Collocational Markedness in the Glorious Qur'an

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The present study examines collocational markedness in four translations. The four Translations chosen for the purpose of the study are as follows; *The Meaning of the Glorious Coran* (1970) by Marmaduke Pickthall, *The meaning of the Glorious Qur'an* (1934) by Abdullah Yusuf Ali, *The Koran* (1947) by N.J.Dawood *and The Qur'an: A New Translation* (1999) by M.A.S. Abdel-Haleem. The main aim of the study is to find out the problems that face the translators when they translate marked collocation in the Qur'an and how they have tried to overcome these problems. Examining the main features of markedness helps the translators to identify marked collocations in the Source Text, trying to find a marked collocational equivalent in the Target Text. The Study adopts Hasan Gazala's model of collocation because it focuses on Arabic collocations. As the ST is the Nobel Qur'an, this model can be regarded as the right choice. The study proves the importance of being familiar of markedness characteristics. It also shows how the functional approach is the best approach in many cases.

<u>Key words:</u>
Lexical collocation- Figurative collocation- grammatical collocation- cultural collocation- Functional approach- Qur'anic collocation- markedness

العدول في المصاحبات اللغوية في ترجمات القرآن الكريم

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الملخص:

تتناول الدراسة موضوع هام وهو "مستويات العدول في المصاحبات اللغوية في أربع ترجمات مختارة للقرآن الكريم"، وهي ترجمة يوسف علي، وترجمة محمد مارمادوك بكتال، وترجمة نعيم جوزيف دادود وترجمة دكتور محمد عبد الحليم. حيث يستعين الباحث بالمدخل الوظيفي لتحليل المصاحبات اللغوية محل الدراسة. ويساعد استخدام المدخل الوظيفي على دراسة الجانب التواصلي للمصاحبات اللغوية. كما يحاول الباحث تحليل ما إذا كانت المصاحبات اللغوية معيارية أم غير معيارية؟ وهل استطاع المترجم الاحتفاظ بدرجة معيارية هذه المصاحبات أم أخفق في تحقيق بغيته. وتهدف الدراسة إلى تناول المشكلات التي يواجهها المترجم أثناء ترجمته للمصاحبات اللغوية ونقل معناها من اللغة المصدر إلى اللغة المنقول إليها. كما تهدف الدراسة أيضًا إلى تقديم بعض الحلول للتغلب على هذه المشاكل باستخدام المدخل الوظيفي. ويحاول الباحث تطبيق نموذج حسن غزالة للمتصاحبات وكذلك خصائص العدول في تحليل نماذج المصاحبات اللغوية المختارة. وقد أثبتت الدراسة أن تطبيق هذا النموذج وهذه الخصائص تساعد المترجم على فهم المعنى الضمني والمعنى الصريح للمصاحبات اللغوية محل الدراسة بنوعيها، وبذلك يستطيع المترجم إيجاد المقابل المناسب أثناء ترجمته المصاحبات إلى النص المنقول إليه. كما أثبتت الدراسة أيضًا أن المدخل الوظيفي يساعد المترجم على ترجمة المصاحبات اللغوية بأنواعها المختلفة.

الكلمات المفتاحية:

المصاحبات اللغوية في القرآن– المصاحبات اللغوية اللفظية– المصاحبات اللغوية الاستعارية– المدخل الوظيفي– مستويات العدول– المصاحبات النحوية– المصاحبات اللغوية الثقافية.

1. Introduction

The study attempts an analysis of degrees of markedness of Qur'anic collocations in four translations of the Qur'an. The four Translations chosen for the purpose of the study are as follows; *The Meaning of the Glorious Coran* (1970) by Marmaduke Pickthall, *The meaning of the Glorious Qur'an* (1934) by Abdullah Yusuf Ali, *The Koran* (1947) by N.J.Dawood *and The Qur'an: A New Translation* (1999) by M.A.S. Abdel-Haleem. The concept of "markedness" vs. "unmarkedness" lies at the heart of the present study in the process of examining and analyzing the degrees of markedness in Qur'anic collocation and the way collocation is translated from the ST (Arabic) to the TT (English). Hatim Basil (2004) considers "markedness" as "a central element in the process of translation" (p.229). It also plays a vital role in all languages and cultures. In a variety of ways, people tend to recognize what stands out as unusual. This makes a strong case for the need to preserve such effects in translation (Hatim 2004, p.239). Hatim (2004) emphasizes that linguistic markedness is direly needed in translation as it assists the translator to translate not only "what" is said, but also how it is said (p.229). How things are said has an undeniable effect on the meaning conveyed. In order to examine collocational markedness, the characteristics of this concept has to be examined.

2- Statement of the Problem

Translating sacred texts like the Glorious Qura'an is highly challenging. One of the greatest challenges and obstacles that may face the translator is translating collocations especially when the translator is exposed to large chunks of interpretations to determine the closest equivalent translation that matches the ST. The present study tries to explore markedness of Qur'anic collocations.

3- Research Questions of the Study

1- What are the characteristics of collocational markedness?
2- What are the strategies adopted by the translator to convey the same degree of markedness?

3- What are the problems that translators may face when they translate different types of marked collocation?

4- Theoretical Background

Many researchers have been using the concept of markedness. In general, this concept is concerned with the distinction between what is expected, neutral or natural and what departs from neutrality and being expected. The former is called "unmarked" and the latter is named "marked". The classic notion of "markedness" was first introduced in the area of phonology and then synchronically it was introduced to other areas like semantics, phonology, pragmatics, language acquisition and other fields.

4-1 Key Characteristics of Markedness:

Many linguists and scholars have tried to examine the characteristics of marked and unmarked elements as well as the criteria against which one can distinguish both. For instance, Levinson (2000) states that "marked forms, in comparison to corresponding unmarked forms, are more morphologically complex and less lexicalized, more prolix or periphrastic, less frequent or usual and less neutral in register (p.137). This quotation sheds light on some important features of marked forms in comparison to unmarked ones, i.e. complexity, using more words, frequency and the relation between the notion of markedness and register.

Many scholars have also discussed the criteria of evaluating markedness. For example, Suzzenne Fleischman (1990) mentions that "The criteria for assigning markedness values may be semantic, morphological, statistical (frequency) and/or contextual, and are logically independent of one another" (p.52). The following part delves deep into markedness characteristics in an attempt to have them as assets in evaluating markedness and distinguishing between marked and unmarked elements and collocations. Moreover, the present study tries to apply these feature to examine and analyze the degrees of marked collocation. It is worth mentioning that there is a kind of integration and

overlapping among these features and examining them separately is meant for a systematic study.

4.1.1 Frequency

Some linguists have given frequency the primmest importance, considering it the main feature that determines markedness. For instance, Greenberg considers frequency the primary determining factor of markedness to the extent that he equates markedness to frequency. This means that Greenberg uses a pure statistical approach in evaluating grammatical markedness. He has fallen into the trap of "statistical fallacy" which Henning Andersen fears (1989: p.41). Moreover, Greenberg has tried to apply his notion cross-linguistically. For this reason, he has been criticized by some scholars like Henning Anderson. Anderson (1989) criticizes Greenberg for downgrading the importance of markedness as his "investigation repeatedly descends it from the phenomena of grammar to the epiphenomenon of text frequency" (p.28). This means that equating the concept of markedness to text frequency is strongly criticized; text frequency may be considered as one of the criteria of measuring markedness and its scale, but it cannot be the only factor to measure a certain phrase as marked or unmarked. Anderson is not against frequency as a criterion of evaluating markedness, but he denies it as "a universally reliable indicator of markedness values" (p.30). One may deduce that text frequency cannot be considered a universal indicator of markedness, but it may language-specific. In other words, a certain phrase or concept may be highly-frequent in a certain language, but its translation may not receive the same rate of frequency because of the gap between languages at their different levels. This point is considered one of the pivots of evaluating markedness. Although frequency is one of the main characteristics of markedness, it is not the only criterion to be regarded; other criteria are significant. As Christian Lehmann (1989) stresses, "nothing is gained if markedness is based on text frequency, since this is influenced by factors not directly related to meaning" (189). Moreover, it is more valid to consider it as a language-specific due to the

differences among languages especially if they do not belong to the same family like Arabic and English. Elizabeth Hyme (2011) raises this question of whether frequency should be calculated across languages, within a single language or involve both calculations?" (p.96).

