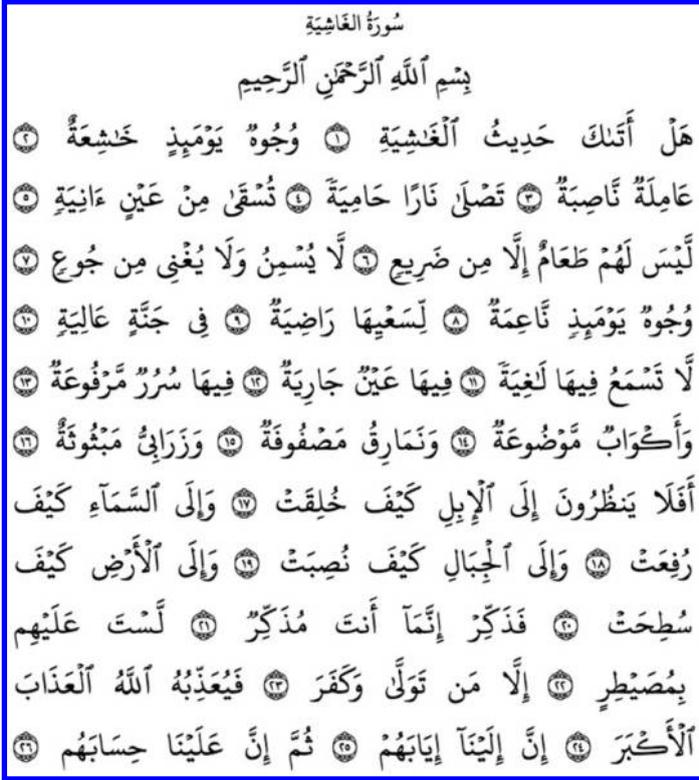


# Rendering the Qur'an into Cadenced, Rhyming English Prose: Process and Outcome in a Translation of *Sūrat al-Ghāshiyā* (Q. 88)

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I have been translating short and medium-length suras into cadenced, rhyming English prose for some years.<sup>1</sup> Although I have at various points explained some of my choices in these earlier translations, I have not as yet described the translation process itself. Translators sometimes explain their general principles and strategies in an introduction or a preface, but they rarely delve into the actual nuts and bolts of the translation process. This is regrettable, in the first place because this denies the reader information about the kinds of choices the translator has made, and in the second place because this implies – through silence – that the choices are innocent. I have been rendering Qur'anic passages rhythmically and into rhyme because I wish to underscore the importance of rhythm and rhyme in the original. The process and methodology behind how I do so is important, this is why I explain it here. In order to do so properly, however, I realised I would need to record the entire process from beginning to end. Effectively that meant I would have to do so for a brand new translation; if I used a translation I had already done, I might not recall choices I had made early in the process. The sura I have selected is *Sūrat al-Ghāshiyā*, Q. 88, the full Arabic text of which is overleaf.



## 1. Process

### First Run

Fig. 1 below shows my first run through the sura – sketched out in pencil on a piece of graph paper. My first step was to write the endwords/rhymewords on the right-hand side in Arabic. Because Q. 88 is a short sura and because it rhymes (though not uniformly), I wanted to keep all the words on one sheet. Each row represents one verse; and each column represents a cluster of rhyming words. Laying the sura out like this allowed me to visualise its sound structure, and also the morphology of the endwords. The circled words toward the bottom are the sura's three hapaxes<sup>2</sup> – the one on the left (*suḥīhat*) is an endword, the two on the right (*namāriqū*, *zarābiyyū*) are not.



The sura's rhyme scheme (which I heuristically number into clusters I to VI below) is:

<i>I</i>		<i>ghāshiya</i>
<i>I*</i>		<i>khāshī<sup>c</sup>a</i>
		<i>nāshiba</i>
<i>I</i>		<i>ḥāmiya</i>
		<i>āniya</i>
<i>II</i>		<i>ḍarī<sup>c</sup></i>
		<i>jū<sup>c</sup></i>
<i>I*</i>		<i>nā<sup>c</sup>ima</i>
<i>I</i>		<i>rāḍiya</i>
		<i>āliya</i>
		<i>lāghiya</i>
		<i>jāriya</i>
<i>III</i>		<i>marfū<sup>c</sup>a</i>
		<i>mawḍū<sup>c</sup>a</i>
		<i>maṣfūfa</i>
		<i>mabthūtha</i>
<i>IV</i>	<i>khuliqat</i>	
	<i>rufī<sup>c</sup>at</i>	
	<i>nuṣibat</i>	
	<i>suṭīḥat</i>	
<i>V</i>		<i>mudhakkir</i>
		<i>muṣayṭir</i>
<i>V*</i>		<i>kafar</i>
		<i>akbar</i>
<i>VI</i>	<i>iyābahum</i>	
	<i>ḥisābahum</i>	

