text can be affected by parallelism (i.e., the use of a similar form in a number of sentences and clauses). This device, according to Cook (2008:15) “can have a powerful emotional effect, and it is also a useful *aide-memoire*”. The translators of the novel have experienced difficulty in rendering this cohesive device, as is clear from the following example:

(22a)	<i>Fa-qad</i>	<i>ghazawnā</i>	<i>al-‘ālam</i>	<i>bi- l-nūr</i>	<i>wa</i>	<i>ghamarnāhu</i>
	‘And indeed	pervaded	the world	with the light	and	covered it

<i>bi- l-yaqīn</i>	<i>lam yatadallā</i>	<i>mazlūm</i>	<i>min sāriyah</i>	<i>wa</i>	<i>lam</i>	<i>tuzhaq ruh</i>
with the truth	not hang	wronged	from a pillar	and	not	killed soul

<i>bi-lā jurm</i>	<i>wa</i>	<i>lam</i>	<i>nughliq</i>	<i>afwāh aḥad</i>	(67:2-4)
without crime	and	not	shut	a mouth’	

(22b)	We conquered the world with enlightenment; we filled it with faith; not a wronged being was hanged from a column; not a man passed away without being condemned; we didn’t silence anyone.	(47:1-3)
(22c)	We have pervaded the world with enlightenment. We have filled it with truth. No oppressed was unjustly hanged, nor a soul unjustly crushed, nor a mouth forcefully silenced.	

In (22a), parallelism is used for emphatic and stylistic purposes. To point out the peaceful side of Islamic civilization, the addresser uses parallelism to create symmetry in the text and to show the likeness between its ideas. In (22b) although the translators have attempted to maintain parallelism in the first two clauses, they have failed to keep it in other clauses and resorted to restructuring and paraphrasing them. To reflect the emphatic force of the text, parallelism can be retained as in (22c).

### 4.6 Conclusions

The study has concluded that the translators of *‘Umar Yazhur fi l-Quds* have encountered several problems in the rendition of the text. The translators have sometimes failed to find plausible equivalent terms/expressions at the denotative, connotative, text-normative, pragmatic and formal levels. The cultural difference between the background of the source language (in which the original text is written) and that of the target language (in which the text is translated) poses a series of problems. Although the attainment of exact equivalence is hardly achieved, a translator can adopt an array of strategies to compensate for the loss, if any.

The reader of the translated text picks up a novel from an unfamiliar (or not-so-familiar) language because he wants to understand the society in which the novel has developed. He does not just want to know the plot and characters; he wants to understand why they have developed in a certain way. If cultural terms, historical and religious allusions and references to religious texts interfere with this process of understanding, a reader may lose the thread of the story and he/she is likely to feel averse to reading the novel. On the other hand, if each term, allusion or reference is explained in such a way that the reader feels that he/she is reading a commentary on them rather than a novel, he/she resents it equally strongly. The skill of the translator lies in maintaining a balance. A translated novel should be read like a novel rather than a commentary on the events described in it; at the same time, the significance of references and allusions given in the original text should not be lost. Nor should the ironical and satirical effects of the original be lost sight of. We have pointed out repeatedly how these effects have been almost completely lost in the translated text. Alternative ways of compensation have been suggested in the form of footnotes but it is difficult to suggest how much a footnote should contain.

It is worthwhile to mention that our critique of the concept of equivalence does not mean that equivalence theories of translation are not valid. It rather emphasizes that the concept should be refined and revisited to suit various genres and text-types.

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## Appendix

### Transliteration Table: Consonants

Arabic	Roman		Arabic	Roman
ب	b		ط	ṭ
ت	t		ظ	ẓ
ث	th		ع	‘
ج	j		غ	gh
ح	ḥ		ف	f
خ	kh		ق	q
د	d		ك	k
ذ	dh		ل	l
ر	r		م	m
ز	z		ن	n
س	s		ه	h
ش	sh		و	w
ص	ṣ		ء	’
ض	ḍ		ي	y

**Transliteration Table: Vowels and Diphthongs**

Arabic	Roman		Arabic	Roman
اَ	a		أَ، آَ	an
أَ	u		أُ	un
	i		يِ	in
آَ، آِ، آُ	ā		وَ	aw
وُ	ū		يَ	ay
يِ	ī		ءَ، وُ	uww, ū (in final position)
			يِ	īyy, ī (in final position)

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