Evaluation of the Function of Modulation in the Translation of the the last five parts of Holy Quran (Case study of Translations by Mohammad Ali Koosha and Nematollah Salehi Najafabadi)

Reza Pashazadeh∗ 0009-0000-7251-6936

Department of Arabic Language and Literature, Faculty of Humanities, Bu - Ali Sina University, Hamadan, Iran
Email: reza.pashazadeh68@gmail.com

Sedigheh zoodranj ∗∗✉ 0000-0002-1699-4930

Department of Arabic Language and Literature, Faculty of Humanities, Bu - Ali Sina University, Hamadan, Iran
Email: s.zoodranj@basu.ac.ir

ABSTRACT

The Vinay and Darbelnet's model is one of the prominent models in the criticism and evaluation of translation. These linguists by examples from French and English, introduced techniques for translation that later could be generalized to different texts. Various techniques that fall under direct and indirect methods of translation. Modulation is one of indirect techniques of translation which a translator tries to recreate the source text in the destination language by changing the point of view. most common examples of this technique are in transformation of positive into negative, transformation of passive into active, clarification of irony, clarification of metaphor, and synecdoche. translators of the Quran, relying on their rhetorical knowledge, use different types of these examples. The present research explores how Salehi Najafabadi and Koosha employed this technique in translation of the last five parts of the Holy Quran aiming at identifying the concepts hidden in the translation of some words, while explaining this technique from Vinay and Darbelnet's perspective by descriptive-analytical method and with a confrontational approach and comparing the quality of two translations and their acceptability among the Persian-speaking audience, is concluded that the two translators have properly used this technique in most cases taking into consideration the rhetorical aspects of the words so as to accurately convey the message of the source text and have a favorable effect on the reader. Among the types of modulation, clarification of irony and transformation of positive to negative have the highest and lowest frequencies in the two translations, respectively.

∗ Reza Pashazadeh PhD graduate Arabic language and literature at Bu-Ali Sina University Specialized field: Criticism of translations / author of scientific-research articles in the field of criticism of Quranic translations
∗∗ Sedigheh Zoodranj, Assistant Professor of Arabic Language and Literature, Bu- Ali Sina University, The author of research articles and international and national conference articles in narrative literature and translation criticism

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1. Introduction

Translation involves the conversion of textual elements and structures in the source language into their equivalents in the target language (according to extralinguistic factors and conditions), so that the reader of the target text perceives the same message and effect that the reader of the source text would (Valipour and Qoryeshi, 2015: 6 quoted by Javaheri, 2009: 8). Today, translation studies has become an interdisciplinary branch that is methodical and theory-oriented and is no longer limited to examining the accuracy and inaccuracy of a translation. Translation criticism—as a widely used field of translation studies—is involved in all textual and hyper-textual fields of a translation work and examines from words to hyper-textual components, and it deals with translators' translation choices and their reasons more than anything (Farahzad, 2011: 29). Over the last decade, due to the development of translation theories by Western thinkers, research in this field has been welcomed significantly. The models proposed by translation theorists can be adapted and analyzed in various religious, literary, and fictional texts. Translations of the Holy Quran are no exception to this rule, and their evaluation based on a specific translation model, in addition to improving the quality of the translations, facilitates the process of understanding the meanings and concepts hidden in the verses of it. One of the prominent models in the field of translation evaluation is the Vinay and Darbelnet's model. In their jointly written book "Comparative Stylistics of French and English: A Methodology for Translation",

these two theorists presented relatively accurate techniques for criticizing and evaluating translated texts; accurate in the sense that the presented techniques include both direct and indirect translation, because the translation of any text cannot be other than these two types of translation or a combination of the two. In the model proposed by Vinay and Darbelnet, borrowing, calque, and literal translation are direct translation techniques, and transposition, equivalence, and adaptation are indirect translation techniques, each of which is briefly described in the following: In borrowing, a word is transferred from the source language to the translated text and written with the alphabet of the target language (Vinay and Darbelnet, 1995: p 31–32). In calque, the components of a composition are translated separately from the components of the foreign composition (Ibid: 31). Literal translation is a word-for-word translation in which the structure and content of the source text is directly transferred to the target text (Ibid: 33). Transposition is the changing of one part of the word to another part of the word; i.e., changing the grammatical category, like changing a noun to a verb (Mandi, 2012: 108). Modulation refers to the change in the message through the change in the angle of view (Vinay and Darbelnet, 1995: p 34) Equivalence is used in cases where languages refer to the same situation in different ways (Fawcett, 2018: 101) Adaptation is used in cases where the situation that is intended in the original language is unknown in the target language. In such a situation, translators need to create a new situation by producing an

equivalence (Vinay and Darbelnet, 1995: p. 39)

Salehi Najafabadi's and Koosha's translations of the Quran are considered new. Salehi Najafabadi's, which was introduced as the best translation in 2016, was written far from complicated Arabicism and ancient obsolete Persian, and it can be regarded as fluent, readable, and comprehensible prose, far from any kind of difficulty, artificiality, and redundancy. Koosha's translation, which is considered the newest translation of the Quran, has come to fruition after the translator's continuous familiarization with dozens of old and new translations of the Quran and achievement of extensive experience in this field and repeated re-reading of others' translations (Koosha, 2022: 13), so that Bahaeddin Khorramshahi used the title "Taj al-Tarajim" to describe Mohammad Ali Koosha's translation at the unveiling ceremony of his work (http://kooshaa.ir/post/205).