Olga Tomic (1989) relates frequency to other values and features. She mentions that "the morphologically simple forms, which are qualified as "unmarked", have heavier functional load and higher frequency of occurrence and learned and interpreted relatively easier" (p.2). This means the simpler the morphological form is, the higher the frequency is; a point which the study tries to examine. Tomic (1989: p.3) also mentions that Praguian linguists believe that marking is associated with increasing the complexity of the linguistic unit. According to her, this assumption was later destroyed when the differentiation between "markedness" and "unmarkedness" was extended over a variety of linguistic domains.

One of the key notion related to the criterion of frequency is the productivity of the marked patterns and elements. Andrew Radford (1988) mentions that marked patterns are "far from being productive in English " (p.40). Some phrases like "court martial", "heir apparent" and "attorney general" exemplify this point. Radolf highlights that the word order of such phrases are marked because the Head precedes the Modifier, unlike an unmarked phrase where the reverse position is the case. Therefore, these patterns are less productive. For instance, when the adjective "marital" is used with other nouns, it must be positioned before the noun, not after it.

4.1.2 Complexity:

There is a strong relation between frequency and complexity. Some scholars like John Haiman believes that frequency overrides complexity and it is the underlying criterion for markedness. According to him, two words can be equally complex like mare and female hippo, but they are not equally marked because of the frequency criterion. Haiman (1985) states that "a concept may be marked because it is relatively unfamiliar or infrequent" (p.147). Based on this, he refuses to identify

semantic complexity to semantic markedness. Werner W. (1989) also assumes a kind of correlation between markedness, complexity and frequency. According to Werner, "highly complex sounds or morphological constructs tended to occur with lesser frequency than the less complex, "unmarked" ones, forms turned to be more common than functionally more complex ones" (p.104).

Edith Moravesik (1988) refers to the importance of the complexity of structure. According to Moravesik, it is one of the parameters to which Greenberg's test of markedness pertain. This combines "complexity of meaning, and complexity of syntactic, morphological and phonetic form" (p.91). Following Greenberg, Moravesik and Writh (1986:p.3) also believe that markedness complexity is paradigmatic whereas markedness structure is characterized by being syntagmatic.

Ferenc Kiefer (1998) tries to set a rule of semantic complexity. He mentions that "If a lexical item Wj is more marked than another lexical item Wi then it must also be semantically more complex but the converse is not true" (p.123). This means that not every complex lexical item is marked, but one of the features of marked elements is being complex semantically. Kiefer (1998) also believes that the bond between semantic complexity and morphological complexity is strong. He mentions that "it is frequently the case that a morphologically more complex form is also semantically more complex" (p.125).

4.1.3 Predictability

According to Elizabeth Hume (2005), the feature of predictability is of prime importance as it diagnoses marked elements and unmarked elements. It accounts for the asymmetries of an element in a system. Hume emphasizes that "unmarked elements are those that have a high degree of predictability within a system or a given context" (193). In other words, the less predictable an element is, the more marked it is. Moreover, Hume (2005) associates predictability with another feature which she considers diagnostic to markedness, i.e. "distribution". She mentions that "the element with wider distribution is deemed

unmarked" (p. 187) because the language users are more exposed to unmarked elements and have more experience with them.

Tong King Lee (2017) highlights the relation between the reader's expectation or predictability and markedness. He states that "an item in a given sequence is *unmarked* if the readers totally expect it to be there; on the other hand, it is *marked* if it appears slightly out of place or outright jarring, even though the entire sequence is perfectly grammatical" (p.113). This quotation pinpoints some key elements. First, expectation or predictability is a key feature related to the concept of markedness. The grammaticality of a certain sequence is not the cornerstone against which markedness is judged. The deviation that results in a certain degree of markedness may be semantic, phonetic, cultural, grammatical, syntactic or any other form of deviation. As Lee mentions, a sequence may be "perfectly grammatical", yet marked.

Mona Baker (2018) linked markedness to the degree of expectedness (predictability) or unexpectedness. She states that "the less expected a choice, the more marked it is and the more meaning it carries: the more expected, the less marked it is and the less significance it will have" (p.141). In other words, marked elements carry more meanings and information because of being unexpected and the opposite is true. Baker also considers choice, meaning and markedness interconnected elements. She mentions that "the more obligatory an element is, the less marked it will be and the weaker will be its meaning" (p.141). In 1986, Moravcsik and Writh refer to Bernard's claim that "unmarked forms express expected meanings and marked forms stand for less expected meanings" (p.9). This means that there is a strong connection between predictability and markedness. Thus, many scholars support this interconnection between markedness and predictability.

4.1.4 Distribution and Range:

In his analysis of markedness, John Lyon (1968:p.79) pinpoints the features of semantic markedness. According to Lyon, it has to do with "pair of words in contrast" where the unmarked

elements is in a state of "neutralization of an opposition". Moreover, the unmarked member of the pair of this opposition has "a wider range of applicability". Kiefer also stresses that the unmarked form is "more general in sense or has a wider distribution than the marked form" (cited in Tomic 1989: p.122).

Waugh and Lafford (2006) have made a very important distinction between "markedness" and "unmarkedness". They pinpoint that unmarked elements have a greater functional load than marked ones. For this reason unmarked elements can "distinguish and identify a greater number of words than the marked one" and they can "enter into more types of combinations" (p.492). Reflecting on Waugh's and Lafford's idea, one can deduce that unmarked elements have a wider range and a greater distribution than the marked ones.

4.1.5 Specification

The idea of specification was introduced by Roman Jakobson who applied Trubetzkoy's concept of marking to opposition of lexical and grammatical meaning. For example, he applied the notion of markedness on the names of male and female animals in the Russian language; "oslica" (a female donkey) carries a kind of semantic mark that indicates female sex while "osel" (a male donkey) is a general word that lacks specification.

Haspelmath (2006: p.29) pinpoints the element of specification as a criterion for semantic markedness. One of the clarifying examples he uses is the semantic differentiation between a "dog" and a "bitch", considering the former as unmarked as it lacks specification and the latter as marked as it is more specified semantically. This means that the marked element is more specific than the unmarked one.

Fleischman Suzanne (1990: p.53) clarifies the relation between specification of markedness and other factors. She mentions that "the fact that the marked category is more narrowly specified than the unmarked category leads to various effects or implicatures of markedness" like the greater frequency if the unmarked category compared to the marked one and "the tendency

for the marked category to occur in fewer different contexts". This integration among the different features prove that they are inseparable and they work in harmony to determine the degree of markedness of certain elements.

4.1.6 Informativity:

One of the defining characteristics of markedness is informativity. It is believed by many scholars that marked elements are more informative than their unmarked counterparts. The emergence of information theory has given prominence to markedness. As Werner Winter (1989) clarifies, "it seemed that there was merit in saying that a marked form carried a higher informational load than its unmarked partner" (p.104). Cathrine Chvany (1985) considers informativity as one of the main features of markedness. She considers informativity as "the key word uniting all kinds of markedness" (p.248).

J.W. Gair (1988) pinpoints the relation between markedness restriction and informativity. He clarifies that a marked element "exhibits more information" (p.227) than the unmarked one because it is more restricted in some way. He also believes that other characteristics like "relative complexity or elaboration, specificity, dependency, wideness of distribution, and in some cases frequency" (p.217) reflect restriction and consequently more information or informativity. This proves the aforementioned point concerning the integration and overlapping among the various features.

Having given a panoramic overview of the markedness features, a very significant question has to be answered. Is it a perquisite for marked or unmarked element to possess the aligned features that distinguish them? Moravesk and Writh has tried to answer this question. Although Moravcsk and Writh (1986) referred to markedness relation in terms of opposition, they highlighted a very critical point related to testing markedness. They mention:

> Once one of the two elements (the marked and the unmarked)
> has been shown to be marked by one criterion -- Let us say, it

> has been shown to be structurally more complex than the other, or paradigmatically poorer, or more restricted in its distribution-- all other relevant tests will also converge to select that entity as the marked member of the opposition (p.3).