In fig. 1, reproduced above, I attempt to show visually the alignment of identical or similar rhyme. The grouping into Roman numeral rhyme clusters signals this too. Thus II, III, and IV are discrete rhyme clusters, but I and V are reprised. The asterisks on I and V signal the fact that these groups do not analogously rhyme with unasterisked-I and unasterisked-V: thus, *khāshī<sup>c</sup>a*, *nāshiba*, and *nā<sup>c</sup>ima* (*I\**) are of the same morphological pattern as *ghāshiya* (*I*), but the final rhyme sounds are different: *-<sup>c</sup>a*, *-ba*, and *-ma*, as opposed to *-ya*, respectively.

My next step was to do a quick translation. The first verse, and therefore first endword/rhymeword, is *al-ghāshiya*, which gives the sura its name. *Al-Ghāshiya* is a feminine singular active participle from the trilateral root *gh-sh-y*, with the basic meanings of ‘to cover, wrap, envelop, conceal, veil, overcome, overwhelm, be dark’. I did not think I would be able to replicate (and sustain) active participles as the rhymewords in the English (nor would it necessarily have been desirable to do so), so I was content with the choice of *Concealment* for *al-ghāshiya* (as opposed to the active participle, *Concealer*). What is more, I was able to capitalise the word, something that can be done in English but not in Arabic.<sup>3</sup>

By picking *Concealment*, I was more or less committing to the *-ent* rhyme sound for at least seven rhyming (active participle) words, namely: *al-ghāshiya*, *hāmiya*, *āniya*, *rāḍiya*, *‘āliya*, *lāghiya*, and *jāriya*. That number increases to ten if *nāṣiba*, *khāshī‘a*, and *nā‘ima* are included. These last three do not, strictly speaking, rhyme with the other seven words, but as active participles they are morphologically and therefore aurally very closely resonant.

Now, when I say I was committing to *-ent*, this does not mean I had decided once and for all that this would be the rhyme (though it turns out that I did stay with it<sup>4</sup>), but rather that I would test it out. Below I reproduce the English that appears on the top left-hand side of fig. 1:

Have you had news of the Concealment?

~~That Day~~ faces will be [ — ] downcast (despondent)

Faces that Day will look down in [   ]

They will

  Laboring, [weary]                    languescent

and            vehement

  Burning in a Fire ~~violent~~

and ~~drink~~ be given water from a Spring [ ? ]

~~Drinking~~

                  Their only food shall be a bush of thorns

~~The only food they'll have~~                    ?

~~unfulfilling~~ unsatisfying

Rhyme, as I hope is somewhat clear from the above, is not completely driving my choices, but it is playing a role: *despondent* is in brackets; *languescent* is set apart; *vehement* and *violent* are both contenders, though the former has already superseded the latter; and there is a question mark in brackets after *Spring* in the hope that I can later find an *-ent* word. As for *thorns*, it corresponds to a new rhyme cluster (II) in Arabic (*darī‘*), and would need to rhyme with, and only with, the next endword/rhymeword (*jū‘*), something I have indicated with a downward-pointing arrow; I have not supplied a translation of *jū‘* (lit. *hunger*) yet. At this point the translation is still in

its early stages and I have taken no firm decisions. Instead, I let the material 'go cold', as George Makdisi used to advise, not just so that I can translate better, but so that I can understand better. (It took me years to realise that translating and understanding were sometimes versions of one another).