1. According to the model of Vinay and Darbelnet, how has the indirect technique of modulation appeared in the translations of Salehi and Koosha?

2. Out of various types of modulation, which one is the most frequent in the mentioned translations?

2. Research Background

Some of the studies carried out on modulation in translation include the following:

- "Seven Translation Techniques (2)" (1991) is the title of a paper written in the "Motarjem"[1] Quarterly by Ali Khazaeifar. In this paper, the author introduced the indirect techniques of translation—modulation, equivalence, and adaptation—from the view point of Vinay and Darbelnet by providing a number of proofs of concept in translation from English to Persian.

- "Modulation in translation" (1998) is another article by Ali Khazarifar in "Motarjem" Quarterly. In this research, he describes and explains the viewpoints of experts such as Catford, Gideon Toury, Popovič, Vinay, and Darbelnet. The most important finding of the author is that modulation is caused by and indicates the existence of criteria governing the use of language and that are employed by translators knowingly or unknowingly.

- The paper "Modulation in Translation from Persian to Arabic based on Vinay and Darbelnet's Theory" (2019), this paper written by Hamidreza Heydari was published in the journal "Translation Studies in Arabic Language and Literature". From the perspective of the author of this paper, Vinay and Darbelnet are theorists who consider the necessity of conveying messages and cultural issues through equivalence and modulation as a practical-semantic necessity. The finding of this paper indicates that modulation is sometimes caused by the structural difference of two languages and sometimes due to the difference of languages in terms of presenting a concept or a message. The more languages are different from each other in terms of root and family, the wider the range of modulation.

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[1] Motarjem means translator in Persian.

- The master's thesis titled " الأساليب التقنية للترجمة دراسة نقدية مقارنة لأساليب الترجمة من منظور فينى و داربلنى (١٩٥٨) و تطبيقاتها على ترجمات كتاب «النبى» لجبران خليل جبران" by Inaam Bayoud Munawar from the University of Algiers (1992). In this thesis, the author analyzes the translations presented from the book "Al-Nabi" based on the book "Comparative Stylistics of French and English" by Vinay and Darbelnet and the components of translation mentioned in it, including modulation.

- The Ph.D. thesis titled "Comparative Study of Ibn-Arabshah's Translation of Marzban-nāma based on Vinay and Darbelnet's Model" (2022) written by Solmaz Ghafari at Bu Ali-Sina University in Hamedan. In this thesis, the author comes to the conclusion that the adaptation of Ibn Arabshah's translation of the Marzban-nāma by Vinay and Darbelnet's indicates that the translator presented another retelling of the Marzban-nāma through indirect translation and using the techniques of transposition, modulation, equivalence, and adaptation.

- "Use of Vinay and Darbelnet's Model in the Translation of the Holy Quran (a Case Study of the translations of Nematollah Salehi Najafabadi, Mohammad Ali Koosha, and Karim Zamani)", a paper published in the Journal of Quran and Hadith Translation Studies (2022). In this paper, Reza Pashazadeh et al. examined the extent to which three translators used the components of the Vinay and Darbelnet's model and came to the conclusion that in these translations, among the components of direct translation, literal translation and borrowing, and among the components of indirect translation,

transposition have the highest frequencies. Among the three translators, Karim Zamani used indirect translation more than the other two translators.

- "Investigation of Elham Darchinian's Translation of the Novel "I Loved Him" by Anna Gavalda based on Vinay and Darbelnet's Theory" (2023) is the title of a paper written by Zeinab Rezvantalab and Simin Kord Yazdi and published by the journal of Linguistic Research in Foreign Languages. The findings of this research show that Elham Darchinian's in her translation was more inclined towards the indirect method of translation and that of the four types of indirect method (transposition, modulation, equivalence, and adaptation), she mostly used modulation in order to provide a fluent, understandable, and pleasant translation for the Persian audience.

It is worth noting that the difference between the present discourse and the penultimate paper (Use of the Vinay and Darbelnet's Model in Translation of the Holy Quran) is that the mentioned paper, in general, studies the quality of the three translators' use of all available techniques in direct and indirect translation methods and examines which translator used direct translation techniques and which one used indirect translation techniques the most. However, in the present research, only one of the seven techniques of Vinay and Darbelnet—modulation partially with its different types—is studied and analyzed in the two translations. Overall, according to the abovementioned, it is seen that the way the modulation technique is used as one of the techniques of indirect translation from the

viewpoint of Vinay and Darbelnet has not been studied as independent research in the translations of the Holy Quran, including the translations of Salehi and Koosha, while the two translations in question are considered the newest and best translations of the Holy Quran.

