Rhetorical Styles of the English Translation of Surah al-Takwir

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Abstract

Rhetorical style, which is used to influence the language in an effective way to convey the message of the writer to the reader, is the dominant powerful aspect in the language of Qur`an. Qur`an has variety and unparalleled merits of rhetorical styles that play a significant role to create a perfect structure. The present study examines the rhetorical style of Qur`an in terms of sound, grammar and vocabulary aspects when translated into English. It aims to analyse the distinctive rhetorical stylistic features and their functions available in surah al-Takwir. To achieve the aim, the concept of style as a linguistic choice has been chosen for this study. Rhetorical stylistic analysis of both source text and target text (i.e. English version) was carried out to examine to what extent the rhetorical style of the Qur`an is conveyed from the translation to the translated text. The results of the current study have shown that the translator, sometimes, was able to convey the rhetorical features and functions of surah al-Takwir. The unique, rhetorical and aesthetic style of the Qur`an, on the other hand, was not identical with the English translated text because of the inimitable and miraculous nature of the Qur`an.

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Keywords: al-Quran; Rheotrical styles; Translation

INTRODUCTION

Style of rhetoric is an indicator of any masterful deviation in the language from its normal path. It shows how the writer makes use of language efficaciously using certain choices to reach a specific target. Rhetorical style is not restricted to literary genre merely, but it encompasses different genres such as political, journalistic, religious and legal styles. Rhetorical choices might be difficult in translation when their function and effect are conveyed into the target language (Ġazala, 1994, 2011). Consequently, the translated version would be inferior against the original. For instance, the rhetorical questions make a certain effect on the reader rather than to get a reply. In a sense, the rhetorical question in the Qur`an may be used to show impossible wishing for those who ignored the Day of Judgment and fulfilled bad actions as in "فهل لنا من شفعاء فيشفعوا لنا" /fahal lana min Šufaᶜāʾ fayašfau lanā/ ''Are there any intercessors for us that they might intercede on our behalf? (al-A'raf: 53). The translator has to use footnote in order to clarify the author`s intention of the rhetorical question.

The same problem may face the translator of Qur`an owing to its inimitable nature. For example, the choice of passive is used frequently in Qur`an. It is used when the Almighty wants to draw the attention of people to the action rather than the actor of the action (Ġazala, 1994). The translation of passive constructions should be taken into consideration since the translator is occasionally prone to use active voice as an equivalent regardless of the intention of the main purpose of the passive constructions in the original text. Therefore, the present study attempts to focus on analysing rhetorical style of surah al-Takwir since it is one of the three surahs that describes the Day of Judgment. In addition, it presents real scientific facts concerning universe in an aesthetic, literary style and full of rhetorical stylistic features.

LITERATURE REVIEW

2.1   Rhetoric and Style

Rhetoric is the art of using language in an influential and effective way. Rhetoric employs the purpose of writers, readers, and the organization and presentation of ideas. In addition, rhetoric tends to be characterised with economy of expressions, clarification, harmony, logic and convenience. Rhetoric is seen as a set of mental and passionate abilities to go over from writers to readers through a speech or text (Kennedy, 1998). For instance, we can convey our feelings and thoughts to others in order to convince them. Rhetoric is not only used to convince or please readers, but it is used to study style and effect of the language of a particular text. In such a case, writers make use of certain choices to get a specific purpose. In a sense, rhetorical style concerns with choices available in the language to make a definite effect on readers. Therefore, rhetorical features are tools used by writers to produce an effect on readers (Fabb, n.d.).

The word style refers to ways of using language by a specific person, for a specific purpose in a specific context (Leech & Short, 1998). Style is a choice based on options available in the language system. Primarily, writers produce choices and the analyst attempts to distinguish these choices and their implicit meanings. In other words, differentiation and inference of a writer`s choices are the task of readers or analysts that may be with or against the writer`s choices (Verdonk, 2002). Thus, the stylistic choice is the core that affect readers, and therefore, rhetoric is a discipline that accounts for the relation between style and effect. Style attempts to value the choices used by an author in combing diction, syntax, figurative language and other literary features (Corbett & Connors, 1999).

