تطبيق نموذج هاوس (2015) لتقييم جودة ترجمة القصص القرآني

Applying House's Translation Quality Assessment Model (2015) on Quranic Narratives

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الملخص:

تهدف هذه الدراسة إلى تقييم وتحليل جودة ترجمة السرد القرآني- بناءً على نموذج هاوس- لقصة يونس إلى اللغة الإنجليزية والتي قام بها مارماديوك بيكثال في عمله "معنى القرآن الكريم الجليل" (1930). ويغطي التحليل قصة يونس، ويقارن بين المصدر والهدف على مستوى الملامح اللغوية (المجال والعلاقة والطريقة) المقترحة في نموذج هاوس لعام 2015. أظهر تحليل المصدر والهدف وجود اختلافات في المستوى اللغوي والتراكيب النحوية، ولكن هناك جهدًا كبيرًا للحفاظ على الصفات الشعرية والأدبية للغة العربية الأصلية. يتضح في نهاية الدراسة من خلال بيان الجودة أنه لا يمكن لأي ترجمة أن تعبر بشكل كامل عن عمق وغنى القرآن.

الكلمات المفتاحية: نموذج هاوس، تقييم جودة الترجمة، المجال والعلاقة والطريقة.

Abstract:

This study is an attempt to evaluate and assess the quality of the translation of the Quranic narrative of the Yunus into English, by Marmaduke Pickthall in his work *The Meaning of the Glorious Quran* (1930), in light of House's model. The analysis covers the story of Yunus, the source and target texts comparing the source text's profile and target text's profile at the register level i.e. (field, tenor, and mode) suggested by House's 2015 model. The analysis of the source text and target text has revealed that there are differences lexically and syntactically but there is a great effort to maintain the poetic and literary qualities of the original Arabic language. The statement of quality at the end states no translation can fully capture the depth and richness of the Quran.

Keywords: House Model, Translation quality assessment, field, tenor, and mode.

1. Introduction:

Translation quality assessment (TQA) serves as a means to evaluate the quality of existing translations, distinguishing between carefully translated texts and those that may lack attention to detail. It is essential to approach the assessment of translation quality in an objective manner, avoiding subjective judgments. To achieve this, a systematic Juliane House's TQA model is grounded in Hallidayan systemic-functional theory (SFT) and incorporates ideas from the Prague school, speech act theory, pragmatics, discourse analysis, and corpus-based distinctions between spoken and written language. This model involves the analysis and comparison of an original text and its translation on three distinct levels: language/text, register (including field, tenor, and mode), and genre. According to House, translation can be defined as "the replacement of a text in the source language by a semantically and pragmatically

evaluation should be conducted based on a theoretical framework or model. Given the rapid growth of TQA as a sub-field within translation studies, numerous theoretical views and models have emerged. However, a select few models appear particularly promising among the available options. One such practical model is proposed by Juliane House, a German scholar, in 1997.

equivalent text in the target language" (House, 2015: 23).
Currently, translation courses are offered at numerous universities worldwide, and many researchers have conducted studies on various methods for assessing translated texts. However, there has been limited research conducted on House's model, particularly in the context of religious texts.
Translation quality assessment (TQA) is a broad concept that encompasses various other open-ended ideas regarding how evaluators or assessors can objectively and effectively

evaluate the quality of a final translated work. This involves the process of comparing the target text (TT) to the source text (ST) to determine if the TT accurately, correctly, precisely, faithfully, and truthfully reproduces the ST (Schafnner, 1998:1).

Numerous scholars in the field of translation studies (TS) have made significant efforts to develop a model that can assist in assessing and evaluating the quality of the TT. These efforts have resulted in the creation of several TQA models that have been utilized as practical tools by many assessors and evaluators. Some notable examples include Reiss (2000), Williams (2009), Nord (1997), AlQinai (1999), House (1981), and others. Some of these scholars have developed qualitative models like Reiss (2000), while others have proposed quantitative models like Williams (2009). Some have even combined both approaches, such as Nord (1997) and House (1981, 1997, and 2015). Despite the theoretical differences among these TQA models, they all share a common goal of assessing the quality of the final product.

1.1 Objective of the study

By investigating the quality of the English version of the Yunus Story in the Quran through the application of House Model, this study aims to evaluate the effectiveness of the adaptation process. House Model (2015) offers a comprehensive framework to assess various aspects of translation quality, including fluency, accuracy, naturalness, and cultural equivalence. Through this evaluation, we can gain valuable insights into how well the English adaptation captures the essence of the original story and meets the expectations of English readers.

2. Literature review

The literature review aims to provide an overview of existing research and scholarly works related to the quality assessment of translated literature, specifically focusing on the English adaptation of the Yunus Story. By examining the relevant literature, we can gain insights into the theoretical and practical aspects of translation quality evaluation, the significance of cultural accuracy, and the

application of the House Model in assessing translation quality.

2.1 Translation Quality Evaluation

Numerous studies have explored the evaluation of translation quality across various domains, ranging from literary translation to technical and scientific translation. Scholars such as Nord (1997), Pym (2010), and Snell-Hornby (2006) have proposed different theoretical frameworks and models to assess translation quality, emphasizing factors such as fluency, accuracy, naturalness, and cultural equivalence. These frameworks provide a foundation for evaluating the English adaptation of the Yunus Story

2.2 Cultural Accuracy in Translation

Cultural accuracy plays a vital role in the quality assessment of translated literature. Researchers have highlighted the importance of maintaining cultural nuances, idiomatic expressions, and socio-cultural references in the translation process (Bassett, 2002). They argue that cultural accuracy ensures that the translated work resonates with the target audience while retaining the authenticity and cultural identity of the source text. This aspect is particularly relevant in the context of the English adaptation of Yunus Story, which originates from a distinct cultural heritage. Mona Baker (1992) said that, "SL "source language" word may express a concept which is totally unknown in the target culture."

