

A Translation Assessment of Metaphors and Similes in Surah An-Nur in the Glorious Qur'an

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تقييم الترجمة للاستعارات والتشبيهات في سورة النور في القرآن الكريم

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المخلص

تتناول هذه الدراسة ترجمة الاستعارات والتشبيهات في آيات مختارة من سورة النور في القرآن الكريم، مع الإشارة إلى ترجمة مصطفى خطاب إلى اللغة الإنجليزية. وتتمثل مشكلة الدراسة في كيفية نقل اللغة المجازية التي تحمل معاني لاهوتية ومفاهيمية عميقة إلى اللغة الهدف مع الحفاظ على الدقة الدلالية والتأثير التواصلية. تقترض الدراسة أن اعتماد نموذج تحليلي تكاملي يجمع بين المقاربات الإدراكية، والتكافؤ، والتواصلية، والوظيفية يمكن أن يوفر إطاراً فعالاً لتقييم ترجمة الاستعارات والتشبيهات في الخطاب القرآني. وتهدف الدراسة إلى تحليل الاستراتيجيات المستخدمة في ترجمة التراكيب المجازية لدى خطاب، وتقييم مدى احتفاظ الترجمة بالمعنى والصور البلاغية والوظيفة التداولية للنص الأصلي. وتعتمد الدراسة نموذجاً انتقائياً مستنداً إلى نظريات الترجمة عند نيدا، ونيوماك، ونورد، إضافة إلى نظرية الاستعارة المفاهيمية عند كوفكسيس، مما يسمح بتحليل شامل للأبعاد اللغوية والمفاهيمية والثقافية. وتتكون بيانات الدراسة من ست آيات مختارة من سورة النور تحتوي على تعبيرات مجازية ثرية. وتتبع الدراسة خطوات تحليلية تشمل تحديد التراكيب المجازية، والتحليل المفاهيمي، وتحديد استراتيجيات الترجمة، وتقييم التكافؤ، ثم التقييم الوظيفي والتداولي. وتشير النتائج إلى أن ترجمة خطاب تتجح بشكل عام في نقل المعنى والصور البلاغية، مع اعتماد ملحوظ على التكافؤ الديناميكي، وإعادة الصياغة، والتوضيح، بما يعزز وضوح النص مع الحفاظ على جوهر المعنى. وتخلص الدراسة إلى أن ترجمة اللغة المجازية في القرآن الكريم تتطلب تحقيق توازن دقيق بين الأمانة للنص الأصلي والوضوح للقارئ المستهدف.

الكلمات المفتاحية: تقييم الترجمة، مصطفى خطاب، الاستعارة، التشبيه، القرآن الكريم، سورة النور، التكافؤ، اللسانيات الإدراكية.

Abstract

This paper considers the translation of metaphors and similes in the chosen ayahs of Surah An-Nur in the Glorious Qur'an and especially on the English translations by Mustafa Khattab. The issue that is tackled is the way of translating the figurative language which has deep theological and conceptual implications which retain the semantic correctness of that meaning of the language and its communicative competence at the same time. The hypotheses of the study assume that an analytical model that includes such approaches to metaphors and similes translations as cognitive, equivalence-based, communicative, and functional approach will yield an effective framework of evaluating the discourse of the Qur'an in terms of metaphors and similes translation. The objective of the research work is to evaluate the techniques used by Khattab to translate figurative expressions as well as to determine how much the meaning, imagery, and pragmatic role of the original Arabic text have been preserved. The paper takes an eclectic approach based on theories of translation that rely on the Conceptual Metaphor Theory proposed by Nida, Newmark, Nord, and Koeveses, which allows the researcher to consider linguistic, conceptual, and cultural aspects of translation. The information is made of six chosen ayahs of Surah An-Nur which include important figurative phrases. It is analyzed using a systematic model that entails identification of figurative language, conceptual analysis, identification of translation strategy, evaluation of equivalence, and functional and pragmatic evaluation. The results suggest that the translation by

Khattab tends to be successful in passing the intended meaning and imagery, as it is based on dynamic equivalence, paraphrasing, and explicating to make it easier to read and still maintain the necessary semantic information. The paper concludes that translation of the figurative language of Qur'an needs to be done in a balance between faithfulness to the original source and comprehension to the target audience.

Keywords: Translation assessment, Mustafa Khattab, metaphors, similes, Qur'an, Surah An-Nur, equivalence, cognitive linguistics.

1.1 Literature Review

1.1.2 Metaphors and Similes in Translation Studies

Simile and metaphor are the basic elements of rhetoric and cognition which are important in the formation of meaning in all languages. A metaphor has traditionally been viewed as an implicit analogy between two unlike entities in which one concept is conceptualized with respect to another and a simile is an explicit analogy usually characterized by the linguistic resources such as "like" or "as" (Simpson, 2004; Kövecses, 2010). That is, metaphors claim that something is another, and similes that something is like another. A modern linguistic viewpoint takes metaphors as not tools of style alone but is an indispensable part of thought.

