



## Stylistic Dimensions in Translations of the Holy Quran into English with Special Reference of Sūrah Al-Fatiha

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### **Author's contribution**

*The sole author designed, analyzed and interpreted and prepared the manuscript.*

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### **ABSTRACT**

The universal Message of the Holy Quran is a matter of great deal that could not be successfully communicated in the whole world through English translations. This taxing task has been treated lightly. The present study tries a blending of linguistics and the Quranic translations into English, relatively an unnoticed area of research. Linguistic stylistic analysis of the Quranic translations' is the subject matter of the study. The relations between the two are very essential for better translations of the Quran, contradictory from the traditional literal and dictionary translations. A linguistic study of the Quranic translations seems extremely mesmerizing for the translators may reap its fruit in the form of effective communication and better understanding of the Quranic Message. The present study attempts to relate the two disciplines on the ground of the translations of the Holy Quran, by analyzing linguistically various translations of Sūrah Al-Fatiha into English as a nutshell. The work will certainly encourage further studies in the field of the Quranic translations and comparative linguistics. It may however, be pointed out that it is almost impossible to translate in entirety the thematic, stylistic and rhetorical standards of a Divine revelation. Hence the study will go to the extent that it can.

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## 1. INTRODUCTION

An application of linguistics to translation of the Quran into English for effective communication and comprehension of the universal Message of the Quran is a relatively unattended area of research. With this intention, this article tries to show the importance of 'Stylistic Dimensions in Translations of the Holy Quran' into English with special reference to Sūrah Al-Fatiha.

### 1.1 What is Stylistics?

The term 'style' is used in linguistics to describe the choices which language makes available to a user, above and beyond the choices necessary for the simple expression of a meaning. Linguistic form can be interpreted as a set of possibilities for the production of texts, and thereby linguistic form makes possible linguistic style. Stylistics is the study of linguistic style. The word stylistics carries a strong sense of its recent etymology, inheriting a detailed interest in style from its French *stylistique* and German *Stilistik* ancestors in the 1950s and 1960s. Stylistics in the English language emerged as a British–American field in the late 1960s, and then developed with a northern European and Australian focus throughout the succeeding decades. There has been a steady broadening of the domain encompassed by the notion of 'style' throughout this period. Initially, stylistic features of a text were restricted to the narrow linguistic elements at the levels of phonetic arrangement, metrics and prosody, morphology and lexical choice, semantics and syntax up to the level of the clause and sentence. Even a restriction of a literary discussion to these features has never made such a discussion formalist, to the extent of disregarding matters of performance, utterance, artistic design and aesthetic effect. However, it was easy for others to disparage stylistics on this basis as having a narrow, de-contextualised purview. Linguistic form is generated from the components of language (sounds, parts of words, and words) and consists of the representations - phonetic, phonological, morphological, syntactic, semantic etc. - which together form a code by which what we say or write has a specific meaning: thus for example the sentence 'Tom chased Jerry onto the desktop' encodes a definite meaning, involving a definite kind of past event with two participants playing specific roles relative to a location. The same event could be encoded in other ways

(such as 'Jerry got chased by Tom and ended upon the desktop.') and the choice of which way to encode it is a stylistic choice. Stylistic choices are designed to have effects on the reader or listener, which are generally understood as:

- (a) communicating meanings which go beyond the linguistically determined meanings,
- (b) communicating attitude (as in persuasive effects of style), and
- (c) expressing or communicating emotion.

### 1.2 Pre-linguistic Definitions of Style

- For further exploring the idea of style some significant pre-linguistic (void of linguistic features in a style) definitions are given with critical evaluation. This will help in ascertaining the concept of 'style' before appearance of the linguistic theory.
- (a) As cited in Chaitra [1] "Style is manner of writing, speaking or doing; collective characteristics of the writing or diction or artistic expression ... proper to a person or school or period or subject; and noticeable superior quality, (Oxford dictionary)".
- (b) Emerson [2] "A man's style is his mind's voice." It means that style reflects a stylist's reflection and thinking. In other words the level of thinking determines the level of style.
- (c) As cited in Khan [3] "As a man is, so is his speech. (Socrates)". This definition denotes that one's style is a true depiction of one's personality but personality is again a complex term.
- (d) As cited in Roger [4], French writer Buffon says "Style is the man himself." Buffon rightly concluded that style is the man (stylist) himself as both style and the stylist refer to each other.
- (e) As cited in Robert [5] "Style is the image of character. (Gibbon)". This definition bears the same idea as is given in (d) *ibid* where style and character are two sides of one coin.
- (f) F.L. Lucas [6] "Style is personality clothed in words, character embodied in speech."

