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## Assessing the Translation of Emotive Expressions in The Noble Qur'an into English

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### **A B S T R A C T**

Emotion is an internal feeling that a person conveys or expresses explicitly or implicitly through language. This study analyzes the emotions of sadness, fear, surprise, anger, regret, and despair as they appear in the Holy Quran, examining them at morphological, syntactic, and semantic levels. It also evaluates their English translations, focusing on the extent to which these emotions are conveyed in the target language with the same degree and intensity as in the source language. The study posits that translating emotional expressions does not always capture the same emotional intensity and expressive power as the original text. This is because the unique linguistic and stylistic features of the Holy Quran inherently convey varying degrees of emotional impact and meaning that are diminished or lost when translated to the target language audience. To this end, the study employs Newmark's (1988) model of semantic and communicative translation theory. Each text is analyzed individually, and its translations are compared and evaluated to identify the approaches taken by translators and to suggest alternative translations where the equivalent impact of the expressions is not conveyed.

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## تقييم ترجمة عبارات الانفعال في القرآن الكريم الى الإنكليزية

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### الخلاصة:

الانفعال شعور داخلي يقومُ الإنسان بنقله أو التعبير عنه صراحةً أو ضمناً عن طريق اللغة. تبحث الدراسة الحالية في تحليل انفعالات الحزن والخوف والدهشة والغضب والندم واليأس الواردة في القرآن الكريم على وفق المستويات الصرفية والنحوية والدلالية فضلاً عن تقييم ترجماتها الإنكليزية مع التركيز على مدى تحققها في اللغة الهدف بالدرجة وقوة الانفعال نفسه كما في اللغة الأصل. تفترض الدراسة أن ترجمة العبارات الانفعالية ليست بنفس الحدة والدرجة الانفعالية والتعبيرية الموجودة في النص الأصل، ذلك أن استعمال السمات اللغوية والأسلوبية الفريدة في القرآن الكريم يحمل في ثناياه درجات من التأثير الانفعالي والمعاني التي تقلُّ أو تضمحلُّ عند نقلها الى متلقي اللغة الهدف. وتحقيقاً لهذه الغاية، اعتمدَ لتقييم الترجمة أنموذج نظرية الترجمة الدلالية والترجمة التواصلية لنيومارك (1988)، إذ يتم تحليل كل نص على حدة ومقارنة وتقييم ترجماته بُغية الوصول الى الطرق التي تبناها المترجمون واقتراح ترجمات بديلة في الأماكن التي لم يُنقل فيها التأثير المكافئ لتلك العبارات.

الكلمات المفتاحية: عبارات الانفعال، القرآن الكريم، الصرفي-تركيب، الانفعالية، التعبيرية

### 1. Introduction

Emotiveness has a special significance for TL readers because words hold a great deal of emotional content, whether in their own right or in the context they are included. Expressions of basic emotions can be universally recognized across different languages and cultures, but the ways they are expressed, experienced and categorized can vary significantly. This study theoretically reviews the main linguistic and stylistic features associated with expressing emotiveness, such as diminutives, germination, derivation, emphasis, metaphor, simile, hyperbole, euphemism and the like. Dealing with such elements provides readers and translators with an opportunity to investigate and explore the main sources and types of emotions in The Noble Qur'an. Hence, types, sources of emotive expressions, the connection of emotion, language and culture, emotive meanings, as well as

the translatability of emotive language are going to be tackled in the literature review of the study.

Practically, the analysis of six selected Ayas related to emotions of sadness, fear, surprise, anger, remorse and despair tends to delve into morphological, syntactic and semantic levels – an interplay where the emotional content of words can affect the way they are used grammatically and the way these lexical items are translated semantically. This can reflect the overall emotional tone and effect of an utterance or a sentence. The study also contributes to give an answer to the question of whether emotive expressions constitute a barrier when translating into English and whether, for example, the emotive effect and emotionally charged units are conveyed appropriately or not.

## **2. Theoretical Background**

### **2.1 Definitions of Emotions**

Going through emotions is a matter of mood, tendency, temperament, and personality. So, there is no unanimity on certain definitions of ‘emotion’. After examining so many definitions as common factors to direct the work on a definition, Kleinginna seek to arrive at a thorough definition of ‘emotion’. They argue that emotion should (1) tell something about the way the one feels when he experiences an emotional action; (2) allude to the physiological or bodily basis of emotional feelings; (3) include effects of emotion on conception and behavior; (4) indicate the traits of some emotions relating to driving and motivation such as anger and fear; and (5) point out the means emotions are expressed in language, facial expressions and gestures, (Kleinginna & Kleinginna, 1981, p. 355). Alternatively, Harré (1998, p. 43) states that the word ‘emotion’ can be defined as “a bodily condition, which is either a feeling such as an abdominal tension, or a physiological state for some biologically oriented

psychologists like a rise in the state of excitation of some part of the nervous system.”

Emotions are also defined in terms of being explicit and implicit. According to Lee (2015, p.186), explicit emotion is defined as emotion-bearing information referred to by emotion keywords, whereas implicit emotion is emotion-bearing information that needs inference or connotation rather than being transferred by emotion keywords themselves. In other words, emotive expressions can be explicitly expressed via the direct use of emotive words or implicitly through the indirect use of emotions - contextual or non-verbal clues.

One can infer that emotions are controversial. They are uncontrollable or unpredictable in advance, for they are different for everyone under the social context. They mirror human reactions and attitudes towards things occurring to him and affecting the others around.

## **2.2 Types of Emotions**

In addition to seeking to define what emotions are, theorists have tried their best to specify and categorize various types of emotions. So, the idea that there exists a small type of ‘basic emotions’ dates back to the works of Descartes (1988, p.350), who was the first to introduce that all emotional states can be derived from six principal ‘passions’ (joy, sadness, love, desire, hatred, and wonder). Although the opinion that some emotions are more ‘basic’ than others is broadly accepted by emotion theorists, there is little agreement on which emotions should be embedded in the list of the basic ones. Their number varies depending on the theory, and their descriptions and insights have changed over time (Ortony & Turner, 1990, p. 316).

In the 1970s, Ekman (1999, p.46) points out that the most common list of universal emotions throughout human cultures, sometimes referred to as ‘the big six’, includes happiness, sadness, fear, surprise, anger, and disgust.

In the 1980s, Plutchik (1984, pp. 511-13) introduces another classification of eight basic emotions called the ‘wheel of emotions’. His classification system reflects the way various emotions are linked together to create three subgroups of combined colours of emotions: primary, secondary and tertiary. Some examples of these emotions are remorse, despair and anxiety resulting from a combination of sadness + disgust, fear + sadness and fear + anticipation, respectively. In the late 1990s, Ekman (1999, p. 48) adds several basic emotions to his list, which include embarrassment, shame, pride, satisfaction, and amusement. However, ‘the big six’ types are still the most commonly accepted candidates for basic types of emotions. Some of these are illustrative in the Aya below:

1. ﴿وَلَمَّا رَجَعَ مُوسَىٰ إِلَىٰ قَوْمِهِ غَضْبَانَ أَسِفًا قَالَ بُدِّئْتُ مِمَّا كَفَرْتُمْ ۖ أَتَعَجَّلْتُمْ أَن تَرْكَبُوا...﴾ [الأعراف

[150:

“And when Musa (Moses) returned to his people, **angry and grieved**, he said, : **What an evil thing is that which you have done (i.e. worshipping the calf) during my absence. Did you hasten and go ahead as regards the matter of your Lord (you left His worship)?**” (Al-Hilali and Khan, 1996, p. 221).

