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Adopting Quranic Intertextuality in the Translation of Canonical Literature: A Lexical & Rhetorical Take on Intertextuality

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Abstract: The present paper suggests that the Quranic language is a source of rhetoric and eloquence, contributing to a more elevated translation of English classics. Hence, the paper identifies some of the linguistic and stylistic features of the Holy Quran at the rhetorical and lexical levels that can be utilized in translation in the form of either implicit or explicit intertextuality. The researchers apply this proposed translation approach to selected parts of a 19th-century novel, namely Charlotte Bronte's *Jane Eyre*. The method used to assess the success of this approach was to present the translated excerpts using lexical and rhetorical intertextuality against Helmy Murad's published translation of the novel. The excerpts were then evaluated by a jury of judges comprising nine experts specialized in translation, linguistics, English literature, and Arabic literature in order to provide their input and evaluation on a Likert scale. The statistical analysis of jury responses suggests that the researchers' translation was fairly successful in general, scoring an average of 4.35 and 4.30 out of 5.00 for the rhetorical and lexical intertextuality respectively. The paper concludes that Quranic intertextuality can be applied to texts selectively depending on several considerations as part of other strategies rather than on its own account. The researchers also recommend conducting further studies on the Quranic style and expressions that can be utilized in the translation of various types of canonical literature, whether prose or verse.

Keywords: Intertextuality, Quranic expressions, canonical literature, Jane Eyre.

1 Introduction

Literature is the aesthetic product that a nation generates in reflection of its culture, social practices, thoughts, and above it, its language. The observation of literary works over history reveals the evolution of language over time. Therefore, canonical novels, such as *Jane Eyre*, may pose a great challenge for translators, according to Mohamad (2016, pp. 32-33) [1], not only because the novel is written in Victorian English, but because of the historical, cultural, and religious references rendered through the author's language that is rich in stylistic devices, mainly simile. Victorian English, according to Dowling (1999) [2], is full of "purely intellectual pleasures", rendering the language amusing to readers while also giving them an immersing experience given its vividness and authenticity. In her book *Charlotte Bronte - Jane Eyre*, Sara Lodge notes that Queen Victoria herself had read the novel and expressed admiration of the author's style, tone, and language, while formalist critics praised the captivating symbols and images that distinguished this narrative (as cited in Mohamad, 2016, p. 31) [1].

Matching such a canonical language would therefore require similar or even more sophisticated linguistic peculiarities to convey an effect on Arabic readers similar to that experienced by the readers of the original text. In Arabic, the main source of eloquence and rhetoric is the language of the Holy Quran, which has been historically adopted in Arabic literary productions in forms of either implicit or explicit intertextuality. According to Zengin (2016, p. 300) [3], intertextuality refers to "a range of links between a text and other texts emerging in diverse forms as a direct quotation, citation, allusion, echo, reference… literary conventions, structural parallelism and all kinds of sources either consciously exploited or unconsciously reflected."

As such, this paper looks into the main stylistic and linguistic features of the Holy Quran and identifies various lexical and rhetorical expressions that translators can use in the translation process to produce a sophisticated, but at the same time not archaic, translation of canonical literary works. This proposed translation approach is applied to selected parts of Charlotte Bronte's *Jane Eyre*, a 19th-century work of literature. It is then compared to the translation of Helmy Murad (2017 edition) [4].

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This study is particularly relevant to the linguistic community and to translators of canonical literature. It offers an approach to assess the extent to which using lexical and rhetorical Quranic intertextuality is appealing and acceptable to readers. While this may not be a new practice in Arabic or translated literature, it has not been put into thorough study before.

2 Literature Review

(I) Definition of Intertextuality

The notion of intertextuality was first coined in the late sixties by Julia Kristeva, who resembles the interconnection between texts to the mosaic, where one text contributes to the creation, interpretation, or transformation of another text (Raj, 2015) [5]. Kristeva's term is believed to be a reflection of the Bakhtinian notions of "dialogism" and "heteroglossia", which suggest that language is "double-voiced" and that every utterance is "half-ours and half-someone else's" (Chatterjee-Padmanabhan, 2014, p. 101) [6]. Albay and Sebres (2017, p.209) divide intertextuality in literature into theme-based and form-based. The first refers to a nation's stories and mythologies that travel across texts, while the latter refers to the linguistics intertextuality, which is further subdivided into intertextuality at the genre level (i.e. prose or verse) or at the stylistics level [7]. Intertextuality has been also categorised into direct and indirect as well as internal and external, all referring, after all, to the same concepts falling under the theme-based and form-based intertextuality but using different labels, as Parvini and Amouri (2009) suggest [8]. Shabaneh (2007, p.1080-1181) notes that intertextuality entails the existence of an anterior-text نص سابق and a posterior-text نص لاحق, adding that it can be either a direct extract inserted and employed in the new text or a merge of the components of both texts where they eventually become inseparable [9].

This proposition is backed by Bakhtin's classification of the relationship between the new text and the other text, suggesting that intertextuality takes one of two directions (as cited in Ahmad, 2005) [10]. The first direction is interacting with the other text while maintaining its originality by recalling its expressions within clear and explicit limits, marking what is known as "deliberate intertextuality". In contrast, the second direction entails the writer's attempt to embrace the other text and hide its features by adding individualistic themes to the discourse, marking what is known as "latent intertextuality" (ibid, p. 94) [10].

(II) An Aesthetic Take on Quranic Language

The Artistic Representation Theory by Sayyid Qutub is a key theory that looks into the Quranic language from an aesthetic perspective. Qutub (1993, pp. 36-37) suggests that artistic representation is the most prevalent stylistic tool used in the Holy Quran, which refers to the use of lively rhetorical language that provokes vivid images in the mind of abstract and spiritual concepts [11]. This is evident in the concretisation of abstract notions through exemplifications and metaphors that are based on concrete objects (ibid). Among the examples that Qutob cites of a verse that immediately creates a vivid image in mind is "وَقَدِمْنَا إِلَىٰ مَا عَمِلُوا مِنْ عَمَلٍ فَجَعَلْنَاهُ هَبَاءً مَّنثُورًا", meaning in English "And We will regard what they have done of deeds and make them as dust dispersed" (25: 23).

