Adopting Quranic Structures in Classical Literary Translation: Selected Parts of *Jane Eyre* as a Model

Renad Ibrahim Aljadid and Areej Khamis Allawzi
University of Jordan, Jordan

Abstract: The present paper argues that structures of the Holy Quran may be relied on as a source of eloquence, contributing to a more idiomatic and elevated translation of the English classics. Accordingly, the paper identified a number of significant Quranic structures that can be leveraged as a translation strategy. Then, the proposed translation strategy was applied to selected parts of Charlotte Bronte's 19th-century novel *Jane Eyre*. To evaluate the efficiency of the strategy, the translated excerpts were presented against Muneer Baalbaki's published translation of the novel to be assessed by a panel of experts comprising nine linguists and translators who provided their input and evaluation on a Likert scale of 1 to 5. Based on the statistical analysis of responses, the suggested translation was found to be fairly successful, scoring an average of 4.28 out of 5.00. The study revealed that Quranic structures can be selectively applied to texts following specific strategies and taking various aspects into consideration. Moreover, it recommends conducting further studies on Quranic vocabulary and rhetorical expressions that can also be utilised in the translation of classical literature.

Keywords: classical novel, *Jane Eyre, literary* translation, Quran language, Quranic style

1. Introduction

Over the years, the language of novels has witnessed drastic changes; the complexity and sometimes archaic expressions prevalent in the language of classical novels could be clearly observed by contemporary readers. This raises the question of whether it would be fit to translate such genres using simple language instead of opting for more sophisticated structures.

Raveendran (2017) believes that the translation of classical literature might be an ever-evolving practice that attempts to reflect the linguistic and cultural tradition of one language through another. He further argues that translating classical literature through an "ahistorical approach" i.e., separating the classical work from its time context, might be a "prelude to the death of the classic, not a sign of its continuing life" (ibid: par. 3).

The model of this study, Charlotte Bronte's *Jane Eyre* was described by William Makepeace Thackeray, the English novelist, as "very generous and upright", noting that Bronte's style and language exceed her female peers at that time, indicating a classical level of education (Orel 1997: 105).

According to Reynolds (2019), who suggests that the translation of this novel should be a process of rewriting rather than a mere photocopy of the source text, each translation of *Jane Eyre* manifests a unique trait that reflects the nature of the target language. He cites examples of languages, like French and German, that utilised the difference between the formal and informal pronouns of "you" (i.e., vous and tous in French as well as sie and du in German) to portray the change in the level of formality between Jane and Mr. Rochester after confessing their love to one another (ibid).

Likewise, the Arabic language possesses unique peculiarities that can be employed in the translation of *Jane Eyre*, whose language stands out in terms of structural composition. In the context of the Arabic language, the Holy Quran is a unique literary masterpiece whose language and style are artistically remarkable and unrivalled by any other Arabic compositions (Iqbal 2013: 4). As such, this paper looks into some Quranic structures that translators can leverage to produce a sophisticated, nonarchaic translation of the classical literary work.

Even though such use of Quranic intertextuality in Arabic writings is not novel, this practice has been rarely explored in the context of translation studies. Hence, this study could be particularly beneficial to translators and linguists, especially since it sheds light on Quranic structures as a means to create a target text that is as appealing and sophisticated as the source text while demonstrating the guidelines and levels of appropriateness for adopting such a translation strategy.

2. Literature review
2.1 Source-oriented vs. target-oriented translation
Newmark (1988: 29) suggests four parallel levels of translation: the textual, referential, cohesive, and natural levels. He states that the natural level is of marginal importance in informative texts compared to other levels emphasizing that naturalness becomes increasingly significant when translating expressive texts. He explained that the translation must be at a parallel level of naturalness in the target text, particularly when the stylistic or linguistic features of the original text are innovative. He further elaborates that whenever a translation sounds "unnatural or out of place, there is a great temptation to produce an elegant variation simply because it sounds right or nice" (ibid: 30).

Along similar lines, As-Safi and Ash-Sharifi (1997) defined 'naturalness', in literary translation, as producing an authentic-like translation by leveraging the target language features and resources without making any changes to the source text content. Their paper demonstrates, through examples, the criteria of naturalness at various levels, including the lexical level, sentential level, cohesive level, and the idiomatic level. Emphasizing the significance of smoothness and eloquence in literary discourse translation, As-Safi (2016: 31-32) suggests adopting an aesthetic formal approach to translating literature, taking into account the duality of form and content of literary texts, namely preserving the original content while maintaining the influence of the form; stylistics and aesthetics.

In his static vs. dynamic approach to English into Arabic translation, As-Safi (1994) introduces the employment of morphological resources, many examples of

which are found in the Holy Quran, including affixation; syntactic resources such as nominal vs. verbal sentences; and rhetorical resources such as the various types of paronomasia. The use of such linguistic structures, which possess semantic and aesthetic functions, results in a "dynamic texture of vivid stylistic variation which leaves no room for monotony, dullness, and stagnation" (ibid: 1). This approach can be seen as a parallel to Newmark's communicative translation approach, which places the effect on readers at the forefront, attempting to produce a target text that reads and sounds authentic to the target readership (Newmark 1981: 39).

Nevertheless, some Arabic translations of classical works lack the aspect of naturalness to an extent. One example is Muneer Baalbaki's translation of Charles Dickens's classic *A Tale of Two Cities*, in which Talib (2011) particularly criticised the translation of English interjections into Arabic. These interjections have been either omitted or transliterated, and in rare cases paraphrased. Taleb argues that the first two strategies resulted in a less functional translation, as fluent Arabic alternatives do exist. Other unnatural translations result from using structures that mirror the English text rather than using fluent Arabic structures. These common issues include the use of nominal sentences corresponding to the English ST instead of verbal sentences which are more natural to the Arabic language. For example, translating "I am homesick" into the nominal sentence إني مصاب بالحنين إلى الوطن, while a verbal alternative could be more natural to the TT such as حننت إلى الوطن (As-Safi 1994: 63).

The notion of "translationese" deprives the TT of naturalness while obstructing the smooth flow of sentences significant to the ST. This requires deep diving into the TL's peculiarities and adopting strategies that would elevate the translation output. The focus of this study is the Holy Quran as it is the key source of rhetoric and the highest form of Arabic which makes it the answer to the sought-after eloquence (El-Shiyab 1998: 39).

2.2 Quranic language as a source of eloquence
Examining the miraculous language of the Holy Quran, Meraj (2016) notes that the Quran is neither prose nor poems, but a smooth, inimitable blend of innumerable magnificent linguistic and stylistic features that render this divine book a literary miracle. Not only is it unique for the moral values, great wisdom, and solid arguments incorporated in its meanings, but also for its powerful means of expression and harmonious musical effect (ibid).

