A Semantic study of the (un)translatability of Image Schemas in three English translations of Surat Yusuf

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Abstract

This paper investigates and compares the accuracy of three English translations of the meanings of Surat Yusuf in echoing the cognitive semantic image schemata of some Qur'anic terms. It also examines the amount of translation/semantic loss resulting from this process, and investigates why some translations lose sight of part of the culture-bound, culture sensitive and language-bound schema. In analysing this Surah, the researcher used a descriptive qualitative and quantitative research design based on the storytelling image schema analysis framework of Turner (1996) and Kimmel (2009). The English translations of Surat Yusuf were selected from Muhammad Marmaduke Pickthall "The Holy Quran with full Arabic text English Translation" (1930), Abdullah Yusuf Ali's work "The Holy Qur'an: Text and Translation" (1939) and Muhammad Mahmoud Ghali's translation "Towards Understanding The Ever-Glorious Quran" (1996). The researcher used a quantitative approach where the number of storytelling image schemas are depicted to finally compare the total number of each image schemas. Findings showed that spatiality into temporality image schema is mostly used in the translation of the verses of Surat Yusuf. This thesis revealed a number of semantic losses mostly by Pickthall, a few inconsistency occurrences upon translating the same Arabic terms and some untranslatable images due to cultural bounds, misunderstanding or misinterpretation of some concepts and terms.

Keywords: Cognitive semantics, culture-bound image schema, Qur'anic translation, semantic loss, storytelling image schema.

هذه الرسالة تحقق وتقارن دقة ثلاث ترجمات إنجليزية لمعاني سورة يوسف في ارتباطها بالمخططات الدلالية الإدراكية لبعض المصطلحات القرآنية. كما تفحص كمية الفقدان الترجمي/الدلالي الناتج عن هذه العملية، وتبحث في الأسباب التي تجعل بعض الترجمات تفقد جزءًا من المعنى الثقافي والمقيد باللغة. في تحليل هذه السورة، استخدم الباحث تصميم بحثي وصفي كمي ونوعي مستند إلى إطار تحليل مخطط الصورة تيرنر (1996) وكيميل (2009). تم اختيار الترجمات الإنجليزية لسورة يوسف من عمل محمد مرمديوك بيكتال "القرآن الكريم مع النص العربي الكامل بالترجمة الإنجليزية" (1930)، وعمل عبد الله يوسف علي "القرآن الكريم: النص والترجمة" (1939)، وترجمة محمد محمود غالي "نحو فهم القرآن الكريم " (1996). استخدم الباحث نهجًا كميًا حيث يتم رصد عدد مخططات الصورة الحكائية لمقارنة العدد الإجمالي لكل نوع من أنواع مخططات الصورة الحكائية. تهدف هذه الدراسة إلى إبراز الفرق الدلالي والدلالي الصوري بين النص العربي الأصلي والترجمات الثلاثة للقرآن إلى الإنجليزية، لتتبع كيفية تقديم مخططات الصور المقدمة في القرآن إلى غير الناطقين بالعربية. بقدر ما يعلم الباحث، فإن هذه الدراسة هي أول دراسة تدمج نهجًا لغويًا إدراكيًا ممثلًا في مخطط الصورة الحكائية لتيرنر في تحليل ترجمة النص القرآني. أظهرت النتائج أن مخطط "المكان إلى الزمان " (Spatiality into Temporality)يستخدم بشكل رئيسي في ترجمة آيات سورة يوسف. كشفت هذه الورقة البحثية عن عدد من الفقد الدلالي بشكل رئيسي من قبل بيكتال، وحدوث بعض التناقضات أثناء ترجمة نفس المصطلحات العربية وبعض الصور التي لا يمكن ترجمتها بسبب الفوارق الثقافية، أو سوء الفهم أو سوء التفسير للمفاهيم والمصطلحات.

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Introduction

The field of translation studies has developed significantly during the past several years. Scholarly interest has shifted from describing differences in language to examining the social role of translation in the literary context. Translation was once viewed as solely an exchange of source language content for target language material because it was described as an inter-linguistic communication process including code-switching (Catford 1965). Later, as it became obvious that a text is not simply an interconnection of merely words and phrases but also incorporates elements from the surroundings and intention of an author, the scientific focus shifted to text linguistics, semantics, semiotics and pragmatics. Translation studies examined the consequences of translations in a target culture and described numerous alterations, shifts, and adaptations to be found in translations (Toury 1995; Bassnett 1991; Lefevere 1992).

Translation, then, is not a mere act of transfer, it is an activity of understanding the cultural differences, source and target text authors and readers. The hermeneutic theory melts the horizons between source and target texts. The translator's role is not only to reproduce the text and deliver the message of the target text, but also to grasp the message and form a cognitive representation than can be presented again in the target language. The hermeneutics adds even more to the role of the translator. The translator analyses not only the linguistic objects of the text, but is also confronted with cultures and words carrying sense. Both cultures of the source and target texts should be integrated in the translator's mind, in addition to the system, domain and knowledge of both (Stolze, 2002).

With the spread of Islam among non-Arabs, the translation of the Holy Qur'an seemed inevitable. It was necessary to translate the meanings of Qur'an to non-Arabs as the teachings of Islam are stated within the verses of Qur'an. It contains the 'verbatim' Words of Allah (Mustapha, 2009). The challenge of translating the Qur'an, being a divine text, can be looked at through two perspectives; the first is because of the

highly elevated eloquent language of the Qur'an, as the Qur'an is a divine wording and inspiration whereas any human translation in comparison will be incomplete and incomparable. The second is that the culture-bound terms, images and concepts initiate the urgent need of different versions to clarify the meanings of the Holy Qur'an to different people from diversified cultures and backgrounds. Therefore, no matter how accurate the translation may seem, there can always be a new dimension to what the meanings of the Qur'an inspire (Abdul-Raouf, 2005, p.116).

In this study, three English translations of Surat Yusuf will be analysed. The three translations that will be discussed in this study are: Muhammad Marmaduke Pickthall (1930), Abdullah Yusuf Ali (1939) and a Muhammad Mahmoud Ghali's (1996) translation of the meanings of Qur'an. Muhammad Marmaduke Pickthall's translation (1930) is the one approved by Al-Azhar in Egypt (Mustapha, 2009). The translation of Abdullah Yusuf Ali (1939) approved by King Fahd Complex, in Medina, Kingdom of Saudi Arabia (Ashaer, 2013). The translation of Muhammad Mahmoud Ghali (1996) is a modern one that is done by an Arabic native speaker and translator. The reason for choosing these three translations is that two of them are authorized and formally approved by two of the most prestigious institutions in the Islamic World, namely Al-Azhar in Cairo and King Fahd Complex in Medina. The rationale for choosing the third, namely Ghali's translation, is that his mother tongue is Arabic.

The number of verses discussed is a total of 95 verses (from verse one till thirty-six, from verse forty-one till fifty-five, and from verse fifty-eight till one-hundred-and-one). These verses are the ones covering the story of prophet Yusuf, the left out verses are not expressing any events relevant to the story. Thus, the analysis of these verses is beyond the scope of this study.

Surat Yusuf has been chosen for analysis in this study as it is the one and only Surah in the Qur'an that tells one whole complete story in the same Surah. In other words, the whole story - with all its details - is mentioned in one Surah all at once. Thus, the most suitable framework to analyse this Surah, is the framework of storytelling image schema of Turner (1996) and Kimmel (2006). They took Johnson's (1987) image schema analysis into a new level that analyses the compound, dynamic and situated image schemas in the storyworld (Turner,1996). Therefore, an analysis to depict the different translations and how they differ from their equivalents is essential to unfold how the semantic meaning and the whole mental image is transmitted. Linking the translated texts to the semantic image schema meaning may aid young translators and non-

Arabs in learning the culturally-bound words to give them a more profound understanding of Islam. Comparing and contrasting the three different translations of Yusuf Ali, Pickthall and Ghali from the lens of image schema, can reveal how mental images of situated, compound, dynamic and complex image schemas of the storyworld have been conveyed.

This study aims at identifying the semantic losses in the translation of Surat Yusuf, and how these losses can be reduced or avoided, and the causes of the difficulty in conveying some meanings in the translation of the Holy Qur'an. In addition, the study aims to compare and contrast the strategies used by the three translators Yusuf Ali, Pickthall and Ghali in the image schemas to measure how the cultural concepts have been conveyed. Understanding such strategies would lead to a deeper understanding of the human experience and would be of assistance in the field of Qur'anic translation and image schema analysis. This study intends to fill the gap of semantic analysis using storytelling image schema analysis of three translations of Surat Yusuf. As noted in the previous sections, none of the researchers – as far as the researcher knows – has previously used storytelling image schema in analysing the three translations of Surat Yusuf.

This study attempts to answer the following questions:

1. How are Turner's (1996) and Kimmel's (2009) five storytelling image schemas reflected on the three translations of Surat Yusuf?