### 1.3 Statement of the Problem

The main focus will be on stylistic dimensions in three different English translations of Sūrah Al-

Fatiha. But a question arises; is not only the *equivalence* of the original text which is virtually impossible but the 'style' hence the absolute untranslatability of a text has become a linguistic maxim. Tibawi [7] believes that "every translation of the Quran proclaims its own inadequacy". So translation of the Quran into an ordinary language has manifold linguistic problems. No doubt the translators are trying their best through all possible means to translate the message of the Quran but usually they succeed in interpreting any one shade of meaning of a word out of a spectrum of its colors. Catford [8] says: "It is clear that the formal meaning of source language (SL) items and target language (TL) items cannot really be the same." So it can be said, the formal shades of meaning of SL and TL items can never be exactly the same rather possible rendering is given just for communication of a message. Ultimately any translation of the Quran in any other language is no more than an approximation of the meaning of the Arabic text of the Quran. Apart from equivalence the other issue is style. Style can't be translated, so the outcome of the translated text is somewhat missing the target.

Secondly, it is a fact that a translation having all merits cannot claim the beauty of style and rhythm of the Arabic text of the Quran instead it is merely a source of possible communication of the Quranic Message. A strange approach to the Quranic translation is that generally the translator gives the least preference to the receptor of the Quranic Message and ultimately the translated text results in confusion, misinterpretation and frustration. This fact has become crystal clear through the analysis that the unfamiliarity with the style of the Quran mainly causes confusion.

Thirdly, there is no well-established organization to manage the research work on translations of the Quran into different languages from linguistic point of view.

### 1.4 Objectives of the Study

The objectives of the study are as follows:

- (a) To compare the styles of the translations of Sūrah Al-Fatiha into English from different linguistic aspects;
- (b) To find out translator's linguistic difficulties while translating the Holy Quran;

## 2. BACKGROUND OF THE QURANIC LITERATURE IN ENGLISH

The present study is concerned with the exploration of the Quranic translations, mainly the dimensions of styles through linguistic analysis under a carefully planned procedure of the study. The ontology and epistemic investigation of the relevant area revealed an alarming present position of the Quranic literature in English by Muslim scholars.

## 3. DIFFERENT APPROACHES TO STYLE

The inner core of thoughts and internal feelings are regarded as pre-existing entities in a stylist. For the expression of these entities he needs some outfits of linguistic form with the expectation of producing certain desired effects. At this stage, a stylist determines as to what form suits his thought and how this style is to be presented. For example, 'what style' (it may be literal translation of Sūrah Al-Fatiha) and then 'how style' means which form is to be used to get the style. A few approaches to style mentioned by Enkvist [9] are being discussed in the next section. An important point to be noted is that a style may be the production of only one approach or an amalgamation of different approaches of style.

## 4. 'Choice' BETWEEN ALTERNATIVE EXPRESSIONS

The choice of language includes lexical, syntactic, stylistic and non-stylistic considerations. In other words 'choice' is style. Moreover, a further choice may be where lexical items are selected for shaping a style, e.g.,

- The temperature rose: the verb rose is used for a Value-Change in temperature which increases the value
- The temperature fell: the verb fell is used for a Value-Change in temperature which decreases the value
- The rain got heavier: the phrase got heavier is used for a Value-Change in precipitation amount when the precipitation is rain.

Sometimes words can communicate additional contextual information, for example

- The temperature plummeted: the verb plummeted is used for a Value-Change in

temperature which decreases the value, when the change is rapid and large

Contextual information is especially significant for vague terms such as *tall*. For example, a 2 meter tall man is *tall*, but a 2 meter tall horse is *small*.

For example, 'Boy needs water', where some animals may also be replaced for 'boy', e.g., (i) 'lion needs water', (ii) 'to thirst need water'. Here the choice (i) is grammatical, but (ii) where words are given at random is not a correct choice. Another choice may be (c) 'the big lion needs water', where 'lion' is substituted simply by 'big lion' but such a choice is non-stylistic.