On the lower third of fig. 1 the word *fashioned* appears next to the Arabic word *khuliqat* (lit. *was created*) and is bisected by a long arrow that runs down the left-hand side. Here, I am drawing the connection between *nāṣiba* (currently rendered [*weary*]) and *nuṣibat* (currently unrendered), because they share the same trilateral root *n-ṣ-b*. In the middle of the page, still in the bottom quadrant, I have tried to render the rhyme cluster *khuliqat / rufi'at / nuṣibat / suṭihat* (this last is a hapax) with *upheld / uplifted / upraised / apportioned*. As will be clear, rather than rhyme, I sought to use an initial *up-/ap-* sound in all four words to mirror the closing *-at* sound in the Arabic.

### Second Run

Several months later I went back to the translation and decided to produce a full draft. The printed top half of fig. 2 shows what I came up with:

Since it is difficult to ignore my later editing (in pen, pencil, and highlighter), I reproduce this first full version minus editorial interventions below:

### **The Enfoldment (Second Draft)**

<sup>1</sup>Have you had word of the Enfoldment? <sup>2</sup>A day when faces will be diffident, <sup>3</sup>Laboring, defeated, <sup>4</sup>admitted into a fire vehement, <sup>5</sup>given drink from a fountain fulminant! <sup>6</sup>For food they shall have only thorny bracken, <sup>7</sup>which will neither sate their hunger nor fatten.

<sup>8</sup>A day too of faces delighted, <sup>9</sup>their effort a source of contentment, <sup>10</sup>in a lofty garden recumbent, <sup>11</sup>hearing therein no prattlement. <sup>12</sup>And graced with a spring effluent, <sup>13</sup>raised couches therein decked out, <sup>14</sup>cups set out, <sup>15</sup>cushions laid out, <sup>16</sup>and carpets spread out.

<sup>17</sup>Do people not wonder how camels were fashioned? <sup>18</sup>How the heavens on high were fastened? <sup>19</sup>How mountains ranges were battened? <sup>20</sup>How the level earth was flattened?

<sup>21</sup>Go ahead and remind! You were sent to remind, <sup>22</sup>not to dictate and mind. <sup>23</sup>But for any who turn away and disbelieve, <sup>24</sup>God's great punishment will be without reprieve!

<sup>25</sup>In the end, they return to Us, <sup>26</sup>and their Accounting must go through Us.

As this shows, I retained the opening *-ent* rhyme, but I have chosen a different word – *Enfoldment* rather than *Concealment*. I did so in part because *enfoldment* has both the meaning of 'to cover and conceal' on the one hand, and 'to overcome and

His worst feared day of the Enfoldment  
 That day face will be diffident  
 Labored and Admitted vehement  
 Approved to a Fire the Enfoldment  
 And rule to Adm for a fountain's fountain  
 and

For food they will be  
 gives out thorns  
 + 3 crockers  
 delivery will omitted  
 orality the an-  
 fakes

That day who face  
 will be joyful  
 triumphant  
 gain

Have you had word of the Enfoldment? <sup>on</sup> 2A day when faces will be diffident,  
 3Laboring and defeated, 4admitted to a fire vehement, 5given drink from a fountain  
 fulminant! 6For food they shall have only thorny bracken, 7which will neither ~~sat~~ satisfy  
 their hunger nor fatten. <sup>then</sup> 8A day <sup>will be</sup> <sup>of</sup> faces <sup>delighted</sup>, 9their effort <sup>is</sup> a source of contentment, 10in a lofty  
 garden recumbent, 11hearing therein <sup>no</sup> prattlement, 12And graced with a spring  
 effluent, 13raised couches therein <sup>decked</sup> out, 14cups set out, 15cushions laid out  
 16and carpets spread out. <sup>free of all</sup>

17Do people not wonder how camels were fashioned? 18How the heavens ~~on high~~  
 were fastened? 19How the mountains were battened? 20How the level earth was  
 flattened?

21Go ahead and remind! You were sent to remind, <sup>then</sup> 22not to dictate and mind. 23But  
 for any ~~who~~ turn away and disbelieve, 24God's great punishment will be ~~without~~  
 reprieve! <sup>those who</sup> <sup>have no</sup>

25In the end, they return to Us, <sup>all</sup> 26and their Accounting must go through Us.

13raised couches therein decked out, 14cups set out, 15cushions laid out 16and carpets  
 spread out

uplifted / set forth / arrayed / outspread  
 made? / displayed / arrayed / laid  
<sup>Cups</sup> <sup>Cushions</sup> <sup>Carpets</sup> <sup>Conveyed</sup>

Conveys loftily conveyed  
 galleys <sup>trump</sup> beautifully displayed  
 cushions  
 and carpets <sup>arrayed</sup> laid

Fig. 2.