Cognitively, metaphor is composed of a mapping between a source domain and a target one allowing the process of cognizing abstract concepts using more tangible experiences possible (Kövecses, 2010; Gibbs and Colstan, 2012). The latter view is substantiated by the recent writings suggesting the notion that metaphor is a core human thought process and mental process, and it is not an ornament of language. There are common cognitive processes in similes that are of different structures. It has been shown that similes may be helpful in interpretation, especially when the phrases are novel or imaginative as it makes it clear that we need to draw some comparison and adopt the meaning (Bowdle and Gentner, 2005; Jankowiak, 2019). In fact, similes can play a middle-ground role in the definition of metaphors, thus they are useful particularly when translating the metaphors.

Metaphors and similes are rather challenging to the domain of translation studies due to their cultural, cognitive and contextual nature. Since metaphors are firmly embedded in the culture experience, they are lost or misinterpreted where they lack a literal translation. As an example, the culturally specific metaphors may not have parallels in the target language, that is why they have to be modified or reworded (Munday, 2016, pp. 135-138). Also on the same note, similes may be required to be extended or maybe changed so that they can be capable of elaborating on the attribute of comparison that is desired. As per the latest study, literal translation, substitution, paraphrase or explicating are some of the techniques that are commonly employed by a translator in metaphorical language. The example of a socio-pragmatic study (2023) demonstrates that elaborating the similes (when both the comparison and its attribute are provided directly) can assist in improving comprehension and translation accuracy in case of a cultural disparity in particular. Moreover, application of Conceptual Metaphor Theory (CMT) has become even more effective to the translation studies. CMT is concerned with the achievement of cognitive equivalence according to which the translator is expected to preserve the conceptual mapping behind but not just the linguistic form. Empirical research suggests that there is a huge translation effect of use of CMT to simile based idioms, particularly in cases where there is a discrepancy between the conceptualization of the source and the target language.

The idea of metaphor in recent interdisciplinary works (2024-2025) had gone through further extensions in the multilayered aspect of the concept where there is a semantic, conceptual, and pragmatic dimension. These studies have shown that the understanding of metaphors is not tied to its linguistic form only, but also to situation, purpose and decoding by the audience which adds complexity to understanding metaphors in the translation process. Additionally, the contemporary research presupposes conjectures about the employment of multimodality when it is possible to communicate the metaphor not only through the language but also through the images, symbols and digital media. This creates new challenges to the translators that must decode and bear meaning across systems of semiotic and guarantee that this transfer is coherent and culturally applicable. As a conclusion, it can be stated that both language and cognition are centered on metaphors and similes and thus their translation is a complex procedure which requires linguistic skills, cultural awareness and cognitive sensitivity. A successful translation must be capable of achieving a balance between the need to maintain the text and need to make a text of meaning and natural occurrence in the target language that can require strategic translation instead of literal translation.

1.1.2 Translation Assessment: An Overview

The primary section of the research of translation, connected to translation evaluation is the evaluation of the quality, accuracy, and effectiveness of texts translated. It involves systematic norms which establish the extent to which a target text has been utilized to bring about meaning, purpose and style characteristics of source text. Juliane House (2015, p. The process of assessment of translation is defined as the comparison of the source and target text with the aim of determining the functional equivalency through the variables that are linguistic and contextual (23) The early techniques of translation assessment were only interested in linguistic equivalence and checked the accuracy on the lexical and syntactic levels.

Later, the notion was expanded to include functional and communicative adequacy as they realized that an actual translation would also need to be useful as per the intended purpose behind the translation in the new environment (Werner Koller, 1979, pp. 186-191). Koller identifies a variety of various types of equivalence including denotative, connotative, text-normative, pragmatic and formal equivalence that may be collectively applied with the aim of providing a comprehensive system of assessment. The other valuable input is provided by Katharina Reiss (1971, pp. 32-35) who relates the assessment of the translation to the text typology. According to her, the principles of analysis have to rely on the type of text, which can be either informative, expressive, or operative, and each of these types requires other priorities, either it is the accuracy, the aesthetic quality, or the persuasive effect. This practicalism method can indicate that quality of translation is situational and relative.

Continuing on these approaches, Juliane House (2015, pp. 56-60) proposes a holistic model of translation quality assessment (TQA) in terms of the register analysis, including field, tenor, and mode. Her model separates the overt and covert translations whereby the former is closely related to the original culture as compared to the latter that is more oriented to the target culture.

A difference of this type is particularly relevant to the study of literary and religious texts. Similarly, Basil Hatim and Ian Mason (1997, pp. 1-20) emphasize the role of discourse and pragmatics in assessing translation. They say that the meaning is constructed not just at linguistic level but also by context, intent and textual cohesion. Consequently, pragmatic evaluation should take into account more current developments like the implicature, coherence, and cultural references, descriptive and target-oriented is another effective evaluation approach, which is being put across by Gideon Toury (1995, pp. 56-61) that translations need to be evaluated on the grounds of the norms of the target culture as opposed to being measured only against the source text.

This strategy takes the emphasis of prescriptive judgments to how the translations will operate in situational contexts. Altogether, assessment of translation has changed its relatively limited focus on linguistic accuracy to the multidimensional model, which includes equivalence, function, discourse, and cultural context. This combined approach gives a good ground in the assessment of translations especially in complicated texts like the religious one where accuracy, style and the communicative effect need to be well balanced. There are several translation assessment models that have been constructed and will be addressed later.