2.1.1   Style as a Linguistic Choice

Traugott and Pratt (1980) proposed style as a linguistic choice, which is an important tool in the field of stylistics. This concept has received a notable attention because it is related to the diverse choices of language that are available to writers in a specific text. Traugott and Pratt (1980) made a clear distinction between style and language. They pointed out that language is full of tremendous possibilities of structures that can be used by individuals. Meanwhile, style is concerned with the distinctive choices of the language in a particular context. On this ground, there are various views of style in accordance with the situation in which the significant choices are manifested in a given text: style as a choice, a man, deviation, and time. They state that style "refers to patterned choice, whether at the phonological, lexical, or syntactic level" (1980, p.409). Phonological terms include rhymes, alliteration, consonance, assonance, phonaesthesia. Lexical features include semiotic terms, rhetorical terms, and semantic terms. In addition, lexes may be simple, complex or combination of words. Syntactic features include ellipses, repetition, anaphora, inversion, and transitivity. Traugott and Pratt (1980) attempted to show how the effect of sound contributes to convey the meaning of the message. They quoted few verses from "Essay on Criticism" for Pop:

And the *smooth Stream* in *smoother Numbers* flows;
But when loud Surges lash the sounding Shore,
The *hoarse, rough Verse* should like the *Torrent* roar.

The first verse shows the softness of the stream and its flow. This beautiful image is seen in the repetition of the sound /s/ that is related with the meaning of the major word "smooth". The long vowel sound / ɔ: /in the word "hoarse" resonates the sound of roaring waves. The sounds of words in the third verse make it hard to pronounce and this assists to show the hoarseness of the waves. Consequently, the poet attempts to present two beautiful contrastive images in the above verses: rough and smooth. The Qur`an is peerless in its style and confirms that it inspired by Allah. Therefore, the rhetorical style deserves to be investigated carefully because it is the main pillar in the composition of Qur`an.

2.2   Translation of Qur'an

Qur`an is a unique, incomparable and inimitable literary form since the masterful use of Arabic language at various levels makes the Qur`an literally a repertoire (Mir, 2000). Usage of language variations in Qur`an presents rhetorical stylistic features in an aesthetic, powerful and tidy way that appeal the attention of hearer to this beautiful use. Rašid (2013) states that the remarkable Egyptian writer Ṭaha Hussein affirms that the uniqueness of Qur`an lies through its break of the rules of poetry, prose and Arabic language. Rhetorical features are widely pertained to style since style is the individual choice of an author. Actually, the style of a writer involves selecting and using of definite features and techniques in order to convey message to reader. In other words, style is a mirror that reflects the personality of the writer.

From the translation perspective, Arberry (1998) affirms that the rhetorical features, rhythms and musical sounds used in the style of Qur`an are very vigorous, ordered, symmetric and united in brilliant and bright way that makes the outcome translation seems to be inferior against the original. In his preliminary translation of Qur`an, Ali (2000) depicts the Arabic language of Qur`an as splendour of eloquence, rhetoric, alliteration, rhythms and ellipses. In addition, Pickthall (2006) confirms that the translated copy of the Qur`an is just literal translation because of the inimitable and aesthetic style of Qur`an though great efforts have been done seeking to choose the adequate equivalents that match the original copy. Moḥammed (2007) examines the errors of translating euphemism expression in the Qur'an into English. He remarks that the translators manage to use paraphrasing to make the euphemisms understandable and easy for readers. Abdul Aziz (2008) deals with some rhetorical features in the style of surah al-Fatiha and its English translation. She comes to a conclusion that some rhetorical features are used in surah al-Fatiha such as metaphor, metonymy, deferment, foregrounding, shift, disjoing and conjoing. She also concludes that there is no identical similarity between Arabic and English translation relating to rhetorical features in surah al-Fatiha. Nakhavali and Seyedi (2013) investigate the system of rhythm in the Qur`an that is used in astounding way and touches the emotions of the readers. They clarify that sounds in the Holy Qur`an play a rhetorical role, and it has charming symphony which employs to affect meanings and convey messages. They conclude that each letter has its own power and effect that attached to the meaning within a word.

It seems obvious that the relation between style and rhetoric is closely interrelated, and the translator of Qur`an has to be aware of the component of the rhetorical style of Qur`an when he intends to render it into the target language. The rhetorical style endeavours to uncover the implied meaning of a text through rhetorical linguistic stylistics features that are the main pillars of any analysis of text. In turn, the message of a text is conveyed via rhetorical stylistic features of a specific text such as passivity, activity, despair and hope.