The emotive expressions raised by the prophet Moses upon returning to his people refer to great anger, sorrow and remorse that stem from the pain and disappointment he feels at his people’s worship of the calf and their deviation from the path of Allah Ibn ‘Ashoor, 1984, pp. 9/113-14).

### 2.3 Sources of Emotive Expressions

Literary language of The Noble Qur’an is characterized by its supreme stylistic devices that contribute to inspire reflection, convey profound messages and raise strong emotions in the reader’s mind. These features or devices are often considered a writer or an author specific. Most

stylisticians think that a stylistic feature is explored in its being deflected from a language norm (Riffaterre, 1959, p.167). With respect to the sources of emotiveness, Aziz (1995, p.80) points out that there are two key sources for emotive expressions: the code and the message. Hence, expressive gemination, compounds, echo, interjections, diminutive, derivations, and plural forms belong to the code level, whereas the two principal sources available with emotive overtones are: metaphor and deviation from the unmarked grammatical pattern which include word order, the shift of gender by using masculine gender by reference to female and vice versa or using plural in the form of singular and vice versa. Using animate gender for inanimate objects are also examples of the ways a writer or a speaker uses to express emotiveness in everyday speech. Some of abovementioned sources of emotions are illustrative in the Ayas below:

2. ﴿مَلْعُونِينَ أَيْنَمَا ثَقِفُوا أَخْدُوا وَقْتُلُوا قَتِيلًا﴾ [الاحزاب : 61]

“*Accursed, wherever found, they shall be seized and **killed with a (terrible) slaughter.***” (Al-Hilali and Khan, 1996, p. 573).

Expressive germination in the Aya above, formed by geminating (i.e. doubling) the second consonant letter of the verb ‘قَتِلَ’ /qattila / carries a new semantic meaning to the base form of the verb ‘قَتَلَ’ /qatala/ and emphasizes the intensity and violence of an action ‘to massacre/ to kill abundantly / violently’, leaving a strong emotional effect on the recipient.

3. ﴿أَجْعَلِ الْآلِهَةَ إِلَهًا وَاحِدًا إِنَّ هَذَا لَشَيْءٌ عَجَابٌ﴾ [ص: 5]

“*Has he made the aliha (gods) (all) into One Ilah (God - Allah). **Verily, this is a curious thing!***” (Al-Hilali and Khan, 1996, p. 612).

The adjective ‘عَجَابٌ’ - a derivative form of ‘عَجِبَ’ is an emotive interjection used here to add an emotional charge. It expresses the

disbelievers' strong feeling of wonder and reaction to the message of Islam (the worship of one God), finding it a curious thing.

حَتَّىٰ إِذَا اسْتَيْسَسَ الرُّسُلُ وَظَنُوا أَنَّهُمْ قَدْ كُذِّبُوا جَاءَهُمْ نَصْرُنَا فَنُجِّيَ مِنْ نَشْأَةٍ وَكَأَيْدٍ مَّا تُبْغِي عَنْ الْقَوْمِ الْمُجْرِمِينَ .

[يوسف: 110]

“There have been times when even the Messengers had lost all hope of reformation and thought that they had been denied. Then came our help...” (Ahmed, 2012, p. 236)

The derivative verb form ‘اسْتَيْسَسَ’ /istay’asa/ means ‘to lose *all* hope / to despair *completely*’, since the Arabic letters ‘الالف’، ‘السين’ and ‘التاء’ added to the base form of the verb ‘يُسِسَ’ /ya’isa/ express an emotive degree of intensity and totality of the loss of hope in this Aya.

The diminutive function, as a source of emotion, is also dealt with by Arab morphologists. As for Ibrahim (1957, p.186) and Salah (2005, p.140), diminutive is utilized to achieve several functions, one of which is showing endearment, pity, kindness and intimacy like ‘بُنَيّ’ as in:

5. ﴿ يَا بُنَيَّ أَقِمِ الصَّلَاةَ وَأْمُرْ بِالْمَعْرُوفِ وَانْهَ عَنِ الْمُنْكَرِ . . . ﴾ [لقمان: 17]

“O My dear son! Live by the Divinely Prescribed System of Life, and advocate the right and discourage the wrong...” (Ahmed, 2012, p. 391)

The diminutive noun ‘بُنَيّ’ ‘my dear son’ is used in the Aya above to contextually add an emotive nature of endearment and intimacy.

Aziz (1995, p.80) also argues that the sound system may be arranged to boost the expressive value. These phonological and stylistic devices involve alliteration, repetition and rhyme, which are often used in poetry and prose. Consider the following Aya:

6. ﴿ إِذَا مَرَأَتُ الْأَرْضِ مَرَأَتُهَا ﴾ [الزلزلة: 1].

“When the earth is **shaken** with her (violent) **shaking**, ...” (Shakir, 2006, p. 849)

The repetition of Arabic letter ‘ز’/zaay/ in close succession within ‘زُلْزَلَتْ’ and ‘زُلْزَالَهَا’ via alliteration contributes to strengthening the emotive meaning and image, and therefore generating a special rhythmical, musical and emotive effect on the reader or listener.

Emphasis is another source or form that is emotively used to demonstrate how strongly language users feel about what they are saying or writing (Swan, 2005, p. 164). From this point, Quirk and Greenbaum (1973, p. 427) also point out that language has various ways of giving words, phrases and clauses a fully emotive emphasis. These may involve interjections, exclamations, the persuasive ‘do’ in commands, intensifiers and expletives. Consider the following Aya:

7. ﴿... وَكَلَّمَ اللَّهُ مُوسَى تَكْلِيمًا﴾. [النساء: 164]

“..., and to Musa (Moses) Allah spoke **directly**.” (Al-Hilali and Khan, 1996, p. 137)

The cognate object ‘تَكْلِيمًا’ (a direct speech) is used in this Aya to assert the verb ‘كَلَّمَ’ and emphasize Allah’s direct speaking to Moses, evoking deep emotions of surprise and the majesty of the situation in the reader’s mind.

Shunnaq (1993, pp. 40-50) raises the question of the key sources of emotiveness, namely figurative expressions, including metaphors, simile and euphemism, where simile is a comparison which is explicitly stated in the Aya below:

8. ﴿وَحُورٌ عِينٌ كَأَمْثَالِ اللُّؤْلُؤِ الْمَكْنُونِ﴾ [الواقعة: 22-23]

“And (there will be) Houris (fair females) with wide, lovely eyes (as wives for the pious, Like unto preserved pearls.)” (Al-Hilali and Khan, 1996, p. 737).

A simile in The Qur’anic Aya ‘*Houris with wide, lovely eyes, Like unto preserved pearls*’ is a sort of metaphorical expression that compares the beauty of women to pearls, using the word ‘like’ to emotively create a vivid image and evoke the readers’ wonder and surprise at their idealized beauty, purity and preciousness in Paradise.