**The Enfoldment (Third Draft)**

<sup>1</sup>Have Has you had word reached you of the Enfoldment? <sup>2</sup>On That day some ~~when~~ faces will be diffident, <sup>3</sup> Laboring, and defeated, <sup>4</sup> admitted ~~into~~ a fire vehement, <sup>5</sup> ~~given~~ made to drink from a fountain fulminant! <sup>6</sup> For food they shall have only ~~thorny~~ bracken, <sup>7</sup> ~~which~~ that will neither ~~sate~~ satisfy their hunger, nor fatten them.

<sup>8</sup> A That day ~~too of~~ faces will be delighted jubilant/triumphant;   <sup>9</sup> their efforts a their source of contentment;   <sup>10</sup> They will be in a lofty garden recumbent, <sup>11</sup> ~~hearing therein no~~ free of all prattlemen, <sup>12</sup> A and graced with a fountain fulminant, <sup>13</sup> the raised couches therein decked out, <sup>14</sup> cups passed about, <sup>15</sup> cushions set out, <sup>16</sup> and carpets spread out.

<sup>17</sup> Do people not wonder how camels were fashioned? <sup>18</sup> How the heavens ~~on high~~ were fastened? <sup>19</sup> How mountains ranges were battened? <sup>20</sup> How the level earth flattened?

<sup>21</sup> Go ahead and remind them! You were sent to remind, <sup>22</sup> not to dictate and mind. <sup>23</sup> But for ~~any~~ those who turn away and disbelieve, <sup>24</sup> God's ~~great~~ punishment will ~~be~~ without have no reprieve!

<sup>25</sup> In the end, they all return to Us, <sup>26</sup> And their Accounting will depend on Us.

In the lower half of fig. 2, we see evidence of my dissatisfaction with my choices regarding rhyme cluster III, where I reproduced verses 13–15 and then experimented with some alternatives, both printed and handwritten:

<sup>13</sup> the raised couches therein couches decked out, <sup>14</sup> cups passed about, <sup>15</sup> cushions set out, <sup>16</sup> and carpets spread out.

Uplifted / set forth / arrayed / outspread  
*cups cushions carpets*  
 made? / displayed / arrayed / laid conveyed  
raised

goblets cups couches loftily conveyed  
 beautifully displayed  
 cushions ... arrayed  
 and carpets richly laid

**Fourth Run**

Taking all of the above into account, I produced the following translation, which ‘accepts’ some of my changes and ‘rejects’ others:

*In the name of God, full of Compassion, ever Compassionate*

<sup>1</sup>Has word reached you of the Enfoldment? <sup>2</sup>A Day when faces will be diffident, <sup>3</sup>Labouring and defeated, <sup>4</sup>admitted into a Fire vehement, <sup>5</sup>given drink from a fountain fulminant! <sup>6</sup>For food they shall have only thorny bracken, <sup>7</sup>that neither satisfies nor fattens.

<sup>8</sup>A day too of faces delighted, <sup>9</sup> – their effort a source of contentment, <sup>10</sup>in a lofty Garden recumbent, <sup>11</sup>free of idle rant, <sup>12</sup>graced with a fountain effluent. <sup>13</sup>And with couches laid out, <sup>14</sup>cups passed about, <sup>15</sup>cushions set out, <sup>16</sup>and carpets spread out.

<sup>17</sup>Do they really not wonder how camels were fashioned? <sup>18</sup>How the high heavens were fastened? <sup>19</sup>How the mountains were battened? <sup>20</sup>And the level earth flattened?

<sup>21</sup>Go ahead – remind them! You were sent to remind, <sup>22</sup>not to oversee and mind. <sup>23</sup>But if any turn away and disbelieve, <sup>24</sup>The punishment from God will have no reprieve! <sup>25</sup>In the end, they return to Us! <sup>26</sup>And their Accounting will depend on Us!