METHODOLOGY

3.1   Research Material

To achieve the purpose of this study, a short surah - surah al-Takwir - from the last chapter of Qur`an has been chosen. It consists of 29 verses. It is one of three surahs which talks about the events of the Day of Judgment in a beautiful way. One English version for Ali (2000) has been chosen for this study because

of his literary style through literary lexical words used in the translation of Qur`an. The translated English version of surah al-Takwir is examined based on the concept of style by Traugott and Pratt (1980) who view style as a linguistic choice. Their view is based on analysing a given text for its phonological, vocabulary, and grammatical features. This style was also employed because rhetoric and style are closely related to each other, and they are concerned with certain techniques used by a specific individual in a specific situation for a specific purpose.

3.2   Research Procedures

The qualitative method is adopted in the present study in order to investigate the rhetorical styles of surah al-Takwir and its English translation in terms of the features stated by Traugott and Pratt. The vocabulary features include single, combination of words, and rhetorical terms. The selected data were analysed tracing the rhetorical stylistic features of grammar, vocabulary and phonological features that are prominent in surah al-Takwir. The English text was analysed and compared it with the original text in Arabic.

FINDINGS AND DISCUSSION

The analysis of surah al-Takwir depends on the tracing of rhetorical stylistic features of grammar, vocabulary and phonological features in both source and target texts and in the light of the concept of style for Traugott and Pratt (1980).

4.1   Grammatical Features - Repetition

Style of repetition is one of the eloquence and rhetorical style in Arabic language. Repetition is of two types: functional and non-functional (al- Ġalayynī, 2005). Functional repetition only occurs in Qur`an since there is no lexical word used in it is unnecessary or useless. In English, repetition is considered as an effective, functional or non-functional and imagined style. Repetition gives variety in meaning with emphatic function. Examples of elaboration of repetition style in the English translation of surah al-Takwir are presented.

4.1.1   Repetition of Passive Voice

The rhetorical stylistic features of passive voice vary in their use in all functional styles of languages. At the semantics and grammar level, both active and passive differ in their meanings according to the style in which they occur. The passive style is very common in scientific language in order to convey scientific fact via experiments conducted. The accuracy, authenticity, clearness and objectivity are major features conveyed to readers (Baker, 1992). The passive verbs in the first thirteen verses of surah al-Takwir reflect this image clearly.

Arabic Text:

إِذَا ٱلشَّمْسُ **كُوِّرَتْ** (1) وَإِذَا ٱلنُّجُومُ ٱنكَدَرَتْ (2) وَإِذَا ٱلْجِبَالُ **سُيِّرَتْ** (3) وَإِذَا ٱلْعِشَارُ **عُطِّلَتْ** (4) وَإِذَا ٱلْوُحُوشُ **حُشِرَتْ** (5) وَإِذَا ٱلْبِحَارُ **سُجِّرَتْ** (6) وَإِذَا ٱلنُّفُوسُ **زُوِّجَتْ** (7) وَإِذَا ٱلْمَوْءُۥدَةُ سُئِلَتْ (8) بِأَيِّ ذَنْبٍ **قُتِلَتْ** (9) وَإِذَا ٱلصُّحُفُ **نُشِرَتْ** (10) وَإِذَا ٱلسَّمَآءُ **كُشِطَتْ** (11) وَإِذَا ٱلْجَحِيمُ **سُعِّرَتْ** (12) وَإِذَا ٱلْجَنَّةُ **أُزْلِفَتْ** (13)

Transliteration:

Iḏā Āl- Šamsu kūwirat (1) Wā Iḏā Āl-nujūmu inkadarat (2) Wā Iḏā Āl - ğibālu suyirat (3) Wā Iḏā Āl -iŠāru ᶜutilat (4) Wā Iḏā Āl -wuḥūŠu ḤuŠirat (5) Wā Iḏā Āl -biḥāru suğirat (6) Wā Iḏā Āl - nufūsu zūwiğat (7) Wā Iḏā Āl -mawᵓūdatu suᵓilat (8) biᵓayi ḏanbin qutilat (9) Wā Iḏā Āl - suḥufu nuŠirat (10) Wā Iḏā Āl -samāᵓu kuŠiṭat (11) Wā Iḏā Āl -ğaḥīmu suᶜirat (12) Wā Iḏā Āl -

ğanatu ᵓuzlifat (13).