Abu Suliman al-Khattabi (cited in Kebaili 2017: 13) views the Quran as a miraculous text whose great eloquence is evident in the three speech pillars, namely in the words carrying the meanings, the senses inscribed therein, and the links between these words. The notion of the miraculous Quran (I'jaz al-Quran) was behind the proposal of the Composition Theory (Nazm) by Abd al-Qahir al-Jurjani, who was praised by Alqurashi (2017: 53) to have revived grammar and syntax by focusing on the impact of structures on words. Composition, as defined by al-Jirjani, refers to composing the words grammatically, noting that rhetoric does not only stem from the meanings of lexical words but also from the structures of discourse and the links among words (cited in Mansour 2019). Al-Jirjani cites

examples of expressing the same sentence using the same words in different grammatical structures, eventually, each sentence represents a different way of composition and thus has a different effect on readers such as: " إن تخرج أخرج، و إن (ibid: par.19); while "خرجتَ، وإن تخرج فأنا خارج، وأنا خارجٌ إن خرجت، وأنا إن خرجتَ خارجٌ all these Arabic sentences can be translated into (I will go out if you do).

2.3 Quranic intertextuality

The term 'intertextuality' was first introduced by Julia Kristeva in the late sixties. It is believed to be a reformulation of Bakhtin's "dialogism" and "heteroglossia"; two notions suggesting that any utterance is "half-ours and half-someone else's" (Chatterjee-Padmanabhan 2014: 101). In literature, intertextuality is categorised into two types: 1) theme-based, referring to narratives that pass across generations through texts; and 2) form-based, namely linguistic intertextuality (Albay and Sebres 2017: 209). Shabaneh (2007: 1080-1181) states that intertextuality (a) consists of anterior and posterior texts, (b) may occur at various levels (i.e., vocabulary, style, etc.), and (c) can be either a direct extract inserted in the new text or a merge of components of both texts, making them inseparable, sometimes to an extent where the source of intertextuality may not be necessarily recognised or promptly spotted by the readers.

The use of intertextuality from the Holy Quran in Arabic literature is not a novel practice, and it can be spotted in either deliberate or latent manners. Several contemporary novelists have used instances of Quranic intertextuality in their titles, such as the Jordanian author Ayman Otoom, who has different novels demonstrating this trend like نفر من الجن and يا صاحبي السجن, يسمعون حسيسها amongst others. There is also the Saudi novelist Marwan Bakhit whose novel is titled هي راودتني عن نفسي as well as the Kuwaiti novelist Abdulwahab al-Hammadi wrote a novel entitled لا تقصص رؤياك.

In the field of literary translation, Muneer Baalbaki was one of the translators who opted for Quranic intertextuality as a translation strategy. One case in point is his translation of Ernest Hemingway's *A Farewell to Arm* where he translated "voluble and perfect Italian" into لسان إيطالي مبين, and "when the baby comes" into عندما يجيئني المخاض (Giaber 2015: 435). Baalbaki uses other instances of intertextuality in Harriet Beecher Stowe's *Uncle Tom's Cabin*, such as translating "He belongs to another man. His master is really hard to him" into لكن رقبته مِلكٌ لرجل آخر، وهو يسومه سوء العذاب (Giaber 2013: 214). However, the use of intertextuality in the context of these two American novels was criticised as being out of context and reflecting an Islamic impression that is not evident in the original text (Giaber 2013 and Giaber 2015). It was also argued that this style renders the language highly formal while the source text is informal (ibid).

In the present study, Quranic structures is applied as a strategy in translating excerpts from some English classics, and its adequacy is assessed following a prescriptive rather than a descriptive approach. In other words, the researchers provided some suggested translations rather than examining existing ones. The suggested translations are based on using certain Quranic grammatical structures and constructions to express various meanings and create certain sentence relations

with the aim of producing a more eloquent and appealing TT. Accordingly, this study seeks to answer the following question:

1. To what extent can Quranic structures succeed in producing an idiomatic target text when translating classical novels from English into Arabic?

3. Method
3.1 Overview
Following a two-fold approach combining qualitative (text analyses) and quantitative data (statistical analysis of survey responses), this study attempts to analyse the way TT readers perceive the texts translated using Quranic structures. It also sheds light on the significance of Quranic structures in creating TTs that hold the same level of eloquence as that of the original, leaving a similar effect on the target readers.

3.2 Study sample
This study applies Quranic structures as a strategy in translating excerpts from Charlotte Bronte's *Jane Eyre,* a bildungsroman novel with a strong autobiographical element, demonstrating the spiritual and intellectual growth of the main character. Virginia Woolf, a critic and writer, praised the novel for its unique style that reflects the flow of the author's thoughts with "beauty, power, and swiftness" (Atlas 2020: par. 11-12), making the novel stand out among other classics. For the purpose of this study, the researchers selected the first published translation of the novel, which is that of Muneer Baalbaki (2006). Baalbaki is a well-established translator of several classics from English into Arabic. Moreover, he is the author of the Al-Mawrid Dictionary. This version was particularly popular, as it was the one that made *Jane Eyre* accessible to Arab readers. The two other translations of the full novel (not a summary or shortened version) were later published in 2017, one by Helmy Murad and another by Yousef Altrifi, meaning that Baalbaki's version was the only available translation for 11 years.

3.3 Research limitations
The Holy Quran is rich in unique linguistic patterns at the lexical, rhetorical, and structural levels. However, due to the limited length of this study and the large corpus of data (the Quranic manuscript and the novel), this study is limited to structural intertextuality, while future research can be conducted to investigate other aspects.

3.4 Study procedure
After selecting the novel, vis-à-vis Muneer Baalbaki's published translation, the researchers quasi-randomly selected excerpts from different chapters of the novel to be translated using Quranic intertextuality. However, the evaluation and analysis phases were only limited to the translations where the Quranic style was evident. The translated excerpts were then presented to a jury of judges in the form of a survey using a Likert scale from one to five to assess their success and effect on

readers. The judges were asked to rate each translation from 1-5 (5 = totally successful; 1 = totally unsuccessful) and to justify their evaluation.

3.5 Participants
The jury members were nine in total, 5 males and 4 females, most of whom are PhD and MA holders with a minimum of 20 years of experience in their respective fields. They are mainly specialised in translation, linguistics, and Arabic language and literature. The majority of the jury members are published authors and literary translators (see Appendix). Some of them were contacted directly by the second researcher via email, phone, or social media accounts, while others were approached through mediators.

3.6 Data analysis
The survey responses were statistically analysed by calculating the mean, standard deviation, and percentage of relative importance. The mean, which reflects the average value of each set of responses, is calculated by adding all values and dividing them by the number of jury members. The final output for each set of values is a number ranging between 1 and 5, wherein an average value of 3.68 - 5.00 is considered a high average, 2.34 - 3.67 is considered moderate, and 2.33 or lower is considered low. The standard deviation (SD) value measures the extent of dispersion in a set of values, wherein a low SD indicates that values tend to be close to the mean, while a high SD indicates a variation of values that spread out over a wider range. Finally, the relative importance percentage (RI) refers to the mean ratio to the maximum response rate (i.e., 5) expressed as a percentage.

4. Findings and discussion
The section below provides examples, demonstrating the utilisation of some Quranic structures in the translation of selected excerpts. Each translation is followed by an evaluation based on the survey results. Table (20) at the end of this section summarises the statistical analysis of survey results. It is worth noting that all the English meanings of Quranic verses cited in this paper were taken from the Sahih International version, which was translated by Emily Assami, Mary Kennedy, and Amatullah Bantley, and published by Abul Qasim Publishing House (1997).