1.1.2.1 Equivalence-Based Translation Assessment

Eugene Nida (1964) has the same idea of translation as a transfer of meaning since he does not consider translation as a linguistic replacement. The model he came up with entails three steps, which include analysis, transfer, and restructuring, which ensure appropriate understanding and natural re-creation of the original text (Nida, 1964; Nida and Taber, 1969) One of the contributions is the separation of formal and dynamic equivalence. Formal equivalence is related to faithfulness to the arrangement and expression of the original text and is therefore especially apt to religious and legal ones.

In contrast, dynamic equivalence will also be interested in achieving a similar effect on the target audience and hence versatile in the expression (Nida, 1964; Munday, 2016). Nida also gives a lot of emphasis on cultural background in which she insists that the meaning will be determined by the linguistic and cultural nature. In dynamic equivalence, however, a stylistic and semantic overture may be overlooked, however, particularly, in relation to sacred texts (Newmark, 1988; Baker, 2018). Despite this vice, the model by Nida is discursive since it is methodological and communicative oriented (Hatim and Mason, 1997; Venuti, 2012).

1.1.2.2 Semantic and Communicative Translation Assessment

Peter Newmark (1988) suggests a middle ground with semantic as well as communicative translation.

- Semantic translation is concerned with the preservation of contextual meaning and stylistic characteristics of the original text that is why it is appropriate to literary texts and religious texts.
- Communicative translation puts clarity and naturalness on forefront, with the aim of creating the same effect on the target audience (Newmark, 1988; Shuttleworth and Cowie, 1997).

Another element that Newmark presents is a series of translation processes (e.g., transference, modulation, paraphrase, and adaptation) that could be used to overcome the linguistic and cultural issues (Newmark, 1988; Baker, 2018). Despite being highly practical, the line between semantic and communicative translation is usually unclear in the real world, particularly when dealing with complex texts where precision and readability are necessary (Munday, 2016).

1.1.2.3 Functional Translation Assessment

The Skopos theory is arrived at by History Christiane Nord (1991) and shifts the focus out to the purpose of translation rather than equivalence. The target translation strategies are determined by the purpose, listeners and audience of the target text that is envisioned and not necessarily by the source text.

Key principles include:

- Skopos rule The translation must fulfill its purpose.
- Coherence regulation: the target text is to be understandable to the listeners.
- Fidelity rule: a translation must be related to the source text (Nord, 1991; Reiss and Vermeer, 2014).

Excessively focusing on the purpose also makes the model rather applicable to the modern and practical translation as excessive adaptation and resulting distortion of meaning may occur, especially when it comes to delicate texts, including religious discourse (Munday, 2016).

1.2 Methodology

1.2.1 The Selected Data

The information used in this paper is five ayahs of Surah An-Nur with significant metaphors and similes. The figurative language in these ayahs has been selected due to the fact that they describe the major Qur'anic imagery, i.e. light, guidance and clarity of the moral. The unit of analysis is each ayah and this makes it possible to have a narrowed down study on the translation of metaphors and similes into English. The chosen ayahs present the representative sample in the stylistic and conceptual aspects of the surah, which makes them appropriate to consider both the linguistic fidelity and communicative effectiveness of the translation process.

1.2.2 Research Design

This paper will use a qualitative descriptive research design in order to analyse the translation of metaphors and similes in Surah An-Nur. The main data is the chosen ayahs which have figurative expressions and English translations, and each metaphor or simile is viewed as a unit of analysis. This design can be used to assess fully the meaning, style and cultural context and prioritize on accuracy, readability and maintenance of conceptual and communicative meaning.

1.2.3 Adapted Model for the Analysis of Metaphors and Similes

The given study is performed in the context of the eclectic analytical model in determining the translation of metaphors and similes in the Qur'anic discourse, depending on the combination of cognitive, equivalence-based, communicative, and functional approaches. The model is an integration of the work of Eugene Nida, Peter Newmark, Christiane Nord, and cognitive metaphor theory (Koeveses 2010) in order to explain the linguistic, conceptual, and pragmatic aspects of the figurative language as follows.

1.2.4 Analytical Stages

The study has the following analytical stages

1. Identification – Determine what kind of expression it may be either metaphor (implicit comparison) or a simile (explicit comparison) (Koeveses, 2010; Bowdle and Gentner, 2005)
2. Conceptual Analysis – Using the Conceptual Metaphor Theory, analyze the source and target domains in order to get the gist (Gibbs and Colston, 2012).
3. Translation Strategy – Identify the appropriate method used: literal translation, paraphrase, substitution, explication or adaptation (Newmark, 1988; Munday, 2016)
4. Equivalence Assessment – Compare formal (structure/wording) and dynamic equivalence (sense/effect) (Nida, 1964)
5. Communicative Evaluation-Semantic Evaluation- Test the translations and determine whether it is more accurate or readable (Newmark, 1988).
6. Functional Assessment – Identify the intent of the translation, its coherence and faithfulness of the marked audience (Nord, 1991).
7. Pragmatic and Cultural Evaluation- Get acquainted with cultural transfer, which means connotation and cultural adaptation (Hatim and Mason, 1997)

8. Overall Assessment – Evaluate the overall translation in terms of meaning, images, clarity and fidelity versus readability.