English Text:

When the sun (with its spacious light) **is folded up**; (1) When the stars fall, losing their luster; (2) When the mountains **vanish** (like a mirage); (3) When the she-camels, ten months with young, **are left untended**; (4) When the wild beasts **are herded together** (in human habitations); (5) When the oceans *boil over with a swell*; (6) When the souls **are sorted out**, (being joined, like with like); (7) When the female (infant) buried alive, **is questioned** — (8) For what crime she **was killed**; (9) When the Scrolls **are laid open**; (10) When the World on High **is unveiled**: (11) When the Blazing Fire is kindled to fierce heat; (12) And when the Garden **is brought near** — (13).

The Qur`anic style tells us pure, precise and great scientific facts will certainly occur on the Doomsday. These facts are the changes of scientific metaphysic relating to the universe in which we live. Passive voice in this text is used with visualization of unseen scenes. Indeed, this style gives a chance to man to envisage these great changes deeply and to worship the Almighty. Clearly, the various passive verbs in the first thirteen verses are used successively in a fabulous row. Passive verbs are used in past tenses to describe that inescapable events that will happen on Judgement day. The translator has taken into account the repetition of the passive voice except in verse (3). He attempted to use the active verb (vanish) as an equivalent to the Arabic passive verb (سُيِّرَتْ). All English passive verbs are more than one word against the original due to different structure of passive in both languages. Therefore, the Arabic passive verbs seem to be more elegant, systematic and brilliant.

4.1.2 Repetition of Conditional Sentences

The conditional sentences in Arabic and English is of two types: open and rejected. The conditional sentence in Arabic is made of two main parts: apodosis and protasis. The most common conditional particles in Arabic is 'Iḏa a/ if' which refers to certain expectancy in the future and equivalent to the English word 'when'. The main difference between 'when' and 'if' is that the latter refers to certainty of event, while the former refers to probability of occurring the event (al- Samirrāī, 2007). The surah and its ayats are quoted here:

Arabic Text:

إِذَا ٱلشَّمۡسُ كُوِّرَتۡ (1) وَإِذَا ٱلنُّجُومُ ٱنكَدَرَتۡ (2) وَإِذَا ٱلۡجِبَالُ سُيِّرَتۡ (3) وَإِذَا ٱلۡعِشَارُ عُطِّلَتۡ (4) وَإِذَا ٱلۡوُحُوشُ حُشِرَتۡ (5) وَإِذَا ٱلۡبِحَارُ سُجِّرَتۡ (6) وَإِذَا ٱلنُّفُوسُ زُوِّجَتۡ (7) وَإِذَا ٱلۡمَوۡءُۥدَةُ سُئِلَتۡ (8) بِأَيِّ ذَنۢبٍ قُتِلَتۡ (9) وَإِذَا ٱلصُّحُفُ نُشِرَتۡ (10) وَإِذَا ٱلسَّمَآءُ كُشِطَتۡ (11) وَإِذَا ٱلۡجَحِيمُ سُعِّرَتۡ (12) وَإِذَا ٱلۡجَنَّةُ أُزۡلِفَتۡ (13) عَلِمَتۡ نَفۡسٌ مَّآ أَحۡضَرَتۡ(14)

Transliteration:

Iḏā Āl- Šamsu kūwirat (1) Wā Iḏā Āl-nujūmu inkadarat (2) Wā Iḏā Āl - ğibālu suyirat (3) Wā Iḏā Āl - iŠāru ᶜutilat (4) Wā Iḏā Āl -wuḥūŠu ḤuŠirat (5) Wā Iḏā Āl -biḥāru suğirat (6) Wā Iḏā Āl - nufūsu zūwiğat (7) Wā Iḏā Āl -mawᵓūdatu suᵓilat (8) biᵓayi ḏanbin qutilat (9) Wā Iḏā Āl -suḥufu nuŠirat (10) Wā Iḏā Āl -samāᵓu kuŠiṭat (11) Wā Iḏā Āl -ğaḥīmu suᶜirat (12) Wā Iḏā Āl -ğanatu ᵓuzlifat (13) ᶜalimat nafsun mā ᵓāḥḍarat (14).

English Text:

When the sun (with its spacious light) is folded up; (1) **When** the stars fall, losing their luster; (2) **When** the mountains vanish (like a mirage); (3) **When** the she-camels, ten months with

young, are left untended; (4) **When** the wild beasts are herded together (in human habitations); (5) **When** the oceans boil over with a swell; (6) **When** the souls are sorted out, (being joined, like with like); (7) **When** the female (infant) buried alive, is questioned — (8) For what crime she was killed; (9) **When** the Scrolls are laid open; (10) **When** the World on High is unveiled: (11) **When** the Blazing Fire is kindled to fierce heat; (12) **And when** the Garden is brought near — (13) (Then) shall each soul know what it has put forward.(14).