Another element of the theory is the artistic consistency, including the selection and formation of words to match the intended meaning and context such as the use of the word اثَّاقلتم in the verse " يَا أَيُّهَا الَّذِينَ آمَنُوا مَا لَكُمْ إِذَا قِيلَ لَكُمُ انفِرُوا فِي سَبِيلِ اللَّهِ اثَّاقَلْتُمْ إِلَى الْأَرْضِ" meaning in English "O you who have believed, what is [the matter] with you that, when you are told to go forth in the cause of Allah, you adhere heavily to the earth?" (9: 38), according to Qutub (1993, p. 91) [11]. In this verse, Qutob explains that the use of the intensified form اثَّاقلتم instead of تثاقلتم creates an onomatopoeic effect that resonates phonetically and semantically with the sense of being sluggish as the word indicates (ibid).

Siddiq (2016) believes that Qutub has proposed a unique and complementary approach to analysing the language of the Holy Quran, noting that previous efforts have concentrated on words and their meanings, while Qutub focused on the artistic value [12]. However, he suggests that Qutub's approach was rather subjective since his interpretation stems from the individual perception and inner reaction to verses (ibid, p. 116). Some scholars also criticised Qutub's focus on the artistic value of the Holy Quran and neglecting its religious aspect, whereas others believe that he bridged the gap between religion and art, revealing a new perspective on the miraculous aspects of the Holy Quran (Jaberi, 2014, p. 70) [13].

(III) Examples of Quranic Intertextuality

Ever since its revelation more than 1400 years ago, the Quran has had an inevitable impact on its readers, manifested on several occasions of intertextuality – whether latent or deliberate. For example, the Arabic translation of Herman Melville's *Moby Dick* by Ihsan Abbas demonstrates instances of Quranic intertextuality. In the preface of the chapter titled "Etymology & Extractions", Melville describes a collection of extractions about whales from religious and historical books as "veritable gospel cetology" (Melville, 1950, p. 5) [14]. The word gospel is used to indicate the

credibility and holiness of this information, for which Abbas did not use "Enjil", the direct Arabic term; instead, he describes this book as [15]:

(Abbas, 1998, p.7) ""كتاباً موثوقاً معتمداً في علم الحيتان لا يأتيه الباطل من بين يديه ولا من خلفه

A back translation of his expression into English means: "Falsehood cannot come to it from before it or behind it" (41: 42) as stated in Surat Fussilat to describe the Quran itself. Another example is seen in Abbas's translation of this sentence: "On no account can a monied enter heaven"(Melville, 1950, p.5), which he rendered as:

(Abbas, 1998, p.7). وأن الغني لا يدخل باب السماء إلا حين يدخل الجمل في سم الخياط.

Abbas, in this occasion, used a unique Quranic expression to render the sense of impossibility portrayed in the 40th verse of Surat al-Araf which reads ولا يدخلون الجنة حتى يلج الجمل في سم الخياط, meaning in English "For them, the gates of heaven will not be opened, and they will not enter Paradise until the camel [or thick robe] goes through the eye of the needle" (7: 40).

Also, in the translation of Edward Said's *Orientalism*, Mohamed Enani translates the phrase "the line of sinners whom the attendant evil is splitting into two" into "صف الخاطئين الذين يعذبهم أحد الزبانية", while the other translator, Kamal Abu Deeb, translates the same sentence as "الآثمين الذين يشقهم الشيطان الحارس إلى نصفين", according to a comparative study by Allawzi (2015, p. 145) [16]. Enani, in this instance, marks an example of Quranic intertextuality at the lexical level, reflecting his influence by the language of the Holy Quran since the word الزبانية refers to the angles of hell in Surat al-Alaq (ibid, p. 146).

Munir Baalabki demonstrates similar intertextuality in his translation of Ernest Hemingway's *A Farewell to Arm* such as translating "I don't give a damn" into أنا لا أبالي مثقال ذرة, and "It's -ed" into قُضيَ الأمر (Giaber, 2015, pp. 435) [17]. It can be seen that Baalbaki's translation of these two sentences includes intertextuality from the Holy Quran. In Harriet Beecher Stowe's *Uncle Tom's Cabin*, Baalbaki also shows similar instances of intertextuality such as translating "He belongs to another man. His master is really hard to him" into لكن رقبته مِلكٌ لرجل آخر، وهو يسومه سوء العذاب (cited in Giaber, 2013, p. 214) [18]. However, Giaber (2013; 2015) concludes that such instances of intertextuality in these American novels are out of place and reflect a false Arabic and Islamic impression that is not present in the original text. He also argues that this style elevates the language to a more difficult level compared to the original English of the source text [17] & [18].

In light of the above, the present study is an empirical one that aims to fill the gap and literature by attempting to answer the following question:

1. To what extent can adopting lexical and rhetorical Quranic intertextuality be considered successful and more appealing to readers when translating canonical literature from English into Arabic?

3 Methodology

The researchers have first depicted some of the linguistic expressions in the Holy Quran at two levels:

1. Rhetorical Level: This level examines the figurative language of the Holy Quran and the rhetorical devices employed as a means of artistic representation to create an image closer to the readers' minds. These include, but are not limited to, metonymy, metaphor, and simile.

2. Lexical Level: This level exemplifies the employment of individual words, or a set of words (phrases) derived from the Holy Quran. Such intertextuality is aimed at creating stronger means of expression or recalling certain denotations or connotations of these words, eventually seeking to convey a vivid representation in the minds of readers.

The researchers have then translated selected parts of the 19th-century novel *Jane Eyre* by Charlotte Bronte using these Quranic rhetorical devices and expressions, which were then presented in a questionnaire against their published counterparts that are translated by Helmy Murad to evaluate their success using a 1-5 Likert scale. The questionnaire was disseminated to a panel of experts (also referred to as the jury of judges) composed of 9 professionals in the areas of translation, English linguistics, and Arabic literature with no less than 20 years of experience in their respective fields, including five males and four females. Six of these experts are published authors and translators, who were approached directly by the researchers via phone or email.