Now that I had a version with which I was modestly satisfied, the time had come to test it out. I did so during a public lecture at the University of Notre Dame.<sup>5</sup> Devin Stewart was in attendance; I had shown him and Joseph Lowry earlier attempts – as I always do – but this was the first time Stewart was seeing this particular version. In the Q&A, he pointed out a problem with *enfoldment*, namely that it does not have the same stress pattern as *diffident*, *véhément* and *fúlminant*. The stress is on the second syllable in *enfoldment*, whereas on the subsequent words in the translation stress is on the first syllable. Stewart later suggested *tegument*, but I decided this was not workable because of a decision I had made early on that I now disclose: namely to use *f* sounds in every verse, except in v. 19 and in vv. 23–6. This decision is an attempt to use a repeated sound in the English, the *f* sound in order to evoke repeated aural patterning in the Arabic.<sup>6</sup> My ‘theory’ is that the repeated Arabic sound or pattern in the English need not always correspond to repeated sound or pattern in the Arabic:<sup>7</sup> what matters is the *fact* of replication of an aural feature. The choice of *f* was dictated by my decision to use *enfoldment* to render *ghāshiya*. Had I decided to use *concealment*, I would have tried to repeat a hard or soft *C/S* sound throughout.

## 2. Translation

Below is the translation as it now stands, with final (though not immutable) decisions discussed in the notes that follow.

## THE ENFOLDMENT

*In the name of God, full of Compassion, ever Compassionate*

<sup>1</sup>Has word reached you of the Enfoldment? <sup>2</sup>That Day some faces will be diffident, <sup>3</sup>labouring and defeated, <sup>4</sup>admitted to a Fire vehement, <sup>5</sup>given drink from a Fount fulminant! <sup>6</sup>For food only thorns and bracken, <sup>7</sup>that will not satisfy their hunger, not fatten.

<sup>8</sup>That Day some faces will be jubilant, <sup>9</sup> – their efforts their source of contentment – <sup>10</sup>in a lofty Garden recumbent, <sup>11</sup>free of idle prattlement, <sup>12</sup>and graced with a Fountain effluent. <sup>13</sup>There, couches will be loftily conveyed, <sup>14</sup>cups carefully displayed, <sup>15</sup>cushions plentifully arrayed, <sup>16</sup>carpets beautifully laid.

<sup>17</sup>Do people not wonder how camels were fashioned? <sup>18</sup>How the high heavens were fastened? <sup>19</sup>How mountain cliffs were battened? <sup>20</sup>How the level earth was flattened?

<sup>21</sup>Go ahead and remind them! You were sent to remind, <sup>22</sup>not to dictate and to mind. <sup>23</sup>But for those who turn away and disbelieve, <sup>24</sup>they will receive God's Punishment without reprieve!

<sup>25</sup>In the end, all must return to Us! <sup>26</sup>And all their Accounting must go through Us!

### Notes to the Translation

Verse 1. I began with *Have you had word of*, but soon realised that *Has word reached you of* nicely conveys *hal atāka ḥadīth ...*

Verse 2. *A day* has become *That Day*. *That* better conveys the adverbial *yawma'idhin*. I chose to capitalise *Day* for two reasons: (a) this better evokes the Day of Judgement; (b) as I noted above, capitalised words attract the attention of the reader.

Verse 3. *Labouring, defeated* became *Labouring and defeated*. The *and* seemed to me rhetorically powerful. As for *defeated*, it is the third endword/rhymeword in a sequence with the *f* sound: *Enfoldment, diffident, defeated*, and mirrors, I hope, the way in which the words are morphologically similar but not perfect rhymes.

Verse 4. *Fire* is capitalised since it is Hellfire that is being described.

Verse 5. I vacillated between *given drink* and *made to drink*. Both work for me, though I opted for the former. The big change is from *fountain* to *Fount*. This was because I wanted the word to mirror the same word in v. 12 (both *ʿayn*), but still show some qualitative difference – because one is in Hell and one in Paradise.

Verses 6 and 7. Literally v. 6 might be rendered *There is not for them food except from a thorny plant*. And v. 7 might be rendered *Which does not fatten or free from hunger*. With these two verses, rhyme dictated my choice. I was able to rhyme *fatten* with *bracken*.

Verse 8. For *That Day*, see the note to v. 2 above. I changed the earlier *delighted* to *jubilant* to render *nā'ima*. I had initially chosen *delighted* because it began with *de-* and ended in *-ed*, echoing *defeated* in v. 3. In the end, I decided that the *-ant* (> *-ent*) ending here was more important.