Obviously, the conditional particle 'if' is the core of the above conditional verses since its omission results in changing the meaning into informative. In a sense, the sentences will merely inform us some actions occurred in the past. Another rhetorical aspect in which all the Arabic conditional verses share one protasis, عَلِمَتْ نَفْسٌ مَّا أَحْضَرَتْ / (Then) shall each soul know what it has put forward (14). The Arabic conditional verses are linked together perfectly by the conjunction 'وَ / waw / and ' except in verse (1) which is free of conjunction. Repetition of the Arabic conjunction makes the conditional verses more cohesive, systematic and aesthetic. Element of suspense in these conditional verses draws the attention of the reader to expect these horrible events eagerly. Indeed, the purpose of repeating the conditional verses prefixed by the conjunction 'وَ / waw' is just for hyperbolic. The English translation has hardly kept the consistency of the original text. The English equivalent 'when' does not show the certainty of events as in 'if'. In addition, the English translation lacks the conjunction 'and' because of its usage with the conditional particle 'when' makes the translation dull and uninteresting. Thus, the translator did not succeed to convey the same aesthetic rhetorical style.

4.1.3   Repetition of Negation

Negation style in English and Arabic is different fundamentally. The operator achieves English negation; Arabic negation is achieved by using certain particles, which denote other semantic implications. Negation in surah al-Takwir is used to emphasis. Negation in verses 22, 24, 25 and 29 is fulfilled by the negative particle 'ما' while negation in verse 27 is fulfilled by the negative particle 'إن'.

وَمَا صَاحِبُكُم بِمَجْنُونٍ (22) / *Wa mā* sāḥibukum bimagnūnin /And (O people!) your companion is **not** one possessed;

وَمَا هُوَ عَلَى ٱلْغَيْبِ بِضَنِينٍ (24) / *Wa mā* huwa ᶜla Al- ġaybi biḍanīnin / **Neither** doth he withhold grudgingly a knowledge of the Unseen;

وَمَا هُوَ بِقَوْلِ شَيْطَانٍ رَّجِيمٍ (25) / *Wa mā* huwa biqawli šayṭānin rajīmin / **Nor** is it the word of an evil spirit accursed;

إِنْ هُوَ إِلَّا ذِكْرٌ لِّلْعَالَمِينَ (27) / ᵓIn huwa ᵓIllā ḏikrun lilᶜ ālamīna / Verily this is **no less than** a Message to (all) the Worlds;

وَمَا تَشَاؤُونَ إِلَّا أَن يَشَاءَ ٱللَّهُ رَبُّ ٱلْعَالَمِينَ (29) / *Wa mā* tašāᵓūna ᵓIllā ᵓAn yašāva Al-lahu rabuAl-ᶜ ā lamina / But ye shall **not** will except as Allah wills the Cherisher of the Worlds.

The negative particle varies in its function. The negative particle 'ما' modifies the completely nominal verse, so it is placed at the beginning of the verse 22, 24, 25. In contrast, it modifies only the imperfect verb 'تَشَاؤُونَ / ye shall **not** will' in verse 29 since it is followed by the restrictive particle 'إِلَّا' which restricts the verb 'will' to Almighty only. Similarly, the negative particle 'إن' used in verse 27 modifies the nominal sentence and followed by the restrictive particle 'إِلَّا' restricts the Qur`an to give a message to all people.

Undoubtedly, the translator to a great extent was able to choose the adequate equivalence pertaining to the Arabic negative particle 'ما' into (not, neither – nor) in verse 22, 24, 25 and 29. On the other hand, the translator preferred to translate the negative particle 'إن' in verse 27 into expression (no less than) to convey its meaning.

4.1.4 Repetition of Antecedent - Pronoun

Pronouns in both Arabic and English are pure generic items, which get their meaning from the words to which they refer. In other words, pronouns are substitutes for antecedents that exist in the previous sentence. Both Arabic and English pronouns include personal, possessive, demonstrative, interrogative and relative pronouns. The significant difference between Arabic and English personal pronouns exists in that the Arabic pronouns are either explicit or implicit. In verse 24, 25 and 27, the personal pronoun 'هو' has different meanings in accordance to its antecedent.