3. Brief introduction of translations I. by Nematollah Salehi Najafabadi and Mohammad Ali Koosha

Nematollah Salehi Najafabadi II. (1923–2006) was born in Najafabad, Isfahan, and after completing primary education, he went to Isfahan Seminary to acquire religious sciences at the age of 15. He then went to Qom at the beginning of Ayatollah Boroujerdi's authority and studied the first basic course of Islamic jurisprudence and principles with him, simultaneously attending Imam Khomeini's (RA) basic course until Imam's exile (Koosha, 2015: 13–14). Mohammad Ali Koosha has mentioned Salehi's translation in the "Editor's Speech" section and written: "Considering Salehi's scientific precision and methodical insight into the knowledge of interpretation, hadith, jurisprudence, history, and Quranic sciences, it can be stated that in terms of technique in translating the Quran, he is among the few translators who have achieved this important matter with ijtihad and independence of opinion, and he has presented a precise translation with fluent prose in his unique ijtihad style" (Salehi Najafabadi, 2019: 630). The characteristics of Salehi's translation of the Quran, which was recognized as "the

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best translation" in 2016, can be expressed as the following:

1. This translation is comparative and in accordance with the texts of the verses.

2. In this translation, the meanings and contents of the verses are expressed in Persian as much as possible.

3. Quantitatively, this translation is in a format equal to the length of the verses, and qualitatively, it is a crystal-clear reflection of the meanings of the verses.

4. The explanatory adverbs inside the brackets in this translation or the omissions and appreciations resulting from the inimitability of the Quran, which is a must for a clear translation, are observed to the extent necessary.

5. In the cases where a verse needs more explanation, the translator has explained them in the footnotes and sometimes pointed out other aspects of the translation of the verse in the footnotes.

6. Salehi Najafabadi, while paying attention to the consistency of the meanings of words, has considered the issue of similarities and analogies in rulings, and wherever a word is used in different meanings, he has correctly shown the position of its use (ibid: 630–631)

It is worth mentioning that Salehi III. Najafabadi's translation has been published twice by Kavir Publications; the first edition was published in 2015 and the second one, which is the basis of our work in this research, in 2019.

Mohammad Ali Koosha was born IV. in Bijar in 1951, he is a mujtahid, jurist, commentator and translator of Quran, seminary teacher of advanced levels, and

contemporary Quran scholar. Mohammad Ali Koosha has been mainly involved in the field of interpretation and in particular translation of the Quran, so that he is the most prolific critic in the field, with more than 200 translations of the Quran having been criticized and studied. He is also the founder of the advanced teaching of the Quran translation technique in the seminary (http://kooshaa.ir/). Mohammad Ali Koosha's .V translation of the Quran is a comparative translation, in which the efforts have been made so that the length of the translation does not exceed the length of the text as far as possible and the necessary explanatory points are included in the footnotes. In this translation, fidelity to the text of the Holy Quran is a principle, compliance with standard prose is considered throughout it, and the translator has tried to provide a readable, expressive, and fluent prose to the furthest extent. According to the considerations of the scientific editors and Quran scholars, "Bahaeddin Khorramshahi", "Nadali Ashuri Talouki", "Mohammed Jokar Baseri", as well as a thorough literary observer "Abbas Behrouzi", and five accurate and virtuous proofreaders, it is believed that the shortcomings of this work has been minimized. Koosha's translation is the most recent translation of the Quran, which was first published by Ney Publishing House in 2022.

4. Modulation and its types from the perspective of Vinay and Darbelnet

Vinay and Darbelnet consider modulation as a change in the message through a change in the angle of view. Modulation occurs when the literal translation or even transposition results into a correct grammatical statement, but that translation appears inappropriate in the target language, in which case this type of translation, i.e. modulation, is used. Vinay and Darbelnet attach importance to modulation as the touchstone of a competent translator. In the process of indirect translation, some modulations are taken from free modulations (Vinay & Darbelnet, 1995: 37). Modulation, in other words, is a method that forces the translator to change the point of view of the message and the way it is expressed. The proper employment of this technique indicates the proficiency of a translator. It is to be noted that modulation does not necessarily lead to a change in the words or their grammatical role in a sentence (Rezvan Talab and Kord Yazdi, 2023: 151)

In naming objects in different languages, linguists do not look at them from a single point of view. According to a researcher, the function of a word is not to define an object, but to visualize its image; as a result, in every language, a word that signifies an object emphasizes only a specific aspect of that object and only refers to some characteristics or part of the use of that object (Khazaeifar, 2020: 37) According to Kelly, in modulation, the signifier changes while the signified remains the same, and this process is represented by various forms of metaphor, metonymy, and synecdoche (Fawcett, 2018: 100)

According to Vinay and Darbelnet, modulation is "a kind of translation method

including a change of viewpoint, of perspective, and very often of category of thought" (Vinay & Darbelnet, 1995: 346). In other words, modulation is a manipulation in the appearance of the source language when projecting it in the target language, which is done with the motivation of better conveying the message to the reader. This manipulation in the target language may be performed differently by different translators, while choosing the best method depends on the proficiency of a translator. However, what appears to be important at first glance is the complete conveyance of the main idea of the source text to the destination text.