2.3 Juliane House's (2015) TQA model

House's model from 2015 stands out as a prominent model in the field of Translation Quality Assessment (TQA) due to its central focus on analyzing the source text (ST) and comparing it with the target text (TT). This unique model was developed to evaluate the quality of various types of texts and draws upon Halliday's systemic functional theory, ideas from the Prague school, speech act theory, pragmatics, discourse analysis, and distinctions between spoken and written language based on corpus data. House's aim, through her original

model in 1977 and subsequent updates in 1981, 1997, and 2015, is to provide a scientifically grounded foundation for translation criticism or TQA, ultimately establishing TQA as a recognized and well-established field of study and research in the science of translation. In other words, she seeks to provide a robust framework for assessing translation quality.

Initially, this comprehensive model is built upon pragmatic theories of language use. It offers an analysis of the linguistic and situational characteristics of the ST and its translated text by considering specific situational dimensions and comparing their relative similarities or differences. Thus, the model is essentially rooted in text-context analysis. House's contributions in this field, as seen in her works from 1997 and 2015, have been significant enough to make her TQA model the most promising one. For example, she is credited with being the first to discuss the cultural filter and to address the distinction between translation and non-translation. Her most important contribution to TQA thinking is the overt-covert translation typology, which has become standard terminology in Translation Studies (TS).

Essentially, House defines translation as "the replacement of a text in the source language by a semantically and pragmatically equivalent one." (2015 :23). This definition forms the core of House's model from 1997 and 2015. Primarily, this landmark model incorporates the classic Hallidayan register concepts of field, tenor, and mode, which are utilized to capture the relationship between text and context. For instance, the field dimension encompasses the topic or subject matter of the text, while tenor describes the nature of the participants, including the addressers and addressees, as well as their social power, social distance, and emotional involvement. Additionally, tenor considers the temporal, geographical, and social background of the text producer, as well as their intellectual, emotional, or affective stance towards the content being portrayed and the communicative task at hand. On the other hand, mode refers to the channel of communication, whether it is spoken or written, with written texts having the potential to be

simple (intended to be read) or complex (intended to be spoken as if not written). The genre parameter, introduced to the model in 1997, is a crucial addition to the analytical framework for assessing translation quality, as it allows the evaluator to compare a specific text with a class of texts that share a common purpose or function. House (2015) strongly emphasizes that the genre parameter enables a deeper understanding of textual structures and patterns. In comparison to the register category (field, tenor, and mode), which captures the relationship between text and micro-context, the genre parameter captures texts within the macro-context of the linguistic and cultural community in which they are embedded. In order to fully comprehend the model, it is necessary to review previous studies that have applied it.

2.2 Previous studies

Several studies have been conducted in the field of Translation Quality Assessment (TQA) using primarily Nord's 1997 model and House's 2015 model. This study focuses on House's functional-pragmatic model from 2015 as the framework for analyzing errors. House's model has been widely used in TQA due to its comprehensive nature and applicability to various types of texts, including literary, legal, scientific, marketing, advertising, and humorous translations.

Naeem et al. (2014: 40) provide a definition of the language of religion as a distinct form of language that differs from everyday language. It involves altering or suspending certain aspects of everyday language and is considered to precede everyday language. Harison (2007) suggests that religious language is used regularly by religious experts to express their beliefs and ideas. Each type of text and its translation has a specific target audience. In the case of Islamic-religious texts and their translations, the primary addressees are Muslims, Muslim communities, and individuals interested in reading Islamic-religious texts or conducting research in this area. Religious texts hold significant importance in societies, as Rabbani (2007) asserts that they form the basis of inspirational teachings, guiding individuals to a higher level

of spirituality. Dweik and Abu Helwah (2014: 286) describe religious texts as "expressive texts" that possess a sacred nature and appeal to the minds and hearts of their audience. Hervey, Dickins, and Higgins (2002:178) argue that the subject matter of religious texts implies the existence of a spiritual realm with its own external realities and truths. Keane emphasizes that in religious contexts, compared to less formal speech situations, the sources of words, the identity, agency, authority, and even the presence of participants in an interaction can become particularly complex (1997: 47).

Elewa (2014) highlights specialized vocabulary as a crucial feature of religious translation, which can pose challenges for translators who must be knowledgeable in this regard. He emphasizes the significance of translating religious texts, stating that it has historically played a key role in disseminating divine messages, teaching converts about the foundations of religion, and reflecting the beauty of faith and moral values worldwide. Farsian and Esmaieli (2004) argue that as Islam spreads globally and the number of Muslims increases significantly, the importance of translating religious and Islamic texts becomes even more evident. Jahanshahi and Kafipour (2015) emphasize the importance of translating Islamic-religious texts, as these texts are considered fundamental for disseminating Islamic thoughts. They caution that errors in translation within this sensitive realm can result in altering the content.

Conducting research on the translation of Islamic texts, particularly in countries like Iran where the translation of religious texts has been a focal point since the early days of Islam's arrival, holds great importance and utility. Such research can benefit professional translators, individuals assessing the quality of previous translations, and translators working on texts that have been previously translated. The findings of these studies can assist in producing improved translations. Malcolm Williams (2009) suggests that in today's context, clients, professional translators, translatological researchers, and trainee translators have a stronger rationale for engaging in Translation Quality Assessment.