This means that it is not a must for a marked element or entity to possess all the features of markedness. This is a crucial point to the present study especially if one is taking into consideration that the previously mentioned features are to be applied to collocation. To the best of my knowledge, such an investigation has not been conducted.

4.2 Hasan Gazala's Model

Gazala offered a two-part study on collocations. The first part is concerned with translating Arabic collocations into English whereas the second part focuses on translating English collocations into Arabic. The present study is only concerned with the first part since the source text under analysis is Arabic. The first part of Gazala's study proposes certain classifications of collocations based on their grammatical, lexical and rhetorical patterns. While focusing on the problems that translators may face in rendering each type of collocations, Ghazala has acknowledged that "Qur'anic expressions in general and metaphoric collocations in particular create a tremendous challenge to translators who often fail to capture the 'idiosyncrasies and cultural features of the Qur'anic discourse " (p.26). Gazala (2004) defines collocation as "two or more words which usually occur together in language" (p.19). According to Gazala, idioms, proverbs and free combinations are included under the umbrella of this definition

One of the main reasons of choosing this model is that it targets Arabic as the source text. Few studies in Arabic have been conducted to set a framework to analyze Arabic collocations. Since the source text of the present study is the Holy Qur'an, Gazala's model of collocation can be considered a practical one.

It is worth mentioning that the introduced classification is meant to facilitate the analysis process of collocations. In fact, a

kind of integration and overlapping is noticed. Gazala (1993) himself refers to this fact as he mentions that "the pattern of the classification introduced in this study is integrating and there is a sort of overlapping; it is meant for the sake of studying and analysis"[1] (p.8).

The following part represents a panoramic explanation of Gazala's model where three patterns of collocations are introduced, i.e. lexical, grammatical and stylistic. The most commonly-used and familiar category is the grammatical one "التركيب القواعدي" where twenty sub-categories are included. The most common ones are the noun + adjective collocation, nominal collocation using the genitive form (مضاف + مضاف إليه) التلازم الاسمي, nominal collocation using an Arabic conjunction "التلازم الاسمي (العطف)" and verbal collocation followed by its infinitive form " التلازم الفعلي المصدري (الفعل + مصدره/ المفعول المطلق)" like "يرتل ترتيلا". As for adjectival collocation "التلازم الوطفي (صفة + صفة)", it is commonly used because it is mainly used emphatically. Other forms of grammatical pattern of collocations are prepositional-verbal collocation "التلازم الفعلي الجري", verbal-verbal collocation using a conjunction "التلازم الفعلي-الفعلي (العطف)" and adverbial collocation composed of two adverbs "التلازم الظرفي".

The second category of Gazala's model of collocation is the lexical pattern of collocation. The sub-categories of this type is ten. For instance, Gazala has introduced "congruent collocations" (التلازم المتجانس). The constituents of this sub-category share the same root and belong to the same lexical family. Examples are "شهد ,شاهد" and "جهد جهيد" and "خطر له خاطر". On the other hand, the "incongruent collocations" (التلازم غير المتجانس) is characterized by having constituents which do not belong to the same lexical family and they do not have the same roots like "استقبال حار" and " شعلة من" "الذكاء". "Emphatic collocations" (التلازم التوكيد) is a third sub-category. As its name denotes, it targets emphasis. Structurally, it is sometimes composed of the infinitive form of the verb followed by an absolute object (المفعول المطلق) like "عمل عملا" and "قاتل قتالًا". A fourth sub-category is what Gazala calls "direct collocations" (التلازم المباشر) which does not carry any figurative meaning like

"قصير القامة". On the contrary, "figurative collocations" (التلازم الاستعاري)carry indirect meanings and deep implications. This subcategory is frequently used and it has a deep influential impact on the receiver. However, it is highly-challenging for the translator.

The third category is called "stylistic pattern" (التركيب الأسلوبي). Gazala mentions some stylistic functions of collocations which should be taken into account during translation. The first one is the emphatic function which is considered part and parcel of the collocational meaning. Therefore, the translator must focus on transferring it. Exaggeration is another stylistic function like "الهرج والمرج" and "مضى وانقضى". Gazala advises the translators to do their best to reflect this function. He also adds that replacing a two-word collocation with one word affects the meaning as it does not leave the same effect on the reader. As it is known, a crucial part of the translator's job is to convey the same effect produced by the ST. Collocations also have an aesthetic function. Gazala (1993) stresses the role this function plays as he mentions that "the aesthetic aspect of collocations is highly-regarded in Arabic. The role it plays cannot be neglected as it colours the language" (p.31)[2]. Another key stylistic function of collocation is the euphemistic one. Euphemism is defined as "a pleasant replacement for an objectionable word that has pejorative" (Hunumad Bussmann 1998: p.388). For example, when prophet Jacob turned blind, a euphemistic collocation like "ابيضت عيناه" is used in the Holy Qur'an as a softer expression.

In his model, Gazalla has also classified different types of contexts as the context is inseparable from the model introduced. Accuracy should be sought to understand the collocation at hand in its right context otherwise misunderstanding and miscommunication would be the inevitable result. Out of the eight types of contexts which Gazalla has introduced, the present study is concerned with the religious context and the cultural context. Gazala (1993) clarifies that religious collocations exist in great abundance in Arabic because of the impact of the Glorious Qur'an. He stresses that "religious collocations are not easy to be translated into English due to language differences and the cultural

background of the English reader. Therefore, what comes as a top priority is transforming the meaning mirrored in the ST context and situation"[3] (p.35). Gazala considers cultural-bound context the most complex one. Assimilation of cultural diversity and background ease the translator's understanding of the ST and enables him/her to convey the right message and meaning to the target reader.

Gazala (1993: pp41-43) concludes his model by suggesting a nine-step translation procedure to deal with different kinds of collocations; these steps are prioritized based on their importance. In case of its availability, finding the suitable collocational equivalent is the first step. Second, the most appropriate collocation should be found instead. If the fist two steps do not work, the translator can introduce a collocation, trying to find the same number of the ST collocational constituents. For example, a two-word collocation should be replaced by a two-word constituent in the TT. The fourth step is to translate the meaning accurately even if the same number of the collocational constituents is not kept. Translating the direct/indirect meaning to a direct/indirect one is the fifth step. In this case, it is not a must to maintain the grammatical pattern of the ST collocation. The following step and advice for the translators is to be neutral by keeping ambiguous collocations to avoid being biased or adding any unnecessary shades of meanings. Gazala, then, advises translators to find equivalent slang collocations for ST slang ones, otherwise, classic collocations should be used as alternatives. The eighth step is to translate a classic collocation with a classic equivalent because a colloquial one cannot be used instead in this case. According to Gazala, the last step is resorting to literal translation in case of not finding the right appropriate procedure. However, he advises translators not to give up and to consider this step the last solution to overcome collocational challenges.

5- Methodology:
The following are the steps to be followed in the present study:
1-   The Arabic verse is produced.

2-   Collocations are extracted and highlighted. Only marked collocations are chosen for the analysis.

3-   Gazala's model of collocation is applied.

4-   The main features of the marked collocations under study are analyzed.

5-   An analysis of the selected translations is attempted

6-   A suggested translation is proposed.

6- Analysis:

The present study classifies collocations into four categories, i.e. lexical collocation, grammatical collocation, figurative collocation and cultural collocation. David Crystal (2003) defines collocation as "the habitual co-occurrence of individual LEXICAL ITEMS" (p.82). Although there are some modification of the introduced definition, they all evolve around the phrase "the habitual co-occurrence" of items which is considered one of the factors that govern and control the degrees of marked collocation under study.

Benson (1985) mentions that lexical collocations "contain no subordinate element"; they are composed of "two equal lexical components" (p.62) like adjective + noun combinations, noun + verb combinations, and verb + noun combinations. This definition distinguishes it from grammatical collocation. According to Bahns (1993), "a grammatical collocation is a noun, or an adjective or a verb, plus a participle (a preposition, an adverb or a grammatical structure such as an infinitive gerund or clause" (p.57). Some examples mentioned in the Ever-Glorious Qur'an are "ففروا إلى الله", "أنزل على" and "أنزل إلى".