The euphemistic expressiveness is viewed as a cognitive process of conceptualization. It is a consubstantial part of its prohibited origin, an inescapable link between emotions, feelings and unfavourable states (Goméz, 2012, p.44). Consider the Aya below:

9. ﴿ وَتَوَلَّىٰ عَنْهُمْ وَقَالَ يَا أَسْفَىٰ عَلَىٰ يَوْسُفَ وَأَبْيَضَّتْ عَيْنَاهُ مِنَ الْحُزْنِ فَهُوَ كَظِيمٌ ﴾ [يوسف : 84]

“And he turned away from them, and said: O my sorrow for Yusuf! and his eyes became white on account of the grief, and he was a repressor (of grief).” (Al-Hilali and Khan, 1996, p. 12)

In describing a sorrowful state of the prophet Jacob, a disease-related euphemistic expression ‘*his eyes became white*’ is used indirectly in a delicate tone and is often considered more effective than a direct expression like ‘*he was blinded*’. Euphemism in this context adds an emotional aspect of a subtle and empathetic tone (i.e. not to leave a shocking or unpleasant effect on the reader).

Personification is a figure of speech utilized to humanize inanimate objects (Safi, 2024). It is a source of forming emotions that contributes to enhancing emotiveness and helping make plain expressions and sentences more exciting when employed effectively (Lakoff & Johnson, 1999). Consider the following example from the Qur’an:

10. ﴿ إِذَا التُّوا فِيهَا سَمِعُوا لَهَا شَهيقًا وَهِيَ تَفُومٌ ﴾ [الملك : 7]

“When they are cast therein, they will hear **the (terrible) drawing in of its breath** as it blazes forth.” (Al-Hilali and Khan, 1996, 776)

The personifying word ‘الشهيق’ “**the (terrible) drawing in of its breath**” in the above Aya, is used to add an animate image to the sound of hell, making it physical and tangible as well as arousing in the reader’s mind a feeling of fear and dread.

Hyperbole, as a figure of speech, is employed to convey images, thoughts and emotions more effectively than via plain language (Sala-Suszyńska, 2016, p.167). The following Aya is illustrative:

11. ﴿ وَلَئِنْ أَذَقْنَا الْإِنْسَانَ مِنَّا رَحْمَةً ثُمَّ نَزَعْنَا مِنْهُ إِنِّهٖ لَيَبُؤُسُ كُفُورًا ۗ ﴾ [هود: 9].

“And if We give man a taste of Mercy from Us, and then withdraw it from him, verily! He is **despairing, ungrateful.**” (Al-Hilali and Khan, 1996, p. 287).

The hyperbolic two forms ‘يؤس كفور’ (**despairing, ungrateful**) serve to evoke a strong emotive response to the listener.

Biber et al (1999, p.966) state that emotiveness or expressiveness can be realized through grammatical and lexical devices. Evaluative lexical items such as nouns, main verbs and adjectives are utilized to express an emotional state of the speaker. Consider the following Aya:

12. ﴿ وَكَلَّمَآ جَاعَتِ رُسُلَنَا لُوطًا سَيِّئًا ۚ هُوَ ضَاقَ بِهِمْ ذُرْعًا وَقَالَ هَذَا يَوْمٌ عَصِيبٌ ۗ ﴾ [هود: 77]

“When Our messengers came to Lut, he was **grieved** on their account and felt himself **powerless** (to protect) them. He said: This is a **distressful** day.” (Ali, 2006, p. 140)

The Aya above includes explicit emotive verbs and adjectives (**grieved, powerless and distressful**), raised by the Prophet Lut to express his difficult emotional state of distress, anxiety, sadness and fear.

Adverb phrases or single adverbs are other devices used to convey the emotional state of the speaker (Ibid.). Consider the Aya below:

13. ﴿فَخَرَجَ مِنْهَا خَائِفًا يَتَرَقَّبُ قَالَ رَبِّ نَجِّنِي مِنَ الْقَوْمِ الظَّالِمِينَ﴾ [القصص: 21]

“So he escaped from there, looking about *in a state of fear*.”

(Al-Hilali and Khan, 1996, p. 519).

The adverb phrase ‘خَائِفًا’ (**in a state of fear**) expresses the emotional state of fear the Prophet Moses experienced after killing the Egyptian.

In sum, it can be said that emotiveness can be expressed linguistically or stylistically. Interjections, expressive gemination, repetition, diminutives and derivations are among the linguistic means of expressing emotion. On the other hand, metaphoric expressions, the deviation from the unmarked grammatical pattern, figures of speech, and cultural terms are examples of ways that express emotiveness.

### 3. Emotion, Language and Culture

All languages carry emotive expressions that are evoked by human feelings and reactions. Regarding the dichotomous link between emotion and language, scholars agree that there are two perspectives one can adopt. To Bamberg (1997), a distinction is made between emotion talk about emotions and expression of emotion, whereas Grondelaers and Geeraerts (1998) propose the terms language about emotion and language as emotion. Although different terms are used, one refers to emotion terms that are used to talk about emotions, and the other refers to emotion expressions through expressive speech acts or behavioural acts that have emotive value.

Concerning the trilateral relation, Ortony et al. (1987, p.342) state that emotion, language and culture are closely interlinked; they overlap on various levels. The question of researching emotive words, exploring findings from linguistics and cross-cultural studies is unavoidable. Although emotions are not linguistic entities, the best way to express them

is through language. However, linguistic manifestations of emotion are not clear-cut, since they reflect the culture in which they are employed. Questions arise when considering that “emotion terms of one language do not neatly map onto the emotion lexicon of another.” Ogarkovo (2013, p.46) points out that the means in which emotions are included in language can give a thorough understanding of emotion conceptualization, classification and experience, even in various groups of culture. Nida (1964, p.167), on his part, argues that translation cannot be separated from culture because cultures are a major part of language. One of the problems which may rise in the difficulty of translating emotiveness is to affect the target audiences emotionally in order to convince or influence them.

Accordingly, it is axiomatic that culture plays a significant role in the linguistic expression of emotion, demonstrating the complexities involved with conveying emotive expressions in translation across linguistic and cultural barriers. Thus, it can be said that existing literature on the link between language and emotion, and that between emotive words and culture, is interrelated.

#### **4. Translation and Meanings Related to Emotiveness**

There are many ways to define and describe emotiveness using the dichotomy of denotative and connotative meanings. Denotative meaning is the conceptual or dictionary meaning, while connotative meaning includes the emotional associations which are suggested by lexical items, and is equivalent to emotive or expressive meaning. In this connection, Leech (1981, p.1) states that meaning is classified into seven types. Among these are affective, which might be considered one of the major categories of emotiveness. He (ibid., p.16) states that the affective meaning explains something related to feelings or emotions which rely on the mediation of other categories of meanings, including conceptual, connotative or stylistic. Volek (1987, p.234) argues that “Emotive expressions have no meaning

formed by the qualities of the object referred to, but it is sort of an intended meaning formed by the associative features of the object expressed". Emotive expressions also stir up strong feelings such as love, hate, joy, pleasure, fear, and grief. Furthermore, the attitudes connotative meaning reveals about an object or an event may be favourable or unfavourable, and they can be used to express emotions (expressive function), to affect the addressee (appellative function), or to establish some contact with the addressee (phatic function) (Ibid.).

Emotions, as Alon (2005, p.5) proposes, perform a significant role in culture: in our specific context, they can be expressed in words, and then affect 'reality'. Emotive meaning in its lexical sense resides in the graded list of emotions that are evoked in the original language user upon utilizing the word in question, enhanced by the sense, i.e., associations, connotations, idioms, nonverbal communication and metaphors. According to him (Ibid., p.7), studying the possibility of translating emotiveness in literary texts is a hard job which demands a profound reading of the Arabic texts and their translation, too. To determine whether a lexicon is emotive or not is a thorny job which requires actual knowledge of what kinds of feelings and emotions lexicons raise when anyone reads them. The reader's reaction to such items of emotiveness might rely on the background, age, the reader's comprehensive knowledge and the context. He (2005, p.7) adds that the contextual meaning of this expression is needed to specify whether these expressions are emotive or not, but at times "the emotive component of an expression seems to reside, at least in part, in the words themselves rather than exclusively in the peripheral and the contextual." Newmark (1981, p.133), on his part, states that in translating emotiveness, the translator should prioritize the affective and emotive elements in the ST over the content or informative elements when the context necessitates that.