1.3 Data Analysis

1.3.1 The Ayah Thirty Five

اللَّهُ نُورُ السَّمَوَاتِ وَالْأَرْضِ ۚ مِثْلُ نُورِ كَمِشْكُوتٍ فِيهَا مِصْبَاحٌ الْمِصْبَاحُ فِي زُجَاجَةٍ الزُّجَاجَةُ كَأَنَّهَا كَوْكَبٌ دُرِّيٌّ يُوقَدُ مِنْ شَجَرَةٍ مُبَارَكَةٍ زَيْتُونَةٍ لَا شَرْقِيَّةٍ وَلَا غَرْبِيَّةٍ يَكَادُ زَيْتُهَا يُضِيءُ ۖ وَلَوْ لَمْ تَمْسَسْهُ نَارٌ ۚ تُوِّرُ عَلَى نُورٍ يَهْدِي اللَّهُ لِنُورِهِ مَن يَشَاءُ ۚ وَيَضْرِبُ اللَّهُ الْأَمْثَالَ لِلنَّاسِ ۗ وَاللَّهُ بِكُلِّ شَيْءٍ عَلِيمٌ

Allah is the Light of the heavens and the earth. The example of His light is that of a niche with a lamp in it. The lamp is in a crystal, the crystal is like a shining star, lit from the oil of a blessed olive tree, neither of the east nor west, whose oil would almost glow, even without being touched by fire. Light upon light! Allah guides whoever He wills to His light. And Allah sets forth parables for humanity. For Allah has 'perfect' knowledge of all things.

1.3.1.1 Analysis of the Ayah Thirty Five

The extended metaphor is used in the verse "Allah is the Light of the heavens and the earth, "in which the guidance and presence of Allah is implicitly likened to light. In the ayah we also find one evident simile": The crystal is a shining star", which is characterized by the relative like. (كَأَنَّهَا) The other metaphorical details, including the oil of a blessed olive tree and the statement of the Light upon light, add to the implication of the imagery layers and support the symbolic depiction of divine direction, innocence, and knowledge.

These figurative means build a conceptual map of physical world observable concrete objects, such as light, lamps, crystal, olive oil, and stars, to the target domain, which is the properties of Allah, to demonstrate clarity, guidance, and radiance (Kövecses, 2010; Gibbs and Colston, 2012). The simile "like a shining star" serves as a mediator between the reader and the understanding of the abstract light of divinity by means of common phenomena. In Mustafa Khattab's translation, most of these cognitive mappings are maintained by combining these particular types of translation, literal translation to be structurally faithful, and paraphrase or explications to be more understandable, such as the following "whose oil would almost glow, even without being touched by fire."

With respect to equivalence, Khattab translation is very formal and retains the structure of the text, sequence of the text and metaphorical words and also fulfills the dynamic equivalence as the same emotive and cognitive effect of the original text is transferred on the English reader. The semantic meaning is not overly elaborated to make it clearer, so it establishes a balance between being faithful and being readable. The flow of the imagery; niche, lamp, crystal, star, olive tree, and divine light has been maintained in the translation in such a way that they make sense and have met the metaphorical architectural structure of the original.

Regarding functionality, the translation succeeds in conveying the meaning of the ayah, and that is to have a demonstration of how Allah leads and the divine illumination shines. It remains coherent, logically conveyed and can be read by the contemporary English speaker and at the same time, it retains the theological and cultural context. The olive tree, lamp and niche are also maintained pragmatically and culturally as well as contextually in such a manner that the metaphorical meaning does not need any external imposition. It is a prudent intervention to ensure the symbolic meaning is communicated together with literal meaning.

On the whole, the translation presented by Khattab is rather a faithful translation of the ayah, with its ability to preserve the cognitive structure of metaphors and similes, the semantic content and a communicative effect that a translation aimed at the target audience. The stratification of the image and metaphoric richness of the verse are also effectively moved, which has shown that the integrated model of analysis based on the cognitive approach and the approach based on equivalence, communicative approach, and finally the functional approach can be integrated to apply to Qur'anic discourse.

1.3.2 The Ayah Thirty Nine

وَالَّذِينَ كَفَرُوا أَعْمَلُهُمْ كَسَرَابٍ بِقِيعَةٍ يَحْسَبُهُ الظَّمْآنُ مَاءً حَتَّىٰ إِذَا جَاءَهُ لَمْ يَجِدْهُ شَيْئًا وَوَجَدَ اللَّهَ عِنْدَهُ فَوَفَّاهُ حِسَابَهُ ۗ وَاللَّهُ سَرِيعُ الْحِسَابِ

As for the disbelievers, their deeds are like a mirage in a desert, which the thirsty person thinks is water, until when he comes to it, he finds it to be nothing. Instead, he finds Allah there, who will pay him in full for his deeds. And Allah is swift in reckoning.

1.3.2.1 Analysis of the Ayah Thirty Nine

The verse "As for the disbelievers, their deeds are like a mirage in a desert" presents a clear simile, explicitly comparing the deeds of disbelievers to a mirage using the word "like" (كَسَرَابٍ).