As for figurative collocation, it can be defined as a collocation that violates the literal meaning. It is also a clear presentation of markedness because it is highly informative, the relation between its constituents is usually restricted, it is infrequent and it challenges the reader's expectations.

Baker (2018) defines culture-specific collocations as "collocations that reflect the cultural setting in which they occur" (p.66). The Qur'an abounds with many culture-specific collocation

which portray the life of Arabs and their cultural habitat like " قُرَّةُ عَيْنٍ" and "حَتَّىٰ تَضَعَ الْحَرْبُ أَوْزَارَهَا" . Such collocation cause a big problem when rendering into English. Abdel-Raof Hussein (2007) argued that "the liturgical, emotive and cultural associations of expressions found in the Holy Quran pose the greatest obstacle to translator" (p.12). Understanding these culture-specific collocations and rendering them from the ST to the TT is one of the most challenging tasks a translator may face.

6.1 Lexical Collocation
Example " ميثاقا غليظا"

The collocation "مِّيثَاقًا غَلِيظًا" is mentioned three times in the Qur'an. It is mentioned twice in Surat An-Nisa'a (Women): " وَأَخَذْنَ مِنكُم مِّيثَاقًا غَلِيظً" (verse 21) and "وَقُلْنَا لَهُمْ لَا تَعْدُوا فِي السَّبْتِ وَأَخَذْنَا مِنْهُم مِّيثَاقًا غَلِيظًا" (verse 154). The third time is in Surat Al-Ahzab " وَإِذْ أَخَذْنَا مِنَ النَّبِيِّينَ مِيثَاقَهُمْ وَمِنكَ وَمِن نُّوحٍ وَإِبْرَاهِيمَ وَمُوسَىٰ وَعِيسَى ابْنِ مَرْيَمَ وَأَخَذْنَا مِنْهُم مِّيثَاقًا غَلِيظًا" (verse 7). The following table clarifies the different translations adopted by the four translators.

	وَأَخَذْنَ مِنكُم مِّيثَاقًا غَلِيظًا (An Nisa', verse 21)	وَقُلْنَا لَهُمْ لَا تَغْدُوا فِي السَّبْتِ وَأَخَذْنَا مِنْهُم مِّيثَاقًا غَلِيظًا (An Nisa', verse15	وَأَخَذْنَا مِنْهُم مِّيثَاقًا غَلِيظًا (Al-Ahzab, verse7)
Pickthall	And they have taken a **strong pledge** from you?	And We took from them a **firm covenant**.	We took from them **a solemn covenant**.
Yusuf Ali	and they have taken from you **a solemn covenant**?	And We took from Them **a solemn Covenant**.	We took from them **a solemn Covenant**
Dawood	Entered into **a firm Contract**	We took from them **a solemn covenant**	**A solemn covenant** We made with Them
Abdel-Haleem	And they have taken a **solemn pledge** from you	And took **a solemn pledge** from them	We took **a solemn pledge** from all of them

According to Gazala's model, the collocation "ميثاقًا غليظًا" has the (noun + adjective) syntactic pattern. Gazala (1993) mentions that this pattern is usually translated into the adjective+ noun pattern in English, an obvious remark that the above-

mentioned translations manifest. The suggested translations of this collocations are "a strong pledge", "a firm covenant", "a solemn covenant" and "a firm contract". As for the lexical pattern of " مِيثَاقًا غَلِيظًا", it has an incongruent pattern because its collocational constituents do not have the same roots. Stylistically, the main function of this collocation is an emphatic function which is part and parcel of its meaning. In Surat An-Nisa' (verse 21), Allah emphasizes how strong the pledge that He has taken from a man upon marrying his wife is. As for verse 154 in the same Sura, the emphasis is on the covenant that Allah has taken from Isralites. Yusuf Ali (1938) mentions that "in this verse, there is a recapitulation of the Jewish refractoriness", i.e. "the Covenant under the tower of height of Sinai", "their arrogance where they were commanded humility in entering a town" and "their transgression of Sabbath" (p.229). In Surat Al-Ahzab (verse 7), the covenant is an implied one "on all created things to follow God's law, which is the law of their being" (Yusuf Ali 1938: p.1104) so it is an inclusive one. Thus, this covenant stresses the pledge between Allah and human beings after the verse has mentioned the covenant between Him and the prophets.

The collocation "مِيثَاقًا غَلِيظًا" has met many markedness criteria. The first of them is frequency. Checking the Qur'anic Arabic Corpus website, it has been found that this collocation has only been mentioned thrice. As for its head constituent "مِيثَاقًا", it has been mentioned separately 22 times in different occasions where many of them are correlated to Israelites like " وَلَقَدْ أَخَذَ اللَّهُ مِيثَاقَ بَنِي إِسْرَائِيلَ وَبَعَثْنَا مِنْهُمُ اثْنَيْ عَشَرَ نَقِيبًا" (Al-Maidah: verse 11). On the other hand, the adjective "غَلِيظًا" has been used five times in the whole Qur'an where the word "عذاب" functions as its head noun 4 times and "القلب" follows it in " فَبِمَا رَحْمَةٍ مِنَ اللَّهِ لِنْتَ لَهُمْ وَلَوْ كُنْتَ فَظًّا غَلِيظَ الْقَلْبِ لَانْفَضُّوا مِنْ حَوْلِكَ" (Al-Imran: 159). In all the five examples where the adjective "غَلِيظًا" is mentioned, it has been noticed that the collocate "غَلِيظًا" is used figuratively. It is commonly used to describe tangible things rather than abstract nouns like "مِيثَاقًا" or "عهد". In the above-mentioned verses, it is used metaphorically; Hasan Azeldeen (p.2007: p.209)[3] mentions that the word refers to

tough and rough things and it can also be used metaphorically. Thus, the word "غليظ" itself carries a marked semantic meaning. What adds to this degree of markedness is the company it keeps with the word "ميثاق", which is originated from the root "و-ث- ق", i.e. "قوي وثبت وصار حكمًا" (Al-Mu'am Al-Waseet 2004: p.1011). Allah could have said "عهد" or "وعد" instead of "ميثاق", but the choice of this word implies that the bond is strictly tight and strong. This analysis also highlights that the collocational constituents of "ميثاقًا غليظًا" has a heavy information load. In other words, it meets another criterion of markedness, i.e. informativity. In addition, it challenges the readers' expectation and predictability as they predict that the adjective "غليظًا" collocates with tangible things like "خيط" or "أصابع".

Since the collocation "ميثاقًا غليظًا" is a marked one, it carries many implicatures as it has been explained in chapter 2. Thus, many interpretations based on the context are offered by different exegetes. For instance, Al-Qurtubi (2006 part 6: p.170) provides three interpretations of "ميثاقًا غليظًا" mentioned in verse 21 (Al-Azab). One of them is that the collocation refers to verse 229 in Surat Al-Bakara that says "and then (a woman) must be retained in honour or released in kindness"[1]. The second interpretation is that "ميثاقًا غليظًا" embodies the marriage bond. As for verse 154 in Surat An' Nisa', the context is different because it refers to the covenant between Allah and Israelites mentioned in the Old Testament. As Al-Qurtubi (2006, part 7) mentions, it is "a covenant that they have given an oath to keep so it is described as a solemn one" (p. 208)[2].

This point has to be taken into consideration when translating "ميثاقًا" into English. On Surat Al-Ahzab, "ميثاقًا" is mentioned twice in verse 7. The first is "ميثاقَ النبيين" and the second is "ميثاقًا غليظًا". Al-Qurtubi (2006, part 17:p.69) offers two interpretations of "ميثاقًا غليظًا" in this verse. The first one means that "ميثاقًا غليظًا" is a reassurance of Allah's covenant with the prophets to convey His message. In this case, "ميثاقًا" means an oath. The second interpretation is that the first covenant mentioned in the verse, i.e. "ميثاقَ النبيين", is the admission of Allah's existence and the second one is His covenant with prophets; Allah took the prophets'

pledge that Muhammad is His prophet and He asked prophet Muhammad to declare that he is the last prophet.