4.1 Expression of negation with impossibility
One way of expressing negation with impossibility in the Holy Quran is by using the construction وما كان لأحدٍ أن in both past and present tenses as seen in the following verses:

Table 1. Verses expressing negation with impossibility

Meaning in English	Verse in Arabic
It is not for a believing man or a believing woman, when Allah and His Messenger have decided a matter, that they should [thereafter] have any choice about their affair. (33: 36)	وَمَا كَانَ لِمُؤْمِنٍ وَلَا مُؤْمِنَةٍ إِذَا قَضَى اللَّهُ وَرَسُولُهُ أَمْرًا أَنْ يَكُونَ لَهُمُ الْخِيَرَةُ مِنْ أَمْرِهِمْ (الأحزاب: 36)
"Exalted are You! It was not for me to say that to which I have no right (5: 116)	قَالَ سُبْحَانَكَ مَا يَكُونُ لِي أَنْ أَقُولَ مَا لَيْسَ لِي بِحَقٍّ ۚ (المائدة: 116)

In his exegesis of verses (33: 36), Sheikh Nabulsi (2012: par. 3) suggests that not only does the verse composition express the negation of an event, but also the impossibility of the matter itself. He cites the example of saying فلان لم يسرق هذه الليرة (meaning X did not steal this lira), which negates the event of stealing this particular lira, but may suggest the possibility of having stolen or stealing something else. On the other hand, the expression ما كان لفلان أن يسرق is a stronger and more communicative expression indicating impossibility by negating the will, acceptance, and occurrence of such an act (ibid). This can also be linked to the notion of presupposition, which refers to the information taken for granted as truthful based on the inference of a sentence (Huang 2007: 65). Below is an example of how this particular composition can be employed in the translation of the novel under study:

Table 2. Example of applying negation with impossibility

Source Text	If I bid you do what you thought wrong, there would be no light-footed running, no neat-handed alacrity, no lively glance and animated complexion. My friend would then turn to me, quiet and pale, and would say, 'No, sir; that is impossible: I cannot do it, because it is wrong;' (Bronte 2012: 269).
Target Text (1) (Baalbaki)	لو أمرتك بأن تفعلي ما تحسبينه باطلا إذن لما كان ثمة جري خفيف القدم ولا رشاقة أنيقة اليد، ولا نظرة مشبوهة، ولا بشرة تمور بالحياة. وإذن لالتفتت صديقتي إلي، رابطة الجأش شاحبة الوجه وقالت: "لا، يا سيدي، هذا متعذر. أنا لا أستطيع أن أقوم به، لأنه باطل(Baalbaki 2006: 350) ".
Target Text (2) (Proposed Translation)	ولو أني سألتكِ ما تجدين فيه مفسدة لما سارعتِ الخطو أو هممت العمل بيديكِ الطاهرتين، ولفقدت حينها بريق عينيكِ ونضارة وجهك، ثم إذا بك يا صديقتي تولِّين وجهك نحوي، وهو شاحبٌ وكظيم، مُنكِرةً علي: "كلا يا سيدي، ما يكون لي أن أُطيعك فيما يخالف الحقِ."

The survey indicates that this structure was generally successful, scoring a mean of 4.44 out of 5.00. The majority of jury members voted in favour of the suggested translation, with one commending the way researchers are influenced by the Quranic style and managed to form the output with a mix of classic and expressive standard Arabic. On the other hand, a jury member noted that this structure is missing the repetition feature evident in the source text and reflected in the other translations.

4.2 Expression of causality

The Holy Quran employs several structures to express a reason or cause besides the common structures من أجل, or بسبب, لأن. Al-Azzawi and Al-Saaidi (2014) have examined the primary and secondary meanings of ten particles and six propositions based on Quranic verses. They explained that the adverbial particle (إذ), for example, may express the meaning of "when" or "after", while the preposition (الباء) could mean "in", "by" or "with" other than causality (Al-Azawi and Al-Saaidi 2014: 213-217). An example of this meaning is (افتقدناك إذ سافرت), meaning (We missed you when you travelled). In the same vein, Thagafi (2018b) examined causality in the Quranic language and suggested the use of the following constructions and particles/propositions that primarily or secondarily express the sense of casualty:

4.2.1 The use of (ذلك ، إذْ، لام التعليل، بـ) as seen in the following verses:

Table 3. Verses expressing causality

Meaning in English	Verse in Arabic
And they were covered with humiliation and poverty and returned with anger from Allah [upon them]. That was because they [repeatedly] disbelieved in the signs of Allah (2: 61)	وَضُرِبَتْ عَلَيْهِمُ الذِّلَّةُ وَالْمَسْكَنَةُ وَبَاءُوا بِغَضَبٍ مِّنَ اللَّهِ ۗ ذَٰلِكَ بِأَنَّهُمْ كَانُوا يَكْفُرُونَ بِآيَاتِ اللَّهِ (البقرة: 61)
But their hearing and vision and hearts availed them not from anything [of the punishment] when they were [continually] rejecting the signs of Allah (46: 26)	فَمَا أَغْنَىٰ عَنْهُمْ سَمْعُهُمْ وَلَا أَبْصَارُهُمْ وَلَا أَفْئِدَتُهُم مِّن شَيْءٍ إِذْ كَانُوا يَجْحَدُونَ بِآيَاتِ الله (الأحقاف: 26)
And wherever you [believers] may be, turn your faces toward it in order that the people will not have any argument against you (2:150)	وَحَيْثُ مَا كُنتُمْ فَوَلُّوا وُجُوهَكُمْ شَطْرَهُ لِئَلَّا يَكُونَ لِلنَّاسِ عَلَيْكُمْ حُجَّةٌ (البقرة: 150)
for them is a painful punishment because they [habitually] used to lie (2: 10)	وَلَهُمْ عَذَابٌ أَلِيمٌ بِمَا كَانُوا يَكْذِبُونَ (البقرة: 10)

4.2.2 The use of the accusative of purpose المفعول لأجله

Also called the benefactive object, this form of accusative object is used to describe the reason behind the verb action, eventually answering the question of why an agent did the action (Abd-Almouaine and Al-Dahdah cited in Mohammad 2021:164). This object can also be substituted with the preposition lam of reasoning لام التعليل. To illustrate this structure, the English sentence "Book fairs are held to encourage reading" can be expressed in Arabic by either using the preposition lam of reasoning as in القراءة تُقام معارض الكتب لتشجيع or using the accusative of purpose as in للقراءة تُقام معارض الكتب تشجيعًا. The following Quranic verses demonstrate this composition:

Table 4. Verses expressing causality

Meaning in English	Verse in Arabic
And of the people is he who sells himself, seeking means to the approval of Allah (2: 207)	وَمِنَ النَّاسِ مَن يَشْرِي نَفْسَهُ ابْتِغَاءَ مَرْضَاتِ اللَّهِ (البقرة: 207)
And do not kill your children for fear of poverty (17: 31)	وَلَا تَقْتُلُوا أَوْلَادَكُمْ خَشْيَةَ إِمْلَاقٍ (الإسراء: 31)
They put their fingers in their ears against the thunderclaps in dread of death (2: 19).	يَجْعَلُونَ أَصَابِعَهُمْ فِي آذَانِهِم مِّنَ الصَّوَاعِقِ حَذَرَ الْمَوْتِ (البقرة: 19)

It is noticed that Baalbaki's translation manifests the use of the traditional expressions of causality such as لأنه and بسبب meaning because. Meanwhile, the researchers' proposed translation sheds light on the use of the remaining structures, such as the demonstrative pronoun ذلك; the prefix ـب; and the accusative of purpose بغية.