## 5. DEVIATION FROM A 'Norm'

First, answer to the question as to what and how are norm defining features different from general features of style? In case of English literature, norm-defining features may be stated in terms of, time, place, metre, language (formal/informal/dialect), writer literary work, school of writers (romantic or metaphysical), genre and other social situations. On the other hand in the translations of the Quran, Hadith and Commentary (Tafsir), these norm-defining features may be: (i) translation (literal or running translation), (ii) time (old or modern age), (iii) language (formal or may be in formal), (iv) place (the whole world apart from varying social and cultural situations), (v) translator (preferred a religious bilingual scholar), (vi) literature (the Holy Quran) and (vii) genre (the Quran/Hadith with or without Commentary (Tafsir)). So any deviation from this norm will result in a different style either it is appreciable or not.

Then all such norms are colored through contextual spread, e.g., time, place and context. Style and content are always together. Analysis of style without content is no analysis for style instead a simple statistical tabulation. But an important point is that the identification of accepted norms of the TL at world level is not an easy job.

## 6. SIGNIFICANCE OF STYLE IN TRANSLATION

All major historical events/revolutions were communicated to the world through translation into different languages. Translators either commercial or literary are always needed and to

be given reasonable social status making their job attractive.

Translation is the process of conveying messages across certain linguistic and cultural boundaries, is an inevitable activity to communicate each other. Translation is the only way of which combines at national and international level. It bridges the gap of oceans of different cultures. The knowledge, changing tendencies, fresh ideas, literary development and intra-community exchange of thoughts, all this, is possible through translations.

Translations train the translators to search, for the most appropriate words to convey what is meant/ intended. Because of translation, languages are not remaining strangers to one another and it is easy to exchange and express ideas. The universal kinship is maintained and demonstrated by conveying the 'form' and 'meaning' of the original (SL) as accurately as possible. But no translation would be possible if it strives for likeness to the original. Finally, translation is not limited to any particular area of literature or to some most wanted languages. All languages are changeable (transferable) despite their linguistic, stylistic and cultural restrictions.

## 7. TRANSLATION AND THE QURAN

The focus on translations of the Quran in English by the Muslim scholars developed to a great degree during first half of the twentieth century which is undeniable that this has been a forgotten area of research for many centuries. The focal point is that the Quran and its Messenger are for all of humanity and for all times, not only for Arabs and the Muslim community. Allah (SWT) says in the Quran: "behold, it is but an admonition unto all mankind!" (6:90).

The lexical items like countries, communities, the world, include all of the mankind whoever and wherever they are. Now the essential thing about the most tough and puzzling task of translation of the Quran is that the translator while translating the Quran, must remain loyal to the original text of the Quran (Arabic) and be attentive enough for all English readers of the Quranic translations with regard to their linguistic, stylistic and comprehension difficulties, religious and cultural bonds, sequential and spatial differences, ensuring the better communication and understanding of the Message of the Quran.

Hence the translator has to choose the communicative style preferably in the light of reaction of the TL receptor, for, 'differences in communicative style', is a critical issue in 'inter-ethnic communication'. Here focus is demanded to the problem that a style should not be adopted just for the sake of a different style, it is to be meant for some unattended expectations, reactions and difficulties of the receptor particularly in inter-ethnic communication instead. On the other hand if the TL reader compares the Quranic translation entirely with the idiom of English language, he will definitely be stuck up in a confused situation. Moreover, if the reader of the Quranic translation in English has gone through some unreliable English studies on the Quran, it will add more insult to an injury more difficulties in understanding of the Quranic Message.

## 8. STYLE AND UNIQUENESS OF THE ARABIC TEXT OF THE QURAN

Dr. Haleem [10] says: "a grasp of certain features of the Quranic style is essential for proper understanding". It means that the English readers at least have some awareness with the common stylistic features of the Quran. During the process of translating, familiarity with the style of the Arabic text of the Quran must know to the translator. On the contrary, an English receptor may fail to get the true Message even if he knows Arabic. No doubt, the style of the Quran is incomparable and the translator cannot maintain it regardless of his utmost efforts and faithfulness to the Arabic text but awareness of style is helpful for the translator in keeping if not style, the soul of the Message in the least. A reader may become confused, thinking that the Quran is a piece of without any coherent and cohesive writing. In such a condition, the translator and the reader's attention end in without result and might create big confusion, e.g. repetition of topic/subject (the Prophet hood and the Resurrection), ellipsis (stylistic gap), digression/iltifat (change of pronoun/addressee), On the other hand, the application of the linguistics to the translation of the Quran is still a point of departure. A linguistic analysis is required to all the Quranic literature in English language. Stylized pattern of the Quranic language is one of the unique and remarkable features of the Quran. All the literary figures of the Prophet Muhammad's (SAW) time were stunned by the style of the Quran being Word of Allah. The effects of stylistic language and miracle of a super balanced rhythmic tone is felt