The analysis of appearance against reality is clearly demonstrated in this comparison because of the illusion and futility of their actions. The subsequent explanation, "which the thirsty person thinks is water, until when he

comes to it, he finds it to be nothing,” extends the metaphor and reinforces the illusion of the mirage and the hopelessness of all the worldly activities in the face of no faith. The ayah is filled in with the declaration of the divine justice: the nonbeliever will be led to Allah who will determine all that has committed to the imaginary image the theological message.

Theoretically, the source domain (mirage in a desert) will be deployed to the target domain of the actions of disbelievers and the illusionary nature of the mirage will be utilized to show impermanence and ineffectiveness of the actions which are not governed by gods (Kovecses, 2010; Gibbs and Colston, 2012). This is a moral lesson directly touched upon when the reader is informed about the simile with the help of the common physical experience. The simile, and the protracted imagery, are kept faithfully, and accurately translated, by Mustafa Khattab, who uses the literal translation to render fidelity, and the paraphrase to render clarity, in making the metaphor comprehensible to the target audience. In the element of equivalence, there is high formal equivalence in the translation where the original structure is maintained, the use of comparative language and sequence images. It has also attained dynamic equivalence as the metaphor is effective in creating the intended moral and cognitive impact among the English readers. Little elaboration is used to maintain the semantic meaning and add communicative clarity e.g. by indicating that it is the thirsty person to contextualize the mirage.

The translation is used to achieve the functional goal of justifying the pointlessness of the behaviours of non-believers and their inevitability to answer to God. The verse is logical and logically arranged and the first simile is a logical extension of the theological answer, which is that he will encounter Allah there and he will recompense him in full of his deeds. Pragmatic and cultural issues are also considered since the metaphor of desert mirage is general and the message in the Quran is easily conveyed without any misunderstanding and cultural betrayal.

Overall, the translation made by Khattab can be considered successful because the translation has incorporated a balance between faithfulness and legibility not losing the cognitive mapping of the simile, semantic correctness and attaining the desired moral and theological effect. It is evident to the target audience that the modified version of the analysis can replicate language as well as the conceptual features of the figurative language of the Quran through the direct simile and the subsequent elaboration.

1.3.3 The Ayah Forty

أَوْ كَظُلُمَاتٍ فِي بَحْرٍ لَجِيٍّ يَغْشَاهُ مَوْجٌ مِّنْ فَوْقِهِ مَوْجٌ مِّنْ فَوْقِهِ سَحَابٌ ۗ ظَلَمْتُ بَعْضُهَا فَوْقَ بَعْضٍ إِذَا أَخْرَجَ يَدَهُ لَمْ يَكْذِبْ لَهَا ۗ وَمَنْ لَّمْ يَجْعَلِ اللَّهُ لَهُ نُورًا فَمَا لَهُ مِنْ نُورٍ

Or 'their deeds are' like the darkness in a deep sea, covered by waves upon waves, topped by clouds—darkness upon darkness! If one stretches out their hand, they can hardly see it. And whoever Allah does not bless with light will have no light.

1.3.3.1 Analysis of the Ayah Forty

The verse “Or 'their deeds are like the darkness in a deep sea” presents a powerful simile, explicitly introduced by “like” (كَظُلُمَاتٍ), to the condition of non-believers, the state was likened to layers of darkness in a deep sea. This imagery is carried on further in a series of metaphoric elements: “waves upon waves, topped by clouds—darkness upon darkness,” which adds to the feeling of perplexity, misleading, and lack of light. The phrase, when one opens his hand, he can hardly see it, helps to support the extremity of this darkness, which is the total spiritual blindness. The final statement, “whoever Allah does not bless with light will have no light,” returns to the central metaphor of light as divine guidance, linking this verse conceptually to the preceding “Light Verse.” Conceptually, the source domain is composed of deep sea darkness, stratified waves as well as clouds, which symbolize the physical obscurity and disorientation. They are projected into the target area of spiritual misdirecting and disbelief, where the darkness is a symbol of ignorance and a lack of a divine guidance (Kövecses, 2010; Gibbs and Colston, 2012). The cumulative imagery, which is the several layers of darkness, enhances the conceptual mapping by depicting disbelief as a condition of compounded confusion. This mapping is well preserved in the translation by Mustafa Khattab, keeping the simile and the sequential imagery in one of the aspects but having a comparatively literal style but somewhat rearranging to fit in the English language and the flow.

Regarding the translation strategy, the making is based majorly on literal translation where significant lexical items such as are retained “darkness,” “deep sea,” and “waves upon waves,” while also employing explicitation in phrases like “topped by clouds” to enhance coherence. The repetition of “darkness upon darkness” is preserved upon and rhetorical and semantic focus of the original text is preserved.

Regarding the equivalence factor, the translation is of high formal equivalence as the structure, imagery and progression of the original text is maintained. At the same time, the dynamical equivalence of the success of

projecting the emotional and cognitive effect of the overwhelming darkness is present as well. It retains the semantic content and adds to it the communicative element through natural and clear wordings that are easy to comprehend by the readers.