(24) وَمَا **هُوَ** عَلَى ٱلْغَيْبِ بِضَنِينٍ / Wa mā *huwa* ᶜla Al- ġaybi biḍanīnin / Neither doth **he** withhold grudgingly a knowledge of the Unseen;

(25) وَمَا **هُوَ** بِقَوْلِ شَيْطَانٍ رَّجِيمٍ / Wa mā *huwa* biqawli šayṭānin rajīmin / Nor is **it** the word of an evil spirit accursed;

(27) إِنْ **هُوَ** إِلَّا ذِكْرٌ لِّلْعَالَمِينَ / ᶜIn *huwa* ᶜIllā ḏikrun lilᶜ ālamīna / Verily **this is** no less than a Message to (all) the Worlds.

In verse 24, the personal pronoun 'هُوَ' refers to the prophet Muḥammad, while it refers to Qur`an in verse 25 and 27. On the part of translation, the personal pronoun 'هُوَ' is rendered adequate into the second person pronoun 'he' in verse 24, while it has been ignored in verse 25. In verse 27, the personal pronoun 'هُوَ' is rendered into 'this is' in English text. It seems obvious that the repetition of the personal pronoun is relevant to the core of meaning. It reflects that repetition of the personal pronoun is not used redundantly. In addition, repetition of personal pronoun reflects that it is one of the advanced rhetorical styles used throughout the Qur`an.

4.2   Vocabulary Features

4.2.1 Emphasis

Emphasis means a given word has a particular significance or importance in a given text. The style of emphasis is a remarkable feature in Qur`an since it is part of meaning. The emphatic features are frequent in Quran such as foregrounding, backgrounding, rhetorical questions, and cognate causative object. In surah al-Takwir, emphatic devices, which are an important pillar in presenting the meaning, are observed as follow.

Use of particle (inna / إِنَّ) in verse إِنَّهُ لَقَوْلُ رَسُولٍ كَرِيمٍ / ᶜInnahu laqalu rasulin karĭm / **Verily** this is the word of a most honourable Messenger (19).

The particle (inna) is one of the quasi-verbs in Arabic language. Its function is to emphasis what is being said after it. The translator recognized the function of the particle (inna) and rendered it into adequate equivalent 'verily'. In fact, the adverb 'verily' functions as intensifier. That is, it conveys a great emphasis to what is being said. The emphatic particle 'Lam' prefixed to the noun in verse إنه **لقول** رسول كريم / Verily **this is** the word of a most honourable Messenger (19). The emphatic particle 'lam' is called 'the skating lam' since it pushes to the Ḫabar (i.e. predicate in the nominal sentence). The translator has rendered the Arabic particle 'Lam' into the demonstrative pronoun 'this' followed by the verb 'is'. The emphatic particle emphasizes on a certain and important issue. It emphasizes that the Qur`an is conveyed from Almighty through Ǧabriel to the Prophet Muḥammad.

The initial particle 'لقد' in verse وَلَقَدْ رَآهُ بِالْأُفُقِ ٱلْمُبِينِ / wa laqad raāhu bi al-ufuq al-mubĭn / And he has already seen him in the clear horizon (23) / emphasizes what is being said after it. The particle 'لقد' confirms that the Prophet Muḥammad had seen Ǧabriel in the horizon. Swearing in Qur`an is used to assert the speech. It attempts to bring out its meaning as well. In surah al-Takwir, swearing by creatures is done by Almighty to show the greatness of these creatures.

(15) فَلَآ أُقْسِمُ بِٱلْخُنَّس / falā ʾuqsimu bi Al- ḫnasi **So verily I call to witness** the planets that recede

(16) ٱلْجَوَارِ ٱلْكُنَّس / Al-ǧawāri Al-kunasi / Go straight, or hide;

(17) وَٱلَّيْلِ إِذَا عَسْعَسَ / Wa Al-layli Iḏā ʿasʿsa /And the Night as it dissipates

(18) وَٱلصُّبْح إِذَا تَنَفَّسَ / Wa Al -subḥi Iḏā tanafasa /And the Dawn as it breathes away the darkness

In the above verses, swearing by plants, night and dawn has been done to emphasise the action of vanishing the light of the plants on Judgement day. Obviously, swearing is explicit clear in verse 15, while it is implicit in verse 17 and 18. In a sense, swearing in these verses is inferred by using the conjunction 'وَ / waw'. In fact, emphasis via swearing conveys some events of prescient to people.