Ballard considers the ambiguity and the inclusion circle of the modulation's definition too much. According to him, since the attitude of each language to the world is different from the attitude of other languages, translation may be actually the modulation (Eslami and Farsian, 2018: 41). Popovič believes that so many modulations or interventions take place in a translation that one sometimes doubts their belief in the feasibility of the translation. However, such modulations indicate the fact that translation basically requires intellectual and aesthetic changes that can be demonstrated experimentally (Khazaeifar, 1998: 7). What was said may apply to the translation of some non-Qudsi texts—not all of them—but it is impossible to fully apply the mentioned statement in a holy text such as the Holy Quran due to the sensitivity of its themes and concepts. Nonetheless, given that the words of God were revealed to the Prophet Muhammad (PBUH) at maximum eloquence and rhetoric, in the Persian translation, the

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translators are forced to present the words carrying a rhetorical meaning clearly and explicitly by modulation.

In their famous book "Comparative Stylistics of French and English: A Methodology for Translation", Vinay and Darbelnet mentioned different types of modulation in the following cases:

1. A part instead of the whole (synecdoche) 2. Irony 3. Positive into negative (and vice versa) 4. Active into passive (and vice versa) 5. Space for time 6. Displacement of words 7. Change of symbols (Vinay & Darbelnet, 1995: 251–253).

5. Types of modulation in translations of Salehi and Koosha

The model provided by Vinay and Darbelnet and, consequently, various types of modulation, have been developed based on evidence from French and English; therefore, it cannot be expected that all those types of modulation would apply to the translation of other languages as well. The translations of Salehi and Koosha are no exception to this rule. Among the mentioned types of modulation from the perspective of Vinay and Darbelnet, space for time, displacement of words, and change of symbols do not apply to the translations of the two translators. Furthermore, Vinay and Darbelnet have generally provided evidence for synecdoche in both French and English, but due to the wide range of types of synecdoche in Arabic, Salehi and Koosha have used different types of synecdoche in their translations. Another point is that due to the overlapping of irony and metaphor in some cases, metaphor can be considered a kind of modulation as well. In general, the examples of modulation in the

translations of Salehi and Koosha in some types of synecdoche, clarification of irony, clarification of metaphor, conversion of positive into negative, and conversion of passive to active can be reviewed. In the following, we will analyze the way different types of modulation are used in the translations of the last five juzs of the Holy Quran by the two mentioned translators.

5.1. Positive to negative:

(إِنَّمَا الْمُؤْمِنُونَ إِخْوَةٌ ...) (Al-Hujurat: 10)

Salehi: The believers <u>are nothing else than</u> brothers.

Koosha: Only believers are brothers to each other.

It is stated in the interpretation that referring brotherhood to the believers is a rhetorical simile, believers are likened to brothers in terms of attribution to a principle of unity, and that principle of unity is faith that will be the reason for eternal life. It can also be taken as a metaphor and participation in faith can be likened to participation in birth because each of them is the principle of survival, since birth is the source of life and faith is the source of eternal survival in heaven (Alousi, 1415, vol. 13: 303). The emphasis on such a matter is clear in the verse; however, the way of expressing this emphasis is different in the two mentioned translations. In order to make his interpretation or, more precisely, his translation attractive to the reader, firstly, Salehi translated "إِنَّما", which is a word, as a sentence, and secondly, he used the sentence in a negative form according to the emphatic meaning of "إِنَّما". Both aspects employed by him are considered oblique translations, with the difference that the former is displacement

(changing letters into sentences) and the latter, which is our subject, is considered to be a change of point of view because "إِنَّما", which has a positive connotation, has become a concept with a negative connotation. In fact, Salehi has changed his point of view so as to better convey the message to the audience. But Koosha, while using the word "only" for "إِنَّما", has used the additional term "each other" in a nice way in his translation. Comparing the two translations, it seems that although Salehi's translation sounds obscure, Koosha's translation is more fluent and common among the Persian-speaking audience.

5.2. Passive to active:

(وَ جِيءَ يَوْمَئِذٍ بِجَهَنَّمَ يَوْمَئِذٍ يَتَذَكَّرُ الْإِنْسَانُ وَ أَنَّى لَهُ الذِّكْرَى) (Al-Fajr: 23)

Salehi: And on that day <u>they will bring hell forth on</u>, on that day man will be remembered, but will be the use of advisability for him?

Koosha: On that day, hell will be brought forth on, that is the day when man remembers and accepts advice! But what will be the use of remembering [and advice] for him?

According to the studies conducted on different interpretations regarding the first sentence of the verse, some interpreters consider the apparent meaning of the verse; it means that hell will be brought close to sinners by some angels. Some consider a metaphorical meaning for this verse and consider it an allusion to the appearance of hell before the eyes of sinners (Makarem Shirazi, 1995, Vol. 26: 471). Syntactically, the word "جهنَّم" is as the pro agent (substitute for the doer) for the passive verb "جِیءَ". In the mentioned translations, Koosha has

considered this structural meaning and provided a direct translation of the verse. But Salehi has considered the oblique translation for this passive sentence. In other words, he has translated the passive phrase into active using the modulation technique. As stated in the grammar books, using passive structures has purposes and reasons, one of these purposes is the specificity of the subject and no need to mention it. In the mentioned verse, the passive form has been used for the same purpose, and by removing the subject, "جهنم" (hell) has taken on a more prominent role. Moreover, it seems that the purpose of translating the verse in this way was to frighten and intimidate the audience. According to what was stated, translating the discussed composition into the active form—like the first translation—is not desirable; because this method causes the main purpose of the message of the verse to be neglected. But Koosha has succeeded in conveying the message accurately by literal translation.