The questionnaire responses underwent statistical analysis, involving the calculation of the mean, standard deviation, and relative importance percentage. The average value falls within the 1 to 5 range, where 3.68-5.00 is considered a high average, 2.34-3.67 is moderate, and 2.33 or less is low. The standard deviation (SD) indicates the degree of data dispersion; a lower SD suggests values are close to the mean, while a higher SD shows greater variation. The

percentage of relative importance (RI) measures the mean relative to the highest response rate (5), expressed as a percentage. The analysis of translated excerpts primarily focused on evaluating the quality of the translated output.

All the English interpretations of Quranic verses in this paper have been taken from *Sahih International* translated by Emily Assami, Mary Kennedy, and Amatullah Bantley, and published by Abul Qasim Publishing House (1997).

4 Results & Discussion

This section shows the use of some Quranic expressions at the (A) rhetorical and (B) lexical levels when translating selected excerpts of the novel under study, followed by presenting the questionnaire results based on the input of the panel of experts. The quantitative results are summarised in Tables (19) and (20) at the end of this section.

(A) Quranic Intertextuality at the Rhetorical Level

A.1 Metonymy الكناية

In his book *Intimations of Inimitability* دلائل الإعجاز, al-Jirjani defines metonymy as the expression of meaning using words that indirectly convey the intended meaning (as cited in Muhammad, 2017, p.28) [19]. Similarly, Badawi Tabanah, author of the *Lexicon of Arabic Rhetoric* معجم البلاغة العربية defines metonymy as refraining from expressing a meaning directly by using words describing one of its qualities or features instead (ibid, p. 29). Tabanah suggests that Arabic metonymy falls into three main categories, namely the metonymy of quality كناية عن صفة, the metonymy of the described كناية عن موصوف, and the metonymy of attribution كناية عن نسبة (ibid). The following verses show examples of metonymy in the Holy Quran along with their employment in excerpts from the novel:

A.1.1 Metonymy of Quality كناية عن صفة

Table 1: Verse exemplifying the metonymy of quality

Meaning in English	Verse in Arabic
And they thought there would be no [resulting] punishment, so they became blind and deaf. Then Allah turned to them in forgiveness (5: 71)	وَحَسِبُوا أَلَّا تَكُونَ فِتْنَةٌ فَعَمُوا وَصَمُّوا ثُمَّ تَابَ اللَّهُ عَلَيْهِمْ (المائدة: 71)

This verse, which addresses the people of Israel, exemplifies a metonymy of quality in "blind and deaf", which is intended to mean overlooking the truth and avoiding listening to God's orders. This metonymy was explained in Murad's translation by opting for "تدّعي العمى والصمم", meaning in English "pretending to be deaf and blind" instead of using the rhetorical metonymy of "blind and deaf":

Table 2: Example of applying metonymy of quality

Source Text	The servants did not like to offend their young master by taking my part against him, and Mrs. Reed was blind and deaf on the subject: she never saw him strike or heard him abuse me, though he did both now and then in her very presence, more frequently, however, behind her back. (Bronte, 2012, p. 4-5) [20]
Target Text (1) (Murad)	ذلك أن الخدم لم يشاؤوا إغضاب سيدهم الصغير بالتضامن معي ضده، بينما كانت مسز ريد تدعي العمى والصمم بهذا الشأن، فهي لم تره قط يضربني، ولم تسمعه أبدًا يهينني، وإن كان يفعل الأمرين في حضرتها - من آن لآخر - ويمعن كل الإمعان في ذلك من وراء ظهرها! [4] (Murad, 2017, p. 23)
Target Text (2) (Proposed Approach)	ولم يقف الخدم يومًا في صفي اتقاءً لشرّه، بينما أصمّت السيدة ريد أذنيها وأعمت بصرها عن ذلك كله، فلم تبصره وهو يضربني أو تسمعه وهو يؤذيني مع أن ذلك كله على مرأًى منها ومسمع في بعض الأحيان، ومن وراء ظهرها في أحايين كثيرة.

This metonymy was successful to the majority of jury members with an average of 4.67 out of 5.00. They commended the choice to create a lively and vivid image in the target text. Nonetheless, a member expressed concern over the expression أعمت بصرها, suggesting the addition of عامدةً or rather opting for the phrase تعامت.

A.1.2 Metonymy of Attribution كناية عن نسبة

The verse below includes an example of the metonymy of attribution in سحابًا ثقالًا, literally meaning in English "heavy clouds", which attributes anticipated rain to the clouds and thus indicates welfare to the dry land, as seen in the verse below:

Table 3: Verse exemplifying the metonymy of attribution

Meaning in English	Verse in Arabic
And it is He who sends the winds as good tidings before His mercy until, when they have carried heavy	وَهُوَ الَّذِي يُرْسِلُ الرِّيَاحَ بُشْرًا بَيْنَ يَدَيْ رَحْمَتِهِ ۖ حَتَّىٰ إِذَا أَقَلَّتْ سَحَابًا ثِقَالًا سُقْنَاهُ لِبَلَدٍ مَيِّتٍ (الأعراف: 57)

rain clouds, we drive them to a dead land (7: 57)	

This metonymy can be employed in translating the following excerpt:

Table 4: Example of applying metonymy of attribution

Source Text	There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it <u>clouds so sombre, and a rain so penetrating</u>, that further out-door exercise was now out of the question. (Bronte, 2012, p. 1) [20]
Target Text (1) (Murad)	كان من المتعذر علينا أن نتمشى في ذلك اليوم، فلقد قضينا ساعة كاملة في الصباح ونحن نتجول بين الأشجار الجرداء، بيد أن رياح الشتاء القارس ما لبثت بعد الغداء – إذ تتغدّى مسز ريد في ساعة مبكرة عندما لا يكون ثمة ضيوف – أن أخذت تجلب معها <u>سحبًا قاتمة، ومطرًا ثاقبًا</u>، لا يتأتى معهما أن تخرج لأية رياضة. [4] (Murad, 2017, p. 19)
Target Text (2) (Proposed Approach)	وما كان لنا أن نسير خارجًا يومئذٍ، بيد أننا تجولنا ساعةً في الصباح بين الشجيرات العارية من أوراقها، حتى إذا ما حلّ وقت العَشاء (وكانت السيدة ريد تقدّم العشاء باكرًا إن لم يُقبل علينا ضيوف)، أقلّت الرياح معها <u>سحابًا ثقالًا</u>، فما استطعنا التنزّه وما استطعنا له طلبا.