Nassimi (2008) presents a thematic comparative analysis of several English translations of the Qur'an, specifically focusing on the works of Abdullah Yusuf Ali, Muhammad Asad, Taqiuddin Hilali and Muhsin Khan, and Zafarlshaq Ansari/Sayyid Mawdudi. This study adopts a novel and distinctive approach to reviewing and comparing these translations, including their accompanying commentaries. The review is centered around four major themes found in the Qur'an: Injunctions, Stories, Parables, and Short Chapters. When examining the translation of Qur'anic stories, the text and commentary of various translators are scrutinized from specific perspectives, such as the influence of biblical accounts and the coverage of cultural and moral aspects within the stories. It is observed that all four translators frequently convey the moral lessons of the stories. However, they face the challenge of effectively conveying both the narrative and the intended message or moral in a clear manner. The analysis of the translation of Qur'anic stories encompasses the following aspects :

A. A comparison of the four different translations

B. The potential impact of biblical (Israelite) narratives on the translation and commentary

C. Historical relevance

D. The extent to which the moral of the story is reflected in the translation or commentary.

Raof (2005) explores the pragmalinguistic elements involved in translating the genre of the Qur'an by examining grammatical and stylistic shifts. The translation of the Qur'an is not an ordinary task, as it is constrained by pragmalinguistic and cross-cultural limitations. The translator of the Qur'an should be mindful of the cultural Muslim tradition that distinguishes between exegesis (*tafsir*) and hypothetical opinion (*ta'wil*). The idea of transplanting culture in Qur'an translation has been completely rejected by Muslim scholars, aligning with Venuti's assertion (1995; cf. Hatim, 1998: 97) that domestication inevitably results in loss for source texts and cultures. Mason (1998:181) also highlights the issue of loss in translation due to the distinct pragmatic and semiotic norms of the source and target languages. Hatim (1997) should consider the

inherent cultural aspects of syntax and phonology in delicate discourses such as the Qur'an.

2.3 Overview on the ST (Qur'anic narrative of yunus)

Yunus Story is a captivating tale that originates from a rich cultural heritage. Originally written in a different language, it has undergone an adaptation process to make it accessible to English-speaking audiences. The English adaptation aims to capture the essence and intricacies of the original story while delivering a seamless and engaging reading experience for English readers.

The adaptation process involves not only translating the text but also ensuring that the cultural nuances, literary elements, and narrative flow are faithfully preserved. This requires a meticulous approach to maintain the authenticity and emotional resonance of the story, while also making it relatable and comprehensible to the target English-speaking audience.

The English adaptation of the Yunus Story holds great significance as it serves as a bridge between cultures, bringing the beauty and wisdom of the original narrative to a wider readership. It plays a vital role in promoting cross-cultural understanding and appreciation, enabling readers to explore diverse perspectives and immerse themselves in the enchanting world of Yunus.

3. Methodology
3.1 Study design

To assess the quality of a translation, it is crucial to determine the purpose of the translated work. This study primarily employs a comprehensive analysis of the source text (ST) in relation to its context and situation, comparing it with the target text's (TT) context and situation. The assessment tool used is the model developed by House (2015). Both the ST and TT are analyzed using the same approach and then compared to identify any discrepancies at the register level.

This research is qualitative and evaluative in nature. The analysis encompasses semantic, pragmatic, syntactic, and textual aspects. It also focuses on the intricate relationship between the intentions of the ST and the recipients of the TT, as well as the interaction between source text readers (ST-R) and target text readers (TT-R). Upon thorough examination, it is determined that the evaluation of translated texts is conducted using different models based on the genre of the text. The researcher finds that House's model, in its recent version (2015), is the most suitable for evaluating the chosen ST.

3.2 Procedures:

House's (2015) model is applied to the English translation of Quranic narrative of Yunus, translated by Mohammed Marmaduke William Pickthall in his Quran translation: The Meaning of the Glorious Koran (1930). The analysis begins with a linguistic examination of the ST, focusing on its register dimensions (field, tenor, and mode). Similarly, the TT undergoes the same analysis and is then compared to assess their level of correspondence. Any deviations in the dimensions are considered errors. At this stage, the evaluator's statement can be finalized.

The data collection procedures, based on the chosen model, consist of four stages outlined as follows:
1) Conducting a register analysis (field, tenor, and mode) to develop the ST's profile.
2) Performing the same analysis on the TT as done for the ST.
3) Comparing the profile of the ST with that of the TT.
4) Providing a quality assessment statement based on the aforementioned steps

3.3 Data analysis and interpretations

The TT is only adequate if it fulfills the requirements of acceptability and accuracy. In the process to prove this the researcher applies certain tools using TQA model by House (2015) on both ST and TT. Both ST and TT are analyzed according to the major themes of Yunus story, i.e., repentance, mercy and the power of divine forgiveness. Surah Yunus (Chapter 10) verse 98, Surah Al-Anbiya' (Chapter 21) verses 87:88, Surah As-Saffat (Chapter 37) verse (139:148) and Surah Al-

Qalam (Chapter 68) verses (48:50) are examined in both SL and TL.

4. Discussion

4.1 Comparison of original and translation (ST's profile VS. TT's profile)

The comparison between the ST and TT is based on House's (2015) TQA register dimensions, i.e., field, tenor, and mode. It examines the linguistic differences between the ST and TT in terms of these dimensions.

I) Field (ST VS. TT)

The comparison at the field dimension between ST and TT includes the evaluation and assessment of the following variables: Subject matter and social action.

Subject matter and social action

The field dimension compares how the subject matter has been tackled in the ST and TT. It focuses on how the main themes (repentance, mercy and the power of divine forgiveness) are presented lexically and syntactically. Any mismatch in the linguistic representation of these themes is considered a fault in this very dimension as it affects the quality of the end product .

The field refers to the subject matter or the domain of discourse. In the story of Yunus, the field could be categorized as religious/spiritual, prophetic narratives, or moral teachings.

a) Lexical differences

In terms of lexical differences, the choice of specific words and phrases can vary between different translators, including Pickthall. While the core meaning of the verses remains consistent, translators may use different lexical choices to convey that meaning in English. Subhani (2006:15) indicates that it is crucial to emphasize that we should not solely depend on our personal understanding of a word's common meaning when interpreting a verse. The meaning of words can evolve over time, and the commonly accepted definition of a word at the time of its revelation may undergo significant changes as time passes.