The translation is semantically and communicatively correct and readable. The figurative imagery has not been simplified and consequently the text is true to the one that used to exist, and the language can also be comprehended by the modern reader. It represents a sign of semantic and communicative translation where original meaning of the message is put into consideration in addition to the intended impact (Newmark, 1988). In the functional sense, the translation does fulfill its role of demonstrating the condition of people who are not guided by God. The verse is coherent and properly assembled and the layer of images used on top of each other has a cumulative impact on the layer on top of the other therefore producing a cumulative effect. The last line highlights the theological fact that Allah alone is the true guide and it is a manner of underlining the role of the metaphor in the bigger text.

Pragmatically, culturally speaking, the image of the sea, waves and darkness is, to a large extent, universal, and does not require the substitution with the cultural image, the metaphor can be directly transferred. The literal and the implied meaning are maintained without being deformed because the original symbolic structure is not lost during the translation.

Overall, the Khattab translation could be deemed effective in the power to convey the level of depth and the power of the Qur'anic imagery, maintain the conceptual structure, the semantic rightness and the communication impact of the original text. The stratified simile of darkness is an effective contrast to the imagery of light used in the former verse and this justifies the relevance of the contextualized analytical model when it comes to the understanding of the linguistic, cognitive and functional levels of Qur'anic metaphors and similes.

1.3.4 The Ayah Forty one

أَلَمْ تَرَ أَنَّ اللَّهَ يُسَبِّحُ لَهُ مَنْ فِي السَّمَوَاتِ وَالْأَرْضِ وَالطَّيْرُ صَفْتًا كُلٌّ قَدْ عَلِمَ صَلَاتَهُ وَتَسْبِيحَهُ وَاللَّهُ عَلِيمٌ بِمَا يَفْعَلُونَ

Do you see that Allah is glorified by all those in the heavens and the earth, even the birds with wings outspread? Each 'instinctively' knows their manner of prayer and glorification. And Allah has 'perfect' knowledge of what they do.

1.3.4.1 Analysis of the Ayah Forty One

The verse "Do you not see that Allah is glorified by all those in the heavens and the earth, even the birds with wings outspread?" does not contain a direct simile marked by "like" or "as," but it has a figurative metaphor where all the creatures are depicted to be involved in glorification (tasbīh) in a conscious way. The use of birds, with eyes opened, is an image and a symbolic visual image, which implies harmony, order, and submission in the creation. The expression "each knows their manner of prayer and glorification" carries this metaphor to refer to all creatures as having consciousness and will, suggesting there is a universalism of worship which is beyond human knowledge.

Conceptually, the source domain is comprised of visible natural phenomena- birds in flight and the ordered movement of creation and the target domain is the abstract idea of universal submission and glorification of Allah. The metaphor is used to transfer physical order and instinctive behavior to the spiritual devotion, as it shows that everything in the world is involved in worship of the divine (Kövecses, 2010; Gibbs and Colston, 2012). This verse is written in a more implicit and figurative language as opposed to the far lengthier similes of the other ayahs which use extended similes to communicate meaning.

Regarding the strategy of translation, Mustafa Khattab follows a relatively literal translation, but he follows the structure and major expressions of original writing. The addition of "'instinctively'" represents a type of explicatio, which elucidates how non-human objects know their prayer and glorification, thereby helping to understand it to the intended reader without distorting the meaning.

As far as equivalence is concerned, the translation has a high degree of formal equivalence, since it preserves the wording and visuals of the original phrase, especially in such expressions as "the birds with wings outspread." Simultaneously, dynamic equivalence can be observed in the ability of the intended meaning to be brought out in a clear manner to the reader. The semantic content is loyal to the source text, whereas the communicative aspect is supported with the minor clarification.

Semantically and communicatively, the translation is inclined towards semantic fidelity with the aim of enabling readability. The metaphorical connotation of universal glorification is not simplified and the words are easy to read and understand. Such balance indicates a good combination of semantic and communicative translation mode (Newmark, 1988).

Functionally, the translation serves its role of highlighting the truth of the universality of the Allah sovereignty and subjugation of all creation. The verse makes sense and has a logical structure, passing through a rhetorical question, where there is a statement of universal glorification and finally ends with the statement of divine knowledge. This development supports the intended theology.

Upon a realistic and cultural dimension, the imagery of birds in motion is universally acceptable and does not need cultural translation. The metaphor of glorification is maintained in a manner that is true to the Qur'anic context and easily comprehensible to the intended audience.

On the whole, the translation is a success about the idea of the metaphor of universal worship as it retains its semantic correctness and communicative quality. The verse is not as visually rich as the previous ayahs, but it provides an example of a less obvious form of figurative language, which is effectively reproduced with the help of a moderate translation style in the adapted analysis framework.

1.3.5 The Ayah Forty Three

أَلَمْ تَرَ أَنَّ اللَّهَ يُزْجِي سَحَابًا ثُمَّ يُؤَلِّفُ بَيْنَهُ ثُمَّ يَجْعَلُهُ رُكَامًا فَتَرَى الْوَدْقَ يَخْرُجُ مِنْ خَلِيلِهِ وَيُنزِلُ مِنَ السَّمَاءِ مِثْرًا جِبَالًا فِيهَا مِنْ بَرَدٍ قُصِيبٍ بَرْدٌ مِّنْ شِئَاءٍ وَبَصُرْفَةٌ عَنْ مِّنْ شِئَاءٍ سَيَّكَادُ سَنَا بَرْقَةٍ يَذْهَبُ بِالْأَبْصَرِ

Do you not see that Allah drives clouds, then joins them together, then piles them into masses, then you see rain coming out from within them? And He sends down from the sky 'what appears to be' mountains 'of clouds' containing hail, striking with it whoever He wills and averting it from whoever He wills. The flash of its lightning nearly takes away the sight.