5.3. Types of synecdoche
5.3.1. A part to the whole
(وَ إِذَا قِيلَ لَهُمُ ارْكَعُوا لَا يَرْكَعُونَ) (Al-Mursalat: 48)

Salehi: And when they are told to bow, they do not bow (<u>do not pray</u>).

Koosha: And when they are told to bow, they do not bow.

It is stated in Al-Mizan: "The meaning of bowing which is commanded in this verse is absolute submission and humility to God Almighty, so that people accept his call, accept his words, follow his religion, and in short, worship him" (Tabatabaei, 1995, vol.20: 251). This verse was revealed about the Banu Thaqif, when the Prophet (PBUH)

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said to them: "Pray!", they said: "We never bow down to anyone, and this is a shame for us!" The Prophet (PBUH) said: "A religion without bowing and prostration has no value" (Makarem Shirazi, 1995, Vol. 25: 429). According to what was said, Salehi's translation of the underlined phrase inside the parentheses seems to be a suitable translation, because, keeping in mind the main meaning of the verse which was mentioned, he has provided a translation that meets the purpose using the indirect method of modulation, i.e., changing a part to the whole (changing bowing into prayer). Koosha has preferred the direct method of literal translation. It is worth mentioning that Salehi's translation is considered literal without the words in parentheses.

5.3.2. Specific to general
(فَصَلِّ لِرَبِّكَ وَ انْحَرْ) (Al-Kowsar: 2)

Salehi: So pray to your Lord and <u>sacrifice</u>.

Koosha: So pray to your Lord and sacrifice a camel.

It is stated in Al-Mizan that: "According to the narrations from Shia and Sunni, the meaning of "نحر" is to do the Eid al-Adha prayer and sacrifice a camel as well. Because the word "نحر" means beheading a camel in that particular way, just as the word "ذبح" means beheading other animals" (Tabatabaei, 1995, Vol. 20: 640). According to what was said, in the two translations mentioned, Koosha has considered the exact literal meaning (sacrifice a camel) for the verb "انْحَرْ". In other words, he did not separate the special concept of "نحر" from it. But Salehi, by changing the point of view, has translated the specific meaning of "نحر" into the general form (sacrifice). According to Vinay and

Darbelnet, using such a method, as it is one of the synecdoche types, is placed under indirect translation of modulation. This method of translation used by Salehi cannot have the same effect on the Persian audience as the text of the verse in Arabic. Therefore, it can be claimed that in this verse, the method adopted by Koosha (translation through semantic units) is a good and accurate method.

5.3.3. Place to manner

(فَمَا وَجَدْنَا فِيهَا غَيْرَ بَيْتٍ مِنَ الْمُسْلِمِينَ) (Adh-Dhariyat: 36)

Salehi: And we found no one obedient but one underline family.

Koosha: And in that (city) we did not find anyone who submitted [to God] but the people of one house.

According to what is mentioned in the interpretations: when the angels came to the city of Lot, they removed believers from that city so that they would not suffer from the torment. But to their surprise, they saw that only one family were faithful and submissive to the command of the Lord Almighty, and that was the family of Prophet Lot, and the rest were thugs! (Zamani, 2018: 1053). One of the synecdoche types is hypallage, in the sense that something is named by its place (Al-Babarti, 1983: 552). According to the mentioned interpretation, it can be claimed that the meaning of "بيت" in this verse is "people of house", and both translators, being aware of this point, have provided an indirect translation of the modulation type. According to Vinay and Darbelnet's point of view, in this verse and similar ones, a direct literal translation or another type of indirect translation (transposition, etc.) cannot be considered an acceptable translation in Persian language. Therefore, both translators have used modulation in this verse in a favorable way.

5.4. Clarification of irony

5.4.1. Example 1

(سَنَفْرُغُ لَكُمْ أَيُّهَ الثَّقَلَانِ) (Ar-Rahman: 31)

Salehi: O jinns and humans, we will soon attend to you [for judgment].

Koosha: O group of jinns and humans, we will soon attend to you [for judgment].

According to the majority of the interpreters, "ثقلان" in this verse are jinns and humans. Its appellation is due to the issue that both groups of jinns and humans, whether alive or dead, have a weigh on the earth. As God says in verse 2 of Surah Al-Zalzalah: (وَأَخْرَجَتِ الْأَرْضُ أَثْقَالَهَا). Imam Jafar Sadiq (A.S.) says: "Jin and humans are called "ثقلان" because they are burdened with sins" (Baghawi, 1420 AH, Vol. 4: 336). According to what was said, "ثقلان" in this verse has an ironic meaning. It can be seen that both translators have included this ironic meaning in their translations using the technique of modulation and in fact, they have clarified this ironic concept. This type of modulation is included in the category of mandatory modulation because the translators do not have the possibility to use another method for translation. Because using another method other than modulation in the translation of the word in question could not have a favorable effect on the reader in the target language. Therefore, both translators seem to have been successful in using this type of technique.