The majority of jury members found this metonymy successful, as it scored an average of 4.33 out of 5.00. They praised how the researcher's choice easily draws a vibrant image that is not as vivid in the other translation, adding that the Quranic style was integrated into the literary description in a way that still felt fine to the literate reader whether well-learned about Quranic usage of expressions or less so. However, one member suggested that the use of سحابا ثقالا is rather positive and should not be a translation for "clouds so sombre", while another noted that the meaning of heavy rain (وابل) is not evident.

A.2 Metaphor

Based on several definitions of metaphors by various scholars and lexicons, al-Salem (2014, p.69) concludes that a metaphor is a figure of speech that is based on the similarity between any two people or objects, whereby juxtaposition is implied and the literal meaning of words or phrases is changed [21]. Metaphors in general and in the Holy Quran, in particular, have several types, such as the following:

A.2.1 Implicit Metaphor الاستعارة المكنية

The implicit metaphor, according to Butchacha (2005, p.63), refers to relating an object to another without mentioning the other object directly and only stating one of its characteristics or a description that relates thereto [22]. An example of this metaphor in the Quran is the following verse, which implicitly assimilates the wind to a wagon that brings rainy clouds. The comparison is implied via the use of the verb أقلّت, meaning "picked up" in English, which often collocates with the sense of a wagon or vehicle:

Table 5: Verse exemplifying implicit metaphor

Meaning in English	Verse in Arabic
And it is He who sends the winds as good tidings before His mercy until, when they have carried heavy rain clouds, we drive them to a dead land (7: 57)	وَهُوَ الَّذِي يُرْسِلُ الرِّيَاحَ بُشْرًا بَيْنَ يَدَيْ رَحْمَتِهِۖ حَتَّىٰ إِذَا أَقَلَّتْ سَحَابًا ثِقَالًا سُقْنَاهُ لِبَلَدٍ مَّيِّتٍ (الأعراف: 57)

The following translated excerpt shows the use of this metaphor:

Table 6: Example of applying implicit metaphor

Source Text	But since dinner (Mrs. Reed, when there was no company, dined early) the cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further out-door exercise was now out of the question. (Bronte, 2012, p. 1) [20]
Target Text (1) (Murad)	بيد أن رياح الشتاء القارس ما لبثت بعد الغداء – إذ تتغدّى مسز ريد في ساعة مبكرة عندما لا يكون ثمة ضيوف – <u>أن أخذت تجلب معها سحبًا قاتمة، ومطرًا ثاقبًا</u>، لا يتأتى معهما أن تخرج لأية رياضة. (Murad, 2017, p.19) [4]
Target Text (2) (Proposed Approach)	حتى إذا ما حلّ وقت العَشاء (وكانت السيدة ريد تقدّم العشاء باكرًا إن لم يُقبل علينا ضيوف)، <u>أقلّت الرياح معها سحابًا ثقالًا</u>، فما استطعنا التنزّه وما استطعنا له طلبا.

This metaphor was highly successful, scoring an average of 4.78 out of 5.00. The jury members expressed admiration of the metaphor, noting that it was highly effective and demonstrates impressive employment of the Quranic style.

A.2.2 Concertizing Metaphor الاستعارة المجسدة

Also called "reific metaphors", this type of metaphor refers to using concrete words with abstract notions (Butchacha, 2005, p. 56) [22]. The following verse of the Holy Quran shows one case in point of concertizing metaphors, wherein

the abstract notion of "terror" is concertized using the verb "cast" as if fear is a concrete object that can be thrown into the hearts. Another interpretation of this figure may also include assimilating hearts to a well, whereby fear, which is assimilated to water, is poured therein (A. Bsaiso, personal communication, May 5, 2021).

Table 7: Verse exemplifying concertizing metaphor

Meaning in English	Verse Arabic
"We shall cast terror into the hearts of those who disbelieve" (3:151).	سَنُلْقِي فِي قُلُوبِ الَّذِينَ كَفَرُوا الرُّعْبَ بِمَا أَشْرَكُوا بِاللَّهِ (آل عمران: 115)

This metaphor can be employed as seen in the translation of the following excerpt:

Table 8: Example of applying concertizing metaphor

Source Text	For nearly three months, I had never been called to Mrs. Reed's presence; restricted so long to the nursery, the breakfast, dining, and drawing-rooms were become for me awful regions, on which it dismayed me to intrude" (Bronte, 2012, p. 31)
Target Text (1) (Murad)	توقفت مخلوعة القلب أرتعد لشد ما كنت إذ ذاك طفلة بائسة جبانة. [4] (Murad, 2017, p. 50)
Target Text (2) (Proposed Approach)	مرّت ثلاثة أشهر منذ آخر مرة نادتني فيها السيدة ريد. وعقب إجباري على المكوث طويلًا في تلك الحجرة، غدت حجرتا الطعام والاستقبال مواطنَ ترهبني وتلقي الرعب في قلبي إذا ما ولجت إليها.

This metaphor was successful overall, scoring an average of 4.56 out of 5.00.

A.3 Simile

Abrams defines a simile as a comparison drawn between two distinct objects using the words "like" or "as" (as cited in Reimer, 2018, p.4) [23]. For Mohamad (2016, p.20), a simile is aimed at reinforcing or indicating connotations [1]. The elements of a simple, according to Pierini (cited in Mohamad, 2016, p.20), include the tenor (comparison subject), and the vehicle (comparison object) that is often elaborated. In Arabic, similes are of various types such as the complete simile التشبيه التام, representative simile التشبيه التمثيلي, elliptic simile التشبيه البليغ, and detailed simile التشبيه المفصل, amongst others [1].