Given that the nature of the Arabic language is very emotive and expressive, it is important to keep a balance between being faithful to the emotive clues of an expression in the ST and reproducing an equivalent effect with the same force and degree of emotiveness in the TT while translating meanings of emotive expressions in The Noble Qur'an into English.

## **5. Research Methodology**

### **5.1 The Model Adopted**

The model on which the research paper is based is Newmark's (1988) approach. His distinction between semantic and communicative translation is adopted in analyzing, comparing and assessing the translation of emotive expressions in The Noble Qur'an. Semantic translation conveys "the exact contextual meaning of the source text, maintaining "the semantic and the syntactic structures" of the ST. It is content-oriented, informative, complex, awkward, detailed, and 'pursues the thought-processes rather than the intention of the transmitter'. It tends to be more specific than the original, to include more meanings in its search for one nuance of meaning" (Newmark, 1988, pp. 46-47; Munday, 2008, p.45). Communicative translation, on the other hand, attempts to achieve an equivalent effect. It is reader-oriented in the sense that force (i.e. the same communicative effect), not content (i.e. not just the meaning), is emphasized. It is simple, clear, direct and conventional. It tends to see more generic, hold-all terms in difficult passages" (ibid.).

### **5.2 Data Collection and Analysis Procedures**

As regards the analysis of the data, eight renderings of emotive expressions, together with six texts excerpted from The Noble Qur'an, are scrutinized for analysis and assessment. These sample texts have been selected to provide as many basic types of emotive expressions as possible. Each text is analyzed and its translated texts are compared and assessed under

the type of translation adopted by each translator, whether semantic or communicative. In order to judge the appropriateness of a translation, high/low degrees of emotiveness are made as evaluation parameters for each translator. An alternative translation is proposed when necessary. The translators whose renderings are going to be analyzed, compared and assessed are Hilali and Khan (shortened to Hi-Kh), Rashad, Sarwar, Sherali, Sale, Ahmed, YAN (a shortened form of the names of Yüksel, Al-Shaiban and Schultzer-Nafeh) and Asad, referred to as numbers 1, 2, 3, 4, 5, 6, 7 and 8, respectively, in data analysis tables:

### SL Text (1):

﴿قَالَ إِنِّي لَيَحْزُنُنِي أَنْ تَذْهَبُوا بِهِ وَأَخَافُ أَنْ يَأْكُلَهُ الذِّئْبُ وَأَنْتُمْ عَنْهُ غَافِلُونَ﴾ [يوسف:13]

### TL Texts:

1. **Hi-Kh:** *He [Ya'qub (Jacob)] said, p. "Truly, it saddens me that you should take him away. I fear lest a wolf should devour him, while you are careless of him."*
2. **Rashad:** *He said, "I worry lest you go away with him, then the wolf may devour him while you are not watching him."*
3. **Sarwar:** *Jacob replied, "I shall be grieved if you take him with you; I fear that some wild-beast will harm him in your absence."*
4. **Sherali:** *He said, 'It grieves me that you should take him away, and I fear lest the wolf should devour him while you are heedless of him.'*
5. **Sale:** *Jacob answered, "It grieveth me that ye take him away; and I fear lest the wolf devour him, while ye are negligent of him."*
6. **Ahmed:** *Jacob said, "I worry that you take him with you to the wild and some wolf devours him when you are distracted."*
7. **YAN:** *He said, "It saddens me that you should take him, and I fear that the wolf would eat him if you would be absent from him."*

8. **Asad:** *[Jacob] answered, p."Behold, it grieves me indeed [to think] that you might take him with you, for I dread lest the wolf devour him at a moment when you are heedless of him!"*

**Text Analysis and Discussion:**

The text above, evoked by Jacob's emotive response to the growing concerns about his son, highlights Jacob's emotional sadness (of distress) at the prospect of taking Joseph away, and his fear that a wolf might devour him. In this Qur'anic context, Joseph's father, the prophet Jacob feels really sad and fearful, stressing the depth of Jacob's paternal love and concern and the implicit trust in Allah's decree as well. (Ibn 'Ashoor, 1984, pp.12/230-232). Hence, the two explicit emotive verbs 'يَحْزَنُ' and 'يَخَافُ' refer to emotions of sadness and fear, respectively. It is clear that the verb 'يَحْزَنُ' is asserted by two emphatic particles – the particle /lám/ and the verb-like particle /'inna/, serving a high degree of emotiveness in such a context (Al-Ibrahim, 2009, p.236).

Referring to the translated texts, Translators (2, 3, 4, 5, 6 and 7) convey the SL message in a rather neutral language that results in a weaker level of emotiveness, especially when they stripped the above emotive expression of its emphatic particles - the verb-like particle /'inna/ and the particle /lam/ in the grammatical structure 'إِنِّي لَيَحْزَنُنِي'. Translators (1 & 8) manage to convey the same effect to the TL receptor communicatively, since they have captured the emphatic function of both particles using emphatic words like (truly and indeed) in their renderings. This type of rendering conveys the emotive force and effect of the SL message to the TL recipients. As for the lexical verb of 'fear', Translators (2 & 6) fall short of including it in their renderings, thus resulting in semantic loss in the TT because the omitted verb of 'fear' represents a crucial information to understanding the overall emotive message of sadness and fear. On the other hand, translators (1, 3, 4, 5, 7 and 8) include the verb 'fear' in their renditions. All in all,

those who have successfully conveyed the whole message of the two emotional verbs of ‘sadness’ and ‘fear’ to the TT are translators (1 & 8).

*Table (1): Analysis and Assessment of the Translation of Emotive Expressions of ‘Sadness and Fear’*

SLT Analysis					
SLT (1):		Emotion type	Emotion Source		
<p>﴿قَالَ إِنِّي لَيخزنيُّ أَنْ تَذْهَبُوا بِهِ وَأَخَافُ أَنْ يَأْكُلَهُ الذِّئْبُ وَأَنْتُمْ عَنْهُ غَافِلُونَ﴾ [يوسف:13]</p>		Sadness & fear	Explicit Lexical verbs & emphasis by particles /inna/ & /lam/		
TLTs Analysis					
Trs.	TL emotive expression(s)	Translation adopted	Emotiveness degree		Approp.
			High	Low	
1-	"Truly, it saddens me... I fear lest ..."	Communicative	+	-	+
2-	"I worry lest ..., ..."	Semantic	-	+	-
3-	"I shall be grieved ....; I fear ....."	Semantic	-	+	-
4-	It grieves me ..., and I fear ..."	Semantic	-	+	-
5-	"It grieveth me ...; and I fear ..."	Semantic	-	+	-
6-	"I worry that ... .."	Semantic	-	+	-
7-	"It saddens me ..., and I fear ..."	Semantic	-	+	-
8-	it grieves me indeed ..., for I dread ..."	Communicative	+	-	+
<b>Percentages (%)</b>			<b>25 %</b>	<b>75 %</b>	<b>25 %</b>

SL Text (2):

﴿قَالَ يَا بَنِيَّ إِنِّي أَخَافُ أَنْ يُكَيِّدُوا بِكُمْ وَإِنِّي أَهْلِكُكُمْ أَجْمَعِينَ﴾ [يوسف:5]

TL Texts:

1. **Hi-Kh:** He (the father) said: "O my son! Relate not your vision to your brothers, lest they arrange a plot against you. Verily! Shaitan (Satan) is to man an open enemy!"