5.4.2. Example 2

(وَ أَنْزَلْنَا مِنَ الْمُعْصِرَاتِ مَاءً ثَجَّاجًا) (An-Naba:14)

Salehi: And we sent down falling water from <u>rain-making clouds</u>.

Koosha: And we sent down a lot of falling water from <u>rain-making clouds</u>.

It has been said that "معصرات" is the agent noun from the infinitive of "اعصار" meaning squeezing. According to what is mentioned in the interpretations, the meaning of "معصرات" in this verse can be the skies, winds, and clouds (Ibn Jozi, 1422 AH, Vol. 4: 388). Makarem Shirazi in his interpretation of this verse said: "معصرات" refers to "rain-making clouds", as if they are squeezing themselves so that water falls from inside them". Some have also interpreted as clouds that are ready to rain because the agent noun sometimes means readiness for something (Makarem Shirazi, 1995, vol. 26: 26). Considering what was said and considering the context of the verse, it can be claimed that "معصرات" in this verse is an irony for "سحائب" (clouds). As in the two translations mentioned, it is interpreted as rain-making clouds or raining clouds. In fact, the two translators, knowing the figurative meaning of "معصرات" (سحائب: Clouds), have decently provided an indirect translation using the modulation technique (clarification of irony). This verse and similar verses confirm the point of view of Vinay and Darbelnet that the unit of translation is not a morpheme or a word, but the concept of a lexical unit or a unit of thought should be taken into consideration (Barmi and Fazeli, 2021: 54), because without paying attention to the phrase or the whole sentence (verse), it is not possible to provide an accurate translation and also to use a suitable method for translation.

5.4.3. Example 3

(حَتَّى أَتَانَا الْيَقِينُ) (Al-Muddaththir: 47)

Salehi: Until <u>death</u> came to us.

Koosha: Until <u>death</u> came to us.

It has been said about "يقين" (certainty) in this verse that it means death here, and "يقين" has been used to refer to death because there is no doubt about it coming. Some interpreters have said that what is meant by "يقين" is the certainty that is obtained after observing the signs of the hereafter and getting closer to the Barzakh life for a person. Yes! man becomes sure of the righteousness of the Day of Judgement near death and after death (Tabatabaei, 1995, Vol. 20: 153) Therefore, in this verse, "يقين" is an irony for "death". The most important feature of a successful translation is to convey the effect of the source text to the target text, either by direct or indirect methods. It seems that according to the model of Vinay and Darbelnet, in order to achieve this important feature in this verse, the best method is to use the indirect technique of modulation of the irony clarification type. As Salehi and Koosha chose this method and used the intended meaning of the word "يقين" in this verse, which is "death", in their translations.

5.5. Clarification of metaphor

(وَ فِي عَادٍ إِذْ أَرْسَلْنَا عَلَيْهِمُ الرِّيحَ الْعَقِيمَ) (Adh-Dhariyat: 41)

Salehi: And in [the people of] Ād [we also left a sign] when we sent against them that <u>deadly wind</u>.

Koosha: And in [the story of the people of] Ād [there are also lessons] when we sent against them that <u>barren and deadly wind</u>.

It has been stated about In the meaning of "عقيم" that it is the wind that does not cause rain and fertilization of plants, and perhaps it

means that nothing is left behind after it blows, in which case the next verse (مَا تَذَرُ مِنْ شَيْءٍ أَتَتْ عَلَيْهِ إِلَّا جَعَلَتْهُ كَالرَّمِيمِ) is an explanation for it, and it seems that the wind carried fire and poison, so it did not leave anything unaffected, but it crushed and destroyed the land and everything on it (Modrresi, 1998, Vol. 14: 54). In the science of rhetoric, one of the types of metaphors by mentioning the tenor and the vehicle is an implied metaphor, in which the tenor is mentioned and the vehicle is removed and it is referred to by one of its means (vehicle) (Hashemi, 1999: 260). In this verse, "wind" is likened to a barren woman with the ability to prevent rain. It is

crystal clear that attributing "barrenness and infertility" to wind is a metaphor of the ironic type (implied metaphor), but Salehi and Koosha have transferred the metaphor mentioned in the Arabic phrase to Persian by clarifying it. In fact, the use of such a method will lead to the theme or concept of the source text being recreated in the destination text with more clarity and transparency according to the audience; a recreation that is the result of the conscious effort made by the translator and his mastery of aesthetic elements. It is worth mentioning that Koosha have not ignored the literal meaning of "عقيم" barren in his translation.