Table 5. Example of applying Quranic causality

Source Text	This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. The house-maid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust. (Bronte 2012: 9)
Target Text (1) (Baalbaki)	كانت هذه الحجرة باردة لأنها نادرًا ما أوقدت النار فيها، وكانت صامتة بسبب بعدها عن حجرة الأطفال وعن المطابخ، وكانت موحشة لأنه أحدا لم يكن يدخلها إلا في النادر. كانت الخادمة وحدها تقبل إليها مرة كل يوم سبت لتنفض عن الأثاث والمرايا ما استقر عليها، خلال أسبوع بكامله، من غبار كثيف. (Baalbaki 2006: 20)
Target Text (2) (Proposed Translation)	كانت الغرفة زمهريرًا، ذلك أن النيران نادرًا ما تشتعل فيها، وصامتةً لبعدها عن المطبخ وغرفة الأطفال، وموحشةً بأنها خلت من أي قدمٍ تطؤها. ووحدها خادمة المنزل من كانت تأتيها في الأسبات بغية نفض ما اعتلى أثاثها ومتاعها من قترٍ وغبرة.

The jury's evaluation of the way expressions of causality were translated was varied, with the use of prepositions scoring an average of 4.33 out of 5.00, marking a higher success rate compared to the accusative of purpose which scored an average of 3.78. Several jury members also mentioned that the use of the preposition "الباء" is less successful compared to the other prepositions, as it is less common. As for the accusative of purpose, some criticised the use of بغية, noting that it affected the smoothness and easiness of readability, suggesting that the original text is intended to express causality and habituality, demonstrating a lack of interest and redundancy, rather than causality.

4.3 Expression of emphasis, manner/ type, and numbers using cognate accusative
The cognate accusative (CA), known as "mafʿūl muṭlaq" in Arabic grammar, is a syntactic structure wherein a noun is found in the accusative case "manṣūb".

According to Dukes (n.d.), the cognate accusative is used to add emphasis, explain the type, or explain the number by using a verbal noun derived morphologically from the main verb or the predicate on which it depends. Both the accusative cognate and the verb resonate phonetically due to sharing the same root. Hujaily (2005: 9-10) suggests that the cognate accusative is used to achieve one of three purposes:

4.3.1 For emphasis, such as:
Table 6. Verses exemplifying CA for emphasis

Meaning in English	Verse in Arabic
And Allah spoke to Moses with [direct] speech. (4: 164)	وَكَلَّمَ اللَّهُ مُوسَىٰ تَكْلِيمًا (النساء: 164)
We poured water, pouring it in great abundance. Then we cleaved the earth, cleaving it asunder]. (80: 24-26)	أَنَّا صَبَبْنَا الْمَاءَ صَبًّا* ثُمَّ شَقَقْنَا الْأَرْضَ شَقًّا (عبس: 24-26)
No! When the earth has been levelled – pounded and crushed. (89: 21)	كَلَّا إِذَا دُكَّتِ الْأَرْضُ دَكًّا دَكًّا (الفجر: 21)

4.3.2 For stating the number, such as:
Table 7. Verses exemplifying CA for stating the number

Meaning in English	Arabic
The woman and the man guilty of fornication, flog each one of them with a hundred stripes. (24: 2)	الزَّانِيَةُ وَالزَّانِي فَاجْلِدُوا كُلَّ وَاحِدٍ مِّنْهُمَا مِائَةَ جَلْدَةٍ (النور: 2)
And the earth and the mountains are carried aloft and are crushed to bits at one stroke (69: 14)	وَحُمِلَتِ الْأَرْضُ وَالْجِبَالُ فَدُكَّتَا دَكَّةً وَاحِدَةً (الحاقة: 14)

4.3.3 For stating the type/manner, such as:
Table 8. Verses exemplifying CA for stating the type/manner.

Meaning in English	Arabic
Speak to them [parents] a noble word. (17: 23)	وَقُل لَّهُمَا قَوْلًا كَرِيمًا (الإسراء: 23)
He who took Satan rather than Allah for his guardian has indeed suffered a manifest loss (4: 119)	وَمَن يَتَّخِذِ الشَّيْطَانَ وَلِيًّا مِّن دُونِ اللَّهِ فَقَدْ خَسِرَ خُسْرَانًا مُّبِينًا (النساء: 119)

As for the representations of cognate accusative, Yasin (2014:333-335) explains that type-identifying CA is sometimes replaced by other forms, as shown in the table below:

Table 9. Verses exemplifying CA representations

Type	Arabic Example	Meaning in English
An adjective used to describe the verbal noun	نَحْنُ نَقُصُّ عَلَيْكَ أَحْسَنَ الْقَصَصِ (يوسف: 3)	We relate to you, [O Muhammad], the best of stories (12: 3)
The words 'all' and 'some' which are added to the verbal noun	وَلَا تَجْعَلْ يَدَكَ مَغْلُولَةً إِلَىٰ عُنُقِكَ وَلَا تَبْسُطْهَا كُلَّ الْبَسْطِ (الإسراء: 29)	And do not make your hand [as] chained to your neck or extend it completely (17: 29)

The effect of these structures is often expressed in translated texts using جدًّا to mean very. Sometimes, it is expressed using either بشكل/بدرجة/بصورة followed by an adjective, or a prepositional phrase composed of the preposition حرف الباء along with the description of the verb in order to translate an adverb describing that verb. In an empirical study where he examined the Arabic translation of English adverbials using the bilingual corpus of Emily Bronte's *Wuthering Heights* and Charlotte Bronte's *Jane Eyre*, Mansour (2008) concluded that the most commonly used forms to translate adverbs of manner are the periphrastic forms, mainly the structure of a preposition and a noun (e.g., translating the adverb of manner "mysteriously" into "بشكل غامض"), while the use of cognate accusative was the least frequently used structure. However, this study suggests that English adverbials can be well-expressed using the cognate accusative as in the Holy Quran.

On the one hand, it is noticed that in his translation of this excerpt, Baalbaki employed the CA structure to express emphasis as seen in his rendition of "crushing" into تسحق النفس سحقا. On the other hand, the researchers employed further CA structures such as يؤلمني أشد الإيلام, using a CA representation, namely an adjective used to describe the verbal noun; and ينسف روحي نسفًا, which is the CA structure for emphasis; and finally, لم أدرك تمام الإدراك, which is another CA representation indicating the sense of "some" that is added to the verbal noun.