2. **Rashad:** *He said, "My son, do not tell your brothers about your dream, lest they plot and scheme against you. Surely, the devil is man's worst enemy."*
3. **Sarwar:** *His father said, "My son, do not tell your dream to your brothers lest they plot against you; satan is the sworn enemy of man."*
4. **Sherali:** *He said, 'O my dear son, relate not thy dream to thy brothers, lest they contrive a plot against thee, for Satan is to man an open enemy.'*
5. **Sale:** *Jacob said, "O my child, tell not thy vision to thy brethren, lest they devise some plot against thee; for the devil is a professed enemy unto man"*
6. **Ahmed:** *Jacob replied, "O My dear son! Do not relate your dream to your brothers lest they plot a scheme against you. Surely, Satan (selfish ego) is man's open enemy."*
7. **Yan:** *He said, "O my son, do not relate your dream to your brothers, or they will scheme against you. The devil is to human being a clear enemy."*
8. **Asad:** *[Jacob] replied: "O my dear son! Do not relate thy dream to thy brothers lest [out of envy] they devise an evil scheme against thee; verily, Satan is man's open foe!*

#### **Text Analysis and Discussion:**

The Aya above, spoken by the prophet Jacob (Ya'qub) to his son Joseph (Ysuf), starts with a vocative particle 'يَا' and a trilateral diminutive noun 'بُنَيَّ' /bunayya/ (lit. O my son). The trilateral pattern of the diminutives is formed by adding the diacritical mark /damma/ (◌ُ) to the first letter, /fatha/ (◌َ) to the second and /yaa'/' (ي) to the third. This expression shows Jacob's feelings of endearment and intimacy for his son, namely when he warns his son not to narrate his dream to his brothers because he fears that they could become jealous and do plot against him. The nunnation with fatha (◌ُ) in

the cognate object 'كَيْدًا' is used here to magnify and dramatize Jacob's further warning to his son, showing a strong feeling of implicit fear. The Aya is concluded by highlighting the aggressive nature of Satan- a direct enemy of mankind, asserting that the devil may incite Joseph's brothers to do evil actions (Ibn 'Ashoor, 1984, pp.12/213-14).

Concerning the first part of the translated texts, the diminutive SL word 'بُنَيَّ,' which reflects a strong emotion of endearment and intimacy raised by Joseph's father, has inappropriately been translated by most translators into (my son). This translation method doesn't reflect the emotive meaning (tone) of endearment and intimacy to the TL receptors in a way similar to those evoked from the SL text to the SL readers. Translators (4 and 8), by contrast, have communicatively translated the diminutive noun 'بُنَيَّ' into (my dear son) using a word of endearment (dear) that suits the Qur'an ic context of this Aya. As for the second part of the TTs, almost all translators have literally adhered to the grammatical structure of the cognate object in the ST, showing a low degree of emotiveness in conveying the cognate object to the TT. This sounds redundant and unnatural in English, since this type of translation does not take into account the emphatic emotive function of the cognate object 'كَيْدًا' in such a context. Translators only retain the form of the message and this has lost much of its emotional force and effect in the TT. So this translation method (i.e. semantic translation) doesn't make TL reader feels the same degree and effect of emotiveness the SL one does. They should have used an emphatic verb like 'do' or an adverb like 'skillfully' to show the meaning of emotive emphasis in this part. Accordingly, sticking to the formal meaning of words like 'بُنَيَّ' and 'كَيْدًا' and ignoring their morphological units and syntactic aspects in the ST can lead to a loss of emotional impact of endearment and fear overtones when rendering to the TT.

*Table (2): Analysis and assessment of the translation of emotive expression of ‘fear’*

SLT Analysis					
SLT (2)		Emotion type	Emotion source		
<p>قَالَ يَا بُنَيَّ لَا تَقْصُصْ رُؤْيَاكَ عَلَىٰ إِخْوَتِكَ فَيَكِيدُوا                      : [يوسف] ﴿لَكَ كَيْدًا إِنَّ الشَّيْطَانَ لِلْإِنْسَانِ عَدُوٌّ مُّبِينٌ﴾                      [5]</p>		fear	Diminutive noun ‘بُنَيَّ’ & emotive emphasis of cognate object ‘كَيْدًا’		
TLTs Analysis					
Trs.	TL emotive expression(s)	Translation adopted	Emotiveness degree		Approp.
			High	Low	
1-	" <u>O my son!</u> Relate not relate ... <u>they arrange a plot against you.</u> "	Semantic	-	+	-
2-	" <u>My son,</u> do not tell ... dream, <u>lest they plot and scheme against you.</u> "	Semantic	-	+	-
3-	" <u>My son,</u> do not tell your dream to your brothers <u>lest they plot against you.</u> "	Semantic	-	+	-
4-	" <u>O my dear son, ... , lest they contrive a plot against thee</u>	Communicative	+	-	+
5-	" <u>O my child, ... , lest they devise some plot against thee.</u> "	Semantic	-	+	-
6-	" <u>O My dear son!... lest they plot a scheme against you.</u> "	Communicative	+	-	+
7-	" <u>O my son,... , or they will scheme against you.</u> "	Semantic	-	+	-
8-	" <u>O my dear son! ... they devise an evil scheme against thee</u>	Communicative	+	-	+
<i>Percentages (%)</i>			<b>37.5%</b>	<b>62.5%</b>	<b>37.5 %</b>

### SL Text (3):

وَتَقَدَّ الطَّيْرَ فَقَالَ مَا لِي لَا أَمْرِي الْهُدُودُ أَمْ كَانَ مِنَ الْغَائِبِينَ لِأَعْدَبْتَهُ عَذَاكَ شَدِيدًا أَوْ لَأَذْبَحَنَّهُ أَوْ لِيَأْتِنِي ﴿النمل: 20-21﴾

﴿سُلْطَانِ مُبِينٍ﴾

### TL Texts:

1. 1-Hi-Kh: “I will surely punish him with a severe torment, or slaughter him, unless he brings me a clear reason.”
2. Rashad: “I will punish him severely or sacrifice him, unless he gives me a good excuse.”
3. 3-Sarwar: “I shall certainly punish him severely or slaughter him unless he has a good reason for his absence.”
4. Sherali: “I will surely punish him with a severe punishment or I will slay him, unless he brings me a clear reason for his absence.”
5. Sale: “Verily I will chastise her with a severe chastisement, or I will put her to death; unless she bring me a just excuse.”
6. Ahmed: Solomon said, “Unless the commander presented a good reason, I would punish him or demote him to a low rank.”
7. Yan: “I will punish him severely, or I will kill him, else he should have a clear excuse.”
8. Asad: “I will punish him most severely or will kill him unless he bring me a convincing excuse!”