and experienced by its readers and listeners from all these centuries (i.e. from the time of Prophet till now a future also). The Quran itself says about its powerful style:

The verses of the Qur'an dealing with the challenge of style and perfection are given below (Hilali and Muhsin Khan's Translation) [12]:

1. Or do they say: "He (Muhammad<sup>(P)</sup>) has forged it (this Qur'an)?" Nay! They believe not! Let them then produce a recital like unto it (the Qur'an) if they are truthful. [Qur'an 52:33-34]
2. Say: "If the mankind and the jinns were together to produce the like of this Qur'an, they could not produce the like thereof, even if they helped one another." [Qur'an 17:88]
3. Or they say, "He (Prophet Muhammad<sup>(P)</sup>) forged it (the Qur'an)." Say: "Bring you then ten forged surah (chapters) like unto it, and call whomsoever you can, other than Allah (to your help), if you speak the truth!" [Qur'an 11:13]
4. Or do they say: "He (Muhammad<sup>(P)</sup>) has forged it?" Say: "Bring then a surah (chapter) like unto it, and call upon whomsoever you can, besides Allah, if you are truthful!" [Qur'an 10:38]
5. And if you (Arab pagans, Jews, and Christians) are in doubt concerning that which We have sent down (i.e. the Qur'an) to Our slave (Muhammad Peace be upon him), then produce a surah (chapter) of the like thereof and call your witnesses (supporters and helpers) besides Allah, if you are truthful. [Qur'an 2:23]

Furthermore As cited in Saifullah, Squires & Ghoneim [11], Abdur Rahim Green mentions that: These are the sixteen al-Bihar (literally "The Seas", so called because of the way the poem moves, according to its rhythmic patterns): at-Tawil, al-Bassit, al-Wafir, al-Kamil, ar-Rajs, al-Khafif, al-Hazaj, al-Muttakarib, al-Munsarih, al-Muktatab, al-Muktadarak, al-Madid, al-Mujtath, al-Ramel, al-Khabab and as-Saria'. So the challenge is to produce in Arabic, three lines, that do not fall into one of these sixteen Bihar, that is not rhyming prose, nor like the speech of soothsayers, and not normal speech, that it should contain at least a comprehensible meaning and rhetoric, i.e. not gobbledygook.

To begin with; the Arabic language and Arab speech are divided into two branches. One of

them is rhymed poetry. It is a speech with *metre* and *rhyme*, which means every line of it ends upon a definite letter, which is called the 'rhyme'. This rhymed poetry is again divided into metres or what is called as al-Bihar, literally meaning 'The Seas'. This is so called because of the way the poetry moves according to the rhythmic patterns. There are sixteen al-Bihar viz; at-Tawil, al-Bassit, al-Wafir, al-Kamil, ar-Rajs, al-Khafif, al-Hazaj, al-Muttakarib, al-Munsarih, al-Muktatab, al-Muktadarak, al-Madid, al-Mujtath, al-Ramel, al-Khabab and as-Saria'. Each one rhymes differently.

The other branch of Arabic speech is prose, which is non-metrical speech. The prose may be a rhymed prose. Rhymed prose consists of cola ending on the same rhyme throughout, or of sentences rhymed in pairs. This is called "rhymed prose" or saj. Prose may also be straight prose (mursal). In straight prose, the speech goes on and is not divided in cola, but is continued straight through without any divisions, either of rhyme or of anything else. Prose is employed in sermons and prayers and in speeches intended to encourage or frighten the masses.

So, the challenge, as Abdur Rahim Green mentions, is to produce in Arabic, three lines, that do not fall into one of these sixteen al-Bihar, that is not rhyming prose, nor like the speech of soothsayers, and not normal speech, that it should contain at least a comprehensible meaning and rhetoric, i.e. not gobbledegook. Indeed.