Table 10. Example of using CAs

Source Text	This reproach of my dependence had become a vague sing-song in my ear: <u>very painful and crushing</u>, but only <u>half intelligible.</u> (Bronte 2012:8)
Target Text (1) (Baalbaki)	وكان تعبيري بأنني أحيا عالة على مسز ريد قد أمسى في أذني أغنية رتيبة غامضة، <u>أغنية مؤلمة تسحق النفس سحقا</u>، ولكنها <u>نصف مفهومة</u>. (Baalbaki 2006:18-19)
Target Text (2) (Proposed Translation)	أمّا وأني غدوت محطًّا للزراية والمعايرة بأنني عالة عليهم، فقد بات موّالا متكررًا <u>يؤلمني أشد الإيلام</u>، <u>وينسف روحي نسفًا</u>، حتى وإن <u>لم أدرك</u> ما استُبطن من الكلم <u>تمام الإدراك</u> حينها.

Generally, the cognate accusative structure was successful, except for the CA representation indicating the sense of "some", which was less successful, scoring 3.78 out of 5.00. Meanwhile, the remaining two CA representations for emphasis scored 4.67 and 4.78 respectively. The jury members agreed that the use of CA

fostered the significance and impact of the event, rendering the style more elegant as it adds authenticity to the TT. Some members, however, disagreed with the part that says لم أدرك ما استُبطن من الكلم تمام الإدراك حينها, suggesting that the meaning can be fully conveyed without it i.e., لم أدرك ما استُبطن من الكلم. A jury member also criticised the use of الكلم instead of الكلام, noting that it makes no difference, while another noted that using the passive voice in the last part of the sentence may not be the most suitable choice as it affects the smoothness and readability of the target text.

4.4 Compound adverbs of time and place

One of the key features that render the holy Quran eloquent is brevity, which is defined as the communication of several meanings using the minimum number of words either through ellipses or succinctness (Ibrahim, Usman, and Ali 2014: 1941-1942). One of the manifestations of brevity is the use of compound adverbs of place and time to replace an elliptical phrase. These are يومئذٍ، حينئذٍ and it can also be applied to other adverbs in the same manner such as وقتئذٍ، عندئذٍ، آنئذٍ amongst others. This combination originally comprises two words, the adverb إذ along with either a word indicating time like يوم or another adverb of time such as حين. In his book *al-Dur al-Masoon*, al-Halabee (n.d.:237) explains that the nunation (tanween) on ئذ in this structure replaces an elliptical phrase as in the verse يومئذٍ تحدث أخبارها; without ellipsis it would be تحدّث أخبارها يوم إذ الأرض. The following Quranic verses further exemplify this structure:

Table 11. Verses exemplifying compound adverbs

Meaning in English	Arabic
And they will impart to Allah that Day [their] submission (16: 87)	وَأَلْقَوْا إِلَى اللَّهِ يَوْمَئِذٍ السَّلَمَ (النحل: 87)
And you are at that time looking on (56: 84)	وَأَنْتُمْ حِينَئِذٍ تَنْظُرُونَ (الواقعة: 84)

Put into application, the excerpt below shows the employment of a compound adverb:

Table 12. Example of using a compound adverb.

Source Text	There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning (Bronte 2012: 1)
Target Text (1) (Baalbaki)	كان من المتعذر علينا أن نقوم، ذلك اليوم، بنزهة على الأقدام، والواقع أننا كنا قد سلخنا ساعة من ساعات الصباح في التطواف في مجتمع الشجيرات التي عُرِّيت من أوراقها (Baalbaki 2006: 9)
Target Text (2) (Proposed Translation)	وما كان لنا أن نسير خارجًا يومئذٍ، بيد أننا تجولنا ساعةً في الصباح بين الشجيرات العارية من أوراقها.

The use of the compound adverb in this context scored an average of 4.33 out of 5.00, indicating that the majority of jury members found it to be successful. They stated that it enriches the style and readability of the TT. Some, however, believed

that it might not be the best choice for such a meaning, suggesting that يومئذٍ has a future sense, and يومذاك could be a better alternative.

4.5 Expression of the (past perfect, used to) tenses.

English language makes a distinction between the past tense and the past perfect, which denotes an event that took place before the past tense. The construction 'used to' is employed to refer to something habitual in the past. There is also the past continuous tense that indicates continuity (for a certain period of time) of an action that took place in the past. Arabic, on the other hand, has only one form of the past tense, but it may express the senses of various English tenses depending on the context and the surrounding structures. One example depicted by the researchers is the use of the particle قد followed by the past form of the incomplete verb كان which is also followed by the verb in the past tense. This construction appears to convey the same function of the past perfect as seen in the following verses:

Table 13. Verses expressing the past perfect tense.

Meaning in English	Verse in Arabic
My verses had already been recited to you, but you were turning back on your heels (23: 66)	قَدْ كَانَتْ آيَاتِي تُتْلَىٰ عَلَيْكُمْ فَكُنتُمْ عَلَىٰ أَعْقَابِكُمْ تَنكِصُونَ (المؤمنون: 66)
And they had already promised Allah before not to turn their backs and flee. And ever is the promise to Allah [that about which one will be] questioned (33: 15)	وَلَقَدْ كَانُوا عَاهَدُوا اللَّهَ مِن قَبْلُ لَا يُوَلُّونَ الْأَدْبَارَ ۚ وَكَانَ عَهْدُ اللَّهِ مَسْئُولًا (الأحزاب: 15)

However, if the same construction (i.e., preposition قد + incomplete verb كان) is followed by the present tense, it conveys the function of 'used to' as seen in these verses:

Table 14. Verses expressing the meaning of 'used to'

Meaning in English	Verse in Arabic
Do you covet [the hope, O believers], that they would believe for you while a party of them used to hear the words of Allah and then distort the Torah (2: 75)	أَفَتَطْمَعُونَ أَن يُؤْمِنُوا لَكُمْ وَقَدْ كَانَ فَرِيقٌ مِّنْهُمْ يَسْمَعُونَ كَلَامَ اللَّهِ ثُمَّ يُحَرِّفُونَهُ (البقرة: 75)
Their eyes humbled, humiliation will cover them. And they used to be invited to prostration while they were sound. (68: 43)	خَاشِعَةً أَبْصَارُهُمْ تَرْهَقُهُمْ ذِلَّةٌ ۖ وَقَدْ كَانُوا يُدْعَوْنَ إِلَى السُّجُودِ وَهُمْ سَالِمُونَ (القلم: 43)

It is worth noting that the past tense is of unique idiosyncrasy in the Holy Quran, where it also has a futurity function. Despite the time gap between the past and future tenses, the peculiarity of the Quranic style bridges this gap by conveying the events of the hereafter using the past tense (Al-Taher 2014). Exegesis scholars like Zamakhshari suggest that this use indicates "conclusive certainty of occurrence", as receivers shall believe what is going to take place as if it had already

happened (ibid:54). The following verses addressing the Last Day, or the powers of Allah manifest this unique function:

Table 15. Verses exemplifying the future function of the past tense.

Meaning in English	Verse in Arabic
And [warn of] the Day when We <u>will remove</u> the mountains and <u>you will see the earth</u> prominent, and We <u>will gather them</u> and not leave behind from them anyone (18: 47)	وَيَوْمَ نُسَيِّرُ الْجِبَالَ وَتَرَى الْأَرْضَ بَارِزَةً وَحَشَرْنَاهُمْ فَلَمْ نُغَادِرْ مِنْهُمْ أَحَدًا (الكهف: 47)
And <u>Allah is ever Knowing</u> and Wise (4: 17)	وَكَانَ اللَّهُ عَلِيمًا حَكِيمًا (النساء: 17)
And <u>ever is the decree of Allah accomplished</u> (4: 47)	وَكَانَ أَمْرُ اللَّهِ مَفْعُولًا (النساء: 47)

The first two constructions discussed can be employed in translation as seen in these excerpts:

4.5.1 Expression of the past perfect

Table 16. Example of expressing the Past Perfect.