A.3.1 Representative Simile التشبيه التمثيلي

Abdullah (2019, p.148) defines the representative simile as an analogy wherein the likeness is a composite image drawn from multiple aspects [24]. This type of simile is divided into three types namely, sensuous to sensuous simile تشبيه المحسوس بالمحسوس, sensuous to reasonable simile تشبيه المحسوس بالمعقول, and reasonable to reasonable simile تشبيه المعقول بالمعقول, noting that sensuous refers to tangible objects that can be sensed by the five senses, while reasonable refers to abstract and non-materialistic notions (ibid, p. 149) [24]. One of the expressive representative similes in the Holy Quran is that in verse 24 of Surat Ibrahim:

Table 9: Verse exemplifying representative simile

Meaning in English	Verse Arabic
Have you not considered how Allah presents an example, [making] a good word like a good tree, whose root is firmly fixed and its branches [high] in the sky? (14: 24)	أَلَمْ تَرَ كَيْفَ ضَرَبَ اللَّهُ مَثَلًا كَلِمَةً طَيِّبَةً كَشَجَرَةٍ طَيِّبَةٍ أَصْلُهَا ثَابِتٌ وَفَرْعُهَا فِي السَّمَاءِ (إبراهيم: 24)

The type of simile in this verse is "reasonable and sensuous" (تشبيه المعقول بالمحسوس). In this case, the good words are likened to a fruitful tree that is firmly rooted in the ground and growing higher towards the sky. The researchers suggest that this image can be borrowed in the translation of the following excerpt, in which the immutable moral stance of Jane is likened to a fixed star in English as seen in the following table:

Table 10: Example of applying representative simile

Source Text	If I bid you do what you thought wrong, there would be no light-footed running, no neat-handed alacrity, no lively glance and animated complexion. My friend would then turn to me, quiet and pale, and would say, 'No, sir; that is impossible: I cannot do it, because it is wrong;' and would become immutable as a fixed star. (Bronte, 2012, p. 269) [20]
Target Text (1) (Murad)	ولو أنني طلبت إليكِ أن تفعلي ما ترينه خطأ لما تجلَّت عليكِ أمارات النشاط في خطوك الرشيق ولا هذه الخفة في يديك النظيفتين، ولا هذه الحياة والملاحة في أساريرك، ولاستدارت صديقتي بوجه هادئ شاحب قائلة: "كلا يا سيدي، هذا مستحيل. لا أستطيع أن أعمل ذلك لأنه يجافي الحق والصواب" دون أن يزعزعها أو يغيرها شيء. وكأنها نجم ثابت في مكانه.(Murad, 2017, p. 276) [4]
Target Text (2)	ولو أني سألتكِ ما تجدين فيه مفسدة لما سارعتِ الخطو أو هممت العمل بيديك الطاهرتين، ولفقدت حينها بريق

(Proposed Approach)	عينيكِ ونضرة وجهِك، ثم إذا بك ياصديقتي تولّين وجهك نحوي، وهو شاحبٌ وكظيم، مُنكِرةً علي: "كلا يا سيدي، ما يكون لي أن أطيعك فيما يخالف الحق." فتلازمين قولك هذا كشجرةٍ أصلها ثابتٌ لا يهز موقفها شيءٍ.

This simile drew mixed reactions among the jury members, scoring an average of 3.67 out of 5.00, which makes it moderately successful. One of the jury members described it as unique and enriching the translation style, noting that it is closer to the reader as the image is borrowed from the Quran and the simile is familiar to almost all Arabic readers. Another, on the other hand, indicated his preference for keeping the star symbol since it carries steadiness regardless of the judgmental value of good and bad, suggesting that the tree symbol is necessarily positive and good, not to mention the required completion of the tree symbol in the Holy Quran (namely the branches).

A.3.2 Complete Simile التشبيه التام

Musthofa and Safitri (2020, p. 111) explain that a simile has four main pillars, namely the tenor (comparison subject), the vehicle (comparison object), the proposition expressing the simile, and the aspect of similarity [25]. A simile that contains all pillars is classified as a complete simile, such as the following Quranic verse, which assimilates the hearts of the people of Israel to stones, whereby the aspect of similarity is hardness:

Table 11: Verse exemplifying complete simile

Meaning in English	Verse Arabic
Then your hearts became hardened after that, being like stones or even harder (2: 74)	ثُمَّ قَسَتْ قُلُوبُكُمْ مِنْ بَعْدِ ذَلِكَ فَهِيَ كَالْحِجَارَةِ أَوْ أَشَدُّ قَسْوَةً (البقرة: 74)

This simile may be employed in the context of translating the following excerpt:

Table 12: Example of applying complete simile

Source Text	The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded. 'Wicked and cruel boy!' I said. 'You are like a murderer — you are like a slave-driver —you are like the Roman emperors!' (Bronte, 2012, p. 6) [20]
Target Text (1) (Murad)	اندفعت الدماء من الجرح، واستبدّ بي الألم، ثم تجاوز ذعري ذروته، وتوالت مشاعر أخرى عليّ، فصحت: "ياللك من صبي شرير قاسٍ، إنك كتاجر الرقيق، بل أنت تشبه أباطرة الرومان!!" [4] (Murad, 2017, p.24)
Target Text (2) (Proposed Approach)	نزف جرحي وأنا أتألم أيّما ألم، وكان رعبي قد بلغ أشدّه، وشعرتُ كأنما أحيط بي، فإذا بصوتي يصدح نحوه: "ياللك من صبيّ مجرم قاسي القلب كالحجارة، فما أراك إلا كمن يسوق العبيد خلفه أو أحد أباطرة الرومان!!".

This simile is moderately successful, stirring varied responses and eventually scoring an average of 3.89 out of 5.00. While some indicated that the simile choice enables the reader to formulate a lively image, others questioned if الحجارة is the best option, suggesting that it loses the level of cruelty intended in the ST, in addition to questioning why the ST phrase: "You are like a murderer" was not translated even though it was indicated by the researchers in ياللك من صبيّ مجرم.