5.6. Other examples of modulation

(عَسَى رَبُّهُ إِنْ طَلَّقَكُنَّ أَنْ يُبْدِلَهُ أَزْوَاجًا خَيْرًا مِنْكُنَّ مُسْلِمَاتٍ مُؤْمِنَاتٍ قَانِتَاتٍ تَائِبَاتٍ عَابِدَاتٍ سَائِحَاتٍ ثَيِّبَاتٍ وَ أَبْكَارًا)
(At-Tahrim:5)
Salehi: If [the Prophet] divorces you, it is hoped that his Lord will give him better wives than you; women who are Muslim, faithful, obedient, repentant, pious, inclined to fasting, [including] widow and maid.
Koosha: If [the Prophet] divorces you, it is hoped that his Lord will give him better wives than you, Muslim, widows, obedient, repentant, pious, and pilgrim [through knowledge and worship] widow or maid.
• Changing the whole to a part (سائحات to fasting) by Salehi.
(وَ لَوْ تَقَوَّلَ عَلَيْنَا بَعْضَ الْأَقَاوِيلِ) (Al-Haqqa: 44)
Salehi: And had [Muhammad] attributed some fabricated sayings to us.
Koosha: And had [Muhammad] attributed some sayings to us.
• Changing the whole to a part by Salehi, with the explanation that the meaning of lie and attributing a lie is for the verb "تقوّل" and not "اقاويل" itself. "اقاويل" is the plural of "قول".
(وَ فُرُشٍ مَرْفُوعَةٍ) (Al-Waqi'a: 34)
Salehi: And high-ranking bedfellows.
Koosha: And high-ranking wives.
• Clarification of irony in both translations.
(الَّذِينَ هُمْ فِي خَوْضٍ يَلْعَبُونَ) (At-Tur: 12)
Salehi: Those who are immersed in [deep] falsehood [and] engaged in arguments.
Koosha: Those who are engaged in ranting.
• Clarification of metaphor in both translations.
(فَأَمَّا مَنْ ثَقُلَتْ مَوَازِينُهُ) (Al-Qaria: 6)

Salehi: So, whoever has heavy <u>scalepans</u>.

Koosha: Then, whoever has a heavy <u>scalepan</u> of his deeds.

• Changing the whole to a part in both translations (scalepan is a part of the scale)

(وَ مِنْ شَرِّ النَّفَّاثَاتِ فِي الْعُقَدِ) (Al-Falaq: 4)

Salehi: And from the evil of [witches] women <u>blowing onto knots</u>.

Koosha: And from the sting of <u>those blowing onto knots.</u>

• Changing a part to the whole in Koosha's translation.

(وَ فِرْعَوْنَ ذِي الْأَوْتَادِ) (Al-Fajr: 10)

Salehi: And with the <u>mighty</u> Pharaoh.

Koosha: And with the <u>mighty</u> Pharaoh [or the owner of torture nails, or Pharaoh, the owner of the Egyptian pyramids].

• Clarification of irony in both translations.

(يَسْأَلُونَكَ عَنِ السَّاعَةِ أَيَّانَ مُرْسَاهَا) (Al-Nazi'at: 42)

Salehi: They ask you about the <u>resurrection</u> that when will it <u>arrive</u>?

Koosha: They ask you about the <u>resurrection</u> that when will its anchorage be?

• "Resurrection" in both translations is a clarification of irony. Also, the translation of "مُرسى" by Salehi is a clarification of metaphor.

(فَلْيَدْعُ نَادِيَهُ) (Al-Alaq: 17)

Salehi: When he calls <u>the people of his circle</u> [for help].

Koosha: When he calls [fellows of] <u>his association</u>.

• Change of place to manner in both translations.

(وَ هَدَيْنَاهُ النَّجْدَيْنِ) (Al-Balad: 10)

Salehi: And we showed him <u>the two ways</u> [good and evil].

Koosha: And we showed him <u>the two</u> visible <u>ways</u> [good and evil].

• Clarification of metaphor in both translations by including the words in brackets.

(وَ لَايَتَمَنَّوْنَهُ أَبَدًا بِمَا قَدَّمَتْ أَيْدِيهِمْ ...) (Al-Jumuʿah: 7)

Salehi: But they will never wish for death because of what [wrongdoings] they have committed.

Koosha: And <u>because of their past deeds</u>, they will never wish that.

• Clarification of irony by Koosha.

(... حَتَّى تَضَعَ الْحَرْبُ أَوْزَارَهَا...) (Muhammad, 4)

Salehi: [This order] is for <u>the war [to end and]</u> to leave its burdens.

Koosha: until the war puts down its heavy burden.

• Clarification of irony by Salehi.

(... وَ لَا يَجِدُونَ فِي صُدُورِهِمْ حَاجَةً مِمَّا أُوتُوا ...) (Al-Hashr: 9)

Salehi: And they do not feel any need in their <u>hearts</u> for what has been given to the immigrants.

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Koosha: And in <u>their hearts</u>, they do not [feel] the need for what has been given to them (immigrants).

• Change of place to manner in both translations.

(يُعْرَفُ الْمُجْرِمُونَ بِسِيمَاهُمْ فَيُؤْخَذُ بِالنَّوَاصِى وَ الْأَقْدَامِ) (Ar-rahman: 41)

Salehi: Sinners are known by their marks, so <u>they grab their forelocks and feet</u> [and throw them into hell].