### Text Analysis and Discussion:

The aforementioned Aya reflects the confirmation of the prophet Solomon’s determination to punish the hoopoe via emphasizing the two sentences ‘لَأَذْبَحَنَّهُ’ and ‘لَأَعْدَبْتَهُ’ with the emphatic lam of oath ‘لَـ’ and the emphatic nun ‘نَـ’ – an emphatic nun added to the end of the verb and an emphatic lam to the beginning of the verb. This procedure would deter the rest of the soldiers from committing the same thing the hoopoe did;

otherwise, they would face the same consequences (Ibn ‘Ashoor, 1984, p.19/247). Emotiveness here contextually refers to an implicit anger and threat raised by Solomon.

Regarding the translated texts above, it is evident that translators (2, 6, 7 and 8) opt for a semantic method of translation at the expense of the aesthetic features of implicit emotions and emphasis (i.e. a speaker’s emotive tones) with which they carry the emotional charge of Solomon’s anger and threat in the ST. In this sense, they convey the direct meaning of the ST, but they don’t maintain the emotional temperament, much of which has been lost, namely when they lessen the emotiveness of the SL text. From this point, preserving the force and effect of the emotive tone of the SL message should be taken into account when conveying to the TL. By contrast, translators (1, 3, 4 and 5) have communicatively conveyed the emotive tone to the TL receptor, as they have best included the emotive emphasis of the two sentences ‘لَأَعَذِّبَنَّهُ’ and ‘لَأَذْبَحَنَّهُ’ (i.e. using the emphatic function lam ‘لَ’ and nun ‘نَ’ in this context.

**Table (3): Analysis and assessment of the translation of emotive expression of ‘anger’**

SLT Analysis					
SLT (3)		Emotion type	Emotion source		
<p>﴿ وَنَفَقَدَ الطَّيْرَ فَقَالَ مَا لِيَ لَا أَمْرِي الْهُدُودُ أَمْ كَانَ مِنَ الْغَائِبِينَ (20) لَأَعَذِّبَنَّهُ عَذَابًا شَدِيدًا أَوْ لَأَذْبَحَنَّهُ أَوْ لَيَأْتِيَنِي بِسُلْطَانٍ مُّبِينٍ ﴾ [النمل: 20-21]</p>		Anger	Emotive emphasis by emphatic /lām/ of oath and heavy nūn of emphasis		
TLTs Analysis					
Trs.	TL emotive expression(s)	Translation adopted	Emotiveness degree		Approp.
			High	Low	
1-	<b><u>I will surely punish him with a severe torment, or slaughter him, unless...</u></b>	Communicative	+	-	+
2-	<b><u>"I will punish him severely or sacrifice him,..."</u></b>	Semantic	-	+	-

3-	<b><u>I shall certainly punish him severely or slaughter him</u></b>	Communicative	+	-	+
4-	<b><u>I will surely punish him with a severe punishment or I will slay him, ...</u></b>	Communicative	+	-	+
5-	<b><u>Verily I will chastise her with a severe ..., or I will put her to death; unless ...</u></b>	Communicative	+	-	+
6-	"... I would punish him or demote him to a low rank."	Semantic	-	+	-
7-	<b><u>"I will punish him severely, or I will kill him, ..."</u></b>	Semantic	-	+	-
8-	<b><u>I will punish him most severely or will kill him ...</u></b>	Semantic	-	+	-
<i>Percentages (%)</i>			<b>50 %</b>	<b>50 %</b>	<b>50 %</b>

#### SL Text (4):

﴿قَالَ رَبَّنَا ظَلَمْنَا أَنفُسَنَا وَإِن لَّمْ تَغْفِرْ لَنَا وَتَرْحَمْنَا لَنَكُونَنَّ مِنَ الْخَاسِرِينَ﴾ [الاعراف: 23]

#### TL Texts:

1. **Hi-Kh:** They said, "Our Lord! We have wronged ourselves. If You forgive us not, and bestow not upon us Your Mercy, **we shall certainly be of the losers.**"
2. **Rashad:** They said, "Our Lord, we have wronged our souls, and unless You forgive us and have mercy on us, **we will be losers.**"
3. **Sarwar:** They replied, "Lord, we have done injustice to our souls. If You will not forgive us and have mercy on us, **we shall certainly have incurred a great loss.**"
4. **Sherali:** They said, "Our Lord, we have wronged ourselves and if Thou forgive us not and have not mercy on us, **we shall surely be of the losers.**"
5. **Sale:** They answered, "O LORD, we have dealt unjustly with our own souls; and if thou forgive us not, and be not merciful unto us, **we shall surely be of those who perish.**"

6. **Ahmed:** *They said, “Our Sustainer! We have wronged ourselves. Unless You forgive us and have mercy on us, we will certainly be lost.”*
7. **YAN:** *They said, “Our Lord, we have wronged ourselves and if You do not forgive us and have mercy on us, then we will be of the losers!”*
8. **Asad:** *The two replied, “O our Sustainer! We have sinned against ourselves - and unless Thou grant us forgiveness and bestow Thy mercy upon us, we shall most certainly be lost!”*

#### **Text Analysis and Discussion:**

This Aya demonstrates the Qur’anic narrative of Adam and Hawaa’ (Eve in English) who acknowledged their sin, felt remorseful and immediately sought Allah’s forgiveness. They (i.e. Adam and Hawaa’) confirmed that by using a conditional statement with an emphatic lam of oath ‘لَـ’ and a heavy nun of emphasis ‘نْ’ in the main clause ‘لِنَكُونَنَّ مِنْ ‘الْخَاسِرِينَ’ (we will surely be among the losers) to strengthen the consequence of not receiving forgiveness. This statement indicates a strong feeling of remorse loaded with forgiveness and a sense of disobedience. (Ibn ‘Ashoor, 1984, p.8/67). Emotiveness here contextually refers to a feeling of implicit remorse and seeking Allah’s forgiveness.

Back to the translated texts above, translators (2 & 7) opt for semantic method of translation at the expense of the emotive trait of emphasis. They would rather convey the form of the SL message than communicate its force and effect to the TL receptor. Their renditions are considered as less emotive as they leave out the emotive function of emphasis (i.e. disregarding the existence of emphatic lam of oath ‘لَـ’ and heavy nun of emphasis ‘نْ’ in the ST). Translators (1, 3, 4, 5, 6 & 8) have appropriately used emphatic adverbs as (surely & certainly) in conveying the equivalent effect of emotive expression ‘لِنَكُونَنَّ مِنْ الْخَاسِرِينَ’ to the TL recipient, which is emotionally loaded with a strong feeling of implicit remorse and disobedience. This approach of renditions (i.e. communicative translation)

is viewed as more effective and emotive than the previous ones, since it contributes to make TL receptor feels the same emotive degree of emphasis the SL one does as well as preserving the emotive nature of the ST in the TT.