The Qur'an is not verse, but it is rhythmic. The rhythm of some verses resembles the regularity of saj, and both are rhymed, while some verses have a similarity to Rajaz in its vigour and rapidity. But it was recognized by Quraysh critics to belong to neither one nor the other category.

It is interesting to know that all the pre-Islam and post-Islamic poetry collected by Louis Cheikho falls in the above sixteen metres or al-Bihar. Indeed the pagans of Mecca repeated accuse Prophet Muhammad (Pbuh) for being a forger, a soothsayer etc. The Arabs who were at the pinnacle of their poetry and prose during the time of revelation of the Qur'an could not even produce the smallest Surah of its like. The Qur'an's form did not FIT into any of the above mentioned categories. It was this that made the Qur'an inimitable, and left the pagan Arabs at a loss as to how they might combat it as Alqama

bin Abd al-Manaf confirmed when he addressed their leaders, the Quraysh:

Oh Quraish, a new calamity has befallen you. Mohammed was a young man the most liked among you, most truthful in speech, and most trustworthy, until, when you saw gray hairs on his temple, and he brought you his message, you said that he was a sorcerer, but he is not, for we seen such people and their spitting and their knots; you said, a diviner, but we have seen such people and their behavior, and we have heard their rhymes; you said a soothsayer, but he is not a soothsayer, for we have heard their rhymes; and you said a poet, but he is not a poet, for we have heard all kinds of poetry; you said he was possessed, but he is not for we have seen the possessed, and he shows no signs of their gasping and whispering and delirium. Oh men of Quraish, look to your affairs, for by Allah a serious thing has befallen you.

It is a well known fact that the Qur'an was revealed in seven ahraf (or seven forms) to facilitate greater understanding of it among the Arabs who had different dialects. This was also to challenge them on their own grounds to produce a surah like that of the Qur'an. The challenge became more obvious when none of the seven major tribes could imitate it even in their own dialects as no one could claim that it was difficult to imitate due to it not being in their own dialect.

An important reality to note is that when rhythmic miracle of the Quran imprints its effect in the heart and mind of unbelievers, what may be the degree of its effect upon a true believer while listening or reading the Quran. Very simply the language which is spoken differs a lot from its written version. But the Quran is the only revealed Message which with full authenticity maintains the same *spoken style* of colloquial Arabic and is free from the formal tenor of mundane languages.

Some significant styles of the Arabic text of the Quran include:

**(1) Rhythm and Cadence:** No doubt the Quran used the lexis of contemporary Arabic but with such a matchless skill as the very words resulted in an everlasting distinctive style of the Quran.

e.g. Sūrah Al-Rahman

We can see and feel the rhythm and cadence in this whole Surah.

**(2) Digression (iltifāt):** Digression is a popular style of the Quran. This stylistic feature poses certain problems for the translator and the receptor of the Message. It is mainly because of its spoken style. e.g. Surah Ibrahim

فَأَزْحَىٰ إِلَيْهِمْ رَبُّهُمْ لَنُهْلِكَنَّ الظَّالِمِينَ

'Then their Lord revealed to them: We will surely destroy the evildoers.'(14:13)

**(3) Repetition (Takraar):** In the Holy Quran, one comes across words, phrases and ayaat (verses) bearing similar topic now and then but in different contexts. Through this unique style, the Message is communicated in a better way and it makes the reader understand the same thing from different angles.

e.g. Sūrah Al-Rahman, the verse, "Then which of the favours of your Lord will ye deny?", has been repeated thirty-one times but ever in a different context.

**(4) Narratives (Qassas):** Narratives are also one of the distinctive stylistic features of the Quran. But these narratives are not mere stories. This is a form of very effective teaching, for, the believers and those who asked what happened to the last generations, get lesson direct through the Word of Allah, which is so forceful and with the eternal authority.

e.g., Sūrah Al-Kahf we can see it very clearly.

## 9. Style of THE QURANIC TRANSLATION (Sūrah Al-Fatiha) INTO ENGLISH

The Quranic translator must be motivated by humanitarian purpose, i.e. communicating the universal Message in a super intelligible form. Most likely, a translator cannot overlook, more or less personal involvement in his work which is not appreciable in the Quranic translations. In the light of conventional influences either it is choice of corresponding words or stylistic equivalence or grammatical forms a translator of the Quran will develop his empathy. The Quranic translation work doesn't only require the sincerity, the translator is to be competent in the SL and TL, well-acquainted with the subject matter, adapt in using lexis and forms instead. Moreover, he shouldn't be biased /prejudice. All these factors are mandatory and indispensable for the Quranic translation to deliver an accurate and effective communication of the universal Message.