Source Text	The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded. (Bronte 2012:6)
Target Text (1) (Baalbaki)	سال الدم من الجرح، وكان الألم حادا. حَتّى إذا تخطى ذعري أوجه تعاقبت عليّ مشاعر أخرى..(15 :Baalbaki 2006)
Target Text (2) (Proposed Translation)	نزف جرحي وأنا أتألم أيّما ألم، وكان رعبي قد بلغ أشدّه وشعرتُ كأنما أحيط بي.

4.5.2 Expression of 'used to'

Table 17. Example of expressing the meaning of 'used to'.

Source Text	Rochester carried me in his arms over a plank to the land, and Sophie came after, and we all got into a coach, which took us to a beautiful large house, larger than this and finer, called an hotel. We stayed there nearly a week: I and Sophie used to walk every day in a great green place full of trees, called the Park. (Bronte 2012: 124)
Target Text (1) (Baalbaki)	وحملني مستر روتشيستر بين ذراعيه، فوق لوح خشبي، إلى اليابسة وتبعتنا صوفي، ثم امتطينا كلنا متن عربة أقلّتنا إلى بيت ضخم جميل، أضخم من هذا وأبدع، يدعونه فندقًا. وهناك مكثنا أسبوعاً، تقريباً، فكان من عادتي وعادة صوفي أن نتمشى في كل يوم في أرض خضراء كبيرة ملأى بالأشجار يدعونها "الحديقة العامة". (Baalbaki 2006: 165)
Target Text (2) (Proposed Translation)	وحملني السيد روتشيستر بين ذراعيه على متن جسر خشبي يمتد إلى الشاطئ، ثم لحقت بنا صوفي وركبنا سويًّا عربةً أقلّتنا إلى نزُلٍ رحبٍ وبديع يسمّونه (فندقًا)، فكان يفوق هذا سَعةً وأحسنَ منه مقيلًا، فمكثنا فيه سبع ليالٍ. وقد كنا نسير أنا وصوفي كل يوم في أرضٍ مخضرّةٍ واسعة حُفّت شجرًا وزرعًا تُسمّى "المنتزه".

The two suggested verbal structures of the Past Perfect and 'used to' were generally found successful, scoring 4.33 and 4.00 out of 5.00 respectively. However, a jury member criticised the expression وكان رعبي قد بلغ أشدّه, noting that it is used for a stage of growth in a human being's mentality and personality, not much so to describe an emotion like fear, suggesting that ذروته might have been a better choice. Another member also stated that مبلغه is better than أشده and مني instead of كان رعبي to read like وقد بلغ الرعب مني مبلغه, eventually questioning the need for using كان in this context. As for the 'used to' structure, a jury member suggests that the timeline of the ST indicates a recurrent habit clear in the 'used to' expression, while the Arabic equivalent used وقد كنا نسير shows almost a one-time incident that just took place meanwhile something else came along.

4.6 Contrast between opposite counterparts

In contrasting two opposite counterparts, the Quran uses a unique construction depicted in the following verses:

Table 18. Verses exemplifying contrast

Meaning in English	Verse in Arabic
Not equal are those believers remaining [at home] - other than the disabled - and the mujahideen, [who strive and fight] in the cause of Allah with their wealth and their lives (4: 95)	لَا يَسْتَوِي الْقَاعِدُونَ مِنَ الْمُؤْمِنِينَ غَيْرُ أُولِي الضَّرَرِ وَالْمُجَاهِدُونَ فِي سَبِيلِ اللَّهِ بِأَمْوَالِهِمْ وَأَنْفُسِهِمْ (النساء: 95)
Say, "Not equal are the evil and the good, although the abundance of evil might impress you (5: 100)	قُلْ لَا يَسْتَوِي الْخَبِيثُ وَالطَّيِّبُ وَلَوْ أَعْجَبَكَ كَثْرَةُ الْخَبِيثِ (المائدة: 100)
Say, "Is the blind equivalent to the seeing? Or is darkness equivalent to light? (13: 16)	قُلْ هَلْ يَسْتَوِي الْأَعْمَىٰ وَالْبَصِيرُ أَمْ هَلْ تَسْتَوِي الظُّلُمَاتُ وَالنُّورُ (الرعد: 16)

According to al-Mu'jam al-Waseet, the root of the verb يستوي is أسوى, which has multiple senses, including making something righteous or straightforward and being equal or equivalent to something else. Thus, using this Quranic construction with this lexical item, يستوي, which has a great idiomatic effect, negates such equivalence while stressing the difference between the two objects subject to contrast. Moreover, it can be further interpreted based on the second sense of the word, suggesting that the first element is always more righteous as noticed in all Quranic verses cited above, where the positive element always comes first in this structure. This can be employed as seen in the translation of the following excerpts:

Table 19. Example of expressing contrast

Source Text	Merry days were these at Thornfield Hall; and busy days too: how different from the first three months of stillness, monotony, and solitude I had passed beneath its roof! All sad feelings seemed now driven from the house, all gloomy associations forgotten: there was life everywhere, movement all day long. (Bronte 2012:225)
Target Text (1) (Baalbaki)	كانت أياما مرحة بهيجة تلك التي قضاها الضيوف في قصر ثورنفيلد، أياما كلها عملٌ أيضًا. لشد ما كانت مختلفة عن الشهور الثلاثة الأولى التي سلختها تحت سقفه والتي كانت مفعمة بالسكينة، والرتابة، والاعتزال! لقد بدا الآن وكأن جميع الأحاسيس المحزونة قد طردت من القصر، وأن جميع المعاني الكئيبة قد نُسيت: كان ثمة حياة في كل مكان، وحركة طوال الليل والنهار. (Baalbaki 2006:293)
Target Text (2) (Proposed Translation)	طَابت لنا الأيام في قصر ثورنفيلد، بيد أنها كانت أيامًا حافلة. فلا تستوى هذه الأيام والثلاثة أشهر الأولى التي مرت عليّ في ضجرٍ وسأمٍ ووحشة. فكأنما سبقت هذه الأحزان خارجًا، وباتت الكآبة في طيّ النسيان، ودبّت الحياة والحركة في كل بقعة.

The majority of jury members found the structure used for contrast to be successful in the translation of this excerpt, scoring an average of 4.33 out of 5.00. One, however, mentioned that it does not reflect the same level of difference intended in the original despite the elegance of this style.