(B) Quranic Intertextuality at the Lexical Level

B.1 Punishment-Related Vocabulary

The novel manifests a clear religious aspect with concepts present in almost all religions including the existence of a greater God, the punishment and reward, and the afterlife, amongst others. The researchers suggest that the use of the Quranic expressions in this regard is more impactful and relatable to the Arabic reader than a foreignized translation. The following excerpt shows the employment of such intertextuality in the context of God's punishment.

Table 13: Example of applying punishment-related vocabulary

Source Text	"Besides," said Miss Abbot, "God will punish her: He might strike her dead in the midst of her tantrums, and then where would she go? Come, Bessie, we will leave her: I wouldn't have her heart for anything. Say your prayers, Miss Eyre, when you are by yourself; for if you don't repent, something bad might be permitted to come down the chimney and fetch you away." (Bronte, 2012, pp. 8-9) [20]
Target Text (1) (Murad)	وقالت مس آبوت: "ولسوف يعاقبها اللّه كذلك. إذ قد تقع ميتة في غمرة ثورتها وهياجها، وماذا سيكون مصيرها عندئذٍ؟ تعالي يا بيسي ولنتركها، فلست أرجو أن أُزلزِل قلبها... ألا صلّ يا مس إير إذا ما خلوتِ لنفسك، لأنك إن لم تندمي فقد يهبط إليك شر من المدخنة، ويحملك بعيدًا" [4] (Murad, 2017, p.27)!"
Target Text (2) (Proposed Approach)	وأضافت الآنسة آبوت: "كما أن الله سينتقم منها، فقد تأخذها صاعقةٌ تجعلها قاعًا صفصفًا في طور نوبات غضبها، ثم إلى أين مصيرها؟ تعالي يابيسي، فلنتركها... لن نَهدي قلبها مهما أردنا. فلتَتل صلاتك يا آنسة آير وأنت في خلوتك، فإن لم تتوبي فلربما يحلّ بك السوء من حيث لا تشعرين، ويهوي بك في مكان سحيق."

It can be noticed that Murad used "الله" as an equivalent to God, not the rather non-Islamic expression such as "الرب". The researchers used additional Quranic vocabulary quoted from the following punishment-related verses:

Table 14: Verses exemplifying punishment-related vocabulary

Meaning in English	Verse in Arabic
but whoever returns [to violation], then Allah will take retribution from him. (5: 95)	وَمَنْ عَادَ فَيَنْتَقِمُ اللَّهُ مِنْهُ (المائدة: 95)
So the thunderbolt of humiliating punishment seized them for what they used to earn (41: 17)	فَأَخَذَتْهُمْ صَاعِقَةُ الْعَذَابِ الْهُونِ بِمَا كَانُوا يَكْسِبُونَ (فصلت: 17)
And He will leave the earth a level plain (20: 106)	فَيَذَرُهَا قَاعًا صَفْصَفًا (طه: 106)
Then, do those who have planned evil deeds feel secure that Allah will not cause the earth to swallow them or that the punishment will not come upon them from where they do not perceive? (16: 45)	أَفَأَمِنَ الَّذِينَ مَكَرُوا السَّيِّئَاتِ أَن يَخْسِفَ اللَّهُ بِهِمُ الْأَرْضَ أَوْ يَأْتِيَهُمُ الْعَذَابُ مِنْ حَيْثُ لَا يَشْعُرُونَ (النحل: 45)
And he who associates with Allah - it is as though he had fallen from the sky and was snatched by the birds, or the wind carried him down into a remote place (22: 31)	وَمَن يُشْرِكْ بِاللَّهِ فَكَأَنَّمَا خَرَّ مِنَ السَّمَاءِ فَتَخْطَفُهُ الطَّيْرُ أَوْ تَهْوِي بِهِ الرِّيحُ فِي مَكَانٍ سَحِيقٍ (الحج: 31)

Some punishment-related words were more successful than others with the verb سينتقم scoring the highest average (i.e. 4.33 out of 5.00), followed by the phrase يحلّ بك السوء من حيث لا تشعرين، ويهوي بك في مكان سحيق with an average of 3.89, while the expression تجعلها قاعًا صفصفًا was the least successful, scoring a fairly low average of 3.11. Although the researcher's knowledge and competence of the Quranic descriptive forms were praised, several other aspects of the translation were criticised. First, a jury member suggested that the ST expression "strike her dead" was over-translated, adding that the Arabic expression might not plainly mean "dead". One of the members also stressed the importance of the "chimney" image, noting that omitting the word altogether would not convey the atmosphere of the English-designed building, as the horror of a creature coming down the chimney is depicted in many European novels, eventually highly recommending that this scary image be retained. Another jury member also questioned if a person can be قاعا صفصفا, while also suggesting that فتأخذها sounds better than فقد تأخذها.

B.2 Moral-Related Vocabulary

Bhutto et al. (2020, p.9) argue that the Holy Quran is a guiding source of ethics and morality not only to Muslims but to the entire mankind [26]. It has moral teachings about kindness with family and relatives and good behaviour with the poor, orphans, and neighbours, in addition to other values and ethics like honesty, cleanliness, modesty, and respect (ibid). That being said, this divine book is rich in moral-related vocabulary as in the verses below, which can be used in similar contexts as a form of intertextuality:

Table 15: Verses exemplifying moral-related vocabulary

Meaning in English	Verse in Arabic
And indeed, you are of a great moral character (68: 4)	وَإِنَّكَ لَعَلَىٰ خُلُقٍ عَظِيمٍ (القلم: 4)
And if you had been rude [in speech] and harsh in heart, they would have disbanded from about you (3: 159)	وَلَوْ كُنتَ فَظًّا غَلِيظَ الْقَلْبِ لَانفَضُّوا مِنْ حَوْلِكَ (آل عمران: 159)
Cause not corruption upon the earth after its reformation. That is better for you, if you should be believers (7: 85)	وَلَا تُفْسِدُوا فِي الْأَرْضِ بَعْدَ إِصْلَاحِهَا ۚ ذَٰلِكُمْ خَيْرٌ لَّكُمْ إِن كُنتُم مُّؤْمِنِينَ (الأعراف: 85)