2. How did the three translators deal with the (un)translatability of image schemas?

3. What are the semantic losses (if found) represented in the three English translations of Surat Yusuf?

Methodology

Analytical Framework

In this study the researcher uses an analytical descriptive qualitative approach in addition to a quantitative approach, due to the complex nature of the classic examined text; The Holy Qur'an. The qualitative research is conducted because the researcher seeks understanding of a complex issue which is how the images, concepts and ideas of Surat Yusuf has been rendered from Arabic to English through three different translations through analysing the words and phrases semantically and hermeneutically. In addition to the quantitative method where the number of each image schema used by each translator is depicted then compared to each other. It is essential to note that some verses maybe subcategorized under more than one image schema given

the different interpretations such verses have together with the closeness these images has got.

Semantic Loss

Languages have complex word structures, which causes various issues for translators in terms of the target text which may lead to the fact that the target text loses the original text's meaning or part thereof. The linguistic system of the target language might not fully capture all of the meanings of the source language. For instance, even though English grammar occasionally lacks plural forms, the duality in Arabic may alter the meaning and may lead to semantic loss because there is no equivalent structure in the English grammar. In addition, the disparity in vocabularies between the languages used during translation can result in semantic loss. Moreover, Ameel et al., (2009) state that "languages map words in different ways; a concept that can be expressed by just one word in English may be expressed by many words in another language" (45). For instance, the 'Hell' can be translated in many terms in Arabic; it can be translated as ' نار – جحيم – سقر – حطمة - ' and many other lexemes specially in the Qur'anic Arabic.

Al-Masri (2009) is of the view that "Semantic losses, cultural losses or in equivalences, can result from overlooking the literariness or figurativeness of the Source Text" (p. 8). It happens that translators miss rhetorical techniques or figures of speech in the original tongue. Therefore, when translators struggle to comprehend the symbolic meaning, there is a loss in translation. This is, perhaps, most applicable to the language of the Qur'an being more sophisticated than that of any other literary texts. Cultural issues arise while translating any work when terminology are culturally specific or bound. Cultural issues can result in loss in the translation of literary materials, according to Baker (1992), who classified them as phrases that are culturally bound and culturally specific. Therefore, semantic loss can occur as a result of using a word that does not render accurately the meaning in the original text, the misunderstanding of the figurativeness of language by the translator, or the presence of cultural bound and cultural specific words.

Over-translation, under-translation and mistranslation were first introduced by Newmark (1976) but without any functional definitions. From the context in which Newmark (1976) and later researchers used the words, the researcher can deduct that any mistranslation means that the translated text carries either more or less information than the original text. According to Wang (2012), over-translation occurs when the amount of information in the target language

exceeds that in the source language. Under-translation occurs when there is less information in the target language than in the source language. In other words, over-translation provides more information to readers in the target language than readers in the source language should, which may cause misunderstandings between the two languages. A lack of substantial data that the source language tries to express could result from under-translation, which underestimates the knowledge base of the target language readers and neglects the comprehensibility of the translated works.

Storytelling Image Schema

Turner (1996) declares that when readers project one concept onto another, it is the image schema concept in mind that does the whole work of linking all the concepts together into one entity. For instance, readers project spatiality into temporality. In other words, when we think of time, which has no spatial shape as linear in a time line for instance, we similarly think of events in time as having features of spatial shapes such as, continuity, extension, completion, open-endedness, circularity, and so on. This way of conceiving of time and events in time creates a projection of skeletal image schema from space onto time (Turner, 1996). For example, in verse 35, (لَيَسْجُنُنَّهُ حَتَّى حِينٍ) the act of putting Prophet Yusuf in prison projected from just the spatial image of imprisoning him to the endless open-endedness of the temporal image.

Turner (1996) continues to instantiates the different connections of image schemas. He mentions the links and paths that are formed through causal relations and spatial image schemas. These images have to be dynamic in which one thing causes and/or comes out of another. In these dynamic image schemas, we project that image schema to give structure to one of our concepts of causation (Turner, 1996, p. 18). In Verse 23, (وَرَٰوَدَتْهُ ٱلَّتِى هُوَ فِى بَيْتِهَا عَن نَّفْسِهِۦ وَغَلَّقَتِ ٱلْأَبْوَٰبَ وَقَالَتْ هَيْتَ لَكَ) the dynamic image is projected from spatial concepts onto abstract concepts. Even though no physical forces are involved, forms of social and psychological causation are clearly understood by projection from bodily causation that involves physical forces.

Sequential image schemas are when a series of dynamic images come after one another. The human mind has got the capacity of constructing refined and complicated sequences of movement and then performing or understanding them (Turner, 1996, p. 18). If we apply the given example on Verse 19 of Surat Yusuf, (وَجَاءَتْ سَيَّارَةٌ فَأَرْسَلُوا۟ وَارِدَهُمْ فَأَدْلَىٰ دَلْوَهُۥ), we see all the previously mentioned image schemas entailing each other. These Dynamic Compound image schemas will occur in the mind and any similar images that include the same type of schemas will just

stick to each other and add more color, orientation and logic to each individual scene.

The sequential images of motion where one motion of one object causes the motion of another creates a complex dynamic image schema. Turner explains it saying, "we detect animate agency when we recognize an image schema of animacy combined with an image schema of Caused motion, as when a baby reaches out (animacy) and picks up the rattle (caused motion). The causal object in an image schema of animate agency is usually recognized as an actor." (Turner, 1996, p. 22). In verse (إِنَّا ذَهَبْنَا نَسْتَبِقُ وَتَرَكْنَا يُوسُفَ عِندَ مَتَاعِنَا فَأَكَلَهُ الذِّئْبُ) 17, the animacy in racing caused the leaving behind of Yusuf who is eaten by the wolf consequently.

Turner (1996) links physical and nonphysical causations to be understood by the mind in the same way as the same image schema yet on different levels. The schema of movement along a path entails the physical movement where there is a change in locations, the actor then moves from one location to the other. The change of location occurs as a result of movement along a path. In Verse 50, (وَقَالَ الْمَلِكُ ائْتُونِي بِهِ فَلَمَّا جَاءَهُ الرَّسُولُ قَالَ ارْجِعْ إِلَى رَبِّكَ), we see the physical movement of three intricate images. The same, as Turner states, applies to nonphysical images, in verse 86 (إِنَّمَا أَشْكُو بَثِّي وَحُزْنِي إِلَى اللَّهِ), where Yaqoub expresses his sadness and grief to Allah. We conceive the same image schema although sadness and grief are nonphysical concepts.

Analysis

The untranslatable images categorized by the different storytelling image schemas:

Spatiality into temporality images:

Verse 10:

قَالَ قَائِلٌ مِّنْهُمْ لَا تَقْتُلُواْ يُوسُفَ وَأَلْقُوهُ فِى غَيَبَتِ ٱلْجُبِّ يَلْتَقِطْهُ بَعْضُ ٱلسَّيَّارَةِ إِن كُنتُمْ فَـٰعِلِينَ

Pickthall: One among them said: Kill not Joseph but, if ye must be doing, fling him into the depth of the pit; some caravan will find him.

Yusuf Ali: Said one of them: "Slay not Joseph, but if ye must do something, throw him down to the bottom of the well: he will be picked up by some caravan of travellers."

Ghali: One (Literally: a speaker) of them said, "Do not kill Yû suf, and cast him into the unseen (bottom) of the pit, (and) (some) travellers will pick him out, in case you are performing (that)."

Analysis: The word ‘غَيَبَتِ’ according to AlWaseet (1960) is ‘قعره’, and ‘ٱلْجُبِّ’ in AlWaseet also is ‘البئر الواسعة’. So together, they mean 'the bottom of the wide well'. So, “ٱلْجُبِّ” is where the water naturally flows,

so the translation of it as a 'well' is the most plausible, 'Pit', according to Oxford, is a 'deep hole' and according to dictionary.com, is 'a hole or cavity in the ground'. Thus, Ghali's translation of it as a 'pit', is not accurate. Pickthall, also, loses the source text meaning as the 'depth of the pit' gives a different meaning as mentioned in the exegesis of Al-Tabari and Ibn-Kathir. Ghali gives an over translation using 'the unseen' which adds more meaning to the source text. Ali comes in between to exactly express the Qur'anic meaning accurately through saying 'the bottom of the well'. The word "يَلْتَقِطْهُ" is in AlWaseet (1960) as 'finding someone or something by accident'. Pickthall's translation of the word as 'find' gives an under-translation where there is a semantic loss occurs. Ghali's translation of the word using 'pick out' gives the impression that the travelers will pick and choose from a selection of people, as Oxford dictionary meaning of the word is "to choose somebody/something carefully from a group of people or things". Ali's translation as 'picked up' is the equivalent translation. According to Oxford dictionary, one of the meanings of 'pick someone up' is "to rescue somebody from the sea or from a dangerous place, especially one that is difficult to reach".