Table 20. Summary of quantitative results

Excerpt No.	Question		Mean	SD	RI%
	Code	Text			
1	1.2	How successful is the researcher's use of the structure "ما يكون لي أن" in expressing the sense of negation with impossibility compared to the other translations	4.44	0.88	88.8%
2	2.2	How successful is the researcher's use of the prepositions (لام ، ذلك ـبـ ، التعليل) compared to other translations?	4.33	0.87	86.6%
2	2.3	How successful is the researcher's use of the accusative of purpose المفعول لأجله as seen in the expression "بغية"?	3.78	1.30	75.6%
3.2	3.2.2	How successful is the researcher's use of the cognate accusative representation يؤلمني أشد الإيلام	4.67	0.50	93.4%
3.2	3.2.3	How successful is the researcher's use of the cognate accusative structure وينسف روحي نسفًا?	4.78	0.44	95.6%
3.2	3.2.4	How successful is the researcher's use of the cognate accusative representation أدرك ما استُبطن من الكلم تمام الإدراك?	3.78	1.48	75.6%
4	4.2	How successful is the researcher's use of the compound adverb يومئذٍ?	4.33	1.12	86.6%
5.1	5.1.2	How successful is the researcher's translation of past perfect using the structure وكان رعبي قد بلغ أشدّه?	4.33	0.87	86.6%
5.2	5.2.2	How successful is the researcher's use of the structure وقد كنا نسير to render the sense of 'used to'?	4.00	1.22	80.0%
6.0	6.2	How successful is the researcher's use of the structure فلا تستوي to express contrast?	4.33	1.32	86.6%

5. Conclusion

As discussed at the forefront of this paper, the researchers applied some Quranic structures as a strategy for translating some excerpts from Charlotte Bronte's classical novel *Jane Eyre*. The proposed translations that were produced using the strategy under study can be statistically described as fairly successful, scoring an average of 4.28 out of 5.00. Based on the statistical results and jury comments, the paper concludes that using Quranic structures as a translation strategy can be selectively adopted based on several considerations, as its use cannot be generalised to all types of texts or contexts. Therefore, if an entire work is to be translated, Quranic structures can be used as part of several strategies and methods; not on its own.

The researchers inferred that the use of Quranic structures as a translation strategy is governed by three considerations which could help the translator assess the applicability of this strategy to a given context. These are:

1. The familiarity of the Quranic structure to the target readership;
2. The structure's conveyance of the meaning intended in the original text; and
3. The readability of the adopted structure in a way that ensures a smooth flow of the text.

Based on these three considerations, some of the structures employed by the researchers scored a high average and contributed to elevating the language of the translation, such as the expression of negation, whereas other structures were seen as instances of over translation such as the use of CA representations.

Renad Ibrahim Aljadid
The University of Jordan, Amman, Jordan
ORCID Number: 0000-0003-0532-6811
Email: renad.aljadid@gmail.com

Areej Khamis Allawzi – Corresponding Author
Associate Professor
The University of Jordan, Amman, Jordan
ORCID Number: https://orcid.org/0000-0002-6226-8155
Email: a.allawzi@ju.edu.jo

References

Al-Azzawi, Shifaa, and Sawsan Al-Saaidi. (2014). 'Alternative causal meanings of some Arabic particles and prepositions with reference to selected Qur'anic verses: A semantic analysis'. *Arab World English Journal*, 5 (3): 208-221

Albay, Mustafa and Mustafa Serbes (2017). 'Intertextuality in literature'. *International Journal of Social Sciences and Educational Studies*, 3 (4): 208-214.

Alqurashi, Fahad. (2017). 'Aljurjani revisited: Creativity explained through the theory of nazm'. *International Journal of Language and Literature*, 5 (2): 51-60.

Al-Taher, Mohammad. (2014), 'Translating Qur'anic past tense structures which speak about the hereafter'. I*nternational Journal of Arabic-English Studies (IJAES)*, 15 (1): 51-64.

As-Safi, A.B. (1994). 'The dynamic vs. static translation of literary texts from English into Arabic'. *Turjman Journal*, 3 (1): 57-79.

As-Safi, A.B. (2016). *Translation of Types of Discourse*. Amman: Amwaj for Publishing and Distribution.

As-Safi, Abdul-Baki and In'am Ash-Sharifi. (1997). 'Naturalness in literary translation'. *Babel Journal*, XV (1): 60-75.

Atlas, Nava. (2020). Virginia Woolf's analysis of *Jane Eyre* and *Wuthering Heights*. *Literary Ladies Guide*. https://www.literaryladiesguide.com/literary-analyses/virginia-woolfs-analysis-of-jane-eyre-and-wuthering-heights/ (Retrieved on 28 March, 2021)

Baalbaki, Muneer. (2006). *Jane Eyre* (trans.). Lebanon: Dar Al Malayin

Bronte, Charlotte. (2012). *Jane Eyre*. New Delhi: Lexicon Books.

Chatterjee-Padmanabhan, Meeta. (2014). 'Bakhtin's theory of heteroglossia/intertextuality in teaching academic writing in higher education'. *Journal of Academic Language and Learning*, 8 (3): 101-112.

Dukes, Kais. (n.d.). Quranic grammar: Cognate accusatives. The Quranic Arabic corpus (n.d.). http://corpus.quran.com/documentation/cognateaccusative.jsp   (Retrieved on 17 January, 2021)

El-Shiyab, Said. (1998). 'Ellipsis in Arabic and its impact on translation'. *Al-Arabiyya Journal*, 31: 39-54.

Giaber, Jamal. (2015). 'Implications of lexical choices in translating novels as literary texts: The case of a *Farewell to Arms* in Arabic'. *Trans-kom Journal*, 8 (2): 415-445.

Giaber, Jamal. (2013). 'Reflection of Arab-Islamic culture in Munir Baalbaki's novel translations'. In Mohamed Farghal and Ali Manaa (eds.), *Translation between the Prominence of Language and the Influence of Culture*, 207-225. Sayab: Difaf Publishing and Editions El-Ikhtilaef.

Huang, Yang. (2007). *Pragmatics*. Oxford: Oxford University Press.

Hujaily, Majed. (2005). Cognate accusative in theory and application. Unpublished MA Thesis, University of Jordan, Amman, Jordan.

Ibrahim, Mazlan, Abur Hamdi Usman, and Mohd Akil Ali. (2014). 'Qur'anic brevity and verbosity: What and how'. *Mediterranean Journal of Social Sciences*, 5 (20): 1939-1945.

Iqbal, Muhammad. (2013). The Quran as a literary masterpiece within its historical and religious milieus. Unpublished MA Thesis, University of Washington, Seattle, United States.

Kebaili, Hamid. (2017). 'Nẓrīẗ al-Nẓm iʿnd Aʿbd al-Qāhr al-Grǧānī: Drāsah fī al-ususs wāl munṭlaqāt [Composition theory of Abd al-Qahir al-Jurjani: A study of foundations and premises]'. *Al Athar Journal*, (3): 11-20.

Al-Halabee, Al-Sameen. (n.d.). Language forum e-book, al-Maktaba al-Shamela al-Haditha. shorturl.at/fpvwT (Retrieved on 10 March, 2021)

Mansour, Jafeer. (2019). 'The application of systems theory at the time of Imam Saeed al-Nursi through his book Isharat'ul-I'caz Fi Mezanni'l-Icaz'. *The Journal of Risale-i Nur Studies*, 2 (2): 62-73.