4.2.2   Metaphor

Figurative language is a common feature in Qur`an. It is a noticeable departure from what users of a language captured as the standard meaning of words or the standard word order to attain some special meaning or effect. Figurative language contains simile, metaphor, and metonymy. Metaphor is one type of figurative language in which a word or expression is used to designate another one. Metaphor includes comparison between two things to convey deep effect of speech to the reader. In surah al-Takwir, metaphor is used in verse:

(18) وَٱلصُّبْح إِذَا تَنَفَّسَ / Wa Al -subḥi Iḏā tanafasa /**And the Dawn as it breathes away the darkness**

(20) ذِى قُوَّةٍ عِندَ ذِى ٱلْعَرْش مَكِينٍ / Ḏī qūwatin ʿInda ḏī Al- ʿarši makīnin / Enduced with Power, with rank before the Lord of the Throne'.

(22) وَمَا صَاحِبُكُم بِمَجْنُونٍ / Wa mā sāḥibukum bimagnūni /And (O people!) **your companion** is not one possessed'.

A beautiful comparison is fulfilled in verse 18 between dawn with other creatures. This comparison implies that the dawn breathes like other creatures. In other words, the dawn is compared with a big lung that brings the oxygen and removes carbon dioxide. In verse 20, the name of Almighty is not mentioned obviously, but it is deviated to use adjective instead of that to refer to the high status of Gabriel in the presence of Almighty. Another metaphorical expression is presented in verse 22. The word 'صَاحِبُكُم/ your companion' refers to Prophet Muḥammad. The word 'your companion' is used here to indicate that people of Qurayš were well aware of Muḥammad.

4.3   Phonological Features

Qur`an has tremendous sound features. It contains all kinds of phonological features: assonance, alliteration, rhyme, parallelism, harmony, rhythm and consonance. Occurrence of the sound features in Qur`anic texts reflect another aspect of its imitability since they are untranslatable. The translators stand helpless because they are unable to find the adequate counterparts which match the original and convey the same effect and aesthetic impact on reader. The translator Ali (2000) fails to convey the sound features of surah al-Takwir into English language.

Arabic Text:

إِذَا ٱلشَّمْسُ كُوِّرَتْ (1) وَإِذَا ٱلنُّجُومُ ٱنكَدَرَتْ (2) وَإِذَا ٱلْجِبَالُ سُيِّرَتْ (3) وَإِذَا ٱلْعِشَارُ عُطِّلَتْ (4) وَإِذَا ٱلْوُحُوشُ حُشِرَتْ (5) وَإِذَا ٱلْبِحَارُ سُجِّرَتْ (6) وَإِذَا ٱلنُّفُوسُ زُوِّجَتْ (7) وَإِذَا ٱلْمَوْءُۥدَةُ سُئِلَتْ (8) بِأَيِّ ذَنْبٍ قُتِلَتْ (9) وَإِذَا ٱلصُّحُفُ نُشِرَتْ (10) وَإِذَا ٱلسَّمَآءُ كُشِطَتْ (11) وَإِذَا ٱلْجَحِيمُ سُعِّرَتْ (12) وَإِذَا ٱلْجَنَّةُ أُزْلِفَتْ (13) عَلِمَتْ نَفْسٌ مَّآ أَحْضَرَتْ (14) فَلَآ أُقْسِمُ بِٱلْخُنَّس (15) ٱلْجَوَارِ ٱلْكُنَّس (16) وَٱلَّيْلِ إِذَا عَسْعَسَ (17) وَٱلصُّبْح إِذَا تَنَفَّسَ (18)

Transliteration:

Iḏā Āl-ˍŠamsu kūwira*t* (1) Wā Iḏā Āl-nujūmu inkadara*t* (2) Wā Iḏā Āl - ğibālu suyira*t* (3) Wā Iḏā Āl-iŠāru ᶜutila*t* (4) Wā Iḏā Āl -wuḥūŠu ḤuŠira*t* (5) Wā Iḏā Āl -biḥāru suğira*t* (6) Wā Iḏā Āl - nufūsu zūwiğa*t* (7) Wā Iḏā Āl -mawᵓūdatu suᵓila*t* (8) biᵓayi ḏanbin qutila*t* (9) Wā Iḏā Āl -suḥufu nuŠira*t* (10) Wā Iḏā Āl -samāᵓu kuŠiṭa*t* (11) Wā Iḏā Āl -ğaḥīmu suᶜira*t* (12) Wā Iḏā Āl -ğanatu ᵓuzlifa*t* (13) ᶜalimat nafsun mā ᵓāḥḏara*t* (14) falā ᵓuqsimu bi Al- ḥna*s*i (15) Al-ğawāri Al- kuna*s*i (16) *Wa Al-layli* Iḏā ᶜasᶜ*s*a (17) *Wa Al -subḥi* Iḏā tanafa*s*a (18).