The sequence of images here are conveyed in the three translations one after the other where the compound dynamic spatiality into temporality image schemas are well translated, nevertheless, Ali's translation creates a mental sequence of small spatial stories that occur one after the other in a smooth way, so the spatiality into temporality is yielded in Ali's translation.

Verse 20:

وَشَرَوْهُ بِثَمَنٍ بَخْسٍ دَرَٰهِمَ مَعْدُودَةٍ وَكَانُواْ فِيهِ مِنَ ٱلزَّٰهِدِينَ

Pickthall: And they sold him for a low price, a number of silver coins; and they attached no value to him.

Yusuf Ali: The (Brethren) sold him for a miserable price -- for a few dirhams counted out: in such low estimation did they hold him!

Ghali: And they bartered him for a paltry price, (some) numbered dirhams; and they esteemed him lightly (Literally: were of the ascetics, i.e., refused to have anything to do him)

Analysis: 'وَشَرَوْهُ' is translated by Ghali as 'bartered' (قايض), which means, according to Oxford online dictionary, 'the system of exchanging goods, property, services, etc. for other goods, etc. without using money' (2023). Ghali did not give the exact meaning of Yusuf being sold specially that later in the same verse, the currency used is mentioned 'دَرَٰهِمَ'. As for the currency, AlQurtubi (2008) states that at that time when the story took place, people used to buy and sell goods by weighing them.

If the goods or the pieces of silver were only a few, then they would count them. Thus, using the word 'مَعْدُودَةٍ' shows how mean the price given for Prophet Yusuf was. Ali expressed the meaning using 'counted out' after 'dirhams', and Ghali renders it using 'counted dirhams'. They both express the original Arabic meaning that shows how belittled the price was. Pickthall, on the other hand, translates the currency into 'silver coins' and not 'dirhams' which makes a cultural loss of meaning. In addition, he used 'a number of' to describe these coins, which creates a semantic loss as this number could be a big or a small one. Besides, in the verse, 'دراهم معدودة' and not 'عدد من الدراهم' is used.

The spatiality into temporality image schema is expressed here in this verse. The caravan sold Prophet Yusuf for few counted dirhams which is not a suitable price at all, and they underestimated his value. Pickthall with the semantic and cultural losses he makes, does not convey the image of underestimating the Prophet's value while selling him on the one hand. Ghali, on the other hand, did not give an accurate rendition of the meaning of the Prophet's being sold for few dirhams and uses a euphemism of being bartered instead.

Verse 31:

فَلَمَّا سَمِعَتْ بِمَكْرِهِنَّ أَرْسَلَتْ إِلَيْهِنَّ وَأَعْتَدَتْ لَهُنَّ مُتَّكَـًٔا وَءَاتَتْ كُلَّ وَٰحِدَةٍ مِّنْهُنَّ سِكِّينًا وَقَالَتِ ٱخْرُجْ عَلَيْهِنَّ ۖ فَلَمَّا رَأَيْنَهُۥٓ أَكْبَرْنَهُۥ وَقَطَّعْنَ أَيْدِيَهُنَّ وَقُلْنَ حَـٰشَ لِلَّهِ مَا هَـٰذَا بَشَرًا إِنْ هَـٰذَآ إِلَّا مَلَكٌ كَرِيمٌ

Pickthall: And when she heard of their sly talk, she sent to them and prepared for them a cushioned couch (to lie on at the feast) and gave to every one of them a knife and said (to Joseph): Come out unto them! And when they saw him they exalted him and cut their hands, exclaiming: Allah Blameless! This is no a human being. This is not other than some gracious angel.

Yusuf Ali: When (Zulaikha) heard of their malicious talk, she sent for them and prepared a banquet for them: she gave each of them a knife; and she said (to Joseph), "Come out before them. When they saw him, they did extol him, and (in their amazement) cut their hands: they said "Allah preserve us! no mortal is this! This is none other than a noble angel!"

Ghali: So, as soon as she heard their scheming, she sent for them, and she readied for them a reclining (couch). And she brought each one of them a knife, and said, (to Yûsuf), "Go out to them." So, as soon as they saw him, they were greatly (amazed) at him and cut their hands severely (The Arabic verb form implies something done repeatedly or to a high degree or great extent) and said, "Allah forbid! (i.e. Allah forbid that

Yûsuf could have ever solicited her!) In no way is this a mortal; decidedly this is nothing else except an honorable angel."

Analysis: The phrase 'وَأَعْتَدَتْ لَهُنَّ مُتَّكَأً' is mentioned in the exegesis as preparing a place with cushions for having food (Ibn-Kathir, 2000; Al-Tabari, 2001). Ali renders the phrase as 'prepared a banquet for them', where the word 'banquet' means "a meal prepared for a large number of people" (Dictionary, 2023). Thus, the dynamic image of the invited ladies sitting on couches and leaning upon cushions as mentioned in the Arabic text has changed into a lavish meal. Each and every reader will explain this banquet image according to their own background, where some may picture a dining table and seats, other might imagine a different setting where no cushions are there. 'حَشَ لِلَّهِ' in this context means ' تنزيها لله عن 'العجز عن خلق مثله (Almaany, 2023) which means 'extolling Allah far beyond the inability to create a similar one'. In this context, it is used by the women to assure their understanding that the accusations of the wife to Prophet Yusuf are totally untrue (Al-Tabari, 2001). The translation of Pickthall of the phrase as 'Allah Blameless' is away from the meaning of Allah being definitely out of any blame, on the contrary, the phrase confirms the fact that it is far from Allah. Ali translates it in the form of a supplication 'Allah preserve us' which is also away from the original meaning. Ghali uses the closest semantic meaning by rendering it as 'Allah forbid'. As previously mentioned, this phrase 'حَشَ لِلَّهِ' meant prophet Yusuf not the women, yet when Ali uses 'us', he, then, shifts the intention to women, as if they were asking Allah to preserve them not to fall for his handsomeness.

The sequential image schemas of the wife of AlAziz knowing of the ladies sly talk, then inviting them and giving them knives to cut their food, where Prophet Yusuf is ordered by her to go out to them, when they consequently felt his greatness and were mesmerized by him and cut their hands denying him to be a human, assuming him to be a noble angel. These sequences of events flow where when one happens leads to the other. There is a distortion in the translation of this image here. The phrase of 'حَشَ لِلَّهِ' in Pickthall's translation may changes the original Arabic meaning as the translated phrase 'Allah Blameless' stands out away from the meaning mentioned in the rest of the sentence. Similarly, Ali's use of 'us', gives the impression that the ladies were asking Allah to help them and protect them from the beauty of Prophet Yusuf.

Verse 35:

ثُمَّ بَدَا لَهُم مِّنْ بَعْدِ مَا رَأَوُاْ ٱلْءَايَٰتِ لَيَسْجُنُنَّهُ حَتَّىٰ حِينٍ

Pickthall: And it seemed good to them (the men-folk) after they had seen the signs (of his innocence) to imprison him for a time.

Yusuf Ali: Then it occurred to the men, after they had seen the Signs, (that it was best) to imprison him for a time.

Ghali: Thereafter it seemed good to them even after they had seen the signs, that indeed they should definitely imprison him for (Literally: till a while (had passed)) a while (of time).

Analysis: The word 'ثُمَّ' in Arabic means that 'حرف عطف يدلّ على' الترتيب مع التراخي في الزمن', which means 'a conjunction that denotes an interval of time in between two events where one comes after the other' (Almaany, 2023). Pickthall renders the word as 'and', which does not show the meaning of taking some time in between what happened in the previous verse of Prophet Yusuf preferring prison over seduction, and the decision of imprisoning Yusuf. Ali, on the one hand, translates the word 'ثُمَّ' as 'then' which means 'immediately or soon afterward', according to Dictionary.com (2023), which shows that there is an order of events yet an immediate one. Ghali translates the word as 'after that in time or sequence; afterward', according to Dictionary.com (2023), which is the closest meaning to the original Arabic text. 'حَتَّىٰ حِينٍ' in the exegesis means of Al-Tabari (2001) 'ليسجننه إلى الوَقت الذي يرون فيه رأيهم' (149). Ghali translates the term and adds the contrary 'for a while of time' which is less abstract and more definite to indicate the indefiniteness of this while both Pickthall and Ali only rendered the term as 'a time' which gives more abstraction.

The spatiality into temporality image schema is accurately translated by Ghali, where the choice of 'thereafter' shows the meaning of taking a while before making the decision of imprisoning prophet Yusuf. The projection of events order then the indefinite time of imprisoning Yusuf is clearly expressed by Ghali, whereas the time taken in between the two events is not well expressed by Ali and not expressed at all by Pickthall. Similarly, Ghali uses 'a while of time' to express the indefinite time for Yusuf to be spent in prison. Thus, Ghali expresses the time intervals of the image and renders the image clearly whereas Ali misses the one time interval and Pickthall missed rendering the spatiality into temporality image.