Some examples of Arabic words from the story of Yunus (Jonah) that may have different translations based on the translator's choices and interpretations:

Yunus Surah verse (98)

ST	TT
{ فَلَوْلَا كَانَتْ قَرْيَةٌ ءَامَنَتْ **فَنَفَعَهَآ إِيمَـٰنُهَآ** إِلَّا **قَوْمَ يُونُسَ**	If only there had been a community (of all those that were destroyed of old) that believed **and profited by its belief as did the folk of Jonah!**
لَمَّآ ءَامَنُواْ **كَشَفْنَا عَنْهُمْ** عَذَابَ ٱلْخِزْىِ فِى ٱلْحَيَوٰةِ ٱلدُّنْيَا وَمَتَّعْنَـٰهُمْ إِلَىٰ حِينٍ }	When they believed We **drew off** from them the torment of disgrace in the life of the world and *gave them comfort* for a while

"Prophet Yunus" or "Jonah": Translators may differ in their choice of the name "Prophet Yunus" or the anglicized name "Jonah" to refer to the central figure of the story. This variation is a matter of transliteration preference, and both terms are commonly used in English translations.

Translating the word فَنَفَعَهَآ إِيمَـٰنُهَآ as 'profited by its belief' in this manner is inadequate. The TT should have known that to reproduce the message of the ST, one must make a number of lexical adjustments and tries to reach to what fits the context. He tries to be faithful by using word-for-word translation. The meaning that people of Yunus believed after seeing the punishment and their faith at that moment

saved them from the punishment. In other words, "the translator's choice of words should be an outcome of a conscious translation process" (Jawad, 2009:757).

People of Yunus قوم يونس and not folk of Jonah. People is used in this context and as if the name of the prophet writes in ST it should convey the same name and if the same prophet and the same story is mentioned in the Bible, the translator should put the other name between brackets.

كَشَفْنَا عَنْهُ is translated as "drew off" which means according to the Longman Contemporary Dictionary to remove the (liqid) gradually and completely (1995:418). The intended meaning is to remove the scourge, the

torment (Ibin Kather, 146). Similarly, the phrase مَتَّعۡنَـٰهُمۡ إِلَىٰ is translated into *gave them comfort* which indicates that we give them the comfort but the meaning is away from this

translation we let them enjoy, give them the time to do so and permitted them to enjoy for a while.

Al-Anbia surah verse (78, 88)

ST	TT
﴿ وَذَا ٱلنُّونِ إِذ ذَّهَبَ مُغَـٰضِبًا فَظَنَّ أَن لَّن نَّقۡدِرَ عَلَيۡهِ فَنَادَىٰ فِى ٱلظُّلُمَـٰتِ أَن لَّآ إِلَـٰهَ إِلَّآ أَنتَ سُبۡحَـٰنَكَ إِنِّى كُنتُ مِنَ ٱلظَّـٰلِمِينَ ﴾	And (mention) **Dhu'n-Nun**, when he went off in anger and deemed that We had no power over him, but he cried out in the ***darkness,*** saying: There is no Allah save Thee. Be Thou Glorified! Lo! I have been a wrong-doer
﴿ فَٱسۡتَجَبۡنَا لَهُۥ وَنَجَّيۡنَـٰهُ مِنَ ٱلۡغَمِّ وَكَذَٰلِكَ نُـۨجِى ٱلۡمُؤۡمِنِينَ ﴾	Then we heard his prayer and ***saved him from the anguish***. Thus, we save believers

"Mention" or "Remember": The Arabic word "و" is used when Yunus is mentioned or remembered. Translators may employ various terms like "mention" or "remember" to reflect the context and the act of recalling Yunus' story.

وَذَا ٱلنُّون is translated as Dhu'n-Nun without indicating if this is a name or nickname. He is the man of the whale (Yunus). "Dhu'n-Nun" is a unique term used in the original Arabic text to refer to the Prophet Yunus. Pickthall chooses to transliterate it as "Dhu'n-Nun" instead of providing a translated equivalent like "Yunus," which are more commonly used in other translations.

Pickthall translates the term "مُغَـٰضِبًا" as "in anger." This conveys the general sense of anger or frustration that Dhu'n-Nun felt. Other translations may render it as "in distress" or "in a state of rage," capturing different nuances of the original term.

Pickthall uses the term "power" in the phrase "deemed that We had no power over him" as translation for the verse فَظَنَّ أَن لَّن نَّقۡدِرَ عَلَيۡهِ. This choice of word emphasizes the perception of Dhu'n-Nun that Allah lacked authority or control over him. Other translations may use terms like "ability," "dominion," or "control" to convey a similar meaning.

"Darknesses" or "Depths" where Yunus calls out to Allah, the Arabic term ٱلظُّلُمَـٰتِ is used, which can be translated as "darknesses" or "depths." Translators may choose different words to convey the meaning and imagery associated with this term.

أَن لَّآ إِلَـٰهَ إِلَّآ أَنتَ is translated as "There is no God save Thee". Pickthall's choice of "There is no

God save Thee" maintains the essence of the declaration of monotheism, emphasizing the belief in the oneness of God. Other translations may use variations like "There is no deity except You" or "There is no god but You."

Pickthall translates the term "سُبۡحَـٰنَكَ" as "Be Thou glorified!" This phrase is an expression of praise and exaltation directed towards God. It signifies acknowledging Allah's perfection and transcendence. Other translations may use phrases like "Glory be to You!" or "How perfect You are!"