English Text:

When the sun (with its spacious light) is folded up; (1) When the stars fall, losing their luster; (2) When the mountains vanish (like a mirage); (3) When the she-camels, ten months with young, are left untended; (4) When the wild beasts are herded together(in human habitations); (5) When the oceans *boil over with a swell*; (6) When the souls are sorted out, (being joined, like with like); (7) When the female (infant) buried alive, is questioned— (8) For what crime she was killed; (9) When the Scrolls are laid open; (10) When the World on High is unveiled: (11) When the Blazing Fire is kindled to fierce heat; (12) And when the Garden is brought near— (13) (Then) shall each soul know what it has put forward. (14) So verily I call to witness the planets that recede (15) Go straight, or hide; (16) And the Night as it dissipates (17) And the Dawn as it breathes away the darkness — (18).

End-Rhyme: The rhyming system in the Qur'an is called rhymed prose. The linguists view the use of this rhyme in the Qur'an as a miracle since its method is not found in the Arabic literature (Yaḥya, 2005). End-rhyme means the repetition of the same final sound in more than two words. It gives pleasure to hearer and produces harmony among the verses of poem or Qurˋan. The same consonant sound (ﺕ / T) end-rhyme is used 14 times in verses 1-14 which look like a beautiful jingle rings. The same consonant sound (ﺱ / S) is used 4 times in verse 15-18.

Assonance means the resemblance of sound in successive words as in verse 15-16. The consonant sounds 'نَّس / Nun and S' is used in both words بِٱلْخُنَّس /ٱلكُنَّس respectively. Antithetical pairing means the direct opposite. The use of the antithesis pairs is used in verse12-13 (ٱلْجَحِيمُ - ٱلْجَنَّةُ / Fire- Garden) and 17-18 (ٱلصُّبْح – ٱلليل / night - dawn). On the part of translation, it is obvious that the translator does not provide any of the above sound features in away similar to the Qurˋanic text. At the same time, the translator accurately rendered the antithetical pairing in verse12-13 such as (ٱلْجَحِيمُ - ٱلْجَنَّةُ / Fire- Garden) and verse 17-18 (ٱلصُّبْح – ٱلليل / night - dawn).

CONCLUSION

The present study focuses on analysing the rhetorical styles of surah al-Takwir at the grammatical, vocabulary and phonological features in both Arabic and English. The analysis provides more understanding of the meaning of surah. The study comes with a conclusion that the rhetorical style of Qurˋan is hard to translate because of its inimitable. At the grammatical and vocabulary features, the translator often was able to give equivalents approximate to the original but the English translation was inferior against the original text. The English translation lacks beauty and tidy form in comparison to the Arabic text. In addition, the translator failed to convey the adequate and match equivalents in accordance with the phonological features. The aesthetic, beauty and musical aspects were not identical with the Qurˋanic text. Thus, the English translation seems inferior and poor against the Arabic text.

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Appendix: List of Transliteration System Used for Qura'nic Text

Arabic Letters	Symbols of Arabic Transliteration
ء	ʾ
أ	ā/Ā
ب	b/B
ت	t/ T
ث	t̲/T̲
ج	ǧ/Ǧ
ح	ḥ/Ḥ
خ	ḫ/Ḫ
د	d/D
ذ	d̲/D̲
ر	r/R
ز	z/Z
س	s/S
ش	š/Š
ص	ṣ/Ṣ
ض	ḍ/Ḍ
ط	ṭ/Ṭ
ظ	ẓ/ Ẓ
ع	ʿ
غ	ġ/Ġ
ف	F
ق	Q
ك	K
ل	L
م	M
ن	N
ه	H
و	W
ي	Y

Vowels

آ	ˀā /ˀĀ
ؤ	ū/Ū
ي	ī / Ī
ُ	u/U
َ	a/A
ِ	i/I