Verse 49:

ثُمَّ يَأْتِي مِن بَعْدِ ذَٰلِكَ عَامٌ فِيهِ يُغَاثُ النَّاسُ وَفِيهِ يَعْصِرُونَ

Pickthall: Then, after that, will come a year when the people will have plenteous crops and when they will press (wine and oil).

Yusuf Ali: "Then will come after that (period) a year in which the people will have abundant water, and in which they will press (wine and oil)."

Ghali: Thereafter, even after that, (there) will come up a season wherein all people will be succored, and wherein they press." (i.e., they press olives and grapes (because the harvest is good)

Analysis: The word 'يُغَاثُ' from 'الغَيْثُ' means 'مطر غزير يجلب الخير' (Almaany, 2023) which agrees with the exegesis of both Ibn-Kathir (2000) and Al-Tabari (2001). They both explained the word by stating that rain will fall heavily. Pickthall misses the meaning of raining at all by translating the word as 'plenteous crops', which is a semantic loss that changes the meaning. Ali translates it as 'have abundant water' which is the equivalent translation of the original Arabic word. Ghali uses a different perspective. He renders the word as 'succored' which is one of the meanings of the word. According to AlWaseet (1960), 'الغوث' means 'الإعانة والنصرة' which means 'succor and support'. 'يَعْصِرُونَ' has got more than one meaning. The first one is "يستخرجون ماء يعصر كالزيتون و العنب" (Almaany, 2023) which means 'getting the juice out of pressing a fruit such as olives and grapes'. The second one is " هي بمعنى ينجون من العصر "والعصرة الذي هو المنجاة و الملجأ Almaany (2023), which means 'being saved from hardships and finding shelter'. There are two challenges upon translating this word. The first is, as far as the researcher knows, there is no English word that can include both meanings, so the translator has got either to pick one meaning to be translated over the other or add more words to include both meanings. Therefore, the semantic loss is inevitable. The second challenge is that what is mentioned is only the verb of pressing to make juice, what to be pressed is not mentioned, yet it is understood from the context. Upon translating the verb, the three translators added an object in between brackets to clarify the meaning. Both Pickthall and Ali added (wine and oil), which is already the product of pressing. Ghali, on the other hand, added (olives and grapes), which are the actual fruits to be pressed which is more logical.

The spatiality into temporality image schema continues as prophet Yusuf tells the future plan to save the people from famine. The reader, upon reading this verse, will continue to picture the interpretation of the king's dream by prophet Yusuf where he lays the foundation of the future plan. Pickthall's translation loses the original image of heavy rain that results in the people's pressing of fruits, into just 'plenteous crops' which are a result of heavy rain, and pressing 'wine and oil' which are the outcome of pressing fruits. Pickthall disregarded few details in this verse. Ali, rendered the image of heavy rain yet suggested (wine and oil) too. Ghali, on the other hand, used a verb that gives the image of being greatly helped. This help could or could not be through rain. As for the pressing, he used the fruits which are the crops to be pressed and not the

outcome of pressing. Ghali, thus, gave the most accurate rendition of this image schema.

Verse 55:

<div dir="rtl">

قَالَ اجْعَلْنِي عَلَى خَزَائِنِ الأَرْضِ إِنِّي حَفِيظٌ عَلِيمٌ

</div>

Pickthall: He said: Set me over the storehouses of the land. Lo! I am a skilled custodian.

Yusuf Ali: (Joseph) said: "Set me over the storehouses of the land: I will indeed guard them, as one that knows (their importance)."

Ghali: He (Yûsuf) said, "Set me over the lands treasuries. Surely I am constantly-persevering, (i.e., guardian) constantly-knowing."

Analysis: 'Storehouse' means 'a building in which things are stored - any repository or source of abundant supplies' (Dictionary, 2023). 'Treasury' means 'a place where the funds of the government, of a corporation, or the like are deposited, kept, and disbursed' (Dictionary, 2023). The word 'خَزَائِنِ' 'جمع خَزانة وهي مكان حفظ المال' which means 'the plural of a safe to keep money' and 'جمع خَزينة مكان تسليم النقود وتسلّمها في الأماكن العامة' (Almaany, 2023) which means 'the plural of a treasury where money is received in public places', whereas 'المَخْزَنُ: اسم مكان من خَزَنَ: مستودع؛ حجرة التَّخزين، مكان لحفظ الأشياء سليمة مدَّة طويلة' (Almaany, 2023) which means 'a store is a room for storing, to keep things good and valid for a long time'. Al-Tabari explains that 'خَزَائِنِ الأَرْضِ' could mean both, the places where valuable things are stored and the places where food is stored (Al-Tabari, 2001, p. 218). Both Pickthall and Ali translated the term as the places where food is stored, whereas Ghali translated the term as the places where valuables are kept. In both cases, one meaning is neglected and the other is mentioned. 'إِنِّي حَفِيظٌ عَلِيمٌ', the word 'عَلِيمٌ' in this phrase is translated as 'skilled' by Pickthall which, according to Collins Dictionary (2023) means 'someone who is skilled has the knowledge and ability to do something well', which does not express the same meaning as the source text. Ali and Ghali rendered the word in a more expressive way as "one that knows" and "constantly-knowing" respectively.

The spatiality into temporality image schema here is represented where Prophet Yusuf asks the king to set him over the vaults of the country. There is no specific time for this mission, as Prophet Yusuf justifies his request by saying that he can know and preserve them. There is a misinterpretation of this image schema by the three translators. Pickthall misinterprets the image schema twice, once in picturing the image of vaults as storehouses and another while describing prophet Yusuf as only skillful and not well-knowing. Both Ali and Ghali chose

only one meaning to be translated for 'خَزَائِنِ' which leaves the other image untranslated as mentioned above.

Verse 74:

قَالُواْ فَمَا جَزَاؤُهُ إِن كُنتُمْ كَاذِبِينَ

Pickthall: They said: And what shall be the penalty for it, if ye prove liars?

Yusuf Ali: (The Egyptians) said: "What then shall be the penalty of this, if ye are (proved) to have lied?"

Ghali: They said, "Then what shall be the recompense of this, in case you are liars."

Analysis: The word 'قَالُواْ' is translated by Ali as '(The Egyptians) said'. He adds the Egyptians in between brackets, yet this assumption is not supported by any evidence neither from the exegesis nor from the surah itself. In verse 21 'وَقَالَ ٱلَّذِى ٱشْتَرَىٰهُ مِن مِّصْرَ', Allah did not say the Egyptian, He said 'a man from/of Egypt'. Asharawy (2015) states that in this period to time, the ruler was not Egyptian, they were a group of occupiers called Hyksous who settled and ruled Egypt at that time (Asharawy, 2015). However, some other scholars like Gomaa (2020), states that the Pharaos were ruling Egypt at that time. Whether it was the Pharos or the Hyksous, the original Arabic text did not name any nationalities in the verse and so should the translators.

The spatiality into temporality image continues where the men of Prophet Yusuf are asking his brothers about the penalty the thief – if proven – should get? Both Pickthall and Ghali rendered the meaning, yet Ali by describing the men of prophet Yusuf as 'the Egyptian' changes the meaning adding one more perspective to it as if a new bunch of characters has been added to the story all of a sudden.

Verse 98:

قَالَ سَوْفَ أَسْتَغْفِرُ لَكُمْ رَبِّي إِنَّهُ هُوَ الْغَفُورُ الرَّحِيمُ

Pickthall: He said: I shall ask forgiveness for you of my Lord. He is the Forgiving, the Merciful.

Yusuf Ali: He said: "Soon will I ask my Lord for forgiveness for you: for He is indeed Oft-Forgiving, Merciful."

Ghali: He said, "Eventually I will ask my Lord to forgive you; surely He, Ever He, is The Ever-Forgiving, The Ever-Merciful."

Analysis: The word 'سَوْفَ' in Arabic gives the far future meaning. In other words, it does not express the near future - like adding the letter 'س' to the verb. Thus, when the father tells his sons 'سَوْفَ أَسْتَغْفِرُ لَكُمْ رَبِّي', he means that I will ask Allah for forgiveness to you later not now. Al-Tabari (2001) clarifies that the father decided to wait till dawn to ask Allah for forgiveness to his sons (348). Ghali is the only one who realizes

the meaning of the word 'سَوْفَ', so he adds the word 'Eventually'. Ali, on the other hand, uses the word 'soon' to express quite the opposite meaning. Pickthall missed expressing the meaning by simply using 'shall' which gives the future meaning and the intention of the father to ask Allah to forgive his sons without any time frame.

The spatiality into temporality image schema continues here. The father tells his sons that he will ask Allah to forgive them as He is the ever always Forgiver and Merciful. The event of asking for forgiveness takes a slow pace as explained above. The infinite time line is drawn here where the father stresses that Allah is the Ever-Forgiver. Ghali renders the image clearly, yet both Ali and Pickthall miss the event pace in their translations.