1.3.5.1 Analysis of the Ayah Forty Three

The metaphorical images in the verse of Do you not see that Allah drives clouds, then joins them together, then piles them into masses do not employ similes, they demonstrate the elements of nature as a demonstration of the divine power and authority. The fact that clouds are mentioned to be driven, combined, and layered, means that it is a dynamic process, whereas the fact that the phrase is mounted 'of clouds?' introduces a metaphorical comparison, and compares the clouds to the mountains in terms of size and density. Also, the words the flash of its lightning almost rob the sight increase the imagery, as it is an overwhelming قوة (power) and awe. All these are figurative expressions of the divine القدرة (power) and mastery of nature.

Conceptually, source domain is made up of what can be seen in nature, clouds, rain, hail, mountains, and lightning whereas the target domain is Allah, his قدرت (power), control, and authority over his creation. Rationality, accuracy, and القوة (force), where natural processes are viewed as a manifestation of the will of God, are emphasized in the mapping (Kövecses, 2010; Gibbs and Colston, 2012). The depiction of mountains of clouds brings the reader a chance to imagine the عظمة (magnitude) of clouds using a familiar physical framework.

In terms of the translation strategy, Mustafa Khattab also applies quite literal translation because he preserves the sequence of the sequences and the picture in the source text. In the meantime, he has used explicitation, such as in " 'what appears to be' mountains 'of clouds' ," that the metaphor is clear and the intended meaning in the target reader is created. This kind of mixture goes to add to the accuracy and clarity.

To return to the equivalence, the translation may be defined as a good formal one since it does not change the initial order of actions and images (driving clouds, clubbing them, turning them into pieces, creating rain and hail). Dynamic equivalence is also attained, as the translation can help express the atmosphere of the wonder and divinity of the natural phenomena. Using natural and clear words, the communicative effect is increased and the semantic mean is maintained.

The translation has been faithful and semantically and communicatively translatable. The figurative language is not distorted and it is only slightly complemented to comprehend. It is an indication of a blend of both semantic and communicative style where the former is given the foremost importance as regards to the correctness and comprehension to the audience (Newmark, 1988).

The translation also fulfills its function, proving the controlling power of Allah over the forces of nature and supporting the theme of divine power. The verse is well-consistent and logical, as all the steps of the cloud formation process give the final description of lightning and its effect. This development adds to the persuasive and thought-provoking role of the text.

In practical and cultural sense, the cloud, rain, mountains and lightning imagery are familiar to all and need not be replaced by other cultures. The metaphorical comparison has been efficiently transferred and both literal and symbolical meanings have been retained in the target language.

In general, the translation by Khattab manages to reproduce the vivid imagery and metaphorical richness of the ayah, its conceptual framework, semantic precision, and communicative effectiveness. The verse illustrates the

metaphorical use of natural phenomena in Qur'an as the manifestation of the divine power and the modified analytical model efficiently reflects linguistic, cognitive, and functional aspects.

1.3.6 Ayah Forty Four

يَقْتَلِبُ اللَّهُ اللَّيْلَ وَالنَّهَارَ ۚ إِنَّ فِي ذَلِكَ لَعِبْرَةً لِّأُولِي الْأَبْصَارِ (آية ٤٤)

Allah alternates the day and the night. Surely in this is a lesson for people of insight.

1.3.6.1 Analysis of the Ayah Forty Four

A conceptual metaphor is used in verse Allah alternates the day and the night when alternation of natural phenomena is compared to the divine order and system. There is no direct simile, however, the word alternates (يَقْتَلِبُ) implies some dynamic, almost physical movement and symbolically describes the process of changing day to night as something that is actively managed. The term Surely in this is a lesson to people of insight also pushes the figurative aspect of the phrase as the visible time cycle can be seen as sign ('ibrah) that indicates the aspect of deeper reflection and cognition.

Conceptually the source domain consists of the cyclic action of day and night and the target domain is the abstract concept of divinity power, order and wisdom. The ordinance, symmetry and deliberateness is evident in the mapping and the reader attributing the natural cycles to the fate of the deities (Kövecses, 2010; Gibbs and Colsten, 2012). Another thing is that, the verse lacks as developed an imagery as the preceding ayahs; it is rooted in a less complicated though powerful conceptual metaphor that makes one wonder.

Regarding the translation strategy, Mustafa Khattab employs the literal translation strategy that preserves the original meaning and conciseness of the original text. The expression Allah switches day and night, is quite true to the Arabic verb, and the meaning in a lesson to the people of insight is very well conveyed in the phrase a lesson to people of insight with a limited sense of interpretation.

With regard to the equivalence, the translation is fairly formally equivalent since it retains the form and the primary lexical elements of the original text. The other one is the dynamic equivalence where the translation has brought in the effect of the intended reflective and contemplative impact. The meaning is not lost semantically and the brevity of the verse is maintained.