The above table shows that the four translators have resorted to direct translation as they have tried to stick to the explicit meaning, conveying different degrees of markedness. The various implicatures are left for the audience to exert some effort to be rewarded with the implicit meanings of the verses by obtaining them after exerting some effort. In this case, the target reader has to get some background knowledge to assimilate the full meaning of the collocation at hand.

The four translations do not fully convey the same degree of the ST collocational markedness. The explicatures of the SL have not been accurately conveyed. Examining the English adjectives used in the target text, they are unmarked because they do not reflect the level of markedness as their definitions show in the original. According to MacMillan Dictionary (2002), "firm" means "not likely to change" (p.526) and "solemn" is "used about things such as promises that express serious intentions" (p.1361). As for "strong", one of its meanings that fits the context of the verses is "firmly believed or felt" (p.1424). Although "solemn" targets the closest meaning, none of these definitions reflects the same metaphorical usage used in Arabic or the same degree of markedness to convey the same effect. As for the collocate "ميثاقًا", "pledge", "covenant" and "contract" have been suggested as different alternatives and translations. Since the context plays an undeniable role in determining the meaning, choosing "pledge" in verse 21 (Surat An-Nisa') matches its context more than "covenant" or "contract". Longman Dictionary of Contemporary English Online defines "pledge" as "a serious promise or agreement, especially one made publically or officially". Since the elements of seriousness and publicity are main perquisites for a marriage contract, the noun "pledge" can be regarded as the most relevant choice. Dawood uses "contract" as an equivalent to "ميثاقًا" in his translation of verse 21 (Surat Al-Azab). "Contract" is defined as "a binding agreement between two or more persons or parties, especially one legally enforceable" (Merriam Webster

Dictionary). The semantic meaning of this definition does not mirror the positive connotation of the word as well as the emotional bond between a husband and a wife because "contract" is an abstract word used in formal registers.

Reflecting on the four translations, none of them comprehensively reflects the same degree of markedness represented in the ST. However, Yusuf Ali's translation of " ميثاقًا غليظًا" as "a solemn covenant" is the most relevant and closest one for its translation in verse 154 (Surat An-Nisa') and verse 7 (Surat Al-Ahzab). The researcher suggests the collocation "strongly-tightened pledge" or "a binding pledge" for "ميثاقًا غليظًا" in verse 21 (Surat An-Nisa') and "a binding covenant" for the other two verses.

6.2 Grammatical Collocation

Example: "ففروا إلى":

Verse 51 in Surat Al-Dariyat reads " فَفِرُّوا إِلَى اللَّهِ إِنِّي لَكُمْ مِنْهُ نَذِيرٌ مُبِينٌ ". It is translated as follows by Pickthall, Yusuf Ali, Dawood and Abdel-Haleem.

Pickthall
Therefore flee unto Allah; **lo! I am a plain warner unto you from him.**

Yusuf Ali:
Hasten ya then (at once) to God: **I am from Him a Warner to you, clear and open!**

Dawood:
Therefore seek God. I come from Him to warn you plainly.

Abdel-Haleem:
[So, say to them, Prophet] Quickly turn to God- I am sent by Him to give you clear warning.

Introducing Surat Al-Dariyat, Yusuf Ali (1938) writes "(t)his is an early Meccan Sura, with a highly-mystic meaning…This Sura deals with the various ways in which Truth prevails irresistibly even against all human possibility" (p.1419). Part of this mysticism and prevailing truth is depicted in this verse

which carries very deep meanings and different interpretations. Al-Qurtubi (٢٠٠٦: p.504)[8] presents various interpretation to the collocation "ففروا إلى الله". Allah addresses Prophet Muhammad (PBUH) asking him to urge his people to abandon sins and to obey Him. According to Al-Qurtubi, another interpretation of "ففروا" is to flee from Mecca. A third one is to flee from Satan to Allah's guard and protection. A fourth one is to flee from ourselves to Him. The meaning can also include all the previous interpretations. Translating this tripartite collocation with its various layers of meanings is a challenging task for the translator.

As for the syntactic pattern of this collocation, Gazalla classifies it under the umbrella of prepositional-verbal collocation; this sub-category is composed of a verb followed by a preposition and a noun. In English, it is usually translated using the same pattern. The four proposed translations follow this pattern except Dawood's who uses a verb + an object. As for the lexical pattern, it is an incongruent collocation. Stylistically, "ففروا إلى الله" has an aesthetic function. As Imam AL-Sharawi (1991:p.14606)[9] pinpoints, the process of running away requires three parties, i.e. the escaper, something that frightens you and someone or something to whom you resort. In other words, it means avoiding something scary to find a safe shelter; it is Allah. Thus, an obedient believer is compared to someone who escapes from an enemy trying to find a safe shelter and refuge. Al-Tha'albi refers to another stylistic function of the imperative verb "ففروا", he (1997: p.305)[10] mentions that this word combines warning and petition or calling. It warns people against disobeying Allah and asks them to resort back to Him. The conjunction Al-fa'a (الفاء) also adds to the beauty of the collocation. This verse is mentioned after narrating what happened to previous nations because of their disbelief and stubbornness. Then, Allah reminds us of some of his blessings in verses 47 to 49 like constructing heaven with strength, spreading the earth out and creating pairs of everything. The logic consequence is to resort to Allah quickly and without any hesitation. This meaning is expressed by the using the conjunction (الفاء). Moreover, the sound of the fa'a (فاء) is a soft weak one which

matches the state of fear and escaping that happens quietly and in secret. Thus, the sounds of the verb and the conjunction match the meaning.

"ففروا إلى الله" is a highly marked collocation in the ST as it meets many of the markedness Criteria. It is mentioned only once in the Nobel Qur'an followed by the preposition "إلى" (to). The verb is mentioned followed by the preposition from (من) four times. For example, verse 21 in Surat Al-Shur'ara reads " فَفَرَرْتُ مِنْكُمْ لَمَّا خِفْتُكُمْ"[11]. It is also mentioned once as a verb without a preposition in Surat Abasa, verse 34. As a noun, it is mentioned four times as "فرارا" and "الفرار", and once as "المفر". The collocation is informatively loaded. The choice of the preposition "إلى" is meaningful because it refers to reaching the goal either in place or in time as Sabri Al-Mitwali (2001:p.138)[12] explains. As Allah cannot be bounded by time or place, He is the ultimate unreachable goal and the only resort. Moreover, the semantic choice of the word "فروا" instead of "اهربوا" deepens the meaning and mirrors the Qur'anic eloquence. Muhammad Al-Sha'ya (1993:p.283)[13] explains the semantic difference between "الفرار" and "الهروب". Unlike "الفرار", "الهروب" is associated with a plot, thinking and a pre-planning before escaping. On the other hand, "الفرار" is a sub-conscious action performed by an animal or a human being as a reaction to a scary and frightening situation like death or an alarming scene. The escaper has no target except saving himself/ herself. In the Qur'anic verses where "الفرار" is mentioned, one can notice that it is associated with excessive fear or a scary situation. For instance, Allah describes Companion of the Cave in Surat Al-Kahf, verse 18 saying " لَوِ اطَّلَعْتَ عَلَيْهِمْ لَوَلَّيْتَ مِنْهُمْ فِرَارًا وَلَمُلِئْتَ مِنْهُمْ رُعْبًا"[13]. The verse depicts the autonomous state of fear of anyone who sees them. Thus, the collocation "ففروا إلى الله" pays the readers' attention to the importance of resorting to Allah and believing His prophet otherwise they would face grave consequences.

In addition to being infrequent and informative, the collocation "ففروا إلى الله" is unexpected and unpredicted, which gives it a higher degree of markedness. The deviation of the

meaning due to the use of the preposition increases the degree of unpredictability. Its distribution and collocational range is also very limited to the prepositions "إلى" (to) and "من" when it functions as a verb. Moreover, it meets the criterion of specification as it occurs in very specific contexts associated with fright and scariness. It is the translators' job to do their best to convey the same degree of markedness.