Links and paths images:

Verse 8:

إِذْ قَالُواْ لَيُوسُفُ وَأَخُوهُ أَحَبُّ إِلَىٰ أَبِينَا مِنَّا وَنَحْنُ عُصْبَةٌ إِنَّ أَبَانَا لَفِى ضَلَلٍ مُّبِينٍ

Pickthall: When they said: Verily Joseph and his brother are dearer to our father than we are, many though we be. Lo! our father is in plain aberration.

Yusuf Ali: They said: "Truly Joseph and his brother are loved more by our father than we: but we are a goodly body! Really our father is obviously wandering (in his mind)!

Ghali: As they said, "Indeed Yû suf and his brother are more beloved to our father than we, and we are a band. Surely our father is indeed in evident error.

Analysis: The phrase "وَنَحْنُ عُصْبَةٌ", the letter 'و' in this phrase has the meaning of 'although'. It is translated as 'though' by Pickthall which is closest in expressing the meaning, whereas Ali translated it as 'but' and Ghali as 'and'. Ghali misses the meaning of 'و' in the source text. According to Al-Tabari (2001), the meaning of 'عُصْبَةٌ' is a group of people from ten to fifteen (AlTabari, 2001, p. 18). The three translations of the term (Ghali's 'we are a band', Ali's 'we are a goodly body' and Pickthall's 'many though we be') do not convey the Arabic concept of the word. The closest one to the meaning 'though' is Pickthall's as he concurs on the number by mentioning the word 'many'. 'ضَلَلٍ مُّبِينٍ' according to Al-Tabari, is "clear error to whoever looks at it". Pickthall's 'plain aberration' and Ali's 'obviously wandering' gives a metaphorical meaning of psychological and mental loss, and the use of the verb wandering give temporality. Ghali's translation, on the contrary, 'evident error' is an expressive as 'evident' means clear and unmistaken.

The links and paths of psychological images continue to follow one after the other in this verse, where the image of Yusuf's brothers discussing how their father loves his youngest sons 'Yusuf and his brother - who were from the same mother - more than them, despite the fact that they are much more in number. The image of how – to them – love is measured by number is not well conveyed in the three translations. The semantic loss seems to be inevitable here, as 'عُصْبَةٌ' denotes the meaning of a number from ten to fifteen as previously mentioned and there is no English equivalent to express the same concept. The second image of the father being clearly erroneous is misinterpreted in Pickthall's and Ali's translations as they both transcend the error to appear mental and/or psychological. According to Collins Online Dictionary, aberration – what Pickthall used – means 'if someone considers a person or their behaviour to be an aberration, they think that they are strange and not socially acceptable', and Ali adds (in his mind). On the contrary, Ghali's translation expresses his sons' point of view of how erroneous the father appears to be.

Verse 30:

وَقَالَ نِسْوَةٌ فِى ٱلْمَدِينَةِ ٱمْرَأَتُ ٱلْعَزِيزِ تُرَٰوِدُ فَتَٰهَا عَن نَّفْسِهِۦ قَدْ شَغَفَهَا حُبًّا إِنَّا لَنَرَٰهَا فِى ضَلَٰلٍ مُّبِينٍ

Pickthall: And women in the city said: The ruler's wife is asking of her slave-boy an ill- deed. Indeed he has smitten her to the heart with love. We behold her in plain aberration.

Yusuf Ali: Ladies said in the City: "The wife of the (great) 'Aziz is seeking to seduce her slave from his (true) self: truly hath he inspired her with violent love: we see she is evidently going astray."

Ghali: And (some) women folk in the city said, "The wife of the governor (Literally: the ever-mighty Al-Azîz) is soliciting her page; (Literally: seeking to win his self) he has already smitten (her heart) with love; (Literally: affected her pericardium, i.e., infatuated her) surely we indeed see her in evident error."

Analysis: The word 'عزيز' in Egypt when that story took place, used to refer to the deputy of the ruler of the country – what is known today as the prime minister of the country; it was a political rank in the Egyptian society (Gomaa, 2020), 'a deputy' for the king (Ashaer, 2013, p. 45) or simply a 'minister' (IbnKathir, 2000, p. 982). Pickthall's translation as the 'ruler's wife' is confusing and misleading as in few verses the ruler or the king of Egypt will have a dream that Prophet Yusuf will explain. In addition, few more verses later, Prophet Yusuf himself will become the new Aziz to whom his brothers will come to ask for food. Ali chooses to transliterate the word adding the word (great) in between brackets which seems to be vague to the non-Arab readers. Ghali

renders the word as 'the governor' which is the closest translation to the meaning of the word, as it gives the meaning of an officially political title. This culturally bound term lost its meaning in the translations of Pickthall and Ali. Hermeneutically, this term 'عزيز' should have been translated differently to avoid the confusion that occur as the same Aziz will be the new title of Prophet Yusuf and the ruler of Egypt will have a dream and send for Prophet Yusuf to interpret it for him. 'شَغَفَهَا حُبًّا' is explained by Ibn-Kathir as 'دخل حبه في شغافها' which means 'his love enters inside her heart'. Ali translates the phrase as 'he inspired her with violent love'. The description of love to be violent distorts the original Arabic meaning. The concept of the intruding love that entered the lady's heart is misinterpreted by Ali to be a violent love that gives a false negative connotation.

The causal relations created by these spatial images highlight the links and paths of the ladies talking about the wife of Egypt's prime minister mentioning how Yusuf's love entered the lady's heart which made her seduce him, and how this situation – to them – makes her in complete error. The image was rendered more accurately by Ghali, as Pickthall's use of 'the ruler's wife' may imply a different image in the reader's mind. So is the case with Ali's translation who transliterates the term 'Aziz' which may imply to the reader that it is a proper noun. In addition, the violent love image that Ali draws implies a totally untrue image that drastically differs from the original image of the source text of the love that filled the lady's heart.

Sequential images:

Verse 24:

وَلَقَدْ هَمَّتْ بِهِ ۖ وَهَمَّ بِهَا لَوْلَا أَن رَّءَا بُرْهَانَ رَبِّهِ ۚ كَذَٰلِكَ لِنَصْرِفَ عَنْهُ ٱلسُّوءَ وَٱلْفَحْشَاءَ ۚ إِنَّهُ مِنْ عِبَادِنَا ٱلْمُخْلَصِينَ

Pickthall: She verily desired him, and he would have desired her if it had not been that he saw the argument of his Lord. Thus it was, that We might ward off from him evil and lewdness. Lo! he was of Our chosen slaves.

Yusuf Ali: And (with passion) did she desire him, and he would have desired her, but that he saw the evidence of his Lord: thus (did We order) that We might turn away from him (all) evil and shameful deeds: for he was one of Our servants, sincere and purified.

Ghali: And indeed she already designed on him, and he (would have) designed on her, had he not seen the proof of his Lord. Thus it was, that We might turn about from him odious (deeds) and obscenity. Surely he was one of Our most faithful bondmen.

Analysis: 'عِبَادِنَا ٱلْمُخْلَصِينَ', according to Ibn-Kathir (2000) is ' مِن عِبَادِنَا ٱلْمُخْلَصِينَ', which means 'one of chosen and المجتبين المطهرين المختارين المصطفين الأخيار' purified' (p. 981). Almaany online dictionary explains the word 'ٱلْمُخْلَصِينَ' in this verse as 'المختارين المطهرين لرسالته'. Ali uses the literal translation 'purified' yet he adds 'sincere' too, which creates a confusion as sincere gives the meaning of another Arabic word that shares the same letters with the same sequence of 'ٱلْمُخْلَصِينَ', yet with a (kasr el lam: ٱلْمُخْلِصِينَ). This word (kasr el lam: ٱلْمُخْلِصِينَ) means 'sincere' according to Almaany online dictionary. Ghali uses 'most faithful' which is a change in meaning as there is no superlative form nor is there any form of comparison in the source text, and faithful is the translation of (ٱلْمُخْلِصِينَ). Thus, Pickthall gives an accurate translation of the phrase any over – translation nor any semantic loss.

The sequential image schema is represented in the lady desiring Yusuf and/or taking steps towards him and he desiring her and/or taking steps towards her then him seeing a sign from Allah that stops him is accurately rendered by Ghali who adds the suggested meaning – not the actual wording at the Source Text of the verb ('would have'). This way, the translation goes with the Source Text and the Arabic tense of the verb. However, both Pickthall and Ali added the phrasal (would have desired) although the Arabic verb originally is in the past tense. Both Ibn-Kathir and All-Tabari in their exegesis explained that the meaning of this phrase is controversial, where some scholars say that Prophet Yusuf actually took off his pants and sat in between the lady's legs (Ibn Kahtir, 2000, p. 981; Al-Tabari, 2001, p. 85). Whereas other scholars claim that it was only a desire inside both of them yet no action occurred. (Ibn Kahtir, 2000, p. 981; Al-Tabari, 2001, p. 86).