In the phrase إِنِّى كُنتُ مِنَ ٱلظَّـٰلِمِينَ"Lo! I have been a wrongdoer," Pickthall uses the term "wrongdoer" to convey the acknowledgement of Jonah's wrongdoing. This term reflects the understanding that Jonah recognized his disobedience or transgression. Other translations may use words like "sinner," "unjust," or "oppressor" to convey a similar idea. Evil-doers" or "Wrongdoers": Translators may use different terms to describe the people of Yunus who were initially disobedient and then repented. Some translations may use "evil-doers," while others may prefer "wrongdoers" or "transgressors." These choices capture different nuances of the original Arabic term.

Pickthall uses the phrase "Then we heard his prayer" as a translation for فَٱسۡتَجَبۡنَا لَهُۥ to convey the idea that God listened to Dhu'n-Nun's supplication. Other translations use variations such as "So We responded to him" or "Thus We answered him," but the underlying meaning remains the same. "Supplication" or "Prayer" is used to describe Yunus' supplication to Allah from the belly of the fish. Translators may use terms like "supplication,"

"prayer," or "calling out" to convey the act of Yunus beseeching Allah.

وَنَجَّيْنَاهُ مِنَ ٱلْغَمِّ means to make somebody free of something, delivered him from anguish. Pickthall uses "anguish" to describe the distress or hardship that Dhu'n-Nun was experiencing. This choice of word emphasizes the severity of the situation. Other translations may use terms like "distress," "peril" or "tribulation."

Pickthall uses the term "believers" in the phrase وَكَذَٰلِكَ نُـۨجِى ٱلْمُؤْمِنِينَ "Thus do We save believers" to refer to those who have faith. The term "believers" denotes individuals who have embraced and affirmed their belief in God. Other translations may use words like "the faithful" or "those who have faith."

These lexical differences in Pickthall's translation reflect his choices in capturing the meaning, tone, and nuances of the original Arabic text while conveying them in a comprehensible and meaningful manner in English. Translators often employ various linguistic techniques and vocabulary selections to ensure accuracy and convey the intended message of the original text. These lexical differences reflect the translator's attempt to capture the intended meaning of the original text while choosing words and phrases that best convey that meaning in English. Translating from one language to another involves making choices based on context, cultural understanding, and linguistic considerations, which can lead to slight variations in the choice of specific words and expressions.

Surah As-Saffat (Chapter 37) verse 139:148

ST	TT
﴿ وَإِنَّ يُونُسَ لَمِنَ ٱلْمُرْسَلِينَ (١٣٩) إِذْ أَبَقَ إِلَى ٱلْفُلْكِ ٱلْمَشْحُونِ (١٤٠) فَسَاهَمَ فَكَانَ مِنَ ٱلْمُدْحَضِينَ (١٤١) فَٱلْتَقَمَهُ ٱلْحُوتُ وَهُوَ مُلِيمٌ (١٤٢) فَلَوْلَا أَنَّهُ كَانَ مِنَ ٱلْمُسَبِّحِينَ (١٤٣) لَلَبِثَ فِى بَطْنِهِ إِلَىٰ يَوْمِ يُبْعَثُونَ (١٤٤) ۞ فَنَبَذْنَاهُ بِٱلْعَرَآءِ وَهُوَ سَقِيمٌ (١٤٥) وَأَنۢبَتْنَا عَلَيْهِ شَجَرَةً مِّن يَقْطِينٍ (١٤٦) وَأَرْسَلْنَاهُ إِلَىٰ مِائَةِ أَلْفٍ أَوْ يَزِيدُونَ (١٤٧) فَـَٔامَنُواْ فَمَتَّعْنَاهُمْ إِلَىٰ حِينٍ (١٤٨)	139 And lo! Jonah verily was of those sent (to warn) 140 When he fled unto the laden ship, 141 And then drew lots and was of those rejected; 142 And the fish swallowed him while he was blameworthy; 143 And had he not been one of those who glorify (Allah) 144 He would have tarried in its belly till the day when they are raised; 145 Then We cast him on a desert shore while he was sick; 146 And We caused a tree of gourd to grow above him; 147 And We sent him to a hundred thousand (folk) or more 148 And they believed, therefor We gave them comfort for a while.

ٱلْحُوتُ "Fish" or "Whale", one notable lexical difference is the choice of words to describe the creature that swallowed Yunus. Some translations use the term "fish," while others use "whale." The Arabic word used in the Quran is ٱلْحُوتُ which generally refers to a large sea creature. Translators may choose different English equivalents based on their understanding of the context and the creature's identity.

Translators use different terms to describe the location from which Yunus supplicated to Allah while inside the creature. Some translations use the word "belly," while others may opt for "interior" or "stomach." These variations reflect different understandings of the Arabic word "بَطْن."

The Arabic word "أَبَقَ" is translated here as fled unto, it can be translated as "Rush" or "Haste. It is used to describe Yunus leaving his people in haste. Translators may use different terms like "rush," "haste," or "quickly" to convey the sense of urgency.

These examples illustrate how Arabic words in the story of Yunus can be translated differently

in English translations, leading to variations in the wording and emphasis. Exploring multiple translations and referring to reputable commentaries can provide a broader perspective on these variations and aid in understanding the nuances of the story.

It is important to note that these examples represent potential lexical differences that can arise in translations of the Yunus story. The specific terms used may vary between translators based on their understanding, linguistic considerations, and the intended audience of the translation. Exploring different translations and consulting scholarly commentaries can provide a broader understanding of the story and the implications of these lexical choices.