A few *common stylistic features* have been ascertained through a general analysis of a few translations of Sūrah Al-Fatiha into English just to determine as to how they differ from the styles of the original text of the Quran.

## 10. TRANSLATED TEXT OF Sūrah Al-Fatiha INTO ENGLISH

For stylistic analysis, three different translations (all literal translations, without explanatory notes) of Sūrah Al-Fatiha into English by the following translators:

- 1) Shakir [13]
- 2) Pickthall [14]
- 3) Yusuf Ali [15]

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

[Shakir 1:1] In the name of Allah, the Beneficent, the Merciful.

[Pickthall 1:1] In the name of Allah, the Beneficent, the Merciful.

[Yusufali 1:1] In the name of Allah, Most Gracious, Most Merciful.

[Shakir 1:2] All praise is due to Allah, the Lord of the Worlds.

[Pickthall 1:2] Praise be to Allah, Lord of the Worlds,

[Yusufali 1:2] Praise be to Allah, the Cherisher and Sustainer of the worlds;

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ {1}

الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ {2}

الرَّحْمَنِ الرَّحِيمِ {3}

[Shakir 1:3] The Beneficent, the Merciful.  
[Pickthal 1:3] The Beneficent, the Merciful.  
[Yusufali 1:3] Most Gracious, Most Merciful;

مَالِكِ يَوْمِ الدِّينِ {4}

[Shakir 1:4] Master of the Day of Judgment.  
[Pickthal 1:4] Master of the Day of Judgment,  
[Yusufali 1:4] Master of the Day of Judgment.

إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ {5}

[Shakir 1:5] Thee do we serve and Thee do we beseech for help.  
[Pickthal 1:5] Thee (alone) we worship; Thee (alone) we ask for help.  
[Yusufali 1:5] Thee do we worship, and Thine aid we seek.

اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ {6}

[Shakir 1:6] Keep us on the right path.  
[Pickthal 1:6] Show us the straight path,  
[Yusufali 1:6] Show us the straight way,

صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ {7}

[Shakir 1:7] The path of those upon whom Thou hast bestowed favors. Not (the path) of those upon whom Thy wrath is brought down, nor of those who go astray.  
[Pickthal 1:7] The path of those whom Thou hast favoured; Not the (path) of those who earn Thine anger nor of those who go astray.  
[Yusufali 1:7] The way of those on whom Thou hast bestowed Thy Grace, those whose (portion) is not wrath, and who go not astray.

In addition, a few components of context common to all translators of the Holy Quran are given below:

(1) **Phonetic and Phonemic context:** Sound and rhythm is the beauty of the Quran but deprivation of this miracle of the Quran is the cost of translating it particularly into English. However, phonetic and phonemic context can be analyzed but only in the Arabic text of the Quran. The never-ending rhythmic sounds of strong vowels in the Sūrah Al-Fatiha can bring the tears and delight but this enrichment of the Quran is completely lost in translation whatever the TL is and how sound is the translation work!

For example, assonance (vowel sound) in the Sūrah which is lost in translation:

Verses 1-7 Strong vowel /i/ in the Arabic lexis, i.e.

/Rahīm/, /alamīn/, /Rahīm/, /dīn/, /nastaeīn/, /mustaqīm/ and /duallīn/.

(2) **Modes:** Though the Holy Quran, at present, has got the shape of a written Book containing a matchless revealed Message yet its style is spoken one. That is why a reader either of the Arabic text of the Quran or translated text of the Message in any language, inevitably needs to know the style of the Quran for better understanding of the open Message.

## 11. CONCLUSION

To sum up from the above we can clearly say that in all of the three translations, translators are unable to produce the style of the SL even message is quite conveyed, but they have well fall a short from the rhythm and cadence of the SL (Arabic text of the Holy Quran). It means translating the style of the SL is next to impossible even though people can understand the Universal Message but they simply can't enjoy the beauty of Style of the SL (rhythms, resonance and sounds).

## COMPETING INTERESTS

Author has declared that no competing interests exist.

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