Verse 51:

قَالَ مَا خَطْبُكُنَّ إِذْ رَاوَدتُّنَّ يُوسُفَ عَن نَّفْسِهِ قُلْنَ حَاشَ لِلَّهِ مَا عَلِمْنَا عَلَيْهِ مِن سُوءٍ قَالَتِ امْرَأَةُ الْعَزِيزِ الآنَ حَصْحَصَ الْحَقُّ أَنَاْ رَاوَدتُّهُ عَن نَّفْسِهِ وَإِنَّهُ لَمِنَ الصَّادِقِينَ

Pickthall: He (the king) (then sent for those women and) said: What happened when ye asked an evil act of Joseph? They answered: Allah Blameless! We know no evil of him. Said the wife of the ruler: Now the truth is out. I asked of him an evil act, and he is surely of the truthful.

Yusuf Ali: (The king) said (to the ladies): "What was your affair when ye did seek to seduce Joseph from his (true) self?" The ladies said: "Allah preserve us! no evil know we against him!" Said the 'Aziz's wife: "Now is the truth manifest (to all): it was I who sought to seduce him from his (true) self: he is indeed of those who are (ever) true (and virtuous).

Ghali: He said, (i.e., the king said to the women) "What was your concern as you solicited Yû suf?" They said, "Allah forbid! In no way do we know any odious (deeds) against him." The wife of the governor (Literally: the ever-mighty Al-Aîz) said, "Now the truth has come to light; I did solicit him; and surely he is indeed one of the sincere.

Analysis: The phrase 'حَاشَ لِلَّهِ' in this context means 'تنزيها لله وتعجيبا من عفّة يوسف' (Almaany, 2023) which means 'praising Allah and expressing wonder at Yusuf's chastity'. The translation of Pickthall of the phrase as 'Allah Blameless' does not convey the idiomatic meaning of the Arabic exclamatory phrase. Ali translates it in the form of a supplication 'Allah preserve us' which does not deliver the original meaning accurately either. Ghali uses the closest semantic meaning by rendering it as 'Allah forbid'.

The sequential image schemas of the women answering the question of the king and then the wife of the governor admitting the truth of seducing Prophet Yusuf and him being an honest man is clearly translated by the three translators, except for the translation of the phrase 'حَاشَ لِلَّهِ' as mentioned above.

Verse 52:

ذَلِكَ لِيَعْلَمَ أَنِّي لَمْ أَخُنْهُ بِالْغَيْبِ وَأَنَّ اللَّهَ لاَ يَهْدِي كَيْدَ الْخَائِنِينَ

Pickthall: (Then Joseph said: I asked for) this, that he (my lord) may know that I betrayed him not in secret, and that surely Allah guideth not the snare of the betrayers.

Yusuf Ali: "This (say I), in order that he may know that I have never been false to him in his absence, and that Allah will never guide the snare of the false ones.

Ghali: That (is so); so that he may know I did not betray him in (his) absence, and that Allah does not guide the plotting of the treacherous.

Analysis: Al-Tabari (2001) mentions in his exegesis two speakers for this verse. The first is Prophet Yusuf is the one saying the verse and means the governor (AlAziz) so as to clarify the fact that he did not betray him. The second, with which Ibn-Kathir (2000) agrees, the speech is said by the wife of the governor. Pickthall translates the verse according to the first option whereas Ali and Ghali chooses the second option. It is also worth mentioning that both Ali's and Ghali's translations leave space for both options to be interpreted which gives a more general meaning to their translations.

The sequential image schema continues in Ali's and Ghali's translations as they both continue the speech of the wife. The subtleness

in Ali's and Ghali's' translation is that they chose the words and style that match the Arabic text in the fact that fits both speakers. However, Pickthall's translation moves the speech from the wife to Prophet Yusuf which distorts the sequence of movement of dynamic image schemas.

Verse 80:

فَلَمَّا اسْتَيْأَسُواْ مِنْهُ خَلَصُواْ نَجِيًّا قَالَ كَبِيرُهُمْ أَلَمْ تَعْلَمُواْ أَنَّ أَبَاكُمْ قَدْ أَخَذَ عَلَيْكُم مَّوْثِقًا مِّنَ اللّهِ وَمِن قَبْلُ مَا فَرَّطتُمْ فِي يُوسُفَ فَلَنْ أَبْرَحَ الأَرْضَ حَتَّىَ يَأْذَنَ لِي أَبِي أَوْ يَحْكُمَ اللّهُ لِي وَهُوَ خَيْرُ الْحَاكِمِينَ

Pickthall: So, when they despaired of (moving) him, they conferred together apart. The eldest of them said: Know ye not how your father took an undertaking from you in Allah's name and how ye failed in the case of Joseph aforetime? Therefore I shall not go forth from the land until my father giveth leave or Allah judgeth for me. He is the Best of Judges.

Yusuf Ali: Now when they saw no hope of his (yielding), they held a conference in private. The leader among them said: "Know ye not that your father did take an oath from you in Allah's name, and how, before this, ye did fail in your duty with Joseph? Therefore will I not leave this land until my father permits me, or Allah commands me; and He is the best to command.

Ghali: Then as soon as they finally despaired of (moving) him, they conferred privily apart. The great one (i.e., the leader, the eldest) of them said, "Do you not know that your father has taken a binding compact from you by Allah, and even before you neglected regarding Yûsuf? (Joseph) Never will I leave off from (this) land, until my father gives me permission (to do so) or Allah judges for me, and He is The Most Charitable of judges.

Analysis: The word 'كَبِيرُهُمْ' in the exegesis comes as the eldest in age, or the wisest one among them (Ibn-Kathir, 2000; Al-Tabari, 2001). Ghali adds both meanings in between brackets 'The great one (i.e., the leader, the eldest) of them' so as not to miss any. However, Pickthall translates it as 'The eldest of them' and Ali translates it as 'The leader among'. Both Pickthall and Ali translated just one meaning which results a semantic loss for the other meaning. 'مَا فَرَّطتُمْ فِي يُوسُفَ' is explained by IbnKahtir (2000) in his exegesis as 'ماتقدم لكم من إضاعة يوسف عنه', which means 'the previous issue of losing Yusuf away from him (his father)'. It is clear from the exegesis that this is a reference of the previous incident of losing Yusuf previously mentioned in the verses. The Arabic word 'فَرَّطَ في الشيء: قَصَّرَ فيه وضيَّعَه حتى فات' (Almaany, 2023), which means 'فَرَّطَ' means 'losing something because of negligence till it is gone'. Thus, the exact equivalent is Ghali's translation; 'even before you neglected regarding Yûsuf'. Pickthall's translation of 'how ye failed in the case of

Joseph aforetime' does not express the same meaning of the original text, and so is the case of 'ye did fail in your duty with Joseph' with Ali.

The sequential image schemas is of the brothers privily discussing the matter of their youngest brother after giving up solving the situation, then one of them mentioning the past incident of losing Yusuf – which is a flashback – and finally his decision of staying and not going back home till his father allows him to. This image schema is not accurately translated by both Pickthall and Ali. In mentioning the speaker of the brothers, each one of them skipped one of the two meanings meant with the word 'كَبِيرُهُمْ'. They, also, misinterpreted the flashback of incidents mentioning the previous incident of losing Yusuf. They both give the impression of not failing a duty whereas actually it was an intended conspiracy as mentioned before in the verses.

Caused motion images:

Verse 34:

فَٱسْتَجَابَ لَهُ رَبُّهُ فَصَرَفَ عَنْهُ كَيْدَهُنَّ ۚ إِنَّهُ هُوَ ٱلسَّمِيعُ ٱلْعَلِيمُ

Pickthall: So his Lord heard his prayer and fended off their wiles from him. Lo! He is Hearer, Knower.

Yusuf Ali: So his Lord heard him (in his prayer), and turned away from him their snare: verily He heareth and knoweth (all things).

Ghali: Then his Lord responded to him, so He turned about from him their plotting; surely He, Ever He, is The Ever-Hearing, The Ever-Knowing.

Analysis: The phrase 'فَٱسْتَجَابَ لَهُ' is rendered by both Pickthall and Ali as 'heard', whereas Ghali translates it as 'responded'; which means, according to Dictionary.com, 'to make a return by some action as if in answer' (2023). Ghali's translation is more accurate as Allah in the same verse shows the response to Prophet Yusuf's prayers.

The caused motion image schema of listening and responding to his prayers is clearly rendered by Ghali as the choice of the word 'responded' is then shown in the same verse. However, the translations of both Pickthall and Ali of hearing the prayer is distorting the motion of the original image.

Movement along a path images:

Verse 2:

إِنَّا أَنْزَلْنَاهُ قُرْآنًا عَرَبِيًّا لَعَلَّكُمْ تَعْقِلُونَ

Pickthall: Lo! We have revealed it, a Lecture in Arabic that ye may understand.

Yusuf Ali: We have sent it down as an Arabic Qur'án, in order that ye may learn wisdom.

Ghali: Surely We have sent it down as an Arabic Qur'an, that possibly you would consider.