The most marked and relevant translation that mirrors the ST is Pickthall's. He has done his best to convey the implicatures and the explicatures of the collocation at hand. As he is faced with different stimuli and assumptions, Pickthall chooses the most relevant one in his point of view. The choice is the verb "flee" is the closest match to the Arabic verb "فروا" as it means "to leave somewhere very quickly, in order to escape from danger" (Longman Online). It is mainly used in written text which upgrades its level of formality. Moreover, both Arabic and English verbs start with the weak whispering sound /f/ which depicts the state of fear. Using direct translation, the explicit meaning has been communicatively conveyed to a large extend. Among the different interpretations, Pickthall has chosen the closest one to the ST, leaving some space to the reader to exert some effort to deduce other explicit meanings. However, it would be better to provide more information in a footnote to guide the reader the way Yusuf Ali does.

As for Yusuf Ali, his translation lacks some relevance and it is less marked. Although he tries to make the collocation more marked by foregrounding the verb and changing the order of the conjunction "then" to reflect the importance of the quick resort to Allah, the choice of the verb itself does not necessarily reflect a state of fear by definition. Longman defines "hasten" as "to go somewhere quickly". It is true that the word is often used in literary register which matches the Qur'anic style, but its denotative or connotative meanings do not reflect the state of fear. However, Ali adds a footnote in an attempt to illuminate the readers, asking them to understand themselves to know Allah better. He also adds the phrase "at once" between brackets in the text to emphasize the

meaning. Thus, Yusuf Ali tries to strike a middle ground between the direct translation and the indirect one, using the functional approach. Substituting the verb "flee" for "hasten" can work as a better alternative.

Dawood's translation is irrelevant and unmarked. It does not convey the implicatures or the explicatures of the ST. The translator has not paid attention to the different assumptions offered by exegeses. Longman Dictionary Online refers to "seek" as a formal word, but it is defined as "to try to achieve or get something". Neither the denotative or the connotative meanings are reflected by using "seek". The translation does not perform the ST function or convey its meaning. If Dawood had said "So seek ALLAH's refuge", this could have made a better translation.

As for Abdel-Haleem, he resorts to the indirect translation. He starts the verse by the bracketed phrase "[So, say to them, Prophet]"; it is an attempt to clarify what exegeses mention about this verse that Allah addresses Prophet Muhammad. However, this interrupts the flow of the text. It also does not match its quick rhythm of the verse that reflects the meaning. Moreover, Abdel-Haleem has dropped the translation of the conjunction Al-fa'a (الفاء) which also affects the meaning as it has been explained. As for the choice of the verb "turn to" , it does not also perfectly convey the ST meaning. "Turn to" is defined as "to try to get help, advice, or sympathy from someone" (Longman Dictionary Online). Getting help or advice is not necessarily connected with being afraid or scary.

Ahmad and Dina Zidan as well as Muhammad Ghali have made remarkable attempts to translate this collocation. Ahamad Zidan's and Dina Zidan's translation (1996) is "(T)herefore flee to GOD!" (522). Using the graphological technique, capitalizing "God" and adding the exclamation mark upgrade the collocational degree of markedness. As for Ghali (2008), he translates it as "so flee to Allah!" (p.522). Using the conjunction "so" instead of "therefore" is better in this context because it is shorter; it is suitable to the state of being in a hurry. Moreover, the use of the exclamation mark is meaningful as if the translator wants to say

that I wonder if you do not resort to Allah after what you have known about Him. The researcher suggests the following translation: So flee to ALLAH! This translation is semantically, structurally and graphologically marked.

6.3 Figurative Collocation
Example: "فبصرك اليوم حديد"

In Surat Qaf, verse 22 reads "لَقَدْ كُنْتَ فِي غَفْلَةٍ مِنْ هَذَا فَكَشَفْنَا عَنْكَ

غِطَاءَكَ فَبَصَرُكَ الْيَوْمَ حَدِيدٌ". The collocation "بصرك حديد" is a figurative collocation that violates the literal meaning. It is translated by the four translators as follows:

Pickthall:
(And unto the evil-doer it is said): Thou wast in heedlessness of this. Now We have removed from thee thy covering, and <u>piercing is thy sight</u> this day.

Yusuf Ali:
Thou wast heedless of this; now have We removed thy veil, and <u>sharp is thy sight</u> this Day!

Dawood:
One will say: 'Of this you have been heedless. But now we have removed your veil. Today <u>your sight is keen</u>.'

Abdel-Haleem:
'You paid no attention to this [Day]; but today We have removed your veil and <u>your sight is sharp</u>.'

Surat Qaf is a Meccan one. Its main theme is the Hereafter and dealing with issues like resurrection after death and rendering an account of one's deeds. It was revealed in response to atheists who could not believe that a human body can be disintegrated into dust and reassembled once more. Setting the context of the Sura is crucial to understand the collocation at hand. This verse depicts a scene of the Hereafter where a man would have a piercing vision. "فبصرك ... حديد" is a metaphor where a man's vision is in the Hereafter is compared to iron to convey how sharp it will be. Khaled Tawfik (2007) sheds light on the importance of figurative language in sacred books. He mentions that "it (figurative

language) is used to deepen the effect of the holy message and instill its content in the reader's mind " (p.100: insertion is mine). Instead of expressing the meaning literally by saying "your vision is sharp" (فبصرك حاد), Allah uses this image to foster the reader's interaction with the text as the iron is known for everybody for its super-strength and endurance.

Exegeses have introduced different interpretations of this verse which leave the translators puzzled among different assumptions to choose from. Al-Qurtubi (2006:p.445)[15] surveys these interpretations. He mentions Ibn-Abbass's interpretation that the verse addresses the unbelievers who were unaware of the consequences of their bad deeds. Another interpretation is that it refers to the Prophet being unaware of the issue of choosing him as Allah's messenger before revelation. However, most exegeses agree that the verse addresses the righteous and the corrupt. The word "بصر" also has different interpretations. Some commentators have understood it as the intuition and insight that a person has; it is the sense that is felt by the heart. Others have interpreted it as the physical sight in the afterlife compared to that one before death. Faced by these interpretations, the translator is puzzled and confused which sense of meaning s/he should choose; is it sight, insight, vision or perception?!

The syntactic pattern of the collocation "بصرك.. حديد" is the noun + noun pattern used as a subject and a predicate. Abdel-Haleem follows the same Arabic structure using a subject and a noun as a predict (your sight is sharp). Dawood uses the adjective "keen" as a predicate in his translation "your sight is keen". As for Yusuf Ali and Pickthall, they have changed the order of the collocation by translating it as "sharp is thy sight" and "piercing is thy sight" respectively; this change makes the collocation syntactically marked to compensate for the loss of semantic markedness. According to Gazalla, this collocation is lexically classified as an incongruent one because its constituents are not driven from the same root. It is also an indirect (figurative) one as it violates the literal meaning of its constituents. It is known that a word has a denotative meaning that can be looked up and a

connotative meaning that can be deduced from the co-text and the context. The meanings derived from metaphors are connotative since they cannot be found in dictionaries. Stylistically, the collocation "بصرك... حديد" has a rhetorical and aesthetic function that matches the spirit of the text which combines warning and petition.

The used metaphor is highly marked in the ST as it meets many markedness criteria. Its frequency is unique as it is mentioned only once in the Noble Qur'an. It also has a restricted collocational range. The word "حديد" is mentioned five times; they enter into collocational relations four times; these are "زبرحديد"(Surat Al-Kahf, verse 18), "ألنا حديد" (Surat Saba, verse 10), "فبصرك... حديد" (Surat Al-Hadid, verse 5) and "أنزلنا حديد" (Surat Qaf: verse 22). Moreover, the collocation "بصرك... حديد" is informatively-loaded as it carries many implicit meanings to the reader as it has been explained. As for the four suggested translations, they vary in their degrees of markedness. Abdel-Haleem's translation is the least marked one. It is unmarked syntactically and semantically. Unlike Yusuf Ali and Pickthall, Abdel-Haleem has followed the same pattern of the ST. He has not tried to compensate for the semantic loss by using a more marked syntactic structure. Semantically, the use of "sight" and the adjective "sharp" do not reveal the same implied meaning of the collocation under study. The four translators have chosen "sight" as a translation of "بصر", considering it the strongest assumptions out of all the proposed interpretations. The meaning of "sight" is confined to the physical ability to see something. "Vision" can work as a better alternative because its denotative meaning encompass the physical and the mental states. Merriam Webster Online introduces different senses of "vision". "vision" is defined as "the act or power of seeing: sight" and as "a thought, concept or object formed by your imagination". The former definition is associated with a physical state whereas the latter is connected to a mental one. As for the choice of the adjective "sharp" used by Abdel-Haleem and Yusuf Ali, it does not convey the same semantic meaning created by the metaphoric collocation in the ST.