Koosha: Criminals shall be recognized by their marks and their hairs forelocks and legs shall be grabbed [and thrown into hell].
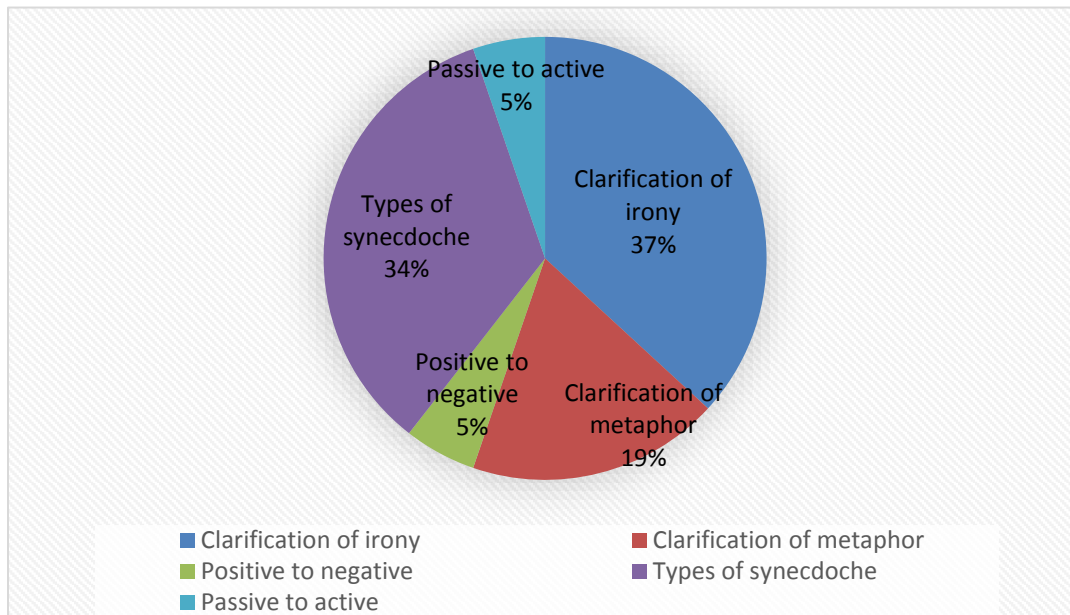
• Passive to active by Salehi

Chart 1. Frequency of different types of modulation in the two translations

Conclusion

Overall, the following results were obtained:

- Taking into account that the Holy Quran is a book of ultimate eloquence and rhetoric, modulation as a technique associated with rhetorical concepts is considered an efficient element in the translation of this sacred book. Translators of the Quran have no choice but to use this indirect technique in their translations so as to reflect these rhetorical concepts. Both Salehi and Koosha have used this technique in most cases in order to accurately convey the meanings of the verses in the translations of the reviewed verses",

because both translators have considered the rhetorical aspect of a verse to provide a good translation and accordingly choose the best type of modulation to translate it.

- All the examples of modulation given by Vinay and Darbelnet were not found in the translations of the two translators. Mentioning space instead of time, displacing words, and changing symbols were examples that were not used at least in the translations of the last five juzs of the Holy Quran by Salehi and Koosha. Out of the total of nine verses analyzed in the paper and 14 verses mentioned in the table, 14 cases of clarification of irony, 13 cases of

synecdoche, seven cases of clarification of metaphor, two cases of passive to active, and one case of positive to negative have been used by Salehi and Koosha. In general, in both translations, clarification of irony and conversion of positive to negative have the highest and lowest frequencies, respectively.

- In the reviewed examples, the indirect technique of modulation has been used by both translators in a favorable and effective way in the target language. However, in few cases, using this type of translation technique did not indicate that it was comprehendible to the audience, such as the translation of "انحَر" by Salehi in verse 2 of Surah Al-Kowsar, while Koosha has pleasantly avoided this method of translation (modulation) and preferred another method of indirect translation (displacement) in this case. Furthermore, in some cases, using the direct and indirect methods—in particular modulation—were at the same level in terms of providing an acceptable and desirable translation, such as Koosha's direct translation of "إنما" in verse 10 of Al-Hujurat and Salehi's indirect translation (modulation) of it.

- The two translators have the most in common in using clarification of irony, except for Salehi's translation of verse 7 of Surah Al-Jumuʿah and Koosha's translation of verse 4 of Surah Muhammad, and clarification of metaphor. Given that in irony, the purpose of the original meaning sounds also correct, the two translators have disregarded clarifying it in the mentioned two verses. But in metaphor, taking into account that there is a context preventing the purpose

of the original meaning, the two translators had to clarify it in their translations.

- The two translators have used the technique of modulation in various types of synecdoche in line with each other as well, except in the translation of verse 2 of Surah Kowsar by Koosha. These types of synecdoche included changing the whole to a part and vice versa, changing the place to the manner, and changing the general to the specific. In translating passive into active, it seems that it would have been better for Salehi to employ the direct translation method like Koosha, because in the two reviewed examples, the passive form of the verb has been used with a rhetorical purpose (to scare the people of hell). Of course, this statement is only to make a comparison between the two translations, otherwise Salehi's translation is not incorrect. Finally, in an example related to the conversion of positive into negative, the two translators have chosen two different and at the same time appropriate methods.

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