Verse 9. I like the repetition of *their* to convey what is being described, which is why *their effort a source of contentment* became *their efforts their source of contentment*.

Verse 10. *Garden* is capitalised, as *Fire* was in v. 4.

Verse 11. I had considered *idle rant* over *prattlement* for *lāghiya*, but unlike the other endwords I used, *rant* has a long *a* and is monosyllabic, so *prattlement* seemed preferable. I added *idle* for rhythm.

Verse 12. *Spring* gave way to *Fountain*, just as *Spring* gave way to *Fount* in v. 5. This choice was not dictated by the desire for an *f* sound, something already taken care of by the use of *fulminant* (v. 5) and *effluent* (v. 12). Rather, I wanted a word that could be both the same and different, and *Fount/ain* worked; the *f* was an unexpected bonus.

Verses 13–16. I kept the hard *c*-nouns, but decided that the *-ayed/-aid* sound was preferable to using *out*, hence *conveyed*, *displayed*, *arrayed*, and *laid* rather than *decked out* and so on. The adverbs *loftily*, *carefully*, *plentifully*, and *beautifully* are not in the Arabic, but they are, I would argue, implied and they reinforce the similar aural texture of the four clusters.

Verse 17. Literally, the Arabic reads *Do they not wonder*, but I thought *people* better conveyed the sense. I also wanted a close rhyme for this cluster (IV), which comprises feminine singular passive participles.

Verse 18. It was important not to capitalise *heavens*, as the sky is meant, not Paradise.

Verse 19. Although I was pleased with the sequence *fashioned*, *fastened*, *battened*, *flattened*, it is clear that *battened* (rendering *nuṣibat*) is the only verb that does not begin with an *f*. I had initially wanted to connect the rendering of *nuṣibat* with *nāṣiba* in v. 3, because the two words share the same trilateral root, *n-ṣ-b*, but could not do so in a satisfactory way. Instead, I decided to 'link' a different word from this first part of the sura to one in the later part, thus *fatten* (v. 7) and *flattened* (v. 20). For me, aural resonances and lexical echoes are important to replicate – but they need not be in the same places where they occur in the Arabic.<sup>8</sup> And I resolved the absence of an *f* in *battened* (to my satisfaction at least), by changing *mountains* or *mountain ranges* to *mountain cliffs*.

Verse 20. The word *earth* here I take in its meaning of 'ground', which is why it is not capitalised and why I felt I could insert *level*. This insertion inspired the subsequent insertion of *high* before *heavens* in v. 18.

Verse 21. Literally, the Arabic reads *So remind*. I render it *Go ahead and remind* as that is how I rendered it in an echo passage, viz. Q A<sup>c</sup>LĀ 87:9.<sup>9</sup>

Verse 22. This verse was difficult to translate because of the rhyme required by *remind* in the preceding verse, and the fact that it is still addressed to an addressee (presumably the Prophet Muḥammad). Thus *You were sent to remind, not to dictate and to mind* renders what literally might be translated *Indeed you are a reminder, you are not an overseer over them*.

Verses 23 and 24. At one point I considered rendering these verses *But for any who turn away and abjure, God's punishment will be most severe*. But I preferred the stronger rhyme of *disbelieve/reprieve to abjure/severe*; I then added *receive* to v. 24 to reinforce that rhyme.

Verses 25 and 26. I tried out many (similar) versions. In the end, I liked *all* in the first verse to describe everyone, and in the second verse to describe the balance sheet. The capitalisation of *Us* (i.e. God) and *Accounting* add to the force of this closing 'couplet'.

### The Endwords/Rhymewords

I list below the corresponding endwords/rhymewords, as has been my practice with all my earlier translations:

<sup>1</sup> <i>ghāshiya</i>	<sup>1</sup> Enfoldment	<sup>13</sup> conveyed	<sup>13</sup> <i>marfū<sup>c</sup>a</i>
<sup>2</sup> <i>khāshiya</i>	<sup>2</sup> diffident	<sup>14</sup> displayed	<sup>14</sup> <i>mawḍū<sup>c</sup>a</i>
<sup>3</sup> <i>nāṣiba</i>	<sup>3</sup> defeated	<sup>15</sup> arrayed	<sup>15</sup> <i>maṣfūfa</i>
<sup>4</sup> <i>ḥāmiya</i>	<sup>4</sup> vehement	<sup>16</sup> laid	<sup>16</sup> <i>mabthūtha</i>
<sup>5</sup> <i>āniya</i>	<sup>5</sup> fulminant	<sup>17</sup> fashioned	<sup>17</sup> <i>khuliqat</i>
<sup>6</sup> <i>ḍarī<sup>c</sup></i>	<sup>6</sup> bracken	<sup>18</sup> fastened	<sup>18</sup> <i>rufī<sup>c</sup>at</i>
<sup>7</sup> <i>jū<sup>c</sup></i>	<sup>7</sup> fatten	<sup>19</sup> battened	<sup>19</sup> <i>nuṣibat</i>
<sup>8</sup> <i>nā<sup>c</sup>ima</i>	<sup>8</sup> jubilant	<sup>20</sup> flattened	<sup>20</sup> <i>suṭiḥat</i>
<sup>9</sup> <i>rāḍiya</i>	<sup>9</sup> contentment	<sup>21</sup> remind	<sup>21</sup> <i>mudhakkir</i>
<sup>10</sup> <i>āliya</i>	<sup>10</sup> recumbent	<sup>22</sup> mind	<sup>22</sup> <i>muṣayṭir</i>
<sup>11</sup> <i>lāghiya</i>	<sup>11</sup> prattlement	<sup>23</sup> disbelieve	<sup>23</sup> <i>kaḥar</i>
<sup>12</sup> <i>jāriya</i>	<sup>12</sup> effluent	<sup>24</sup> reprieve	<sup>24</sup> <i>akbar</i>
		<sup>25</sup> Us	<sup>25</sup> <i>iyābahum</i>
		<sup>26</sup> Us	<sup>26</sup> <i>ḥisābahum</i>

## NOTES

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1 All in *Journal of Qur'anic Studies*, viz. 8:2 (2006), 9:1 (2007), 13:1 and 13:2 (2011), 15:1 (2013).

2 To identify hapaxes, I rely on my catalogue in 'Hapaxes in the Qur'an'.

3 Cf. my use of capital letters in my translation of Adonis's 'The New Noah', pp. 21–3.

4 When I translated the mono-endrhyming Q A<sup>c</sup>LĀ 87 (see my 'Sūrat al-Raḥmān (Q. 55), 'Sūrat al-A<sup>c</sup>lā (Q. 87) and Sūrat al-Balad (Q. 90) Translated', p. 152), I initially chose the rhyme sound *-ingl-in(e)*, which yielded the following endwords/rhymewords: *sing, everything, decreeing, Spring, unbearing, thing, clandestine, undemanding, reminding, God-fearing, unheeding, burning, dying, unceasing, invoking, live in, everlasting, beginning, bring*. I was unhappy with some of my renderings, notably the closing verse, *Scriptures We caused Abraham and Moses to bring*. I therefore decided to use the rhyme sound *-orl-erl-ure*, which yielded the endwords/rhymewords: *honour, measure, order, pasture, wither, misremember, disclosure, easier, reminder, God-fearer, over, Fire, either, prosper, offer, lower, better, earlier, Scripture*. The last verse now reads, *in the Scrolls of Abraham, in Moses' Scripture*, with which I am much happier.

5 Toorawa, 'How (Not) to Translate the Qur'an'.

6 I employed repeated aural patterning in my translation of Q ṬĀRIQ 87 too. There, I used recurring *n, t, s,* and *r* sounds: see Toorawa, 'Sūrat al-Ṭāriq (Q. 86) Translated'.

7 I have, however, on occasion used 'corresponding' rhyme sounds. See e.g. my translation of Q RAḤMĀN 55 in 'Sūrat al-Raḥmān (Q. 55), 'Sūrat al-A<sup>c</sup>lā (Q. 87) and Sūrat al-Balad (Q. 90) Translated', pp. 149–52.

8 For more on the strategy of replicating aural patterning in the English translation at places different from the ones where the Arabic does so, see Toorawa, 'Sūrat Maryam (Q. 19)'.

9 Toorawa, 'Sūrat al-Raḥmān (Q. 55), 'Sūrat al-A<sup>c</sup>lā (Q. 87) and Sūrat al-Balad (Q. 90) Translated', p. 152.

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