Surah Al-Qalam (Chapter 68) verses 48:50

ST	TT
﴿ فَٱصْبِرْ لِحُكْمِ رَبِّكَ وَلَا تَكُن كَصَاحِبِ ٱلْحُوتِ إِذْ نَادَىٰ وَهُوَ مَكْظُومٌ (٤٨) لَّوْلَا أَن تَدَارَكَهُ نِعْمَةٌ مِّن رَّبِّهِ لَنُبِذَ بِٱلْعَرَاءِ وَهُوَ مَذْمُومٌ (٤٩) فَٱجْتَبَٰهُ رَبُّهُ فَجَعَلَهُ مِنَ ٱلصَّٰلِحِينَ (٥٠) ﴾	But wait thou for thy Lord's decree, and be not like him of the fish, who cried out in despair. Had it not been that favour from his Lord had reached him he surely had been cast into the wilderness while he was reprobate. But his Lord chose him and placed him among the righteous.

"Patience": Pickthall translates the word "صبر" as "patience." Other translators may choose words like "perseverance" or "endurance" to capture the same concept. Pickthall uses the word "decree" to translate "حكم", which refers to the judgment or decision of Allah. Yunus expresses his belief that Allah would not decree anything upon him. Other translators may use words like "command," "ordinance," or "decree" itself to capture the intended meaning and nuances of the original Arabic.

"Favor" or "Blessing", the Arabic word "نِعْمَةٌ", is used to describe the favor or blessing of Allah upon Yunus when He rescued him from the distress. Translators may choose different terms like "favor," "blessing," or "grace" to convey the idea of Allah's benevolence . Forgiveness" or "Mercy": Translators may choose different words to express the outcome of Yunus' repentance and his subsequent rescue. Some translations may use "forgiveness," while others may use "mercy." These terms emphasize different aspects of Allah's response to Yunus' repentance.

Pickthall uses the phrase "him of the fish" to refer to the character associated with the story. Other translators may use "Companion of the fish" or "the man of the fish" or "the person of the whale" to describe the same figure. Pickthall translates "الصَّٰلِحِينَ" as "righteous." This term refers to those who are pious, upright, and morally good. Other translators may use words like "the righteous ones" or "the virtuous."

These lexical differences reflect the choices made by Pickthall in his translation and may involve nuances in meaning, tone, or stylistic preferences. It is important to remember that the core message of the verses remains consistent across translations, even if specific lexical choices may vary. Sign" or "Miracle": Translators may employ different words to describe the purpose and nature of the sign that was shown to the people of Yunus after their repentance. Some translations may use "sign," while others may use "miracle." These terms reflect varying interpretations of the Arabic word "āyah".

The lexical differences in English translations of the story of Yunus (Jonah) can vary based on the translator's choices, linguistic preferences, and interpretations. However, here are a few examples of lexical differences that may be observed in different English translations:

It is important to note that these examples are not exhaustive, and there may be other lexical differences in different translations of the Quran. These variations highlight the choices translators make to convey the meaning of the Quranic text while considering linguistic nuances and their understanding of the context. Consulting multiple translations and referring to scholarly commentaries can help gain a

broader perspective on the lexical differences and their implications.

b) Syntactic differences

In terms of syntactic differences, it is important to note that different translators may choose to structure their sentences differently while still conveying the same meaning. However, the study highlights a few syntactic characteristics of Pickthall's translation for Yunus story's verses:

فَنَادَىٰ فِى ٱلظُّلُمَـٰتِ

"but he cried out in the darkness,"

Pickthall's choice of using "cried out" instead of "called out" adds a sense of urgency and intensity to the situation. It emphasizes the emotional state of Dhu'n-Nun (Prophet Yunus) as he called upon God.

أَن لَّا إِلَـٰهَ إِلَّا أَنتَ سُبْحَـٰنَكَ إِنِّى كُنتُ مِنَ ٱلظَّـٰلِمِينَ

"There is no God save Thee. Be Thou glorified! Lo! I have been a wrongdoer"

Pickthall's translation maintains the essence of the original Arabic text but presents it in a slightly different structure. By using "There is no God save Thee" instead of "There is no god but You," Pickthall adheres to a more traditional English phrasing. The phrase "Be Thou glorified!" is a poetic expression that conveys the act of exalting and praising God. Lastly, the phrase "Lo! I have been a wrongdoer" expresses Yunus's acknowledgment of his wrongdoing.

فَٱسْتَجَبْنَا لَهُ وَنَجَّيْنَـٰهُ مِنَ ٱلْغَمِّ

"Then we heard his prayer and saved him from the anguish"

Pickthall's translation provides a direct statement of Allah's response to Yunus's call for help. It emphasizes Allah's act of listening to Yunus's prayer and delivering him from distress. The phrase "saved him from the anguish" captures the essence of being rescued from a state of torment or suffering.

وَكَذَٰلِكَ نُـۨجِى ٱلْمُؤْمِنِينَ

"Thus do We save believers."

In the concluding statement, Pickthall translates the phrase "Thus do We save the believers" as "Thus do We save believers." The omission of the definite article "the" before "believers" makes the translation more general, implying that believers, in general, are saved by God. This formulation highlights the broader concept of God's salvation for all believers.

These syntactic choices by Pickthall help to maintain the clarity and coherence of the translation while accurately conveying the intended meaning of the verses.

1. Sentence Structure: Pickthall generally uses a simple and straightforward sentence structure. Each verse is composed of one or two sentences, which aids readability and clarity.

2. Verb Tenses: Pickthall uses past and present verb tenses to accurately convey the events and actions described in the verses. For example, he uses past tense verbs to describe the actions of the companion of the fish in distress and present tense verbs to describe the actions and attributes of Allah.

3. Conditional Statements: Pickthall employs conditional statements to express hypothetical situations. For instance, he uses the phrase "If not that a favor from his Lord reached him" to present a conditional scenario and its potential outcome.

4. Coordinating Conjunctions: Pickthall uses coordinating conjunctions like "and" to connect related ideas and maintain the flow of the narrative.

5. Adjectival Phrases: Pickthall includes descriptive adjectival phrases to provide additional information about specific elements in the verses. For example, he uses phrases like "while he was in distress" and "while he was censured" to provide further context for the actions and circumstances of the companion of the fish.