Analysis: In Pickthall's translation, the word 'Lo!' is an interjection that means 'look, see' (Collins, 2023) and so it is an over-translation as there is no word in the original text equivalent to it. The word 'أنزلناه' means 'sent down' (Almaany, 2023), yet Pickthall's 'revealed' means 'uncovered' (Collins, 2023), which conveys the meaning yet not accurately. 'لعلكم تعقلون' according to Al-Tabari (2001) means 'ليعقلوه ويفقهوا منه'. The phrase is translated by Pickthall as 'may understand' which is the closest meaning to the original text, whereas Ali's 'learn Wisdom' may change the meaning and thus distract the reader, and Ghali's 'would consider' is a mitigation that may imply that it is a hard task for the addressees to understand.

The image schema of movement along a path of the Holy Qur'an being sent from Allah in Arabic is clarified in both Ali's and Ghali's translations and not in Pickthall's translation. Pickthall's use of 'revealed' gives the meaning of uncovering more than sending from one place to another, and thus Pickthall misses the movement of the image from Allah down to humans on Earth. The schema in the second part of the verse where understanding occurs is accompanied with understanding the Arabic language in which the Holy Qur'an is sent.

Verse 18:

وَجَآءُو عَلَىٰ قَمِيصِهِ بِدَمٍ كَذِبٍ قَالَ بَلْ سَوَّلَتْ لَكُمْ أَنفُسُكُمْ أَمْرًا فَصَبْرٌ جَمِيلٌ وَٱللَّهُ ٱلْمُسْتَعَانُ عَلَىٰ مَا تَصِفُونَ

Pickthall: And they came with false blood on his shirt. He said: Nay, but your minds have beguiled you into something. (My course is) comely patience. And Allah it is Whose help is to be sought in that (predicament) which ye describe.

Yusuf Ali: They stained his shirt with false blood. He said: "Nay, but your minds have made up a tale (that may pass) with you. (For me) patience is most fitting: against that which ye assert, it is Allah (alone) whose help can be sought".

Ghali: And they came with false (Literally: lying, a lie) blood on his shirt. He said, "No indeed, (but) your selves instigated for you a command. So, patience is becoming. And Allah is (The One) Whose help is to be sought against what you describe."

Analysis: In "بَلْ سَوَّلَتْ لَكُمْ أَنفُسُكُمْ أَمْرًا", 'أَنفُسُكُمْ' the doer of the verb 'سَوَّلَتْ' is translated by both Pickthall and Ali as "your minds" which gives a different meaning, whereas Ghali translates the word as "yourselves". Both Pickthall and Ali change the original Arabic meaning

moving the doer of the verb from the self to the mind, as if it were a plan they made with their own minds, whereas in Verse 15, Allah says: " وَأَوْحَيْنَآ إِلَيْهِ لَتُنَبِّئَنَّهُم بِأَمْرِهِمْ هَـٰذَا وَهُمْ لَا يَشْعُرُونَ " which means these deeds of Yusuf's brother have been revealed to Yusuf to inform them of this, and they are not aware. Ghali's translation is the only one that gives the complementary meaning of verse 18. Hermeneutically, the global approach of translation upon looking at the text as a whole obliges the translator to consider how each verse is lined to the other and how the same meaning is reflected from one verse to the other. In this respect, Ghali is the one who considers the link between the two verses 15 and 18 clarifying to the reader how the brothers' action of ditching Yusuf into the well was not only enticed by their own selves, it was also inspired to them by Allah. "فَصَبْرٌ جَمِيلٌ" is translated by Pickthall as 'comely patience', the word 'comely', according to Oxford online dictionary, means '(most often used of a woman) pleasant to look at', which gives the quality of outer appearance beauty only. Ali's translation is 'patience is most fitting', where 'most fitting' is not clear and does not correspond to the Arabic text as it contains the superlative 'most' which does not exist in the source text. According to Al-Tabari's (2001) exegesis ' الصبر الجميل' means 'جميل أي ليس فيه جزع', 'جزع' (literally is 'panic') means ما يُحسّ به المرءُ من القلق والاضطراب وضيق according to Almaany dictionary ' الصدر أو عدم الصبر' (Almaany, 2023). Thus, Ali's 'most fitting' is unclear and does not clarify the meaning. Ghali translates it as 'patience is becoming' which is also not clear. Therefore, the three translators lost the meaning of the Source Text. The image of the gracious patience has been lost to 'comely', 'most fitting' (to whom?) and 'is becoming' (what?). It is worth mentioning that upon checking the Online Oxford Collocation Dictionary for 'patience', none of the above mentioned adjectives was mentioned.

Due to the semantic losses mentioned above, the movement along a path image is distorted where the mind replaced the soul in Ali's and Pickthall's translations and the patience lost its grace in the three translators rendering. This image is untranslatable.

Verse 50:

وَقَالَ الْمَلِكُ ائْتُونِي بِهِ فَلَمَّا جَاءَهُ الرَّسُولُ قَالَ ارْجِعْ إِلَىٰ رَبِّكَ فَاسْأَلْهُ مَا بَالُ النِّسْوَةِ اللَّاتِي قَطَّعْنَ أَيْدِيَهُنَّ إِنَّ رَبِّي بِكَيْدِهِنَّ عَلِيمٌ

Pickthall: And the king said: Bring him unto me. And when the messenger came unto him, he (Joseph) said: Return unto thy lord and ask him what was the case of the women who cut their hands. Lo! my Lord knoweth their guile.

Yusuf Ali: So the king said: "Bring ye him unto me." But when the messenger came to him, (Joseph) said: "Go thou back to thy lord, and ask him, 'What is the state of mind of the ladies who cut their hands?' for my Lord is certainly well aware of their snare."

Ghali: And the king said, "Come up with him (i.e., Bring him) to me!" Then as soon as the messenger came to him, he (Yûsuf) said, "Return to your lord and so ask him, What about the women folk who severely cut (The Arabic verb from implies an action that is done repeatedly or to high degree or to a great extent) their hands? Surely my Lord is Ever-Knowing of their scheming."

Analysis: The phrase 'مَا بَالُ النِّسْوَةِ' is literally translated by Ali into 'What is the state of mind of the ladies'. Ali used one of the meanings of 'بَالُ' which is 'يَخْطُرْ هَذَا الأَمْرُ بِبَالِي: بِخاطِري، بِفِكْري', according to Almaany (2023) which means 'occurs to my mind'. The second meaning is ' الحال والشَّأْن' which means 'state' (Almaany, 2023). The translation that Ali chose here does not convey the accurate meaning of the expression. Both Pickthall and Ghali rendered it as 'what was the case of the women' and 'what about the women folk'. They both got the meaning of the expression and translated it in the suitable way to convey the meaning.

The movement along a path image schema is clearly rendered by Pickthall and Ghali. However, Ali's misinterpretation of the women's 'state of mind' distorts the image. The first of this image location is the scene of the king telling the messenger to go back to Yusuf to bring him. The second is the messenger going back to prison to bring Yusuf who refuses to leave his prison and asks the messenger to go back to the king and ask him about the case of the women who cut their hands, which is the third scene from the past. Ali asking about their state of mind instead of inquiring about them, gives a different image of digging deeper into these women's head to know what they were thinking which is not the original Arabic meaning.

Verse 94:

وَلَمَّا فَصَلَتِ الْعِيرُ قَالَ أَبُوهُمْ إِنِّي لَأَجِدُ رِيحَ يُوسُفَ لَوْلَا أَنْ تُفَنِّدُونِ

Pickthall: When the caravan departed their father had said: Truly I am conscious of the breath of Joseph, though ye call me dotard.

Yusuf Ali: When the caravan left (Egypt), their father said: "I do indeed scent the presence of Joseph: nay, think me not a dotard."

Ghali: And as soon as the caravan departed, their father said, "Surely I indeed find Yûsuf's scent, (Or:breath) unless you think me doting."

Analysis: The phrase 'رِيحَ يُوسُفَ' in the exegesis is explained as Yusuf's scent (Al-Tabari, 2001; Ibn-Kathir, 2000). The wind carried the

scent of Yusuf to his father although the caravan was still eight days away from the father, which is the walking distance in between Egypt and Palestine where the father was (Al-Tabari, 2001). Pickthall translates the phrase as 'am conscious of the breath of Joseph', which is a different meaning that creates a semantic loss and a change of the image schema. Ali uses the word 'scent' yet continues with the 'the presence of Joseph' instead of the smell of Yusuf. Ghali is the closest one to the original meaning through using 'find Yûsuf's scent', yet creates a bit of confusion by adding '(Or:breath)' in between brackets.

The movement along a path image here continues. Once the caravan start the way back home carrying Yusuf's shirt, the fathers smells the scent of Yusuf though they were still around 8 days away.

Verse 99:

فَلَمَّا دَخَلُوا عَلَى يُوسُفَ آوَى إِلَيْهِ أَبَوَيْهِ وَقَالَ ادْخُلُوا مِصْرَ إِنْ شَاءَ اللَّهُ آمِنِينَ

Pickthall: And when they came in before Joseph, he took his parents unto him, and said: Come into Egypt safe, if Allah will!