Thus, it does not leave the same effect on the reader as it is semantically unmarked. Dawood's translation is more marked than Abdel-Haleem's because of his choice of the adjective "keen", which means "very strong". Yusuf Ali's comes third because of the syntactic change of the word order. Starting with the adjective leaves a strong effect on the reader. The most marked translation is Pickthall; it is syntactically marked because it starts with the predicate. Semantically, "piercing" is more marked as Macmillan Dictionary Online mentions "piercing eyes or looks seem to show that someone sees and understands more than other people". This sense of meaning encompasses the different perception and understanding that people in the afterlife face. However, Yusuf Ali's translation is more privileged for adding a footnote to clarify the meaning as he mentions that "(t)he clearness of the vision will now be even greater" (p.1414).

Based on the above analysis, the four translators have resorted to one interpretation of "بصر", i.e. the physical ability to see. They all consider this assumption the strongest one; other interpretations that encompass the meaning of insight were neglected. Abdel-Haleem's translation is a direct one that only focuses the explicatures of the collocation. He is not successful in conveying the illocutionary force and the metaphorical purpose of the image. Dawood's translation is also a direct one, but it can be given credit for the choice of the adjective "keen". As for Yusuf Ali's and Picththall's translations, they are more functional and more communicative because of foregrounding the predicate. One of the strategies that can be used in translating this metaphoric collocation is trying to produce the same image in the TL. As Khalid Tawfik (2007) pinpoints, "(t)his strategy is highly preferable if the target language has the same image with the same connotations and the same, or very similar, emotive effect" (p.134). The researcher suggests using an idiomatic expression like "the eagle's vision"; it is an attempt to create the same effect of the reader as the eagle is known for its strong sight and vision. It is also an attempt to convey the implicatures of the ST.

6.4 Cultural Collocation:
Example: " قرت عين"

The deeply cultural collocation "قُرَّتُ عَيْنٍ لِّي وَلَكَ" (Surat Al-Qasas, verse 9) reflects the Arab habitat. The Arabs lived in the desert where cold weather and objects were sources of joy and cheerfulness for them. As it is mentioned in *Lisan Al-Arab* (part 5), "القر: البرد الشديد...هذا يوم ذو قر: أي ذو برد" (pp.82-3). Part of the translator's job is to keep the cultural effect of the collocation. The following is the translation proposed by the four translators.

Pickthall:
(He will be) a **consolation** for me and for thee
Yusuf Ali:
(Here is) **joy** of the eye, for me and for thee
Dawood:
This child may bring **joy** to us both
Abdel-Haleem:
Here is a **joy** to behold for me and you

According to Gazala's model, "قرت عين" syntactically is a nominal collocation which has the noun + noun pattern. This pattern is usually translated into the genitive form in English using the of-construction or it is translated as one word. Different syntactic pattern are used in English by the four translators. Pickthall uses one word, i.e. "consolation" whereas Yusuf Ali uses the genitive form "joy of the eye". As for Dawood, he resorts to the paraphrase technique using the model verb "may" followed by the verb "bring" and the object "joy". He has also mentioned the referent "this child", using a direct noun which is deleted in the source text as it is understood implicitly. Abdel-Haleem uses the indefinite article "a", followed by (noun +to + verb). Michael Swan (2009) mentions that "many abstract nouns can have both uncountable and countable uses, often corresponding to more general and more particular meaning." (p.130). Thus, the meaning that corresponds with this structure is that the infant is a special kind of joy unlike any other joys.

Following Gazalla's model, the lexical pattern of the collocation "قرت عين" is an incongruent one. Stylistically, it has an aesthetic function as it compares Moses to a source of comfort. This image is culturally rooted in the Arab environment. According to Al-Raghib Al-Isfahani (2010: p.399)[4], the word "قر" is semantically related to coolness. The Arab believed that tears of happiness are cold and this is the ultimate state of happiness and satisfaction whereas tears of sadness are hot. Thus, this concise collocation fosters an image of joy, comfort, satisfaction and psychological relief. The root of "قرت" is "قر" which means tranquility and stabilization as Al-Isfahani (2010:p.399)[5] clarifies. Stylistically, the collocation also has an emphatic function achieved by the omission of the subject which indirectly replace the pronoun "he". This also mirrors that the Pharaoh's wife was in haste and she had a mixed feelings of joy and fear; it was the joy of receiving the blessed baby and the fear of slaughtering and killing him.

The cultural collocation "قرت عين" is highly marked for many reasons and at different levels of the language, i.e. semantically, syntactically, culturally and graphologically. Many features of markedness are implemented and embodied in this collocation. As for its frequency, it is mentioned just once in Sura Al-Qasas. The graphological form as well as the syntactic form of this collocation adds to its degree of markedness. Graphologically, the word "قرت" ends with an open-written taa (تاء مفتوحة) whereas it is mentioned twice with a closed-written taa (تاء مربوطة) in sura Al-Furqan, verse 74 and sura Al-Sajdah, verse 17. The two verses respectively read " وَالَّذِينَ يَقُولُونَ رَبَّنَا هَبْ لَنَا مِنْ أَزْوَاجِنَا وَذُرِّيَّاتِنَا قُرَّةَ أَعْيُنٍ" and " فَلَا تَعْلَمُ نَفْسٌ مَا أُخْفِيَ لَهُمْ مِنْ قُرَّةِ أَعْيُنٍ جَزَاءً بِمَا كَانُوا يَعْمَلُونَ" . Some scholars like Adnan Mahdi (2010) relates the graphological form of the open-written taa (تاء مفتوحة) to its semantic meaning. On the occasion of the Pharaoh's wife and her strong eagerness to shelter prophet Moses, Madi[6] (p.71) mentions that the word "قرت" takes a larger space than its counterpart "قرة" which implies how much Allah is protective to his prophet and this protection is attainable and certain. Syntactically, the collocation is also marked because it

is subjectless for rhetorical and stylistic reasons as it has been mentioned.

Since "قرت عين" is lexically, semantically, graphologically, culturally and syntactically marked, it is highly informative and complex. In addition to the positive connotative meaning carried by this cultural collocation, the word "عين" also adds to its beauty as it is always associated with protection, empathy and guidance. For example, Allah consoles and addresses prophet Muhammad in Sura Al-Tur by saying "Now await in patience the command of thy Lord: for verily thou art in Our eyes"[7] (Yusuf Ali 1939:p.1441). The cultural dimension carried by "قرت عين" makes it meet the criterion of predictability which attracts the reader's attention because it is unexpected. This issue of unpredictability due to the cultural differences and rare frequency forms a clear translation obstacle. Thus, the collocation at hand meets many markedness criteria; it is infrequent, unpredictable, specific and informative.

As for the four proposed translations, they vary in their degree of relevance and markedness, but none of them create the same cultural effect or the same degree of markedness. Pickthall uses "consolation" as an equivalent to the "قرت". According to MacMillan Dictionary online, consolation means "something that makes you feel less unhappy or disappointed". In other words, it is something that elevates sorrow and sadness, but it does not necessarily eliminates it. Thus, the noun "consolation" neither reveals the accurate semantic meaning of "قرت" or the cultural aspect of the word. Dawood's translation is not only unmarked, it is also irrelevant and mistranslated. His paraphrase does not reflect the implicatures or the explicatures of the ST. First, his referent to Moses using the demonstrative pronoun "this" is underestimation and it does not also reveal the state of eagerness of the Pharaoh's wife. Second, the use of the model verb "may" means the uncertainty of the matter; this is the opposite of the implied meaning of the verse. Third, the object of the verb is "us" which does not create the same effect on the reader. In the ST, the Pharaoh's wife used two pronouns "for me and for you" (لي ولك). She wanted to convince her husband of the importance of

sheltering the infant. Using "us" as a substitute does not convey the same meaning or create the same effect. As the choice of the noun "joy", it reveals a feeling of great happiness, but it does not meet the readers' expectations as an alternative for "قرت عين". Concerning Abdel-Haleem's translation, his use of the article "a" before "joy" makes it more relevant and more marked than the other two translations. It carries the implicature that Moses is a special and an unprecedented kind of joy. It seems that the translator has this assumption in mind during the translation process. The use of the verb "to behold" instead of "to look at" or "to watch" adds to the aesthetic function of the expression because it is a literary expression which fits the Qur'anic style. Yusuf Ali's translation is the most relevant one. The explicit of receiving this unexpected infant has been conveyed. Ali was able to identify the different stimuli and assumptions of the ST, the linguistic ones as well as the cultural ones. Linguistically, it seems that he has in mind the assumption that the ellipsis of the subject is done on purpose for a specific reason. However, he prefers to mention the phrase "here is" between two brackets, striking a compromise between revealing and covering the subject; the communicative approach is Yusuf Ali's preferred technique in most of the verses. Culturally, he associates the word "joy" with "eye" in an attempt to mirror the same cultural effect. Thus, Ali's translation is the most relevant and the most marked one.