These syntactic differences in Pickthall's translation reflect his interpretation and stylistic choices while conveying the intended meaning and essence of the verses in English.

II) Tenor

The tenor pertains to the relationships between participants in the discourse. In the story of Yunus, the tenor involves the relationship between Allah (God), the prophet Yunus, and the people to whom Yunus was sent to deliver a message.

Surah As-Saaffat (Chapter 37) verses 139 to 148 tell the story of the Prophet Yunus (Jonah). The text describes how Yunus (peace be upon him) was among the messengers and how he fled to a loaded ship. However, he was cast into the sea and swallowed by a large fish. If it were not for his glorification of Allah, he would have

remained in the fish until the Day of Resurrection. Eventually, he was cast onto the shore, and Allah caused a gourd tree to grow over him for shade. Yunus was then sent to a hundred thousand people or more, and they believed in him, so Allah granted them enjoyment for a limited period of time.

The tenor of these verses 48:50 Surah Al-Qalam (Chapter 68) emphasize the importance of patience and trust in the decree of Allah (God). It mentions the story of the companion of the fish (commonly understood to be the Prophet Jonah or Yunus in Islamic tradition) who, in a moment of distress, called out to Allah for help. Despite his previous mistakes and being in a difficult situation, Allah showed him mercy and chose him to be among the righteous.

Pickthall's translation seems to follow an approach that leans more towards achieving English-bound equivalence rather than Arabic-bound equivalence. In this translation, Pickthall employs English idiomatic expressions and sentence structures that are more natural and understandable in English. He adapts the original Arabic text to convey the meaning effectively in the target language. This indicates a focus on achieving English-bound equivalence, where the translation is designed to resonate with English-speaking readers.

When a translation aims to achieve an English-bound equivalence, the priority is to ensure clarity, readability, and comprehension in English, even if it means departing from a strict adherence to the syntactic and grammatical structures of the Arabic source text. The translator may make adjustments to sentence structures, word choices, and idiomatic expressions to convey the intended meaning in a way that is familiar and accessible to the target audience.

78 And (mention) Dhu'n-Nun, when he went off in anger and deemed that We had no power over him, but he cried out in the darkness, saying: There is no God save Thee. Be Thou Glorified! Lo! I have been a wrongdoer.

In this verse, Pickthall maintains a relatively close adherence to the structure and wording of the Arabic source text while ensuring that the English translation remains clear and

comprehensible. While there are some adaptations in the sentence structure and word order, the overall meaning and message of the verse are preserved.

88 Then we heard his prayer and saved him from the anguish. Thus we save believers.

Pickthall focuses on conveying the intended meaning and message of the source text, prioritizing clarity and readability in English. He employs idiomatic expressions and sentence structures that are natural and familiar to English-speaking readers.

Overall, it appears that Pickthall's translation seeks to strike a balance between English-bound equivalence and Arabic-bound equivalence. He aims to convey the essence and message of the original text while ensuring that the translation is comprehensible and relatable to English-speaking readers.

In this translation, Pickthall uses English idiomatic expressions, sentence structures, and word choices that are natural and understandable in English. While he conveys the essence of the original Arabic text, he adapts it to ensure clarity and readability for English-speaking readers.

This adaptation maintains the sequence of events and the main ideas presented in the original text about Prophet Yunus. It uses English expressions and sentence structures that are more commonly found in English literature and speech, while aiming at capturing the essence of the original Arabic text.

In this translation, Pickthall maintains a relatively close adherence to the structure and wording of the Arabic source text while ensuring that the English translation remains clear and comprehensible. He adapts the sentence structure and word order to read smoothly in English, but the overall meaning and message of the verses are preserved.

Pickthall's translation aims to convey the intended meaning and message of the original text while making it accessible to English-speaking readers. The priority is to strike a balance between fidelity to the Arabic source text and readability in English, using idiomatic expressions and sentence structures that are natural and familiar to English readers.

While Pickthall's translation demonstrates a tendency towards English-bound equivalence,

it is important to note that complete equivalence between languages is challenging, and different translators may have different approaches.

III) Mode (medium & connectivity)

There is not any significant mismatch between the Arabic text and the English translation in terms of building text cohesively and coherently. The translation presents a coherent message by conveying the main idea and events described in the original Arabic text. The verse expresses a hypothetical wish that there had been a community that believed and benefited from their faith, similar to the people of Prophet Yunus. The verse mentions that when the people of Prophet Yunus believed, God removed the torment of disgrace from them in the worldly life and provided them with comfort for a period of time.

Pickthall's translation maintains the logical flow of the verse, conveying the intended meaning and coherence of the original Arabic text. While there may be slight differences in wording or sentence structure, the overall coherence of the message is preserved.

However, as with any translation, there is always the possibility of nuances and subtle aspects of the original text that may be challenging to capture fully in translation. Different translators may make different choices in rendering the text into English, and individual interpretations can vary. t

The translation presents a coherent narrative by conveying the main events and messages of the original Arabic text. Verse 87 mentions Dhu'n-Nun (commonly understood to be Prophet Yunus), expressing his anger and initially doubting that God had power over him. However, he then repents and acknowledges God's greatness, confessing his wrongdoing. Verse 88 states that God heard his prayer and saved him from anguish, emphasizing that God saves believers.

Pickthall's translation maintains a logical sequence of events and conveys the intended meanings of the original Arabic text. While there may be slight differences in wording or sentence structure, the overall coherence of the narrative is preserved.

The translation presents a coherent narrative by conveying the main events and messages of the original Arabic text. The verses describe the story of Prophet Yunus being sent as a messenger, his attempt to flee on a laden ship, his rejection by the casting of lots, and his subsequent being swallowed by a fish while in a blameworthy state. It mentions that had he not been one who glorifies Allah, he would have remained in the fish's belly until the Day of Resurrection. Eventually, he is cast onto a desert shore while sick, and Allah causes a gourd tree to grow over him. He is then sent to a large group of people, and they believe in him, leading to their comfort for a period of time.