*Table (4): Analysis and assessment of the translation of emotive expression of ‘Remorse’*

SLT Analysis					
SLT (4)		Emotion type	Emotion source		
﴿قَالَ رَبَّنَا ظَلَمْنَا أَنفُسَنَا وَإِن لَّمْ تَغْفِرْ لَنَا وَتَرْحَمْنَا لَنَكُونَنَّ مِنَ الْخَاسِرِينَ﴾ [الأعراف: 23]		Remorse	Emotive emphasis by emphatic /lām/ of oath and heavy nun of emphasis		
TLTs Analysis					
Trs.	TL emotive expression(s)	Translation adopted	Emotiveness degree		Approp.
			High	Low	
1-	“... <u>we shall certainly be of the losers.</u> ”	Communicative	+	-	+
2-	“... <u>we will be losers.</u> ”	Semantic	-	+	-
3-	“... <u>we shall certainly have incurred a great loss.</u> ”	Communicative	+	-	+
4-	“... <u>we shall surely be of the losers.</u> ”	Communicative	+	-	+
5-	“... <u>we shall surely be of those who perish.</u> ”	Communicative	+	-	+
6-	“... <u>we will certainly be lost.</u> ”	Communicative	+	-	+
7-	“... <u>then we will be of the losers!</u> ”	Semantic	-	+	-
8-	“... <u>we shall most certainly be lost!</u> ”	Communicative	+	-	+
<i>Percentages (%)</i>			75 %	25 %	75 %

**SL Text (5):**

﴿فَلَمَّا اسْتَيْسَسُوا مِنْهُ خَلَصُوا نَجِيًّا﴾ [يوسف: 80]

**TL Texts:**

1. **Hi-Kh:** “So, when they despaired of him, they held a conference in private.”
2. **Rashad:** “When they despaired of changing his mind, they conferred together.”
3. **Sarwar:** “When they lost all hope (of convincing the Prince), they moved into a corner whispering to each other.”
4. **Sherali:** “And when they despaired of him, they retired, conferring together in private.”
5. **Sale:** “And when they despaired of obtaining Benjamin, they retired to confer privately together.”
6. **Ahmed:** “So, when they lost hope, they conferred in private.”
7. **YAN:** “So when they gave up from him, they held a conference in private.”
8. **Asad:** “And so, when they lost all hope of [moving] him, they withdrew to take counsel [among themselves].”

**Text Analysis and Discussion:**

This Aya describes the severe state of complete despair raised by Joseph’s brothers after failing to bring Benjamin back, then resorting to a private place to discuss their situation. Moreover, they had given a firm promise to their father to return him home, but they were unable to do that. So, the verb ‘استَيْسَسُوا’/istay’asu/ gives the meaning of ‘to give up all hope’ or ‘to despair completely’, since the three Arabic letters ‘الالف’, ‘السين’, and ‘التاء’ added to the base form of the verb ‘يَيْسَنَ’ /ya’isa/ (despair) are used to indicate emphasis and exaggeration in this context (Ibn ‘Ashoor, 1984, p.13/39). Emotiveness here refers explicitly to a feeling of complete despair.

Back to the translated texts above, translators (1, 4, 6 and 7) have semantically rendered the SL emotive expression ‘استَيْئَسُوا’ into ‘*they despaired of him*’ (1 and 4), ‘*they lost hope*’ and ‘*they gave up from him*’ respectively. Their renderings fully disregarded the nuances of the Arabic letters ‘الألف’, ‘السين’ and ‘التاء’ in the SL derivative form of verb ( i.e. a more intensive, emphatic and exaggerative form), leading to a loss of highly emotive meaning of the derivative verb and inaccurate rendition in TL. Translators (2 & 5), albeit using a communicative approach of translation and adding some words in the TLT, still fall short of adding the extra layer of finality and desperation to the meaning of the base form of ‘يئس’ /ya’isa/ (lit. despaired). Their renditions are also viewed as less emotive in the TT. On the other hand, translators (3 & 8) have appropriately conveyed the emotive and intensive meaning of the SL emotive expression ‘استَيْئَسُوا’ into ‘they lost *all* hope’, simply by adding a pre-determiner ‘*all*’ to the TL head noun ‘*hope*’ and indicating the degree of intensity and totality of the loss of hope – a more absolute and complete loss of hope. Accordingly, their renditions emphasize a more final, profound and emotive state of despair than the previous ones.

**Table (5): Analysis and assessment of the translation of emotive expression of ‘Despair’**

SLT Analysis					
SLT(5)		Emotion type	Emotion source		
﴿فَلَمَّا اسْتَيْئَسُوا مِنْهُ خَلَصُوا نَجِيًّا...﴾ [يوسف: 80]		Despair	Derivation by adding the radicals ‘الألف’, ‘السين’ and ‘التاء’ to the base form of ‘يأس’		
TLTs Analysis					
Trs.	TL emotive expression(s)	Translation adopted	Emotiveness degree		Approp.
			High	Low	
1-	“ <u>So, when they despaired of him, ...</u> ”	Semantic	-	+	-

2-	<b>“When they despaired of changing his mind, ...”</b>	<b>Communicative</b>	-	+	-
3-	<b>“When they lost all hope (of convincing the Prince), ...”</b>	<b>Communicative</b>	+	-	+
4-	<b>“And when they despaired of him, ...”</b>	<b>Semantic</b>	-	+	-
5-	<b>“And when they despaired of obtaining Benjamin, ...”</b>	<b>Communicative</b>	-	+	-
6-	<b>“So, when they lost hope, ...”</b>	<b>Semantic</b>	-	+	-
7-	<b>“So when they gave up from him, ...”</b>	<b>Semantic</b>	-	+	-
8-	<b>“ And so, when they lost all hope of [moving] him, ...”</b>	<b>Communicative</b>	+	-	+
<b>Percentages (%)</b>			<b>25 %</b>	<b>75 %</b>	<b>25 %</b>

**SL Text (6):**

﴿فلما رأيته أكبر منه ووطنه أيديهم وقلن حاش لله ما هذا بشراً إن هذا إلا ملك كريم﴾ [يوسف: 31]

**TL Texts:**

1. **Hi-Kh:** “Then, when they saw him, they exalted him (at his beauty) **and (in their astonishment) cut their hands.** They said, p."How perfect is Allah (or Allah forbid)! No man is this! This is none other than a noble angel!”
2. **Rashad:** “When they saw him, they so admired him, **that they cut their hands.** They said, "Glory be to GOD, this is not a human being; this is an honorable angel.”
3. **Sarwar:** “When they saw Joseph, they were so amazed **that they cut their hands** and said, "Goodness gracious! He is not a mortal but is a charming angel!”

4. **Sherali:** “And when they saw him they found him to be a person of great dignity and in their amazement cut their hands, and said, ALLAH be glorified! This is not a human being; this is but a noble angel.”
5. **Sale:** “And when they saw him, they praised him greatly; and they cut their own hands and said, O GOD! this is not a mortal; he is no other than an angel, deserving the highest respect.”
6. **Ahmed:** “And when they saw him they flattered him and ‘cut their hands’. They exclaimed in their flattery, “Good Sustainer! This is no mortal man! This is but an angel!”
7. **YAN:** “So when they saw him they exalted him and cut their hands, and they said, "God be praised, this is not a human, but a blessed angel!”
8. **Asad:** “And when the women saw him, they were greatly amazed at his beauty, and [so flustered were they that] they cut their hands [with their knives], exclaiming, "God save us! This is no mortal man! This is nought but a noble angel!”

#### **Text Analysis and Discussion:**

This Aya describes the women’s awe and exclamation about Yusuf’s extraordinary beauty, where they, upon seeing him, are so astonished that they started cutting their hands repeatedly with knives being originally prepared for cutting fruit, not realizing what they are doing. The lexical item ‘cut’ tends to mean a ‘wound’ and it is metaphorically called that to exaggerate the severity of cutting (Ibn ‘Ashoor, 1984, pp.12/262-3). Linguistically, Ibn Manzour (2005 :46/3674) asserts that the process of doubling the second consonant letter (i.e. /‘ain/ of the verb ‘طَّ’ in Arabic) in ‘وَقَطَّعْنَ أَيْدِيَهُنَّ’ is to denote the function of intensification /tashdeed/ like iterative and abundant behaviour of cutting and scratching the hands. Emotiveness here contextually refers to a feeling of implicit surprise and wonder.