The researcher suggests "the pupil of the eye he is!" as an alternative for "قرت عين" for many reasons. Although "the pupil of the eye" is an idiom, not a collocation, it semantically and culturally corresponds to the meaning of the ST collocation. Literally, it means "the black round part in the middle of your eye" (Macmillian Dictionary Online). Idiomatically and figuratively, the expression compares a dear person to the pupil of one's eye and a person whom one considers the source of comfort to behold. Second, as the omission of the subject in the ST makes it syntactically marked, shifting the order in the suggested translation between the pronoun "he" and the verb "is" compensates for this ellipsis and makes it syntactically marked as well. In addition,

adding the exclamation mark makes the suggested translation more marked and attracts the reader's attention to the fact that this is a turning point in Moses's life and the story as a whole.

7- Conclusion:

It has been found that translating collocational markedness is very challenging for the translators. Competent translators try to do their best to convey the same degree of markedness. However, linguistic and cultural barriers are the greatest challenge due to the gap between languages. It has also been found the functional approach works best to solve many of the problems that face the translators of the Qur'an. It focuses on the function of the source language, trying to leave the same effect on the readers. Being aware of the markedness features is a perquisite because this assists the translator to identify the marked collocation. Then, trying to figure out a marked collocation in the target language is the following step. One of the remarkable finding of the study is that figurative and cultural collocations are more marked than lexical and grammatical collocations. In many cases, they are language-specific, infrequent, more informative, specific and collocationally restricted. In other words, more markedness characteristics are clearly manifested in figurative collocations as well as cultural collocations. Moreover, since figurative collocations violate the literal meaning, they are more marked. Culture collocations are also more marked because they are confined to specific settings and environment. The translator has to do his/ her best to narrow the gap between the SL collocation and the TL collocation. S/he also has to do their best to mirror the same degree of markedness.

Endnotes

١- في الأجسام ضد الرقة فهي شدة وخشونة...ثم يستعار للمعاني كالكبير والكثير مثل ميثاق غليظ (الجزء الثالث)

٢- الطَّلَاقُ مَرَّتَانِ فَإِمْسَاكٌ بِمَعْرُوفٍ أَوْ تَسْرِيحٌ بِإِحْسَانٍ.

٣- أُخذ عليهم في التوراة. وقيل عهد مؤكد باليمين، فسمي غليظًا   يعني العهد الذي"وَأَخَذْنَا مِنْهُمْ مِيثَاقًا غَلِيظًا لذلك.

٤– " قل لهم يا محمد، أي: قل لقومك (فَفِرُّوا إِلَى اللَّهِ إِنِّي لَكُمْ مِنْهُ نَذِيرٌ مُبِينٌ). أي فروا من معاصية إلى طاعته. وقال ابن عباس: فروا إلى الله بالتوبة من ذنوبكم. وعنه فروا منه إليه، وعملوا بطاعته. وقال محمد بن عبد الله بن عمرو بن عثمان بن عفان: ((فَفِرُّوا إِلَى اللَّهِ)) اخرجوا من مكة. وقال الحسين بن الفضل: احترزوا من كل شيء دون الله، فمن فر إلى غيره لم يمتنع منه. وقال الجنيد الشيطان داع إلى الباطل، ففروا إلى الله يمنعكم منه. وقال ذو النون المصري: ففروا من الجهل غلى العلم، ومن الكفر إلى الشكر. وقال عمرو بن عثمان: فروا من أنفسكم إلى ربكم. وقال أيضًا فروا إلى ما سبق لكم من الله، ولا تعتمدوا على حركاتكم.

٥–"معنى الفرار هنا الانتقال من شيء مخيف إلى شيء آمن، ولن تجدوا لكم ملجأ ألمن من حضن خالقكم سبحانه، ففيه الأمن والراحة والسعادة والنعيم".

٦– وقوله سبحانه (ففروا إلى الله...) الآية أمر بالدخول في الإيمان وطاعة الرحمن، ونبه بلفظ الفرار على أن وراء الناس عقابًا وعذابًا يفر منه، فجمعت لفظة ((فروا)) بين التحذير والاستدعاء".

7- Then I fled from you when I feared you, and my Lord vouchsafed me a command and appointed me (of the number) of those sent (by Him) (Pickthall)

٨– " إلى لها معان: أشهرها انتهاء الغاية زمانًا... أو مكانًا"

٩– "أما الهروب فإنها لفظة تُوحي بمحاولة الاختفاء عن الأنظار والنجاة من المطاردة والتعقب..... وكأن الهرب مسبوق بشيء من الترتيب والتفكير، وذلك بخلاف الفرار. إذ الفار ما هو الإ الروغان والهرب من شيء مخوف، ويكون ذلك للإنسان أو غيره من الحيوانات فهو حركة غير شعورية، إذ هي ردة فعل لأمر مرعب، وشيء مخيف، ولا يكون غالبًا الإ في مواجهة أمر عصيب... فالفار لا يلوي على شيء ولا يهدف لأكثر من النجاة بجلدة".

١٠- If thou hadst observed them closely thou hadst assuredly turned away from them in flight (Pickthall)

١١– "قال ابن زيد: المراد به النبي (ص)،أي: لقد كنت يا محمد في غفلة من الرسالة في قريش في جاهليتهم. وقال ابن عباس والضحاك: إن المراد به المشركون، أي: كانوا في غفلة من عواقب أمورهم. وقال أكثر المفسرين: إن المراد به البر والفاجر. وهو اختيار الطبري...(فَبَصَرُكَ الْيَوْمَ حَدِيدٌ) قيل: يراد به بصر القلب، كما يقال هو بصير بالفقة، فبصر القلب وبصيرته شواهد الأشياء والأجسام. وقيل المراد به بصر العين وهو الظاهر، أي بصر عينك حديد، أي قوي نافذ يرى ما كان محجوبًا عنك" .

١٢– وقيل لمن يسر به قُرَّة عين ... قيل أصله القر أي البرد. فقرت عينه، قيل معناه بَرَت فَصَحت وقيل بل لأن للسرور دمعة باردة قارة وللحزن دمعة حارة، ولذلك يقال لمن فيمن يُدعى عليه أسخن الله عينه، وقيل هو من القرار. والمعنى أعطاه الله ما تسكن به عينه فلا يطمع إلى غيره.

١٣– قر في مكانه يقر قرارا إذا ثبت ثبوتًا جامدًا، وأصله من القر وهو البردُ وهو يقتضي السكون

١٤– وكذلك ورد مقول قولها (قرت عين) بالتاء المفتوحة لاعطاء الكلمة أكبر حجمًا وقدرًا من الرسم المعهود وكذلك تعطي قدرًا لموسى ولأمرأة فرعون. فالرسم الآلهي شاهد على العناية الإلهية بتحقيق الإرادة التي أخبر عنها في صدر القصة، وذلك بتهيئة جميع الأسباب الكفيلة بإجرائها.

١٥– وَاصْبِرْ لِحُكْمِ رَبِّكَ فَإِنَّكَ بِأَعْيُنِنَا وَسَبِّحْ بِحَمْدِ رَبِّكَ حِينَ تَقُومُ.

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