Regarding the cohesiveness and coherence of the text, it seems that Pickthall's translation maintains a coherent narrative. The verses depict the story of Prophet Yunus and his experience inside the fish, highlighting his cry for help and the favor of God that saved him from being cast into the wilderness. The translation presents a cohesive account of these events and the subsequent recognition of Prophet Yunus' righteousness by his Lord.

However, it is worth noting that the effectiveness of a translation in building text cohesively and coherently can vary depending on individual interpretations and preferences. Different translators may approach the task with varying stylistic choices, and there may be alternative translations that offer a slightly different perspective on the narrative's coherence.

The coherence of the verses refers to how well the ideas flow and connect with each other within the text. In the provided verses from Surah Al-Qalam, there is a coherent narrative and progression of ideas.

The verses begin by advising the reader to have patience with the decree of their Lord. This sets the theme of patience and trust in Allah's plan. The subsequent mention of the companion of the fish serves as an example to illustrate the importance of patience.

The story of the companion of the fish highlights a situation where he was in distress and called out to Allah for help. The verses then mention that if it were not for a favor from his Lord, he would have been cast onto the shore

while being censured. This emphasizes the mercy and intervention of Allah in rescuing him from his dire situation.

The final verse mentions that Allah chose him and made him among the righteous. This implies that despite his previous mistakes and the difficult situation he found himself in, Allah showed him favor and elevated his status.

Overall, the verses maintain coherence by presenting a consistent theme of patience and trust in Allah's decree. The story of the companion of the fish serves as a relevant and coherent example to emphasize this theme.

  Pickthall maintains a rational sequence for the ideas in the verses. The verses are presented in a logical and coherent manner, allowing the reader to follow the flow of the narrative and understand the intended message.

The sequence begins with the exhortation to have patience with the decree of the Lord, which sets the tone and theme for the verses. The mention of the companion of the fish follows naturally as an example to illustrate the importance of patience and trust in Allah's plan.

Pickthall's translation effectively conveys the narrative of the companion of the fish, describing his distress, his call for help, and the mercy and intervention of Allah in rescuing him. The mention of the potential consequences if not for Allah's favor adds depth to the story and reinforces the importance of recognizing and appreciating divine blessings.

The final verse concludes the sequence by stating that Allah chose the companion of the fish and made him among the righteous, showcasing the ultimate outcome of his experience.

Therefore, Pickthall's translation maintains a rational sequence of ideas, allowing the reader to comprehend the message and the intended progression of the verses.

4.2 Statement of quality:

Muhammad Marmaduke Pickthall's translation of the Quran, including the story of Yunus (Jonah), is considered one of the earlier English translations and has been widely read. However, it is important to note that the evaluation of a translation's quality can be subjective, and different readers may have varying opinions based on their preferences and

understanding. That being said, here are some aspects to consider when evaluating Pickthall's translation:

1- Language: Pickthall's translation is known for its use of formal and archaic language, which aims to maintain a sense of reverence and dignity. While this style may appeal to some readers, others might find it less accessible or less in line with modern English usage.

2- Accuracy: Pickthall's translation is generally regarded as accurate in terms of conveying the basic meaning of the Quranic verses. However, it is important to note that translation choices may vary, and some interpretations may differ among scholars. It is always advisable to consult multiple translations and refer to scholarly commentaries to gain a comprehensive understanding.

3-Contextualization: Pickthall's translation provides limited contextualization or explanatory notes, which may make it challenging for readers unfamiliar with Islamic history, culture, or Arabic linguistic features. Additional resources or commentaries might be needed to fully grasp the context and subtleties of the story of Yunus and other Quranic passages.

4-Style and Flow: Pickthall's translation is known for its smooth and flowing style, which aids readability and comprehension. The narrative elements of the story of Yunus are generally conveyed coherently, allowing readers to follow the sequence of events.

Overall, Pickthall's translation of the story of Yunus can be considered a valuable contribution to the body of Quranic translations, particularly due to its historical significance. However, readers should keep in mind that the evaluation of a translation's quality is subjective, and it is recommended to explore different translations and consult scholarly sources for a comprehensive understanding of the Quranic text.

  In the field dimension, for instance, one could examine how the main themes of the ST have been presented accurately and expressively as intended by the ST in comparison to those in the TT. Tenor dimension, on the other hand, For cohesion and coherence matters, errors in mode dimension are the result of the lack of

both cohesive devices and logical consequence of the ideas.

5. Conclusion

In conclusion, it is important to shed light on the model of TQA chosen in this study and then put forward a few suggestions for those interested in the field of TQA. House's model to TQA (2015) is based on pragmatic theories of language use, precisely speech act theory, and functional and contextual views of language, and textual considerations. This unique model has joined both judgment and analysis where one without the presence of the other makes the evaluation and the assessment pointless. The study has followed House (2015) model's procedures of analysis that consists of: (1) establishing a ST's profile; (2) comparing ST's profile with TT's profile and (3) providing a statement of quality that lists and comments on the translation quality. The analysis has proved that her model for TQA is very useful. Following the procedures, proposed by House, and comparing the ST and TT's profiles, have revealed a number of mismatches at almost all dimensions of the register parameter. These mismatches have exposed the nature of the error, i.e., overtly erroneous errors.

Ultimately, the research seeks to enhance the quality of the English adaptation of the Yunus Story, ensuring that it remains faithful to the original while resonating powerfully with its English-speaking audience. By refining the narrative and optimizing the translation process, we can create a truly exceptional adaptation that captivates readers, fosters cultural exchange, and celebrates the universal power of storytelling

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