In the translated excerpt below, the researchers made an intertextual reference to the aforementioned verses:

Table 16: Example of applying moral-related vocabulary

Source Text	"What we tell you is for your good," added Bessie, in no harsh voice, "you should try to be useful and pleasant, then, perhaps, you would have a home here; but if you become passionate and rude, Missis will send you away, I am sure." (Bronte, 2012, p. 8-9) [20]
Target Text (1) (Murad)	وأضافت بيسي في صوت خالٍ من الغلظة والعنف: "إنما نقول هذا لصالحك. عليكِ أن تحاولي أن تكوني نافعة ولطيفة، فبهذا تجدين مأوى هنا. أما إذا صرتِ حادّة الطبع فظة الخلق، فإن السيدة ستطردكِ، على ما أعتقد!" (Murad, 2017, p.27) [4]
Target Text (2) (Proposed Approach)	"وما نقول لك إلا ما فيه خيرٌ لك" ، علّقت بيسي بصوت خافت، وأضافت: "فلتكوني ذات نفع وعلى خلق حسن، لعلك تحظين حينها بمستقرٍّ هنا، أما إن كنت فظّةً غليظةَ القلب، فقد تنفيك السيدة بعيدًا لا محالة".

The moral-related words scored the highest among all levels and sub-levels, with an agreement on the success of the expression خيرٌ لك that scored 5.00 out 5.00, followed by the expression على خلقٍ حسن that scored 4.89, and finally the expression فظّةً غليظةَ القلب that scored an average of 4.56. The jury members commended the researchers for these choices, stating that the words were highly expressive and bring the meaning closer to the Arabic reader, while also praising their natural use in the sentence that contributed to the smoothness of reading the literary piece. One of the

members, however, noted that he would choose to remove حسن and keep it simply على خلق.

B.3 Nature-Related Vocabulary

The Holy Quran is rich in descriptions of heaven, nature, living things, and the entire universe. It has constant calls for believers to give thoughts of God's creation, which is beautifully described in verses. In his research on the description of nature in the Holy Quran, al-Shami (2014) concludes that verses describing nature have three main characteristics, namely dynamicity, vastness, and diversity [27]. He notes that natural creation is often portrayed in a dynamic scene that depicts the immensity of the natural landscape and the diversity of types and kinds of plants and species. The following verses demonstrate the aforementioned:

Table 17: Verses exemplifying nature-related vocabulary

Meaning in English	Verse in Arabic
Do you not see that Allah has sent down rain from the sky and the earth becomes green? Indeed, Allah is Subtle and Acquainted (22: 63)	أَلَمْ تَرَ أَنَّ اللهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَتُصْبِحُ الْأَرْضُ مُخْضَرَّةً إِنَّ اللهَ لَطِيفٌ خَبِيرٌ (الحج: 63)
And present to them an example of two men: We granted to one of them two gardens of grapevines, and We bordered them with palm trees and placed between them [fields of] crops (18: 32)	وَاضْرِبْ لَهُمْ مَثَلاً رَّجُلَيْنِ جَعَلْنَا لِأَحَدِهِمَا جَنَّتَيْنِ مِنْ أَعْنَابٍ وَحَفَفْنَاهُمَا بِنَخْلٍ وَجَعَلْنَا بَيْنَهُمَا زَرْعًا (الكهف: 32)
Do you not see that Allah sends down rain from the sky and makes it flow as springs [and rivers] in the earth; then He produces thereby crops of varying colours (39: 21)	أَلَمْ تَرَ أَنَّ اللهَ أَنْزَلَ مِنَ السَّمَاءِ مَاءً فَسَلَكَهُ يَنَابِيعَ فِي الْأَرْضِ ثُمَّ يُخْرِجُ بِهِ زَرْعًا مُخْتَلِفًا أَلْوَانُهُ (الزمر: 21)
O My servants who have believed, indeed My earth is spacious, so worship only Me (29: 56)	يَا عِبَادِيَ الَّذِينَ آمَنُوا إِنَّ أَرْضِي وَاسِعَةٌ فَإِيَّايَ فَاعْبُدُونِ (العنكبوت: 56)
[It is] He who made for you from the green tree, fire, and then from it you ignite (36: 80)	الَّذِي جَعَلَ لَكُمْ مِنَ الشَّجَرِ الْأَخْضَرِ نَارًا فَإِذَا أَنْتُمْ مِنْهُ تُوقِدُونَ (يس: 80)
The companions of Paradise, that Day, are [in] a better settlement and better resting place (25: 24)	أَصْحَابُ الْجَنَّةِ يَوْمَئِذٍ خَيْرٌ مُسْتَقَرًّا وَأَحْسَنُ مَقِيلًا (الفرقان: 24)

The translation of the following excerpt shows examples of intertextuality from some of the abovementioned verses at the lexical level:

Table 18: Example of applying nature-related vocabulary

Source Text	Rochester carried me in his arms over a plank to the land, and Sophie came after, and we all got into a coach, which took us to a beautiful large house, <u>larger than this and finer</u>, called a hotel. We stayed there nearly a week: I and Sophie used to walk every day in a <u>great green place full of trees</u>, called the Park. (Bronte, 2012, p. 124) [20]
Target Text (1) (Murad)	وقد حملني مستر روتشيستر على ذراعيه فوق لوح يمتد إلى الشاطئ ثم تبعتنا صوفي، فاستقلينا كلنا عربة حملتنا إلى منزل جميل كبير، <u>أكبر من هذا وأظرف</u>، ويُدعى (فندقًا). حيث مكثنا حوالي أسبوع. وقد اعتدتُ أنا وصوفي أن نتمشّى يوميًا في مكان فسيح أخضر ملىء بالأشجار يُدعى "المنتزه". (Murad, 2017, p.137) [4]
Target Text (2) (Proposed Approach)	وحملني السيد روتشيستر بين ذراعيه على متن جسرٍ خشبي يمتد إلى الشاطئ، ثم لحقت بنا صوفي وركبنا سويًا عربةً أقلّتنا إلى نزُلٍ رحبٍ وبديع يسمّونه (فندقًا)، فكان يفوق هذا <u>سَعةً وأَحسنُ</u> منه مقيلًا، فمكثنا فيه سبع ليال. وقد كنا نسير أنا وصوفي كلَّ يوم <u>في أرضٍ مخضرّة واسعة حُفّت شجرًا وزرعًا</u> تُسمّى "المنتزه".