The translation is more semantically inclined, semantically fidelity and it remains near the original wording and is readily read and comprehended. The purpose of communication is achieved through the simplicity and directness of words used and makes the message easily extractable without the need to elaborate (Newmark, 1988).

The translation is functional in its role of reminding one to consider the Allah signs in the natural world. The verse is clear and logical, how he can pass on the description of a natural phenomenon to the intended moral and intellectual implication. This strengthens the educative role of the ayah.

Pragmatically and culturally speaking, the depiction of the day and night are universal and can be easily interpreted in all cultures and it does not need any adjustment. Both the literal and symbolic senses of alternation are well-maintained through a metaphorical meaning of alternation as a manifestation of divine power.

On the whole, the translation by Khattab is able to render the simplicity and complexity of the verse, the conceptual metaphor, the semantic faithfulness, and the communicative clearness of the verse. Although it is very short, the ayah presents a deep consideration of the order of God and the adapted model of analysis actually represents all the linguistic, cognitive, and functional levels of the word.

1.4 Findings

The translation of the metaphors and similes used in the six chosen ayahs of Surah An-Nur has some regularities in its translation on cognitive, equivalence, communicative and functional levels. The results indicate that the figurative language is always maintained in the translation, and reliance heavily on literal translation is with the help of explicitation. It means that there is a strong disposition towards preserving the conceptual metaphorical arrangement of the original text.

Concerning the equivalence, the translation is balanced between the formal and dynamic equivalence, particularly, in the quite figurative ayahs like 24:35 and 24:40. The form, picturesqueness and the desired impact remain to a large extent.

Semantically and communicatively speaking, the translation takes a hybrid nature, which incorporates readability and accuracy. Most metaphors are translated in a semantic manner, but communicative modifications are made slightly to enhance the message to the target viewers.

All the translations are of high adequacy and they manage to carry across the intended meanings and theological messages. The culture is passed onto with a minimum of adaptation as reliance on universal imagery (light, darkness, nature, time).

In general, the results indicate that the translation is quite fidelity, clarity and conceptual meaning oriented, which justifies the applicability of the adapted analytical model to evaluate the Qur'anic metaphors and similes.

Table 1: Summary of Findings

Ayah	Type of Figurative Device	Conceptual Mapping	Translation Strategy	Equivalence Type	Communicative Orientation	Functional Adequacy	Overall Assessment
24:35	Extended metaphor + simile	Balanced	Light → Divine guidance	Literal + explicitation	Formal + Dynamic	Highly effective	High
24:39	Explicit simile	High	Mirage → Futility of deeds	Literal + paraphrase	Formal + Dynamic	Effective	High
24:40	Extended simile	Balanced	Darkness → Misguidance	Literal + explicitation	Formal + Dynamic	Highly effective	High
24:41	Conceptual metaphor	High	Natural order → Worship	Literal + explicitation	Mostly formal	Effective	High
24:43	Implicit metaphor	Balanced	Nature → Divine power	Literal + explicitation	Formal + Dynamic	Highly effective	High
24:44	Conceptual metaphor	High	Day/Night → Divine order	Literal	Formal + Dynamic	Effective	High

1.5 Conclusions

This paper has discussed the translation of metaphors and similes in a few ayahs in Surah An-Nur using a combined analytical model of cognitive, equivalence, communicative and functional. The results show that the figurative language in the Qur'anic text is entrenched in conceptual patterns which connect the abstract theological significance with tangible images, especially in domains of light, darkness, nature and phenomena within the universe.

As it can be seen, the translation of metaphors and similes is also maintained throughout the translation, and it applies a high degree of literal translation along with explications and an infrequent paraphrase. This plan allows the translator not just to retain the semantic content but also the conceptual parallels of the original text that the images and the connotations are successfully transferred to the target audience. Explicit similes are rendered in clear lines and the long metaphors too have been maintained to maintain their stratified structure.

When it comes to the aspect of equivalence, the translation is involved in balancing between the structural characteristics of the original text and the dynamic equivalence since it does not ensure that the effect produced by the text on the reader is the same. This kind of balance is more necessary especially in the context of the religious discourse in which there is the necessity to be accurate and effective. And results also mean the fact that the translation is quite adjusted to the principles of semantic translation containing communicative features that facilitate easier reading.

The translation is functional by being able to fulfill the functions of the original text, i.e. its theological, didactic and rhetorical functions. Universal images (please, light, darkness, clouds, and natural cycles) help to reach the understanding of the cultures, and cultural accommodation is minimized. Pragmatic and contextual meanings are also maintained very well, thereby facilitating the target audience to decipher explicit and hidden messages of the text.

On balance, the article shows that the revisited analytical design is an elaborate structure to assess translation of the figurative language in the Quran. It involves linguistic form and cognitive meaning communicating and justifies the fact that the sufficient translation of the metaphors and similes can be provided not only with the help of linguistic competence but also with the help of cultural knowledge and cognitive sensitivity. As it can be seen in the findings of this paper, a balanced approach towards translation that ensures that a high degree of faithfulness to the original text is achieved, as well as that makes it readable and understandable by the target audience is a success.

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