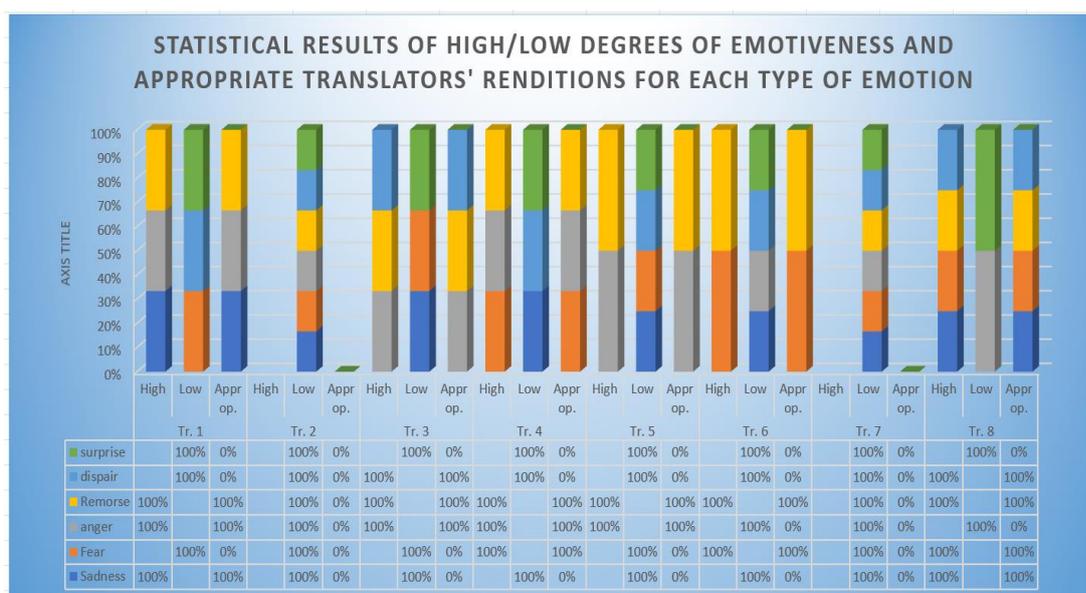
As translated above, it seems that most translators opt for semantic translation in rendering the geminated verb ‘قَطَعَ’ (lit. cut) in ‘وَقَطَّعْنَ أَيْدِيَهُنَّ’, which is emotionally charged with surprise and wonder in this context. Translators (2, 3, 5, 6 and 7) render it into ‘cut their hands’ only, disregarding the function of the added stress َ /Shadda/ to the base form of the Arabic verb ‘قَطَعَ’ which is intended here to denote the meaning of repeatedly/abundantly doing the act of cutting. This translation strategy would dilute the emotive equivalent meaning in the TT. Translators (1, 4 & 8), though adopting a communicative method of translation through adding to a verb (cut) the explicit emotion-bearing expression of surprise (**in their astonishment/ amazement and exclaiming**) respectively, still do not manage to effectively and forcefully employ the emotional layer of intensity in the geminated verb ‘قَطَّعْنَ’. Hence, their renditions are judged as less emotive in the TT as they haven’t conveyed the overall emotive message of the ST – not to adhere to the emotive meaning of iteration and abundance (i.e. kept cutting/ cut iteratively or abundantly their hands) in their renditions. It is proposed that the proper translation of the emotive meaning concerned could be:

*“And (of great amazement) kept cutting their hands/ cut their hands repeatedly/abundantly.”*

**Table (6): Analysis and assessment of the translation of emotive expression of ‘Surprise’**

SLT Analysis					
SLT (6)		Emotion type	Emotion source		
﴿فَلَمَّا رَأَيْنَهُ أَكْبَرْنَهُ وَقَطَّعْنَ أَيْدِيَهُنَّ وَقُلْنَ حَاشَ لِلَّهِ مَا هَذَا بَشَرًا إِنْ هَذَا إِلَّا مَلَكٌ كَرِيمٌ﴾ [يوسف: 30]		Surprise	Expressive gemination by doubling /‘ain/ of the verb ‘قَطَّعْنَ’		
TLTs Analysis					
Trs.	TL emotive expression(s)	Translation adopted	Emotiveness degree		Approp.
			High	Low	

1-	“... <u>and (in their astonishment) cut their hands.</u> ”	Communicative	-	+	-
2-	“... <u>that they cut their hands.</u> ”	Semantic	-	+	-
3-	“... <u>that they cut their hands....</u> ”	Semantic	-	+	-
4-	“... <u>and in their amazement cut their hands.</u> ”	Communicative	-	+	-
5-	“... <u>; and they cut their own hands.</u> ”	Semantic	-	+	-
6-	“... <u>and ‘cut their hands.</u> ”	Semantic	-	+	-
7-	“... <u>and cut their hands</u> ... “	Semantic	-	+	-
8-	“... <u>they cut their hands [with their knives], exclaiming,</u> ”	Communicative	-	+	-
<b>Percentages (%)</b>			<b>0 %</b>	<b>100 %</b>	<b>0 %</b>



After analyzing, discussing and assessing the translation of emotive expressions in The Noble Qur’an, it has been found that the most adequate transfer of such expressions can obviously be seen when they are translated communicatively in a high emotive and effective degree. With relation to the overall translators’ renditions, the study reveals that seventeen out of twenty-three submitted communicative translations have achieved a high degree of emotiveness and proper translation in the TT, whereas all semantic renditions have only brought about a low degree of emotiveness,

leading to inappropriate transfer of emotions in the TT. To put it clearly, the statistical results show that the translators' renditions have achieved 77.27% in translating emotive expressions communicatively and zero percentage (i.e. 0 %) in translating them semantically, with a total of 37.5 % of appropriate translation. The following bar chart summarizes the statistical results of translators' renditions for each type of emotion in terms of high/low degrees of emotiveness and appropriateness in translation:

## 6. Conclusions

Based on what has already been discussed, the study draws the following conclusions:

- 1- Human emotions and feelings are characterized by universality, but the Arabic and English languages have certain devices for expressing and conveying such emotions with different degrees of emotiveness. This is definitely considered a shared basis upon which translators should rely and regard it as a starting point for translating emotive expressions.
- 2- The Noble Qur'an, as a supreme example of Arabic language, is charged with various emotive devices, whether linguistic or stylistic. Linguistic devices include lexical items, germination, diminutives, derivation, emotive emphasis, etc., while stylistic devices include expressions that can be used emotively in a specific context, such as metaphor, alliteration, hyperbole, euphemism, simile, personification and the like.
- 3- The process of conveying the same degree and force of emotional content, reproducing the same equivalent emotive effect on the TL reader and evoking an emotional response in the reader or listener is not always easily captured. This is due to the fact that The Noble Qur'an uses a wide range of linguistic and stylistic devices, which add layers of meaning and emotional effect.

- 4- Communicative translation is comprehensive and effective in overcoming the linguistic gaps of emotiveness between Arabic and English. So, this method of translation helps the translator convey the affective meaning of emotive expressions properly, since it makes the translation sound natural to the TL receptor as that to the SL. Semantic translation, on the other hand, has produced inappropriate transfer of emotive expressions, as it doesn't convey the force and effect of the speaker's message in an impactful and emotive manner.
- 5- A successful translation of emotive expressions is produced by giving crucial significance to the emotive aspect of the message and linguistic and stylistic features, taking into account that Arabic tends to use more emotive expressions than English does.

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