Mansour, Mohamed. (2008). 'Translating English adverbs of manner into Arabic: A bilingual-corpus study'. *Bulletin of the Faculty of Arts, Assiut University*, 26: 1-41

Meraj, Meraj A. (2016). 'Literary miracle of the Quran'. *International Journal of Humanities and Social Science Studies (IJHSSS)*, 3 (3): 318-328.

Mohammad, Intisar. (2021). 'Evaluating the translation of accusative of purpose by EFL learners'. *International Journal of Linguistics, Literature and Translation (IJLLT)*, 4 (2): 162-171.

Nabulsi, Mahmoud. (2012). Exegesis of the Holy Quran Surat al-Ahzab. Quran Radio Website. http://www.quran-radio.com/?page=details&newsID=1421&cat=184 (Retrieved on 15 March, 2021)

Newmark, Peter. (1981). *Approaches to Translation.* Oxford: Pergamon Press.

Newmark, Peter. (1988). *A Textbook of Translation*. New York: Prentice Hall.

Raveendran, Parvathy. (2017). How do you translate classic literature for contemporary readers? Scroll.in. https://scroll.in/article/840727/how-do-you-translate-classic-literature-for-contemporary-readers (Retrieved on 13 November, 2020)

Reynolds, Matthew. (2019). *Jane Eyre* translated: 57 languages show how different cultures interpret Charlotte Brontë's classic novel. The Oxford Research Centre for the Humanities. https://www.torch.ox.ac.uk/article/jane-eyre-translated-57-languages-show-how-different-cultures-interpret-charlotte-brontes-cl (Retrieved on 5 March 2021)

Shabaneh, Naser. (2007). Koranic intertextuality in modern Omani poetry. *An-Najah University Journal for Research - B (Humanities)*, 21 (4): 1079-1096.

Talib, Zahraa. (2011). 'The translation of interjections: A case study of Baalbaki's translation of Dickens' a *Tale of Two Cities*'. *Journal of the College of Arts at the University of Basrah*, (56): 19-41.

Thackeray, William Makepeace. (1997). 'Impressions of Charlotte Brontë in the letters and private papers of William Makepeace Thackeray'. In Harold Orel (ed.), *The Brontës: Interviews and Recollections, 1847–1853*, 105-107. London: Palgrave Macmillan.

Thagafi, Wafi. (2018a). Al-Mutarğm wāl Qurʾān al-Krīm – sūraẗ Yūsuf [The translator and the Holy Quran: Surat Yousuf]. I Am A Translator Blog. https://www.iamatranslator.org/post/2017/10/28/%D8%A7%D9%84%D9%85%D8%AA%D8%B1%D8%AC%D9%85-%D9%88%D8%A7%D9%84%D9%82%D8%B1%D8%A2%D9%86-%D8%B3-%D9%88-%D8%B1-%D8%A9-%D9%8A-%D9%88%D8%B3-%D9%81 (Retrievd on 25 February, 2021)

Thagafi, Wafi. (2018b). Kīf yufīd al-Mutarğm mn al-Qrʾān wa asālībeh [How can the translator leverage the Holy Quran and its stylistics]. I Am A Translator Blog. https://www.iamatranslator.org/post/2017/09/26/-d9-83-d9-8a-d9-81-d9-8a-d9-81-d9-8a-d8-af-d8-a7-d9-84-d9-85-d8-aa-d8-b1-d8-ac-d9-85-d9 (Retrievd on 25 February, 2021)

Wales, Katie. (2006). 'Stylistics'. In Keith Brown (ed.), *Encyclopaedia of language and linguistics*, 213-217. Oxford: Elseveier Science

Yasin, Ayman. (2014). 'Cognate accusatives: Lost in translation'. *European Scientific Journal*, 10 (26): 327-353.

Appendix
Qualifications of the Jury Members

#	Name	Qualifications
1	Prof. Hadeer Aboelnagah	- Professor of English Literature and Translation at Prince Sultan University (PSU) in Riyadh, Saudi Arabia - Director of the Translation and Authoring Center at PSU. - Has previous teaching experience in State University of New York, University of Ottawa, Carleton University in Canada, Taibah University in Medina, and Misr International University in Cairo. - Has 30 years of experience in freelance translation with 6 translated books, 9 authored books, and tens of edited books to her name.
2	Dr. Abdullah Abushmaes	- PhD in Arabic Language and Literature. - Award-winning poet and a published translator. - Published 4 poetry books in Arabic namely "الخطأ", "شهود غزة", and "الحوار بعد الأخير", "هذا تأويل رؤياي". - Co-translated اللانداي ـ من شعر المرأة الأفغانية في الحب والحرب, the Arabic published version of the *Songs of Love and War: Afghan Women's Poetry (Landays)*.
3	Ms. Nadia Sabbah	- Former lecturer in three universities over a span of 20 years, mainly in the field of oral and written translation. - Volunteer community interpreter and translator at an e-magazine in Ottawa, Canada in 2020. - Main translator at a Saudi-based company since 2023.
4	Ms. Bothina al-Ibrahim	- Renowned translator and writer with more than 15 translated books and publications. - Holds a BAin Arabic Language and Literature from the University of Aleppo - Author of several articles on literary criticism published in various Arabic periodicals. - Key titles of her translated books include: "الأخلاق في عصر الحداثة السائلة", which is co-translated with Dr.

		ليكن الرب في عون الطفلة", "أمريكانا", "Saad Albazei, "أشباهنا في العالم", "صاحب الظل الطويل", "بيتر بان", "الحيوان to name a "ساحر أوز العجيب", and "الحكَّاء", "عدوي اللدود few.
5	Mr. Hamad al-Shammari	- Lecturer at King Abdulaziz University in Jeddah, Saudi Arabia. - Holds a BA and MA in Applied Linguistics from the USA and Australia respectively. - Translator of the book عبقرية اللغة, the Arabic translation of *The Genius of Language: Fifteen Writers Reflect on Their Mother Tongues* edited by Wendy Lesser.
6	Mr. Ahmad al-Ghamdi	- Lecturer at al-Baha University, Saudi Arabia - PhD Candidate in Translation Studies at the University of Edinburgh, UK. - Translator of اللقاءات المشرقية في بلاد الشام, the Arabic published version of Marmaduke Pickthall's book *Oriental Encounters: Palestine and Syria*.

7	Ms. Dalal NsrAllah	- Literary translator and agent from Kuwait who translates from Italian/English into Arabic.
		- Holds a degree in English Literature and Translation from Kuwait University
		- Published 17 translated books so far. Key titles of her publications include:
		   - لماذا نقرأ الأدب الكلاسيكي؟
		   - وودي آلن عن وودي آن
		   - ناسك في باريس
		   - شارع تشيرنغ كروس 84

8	Mr. Ala'a Alfroukh	- Senior translator, editor, and journalist with nearly 20 years of experience. - Holds a bachelor's degree in English Language and Literature and a master's degree in media. - Worked in several reputable institutions including the Jordan News Agency (Petra), al-Ghad Daily Newspaper, and Kyodo News (Japan's News Agency), to name a few.
9	Mr. Nedal Abu Taleb	- ITI (UK) Qualified Translator and Authorised Translation Assessor (LAW)

		- Proz. certified Pro - Certified Translator by the Arab Professional Translators Society - Has more than 20 years of experience in translation, proofreading, and interpreting.