The nature-related words are fairly successful, with one scoring an average of 3.89 and the second 4.33. However, a jury member recommended more consistency in the first structure by either opting for سعةً وحسنا or أوسع... وأحسن As. يفوقه. As for the second expression, one indicated that the meaning may have been slightly changed from the source, as the Quranic expression وحففناهما بنخل indicates being on the sides of the place, not full of them.

Summary of Findings

As has been discussed, the researchers depicted certain rhetorical devices and lexical expressions from the Holy Quran to be employed in the translation of canonical excerpts. Looking at each level overall, the average scores were 4.35 and 4.30 for the rhetorical and lexical levels respectively, marking an insignificance difference among them. However, intertextuality at the rhetorical level shows a notably higher standard deviation (i.e., 0.86 as opposed to 0.58 for the lexical level), which reflects greater variation among responses to the researchers' choices compared to the other level. It is worth noting that the rhetorical level, especially similes, had a cultural aspect in the texts, rendering the instances of intertextuality an exercise of cultural domestication as well, which highlights the ongoing debate of source vs. target-oriented translation. Table (19) below summarises results in general, while Table (20) details the quantitative results of each excerpt.

Table 19: General Means, Standard Deviations, and Relative Importance for Jury Responses

Subject	Mean	SD	RI %
Intertextuality at the Rhetorical Level	4.35	0.86	87.0
Intertextuality at the Lexical Level	4.30	0.58	86.0

Table 20: Total Means, Standard Deviations, and Relative Importance for the Estimated Sample's Opinions over the Evaluation Questions

Excerpt	Question code	Text	Mean	SD	RI%
1	4.1.1.1	How successful is the researcher's use of the metonymy أصمت أذنيها وأعمت بصرها	4.67	0.71	93.4
2	4.1.1.2	How successful is the researcher's use of the metonymy سحابًا ثقالًا؟	4.33	1.12	86.6
2	4.1.2.1	How successful is the researcher's use of the metaphor أقلّت الرياح؟	4.78	0.44	95.6
3	4.1.2.2	How successful is the researcher's translation of past perfect using the structure وكان رعبي قد بلغ أشدّه؟	4.33	0.87	86.6
4	4.1.3.1	How successful is the researcher's use of the Quranic simile "كشجرةٍ أصلها ثابتٌ" in translating the English simile "as a fixed star"?	3.67	1.66	73.4
5	4.1.3.2	How successful is the researcher's use of the complete simile قاس القلب كالحجارة؟	3.89	1.69	77.8
6	4.2.1	How successful is the researcher's use of the verb سينتقم؟	4.33	1.00	86.6
6		How successful is the researcher's use of the phrase فقد تأخذها صاعقةٌ تجعلها قاعًا صفصفًا؟	3.11	1.62	62.2
6		How successful is the researcher's use of the phrase يحلّ بك السوء من حيث لا تشعرين، ويهوي بك في مكان سحيق	3.89	1.05	77.8
7		How successful is the researcher's use of the expression خيرٌ لك to render "for your good"?	5.00	0.00	100.0
7		How successful is the researcher's use of the phrase على خلقٍ حسن؟	4.56	0.53	91.2
7	4.2.2	How successful is the researcher's use of the phrase فظّةَ غليظةَ القلب؟	4.89	0.33	97.8
8	4.2.3	How successful is the researcher's use of the phrase وأحسنَ منه مقيلًا to describe the house?	3.89	1.54	77.8
8		How successful is the researcher's use of the words أرضٍ مخضرّةٍ/حُفّت شجرًا وزرعًا to describe the place?	4.33	1.12	86.6

5 Conclusion

The paper concludes that the use of Quranic intertextuality in translation can be applied selectively based on several considerations, not to each and every context. Therefore, Quranic intertextuality can be used as part of a blend of several strategies and methods when and where applicable when translating classics, not as the sole method on its own account. When deciding on the use of Quranic intertextuality in translation, the following factors must be taken into consideration to assess the applicability of this strategy to a given context:

1. The familiarity of the Quranic expression or rhetorical device to the target readership.

2. The suitability of intertextuality to the cultural aspect of the content, and whether or not intertextuality may cause any alterations.

3. The accuracy of intertextuality against the source text to ensure that shades of meaning are similar.

4. The readability of the text where intertextuality occurs to ensure smooth flow of the text.

Based on these factors, some instances of intertextuality used by the researchers scored a high average and contributed to elevating the language of the translation such as the use of metaphors and metonymy as well as the moral-related vocabulary. Nonetheless, other instances of intertextuality made the target text either over-translated, less familiar, or even deviant from the meaning or culture of the source text, not to mention affecting the smoothness and readability in some cases. An example of over-translation and unfamiliarity to readers is rendering the ST expression "strike her dead" into فقد تأخذها صاعقةٌ تجعلها قاعًا صفصفًا, where the meaning indicated by the intertextuality exceeded the intended meaning in the source text as suggested by the panel of experts, while the expression قاعًا صفصفًا was odd to readers in this context and thus not widely accepted by the panel members (see Section 4.2.1). Meanwhile, the deviation from the

cultural aspect of the text can be evident in using the Quranic simile كشجرةٍ أصلها ثابتٌ to translate "as a fixed star", which are different denotatively and connotatively (see Section 4.1.3.1). Accordingly, Quranic intertextuality is most successful when it does not lead to changing the meaning or cultural aspect of the content altogether, in addition to ensuring the smoothness of texts and avoiding unfamiliar expressions.

Conflicts of Interest Statement

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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