Yusuf Ali: Then when they entered the presence of Joseph, he provided a home for his parents with himself, and said: "Enter ye Egypt (all) in safety if it please Allah."

Ghali: So, soon as they entered to Yû suf, he gave an abode to his two parents (Or: two fathers. See verse 6 of this sûurah) with him and said, "Enter into Misr, (Egypt) in case Allah (so) decides, secure."

Analysis: The word 'آوَى' according to Ibn-Kathir (2000), is ' الإيواء ' إنما يكون في المنزل' which means 'providing a safe home'. Ali renders the phrase as 'provided a home' and Ghali as 'gave an abode'. However, Pickthall renders the term as 'took his parents' without any reference to home which creates a semantic loss. 'أَبَوَيْهِ' in the exegesis comes as a reference either to Yusuf's father and mother or to his father and his aunt (mother's sister), whom he married after the death of the mother (Asharawy, 2015; Al-Tabari, 2001; Ibn-Kathir, 2000). Both Pickthall and Ali rendered the word as 'parents', however, Ghali chooses to refer back to verse 6 where he translated the same word as (two fathers, Ibrahîm (Abraham) and Ishaq) to state that they are the same two fathers; in other words, Yusuf's grandfathers. Yet, Al-Tabari (2001) and Asharawy (2015) state that at that point of time, Prophet Ibrahim, the grandparent, was already dead. Thus, Ghali's reference to the word 'أَبَوَيْهِ'as the father and grandfather has no source in the exegesis and this leaves it unsupported.

The movement along a path image schema is shown here where Prophet Yusuf welcomed his parents and his brothers and gave them a safe home, telling them to enter Egypt safely. Ali renders the image

accurately. Yet both Pickthall and Ghali miss interpreting the image. Pickthall misses the image of the safe home and Ghali misinterprets the meaning of parents which changes the image schema.

Results

In this study, the three English translations of the story of Prophet Yusuf in Surat Yusuf are discussed through the lens of the storytelling image schemas to detect the semantic loss and (un)translatability of image schemas within the hermeneutics framework.

The number of verses of Surat Yusuf is 111. A total of ninety-five verses was analysed in this research, verses from 1 till 36, from 41 till 55 and from 58 till 101. The previously mentioned verses are the ones that tell the story of Prophet Yusuf. The unchosen verses were not part of the events of the story, so the storytelling image schema analysis will not apply on them.

In the analysed verses, verses 1 and 7 were not part of the storytelling image schemas used in this research. Verse 1 is an introductory verse that introduces the story to the readers, and verse 7 is a commentary from Allah on the story which seemed to be necessary – to the researcher – to be mentioned for the sake of the flow of events.

The answer to the research questions are as follows:

Turner's (1996) and Kimmel's (2009) five storytelling image schemas reflection on the three translations

After analysing the three translations of Surat Yusuf taking the storytelling image schema into account within the hermeneutic framework, the researcher has found that there are thirty-four spatiality into temporality images, twenty-one links and paths images, fourteen movement along a path images, thirteen caused motion images and thirteen sequential image schemas out of the 95 analysed verses in this Surah.

**Figure 2: Percentages of Image Schemas**
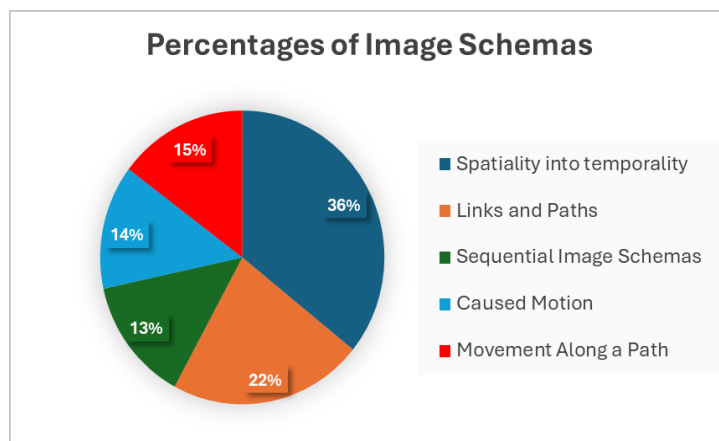
From the graph above, it is clear that the mostly used image schema is the spatiality into temporality and the least used is the sequential image schema.

Image	Verse number
Spatiality into temporality	10 – 16 - 20 - 21 - 22 – 29 – 35 – 36 – 41 – 43 – 44 – 46 – 47 – 48 - 49 – 55 – 60 – 61 – 64 – 73 – 74 – 75 - 76 – 79 – 87 – 89 - 90 – 91 - 92 – 95 – 97 – 98 – 100 - 101
Links and Paths	3 – 8 – 11 – 13– 23 –26 – 27 – 28 – 30 – 54 – 59 – 63 – 65 – 66 – 67 – 68 – 72 - 78 – 83 – 85 – 88
Sequential Images	4 – 15 - 19 – 24 - 25 – 31 – 51 – 52 – 58 – 76 – 80 – 96 - 100
Caused Motion	5 – 6 – 14 – 17 – 32 - 34 – 45 – 53 – 62 – 70 – 71 – 81 – 84
Movement Along a Path	2 – 9 – 12 – 18 – 33 – 42 – 50 – 69 – 77 – 82 – 86 – 93 – 94 - 99

The (un)translatable image schemas

There are twenty-nine untranslatable images that the researcher found while doing the analysis of the verses telling the story of Prophet Yusuf in the Surah. Pickthall misses translating twenty-two storytelling image schemas, Ali misses nineteen images and Ghali misses rendering only eight image schemas. A number of images were untranslatable due to the culture-bound and language-bound words, as will be shown below. This answers the second research question. Sometimes two translators miss the meaning of the image schema in the same verse. Below is a graph that shows the number of image schemas each translator misses.

Figure 1: Untranslatable Image Schemas for each translator
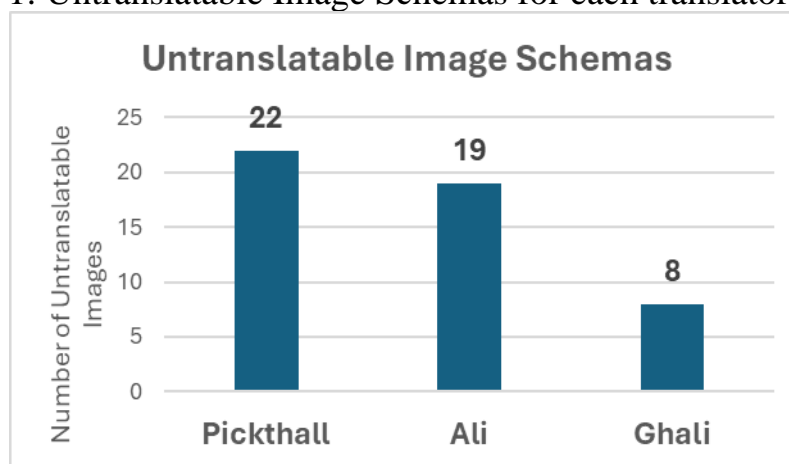

The semantic losses

Some of the most prominent problems in the translation process that causes semantic loss is the culturally bound terms. Culture is the

umbrella under which most of the other semantic problems fall under. Also, some Arabic terms and structures are semantically complex which ties the hands of the translator upon rendering the meanings of the original text. Moreover, some semantic losses occur due to mistranslating the verses; either because the translator has not read thoroughly through more than one exegesis book or because of the lack of mastery of the authentic source language. There has been semantic losses in eighteen positions along the verses. Pickthall did 10 of them, Ali did 4 and Ghali did 4. This answers the third research question.

Table 1: Semantic Losses

	Verse	Semantic Loss	Translator
	20	دَرَاهِمَ مَعْدُودَةٍ: a number of silver coins وَشَرَوْهُ: : bartered	Pickthall Ghali
	25	وَأَلْفَيَا، ’ and ’ وَاسْتَبَقَا‘ :- And they raced ……, and they met - And they raced …… they came	Pickthall Ghali
	28	Her husband	Ali
	36	فَتَيَان: pages	Ghali
	43	وَسَبْعَ سُنْبُلَاتٍ خُضْرٍ: seven green ears of corn	Pickthall and Ali
	47	دَأَبًا: as usual	Pickthall
	49	يُغَاثُ: plenteous crops	Pickthall
	61	سَنُرَاوِدُ: will try to	Pickthall
	62	لِفِتْيَانِهِ: servants pages (same as in verse 36)	Ali Ghali
0	64	فَاللَّهُ خَيْرٌ حَافِظًا : Allah is better at guarding	Pickthall
1	70	الْعِيرُ: O camel-riders	Pickthall
2	78	أَبًا شَيْخًا كَبِيرًا: a very aged father	Pickthall
3	80	قَالَ كَبِيرُهُمْ: The eldest of them said The leader among them	Pickthall Ali

Figure 2: Semantic Loss Frequency
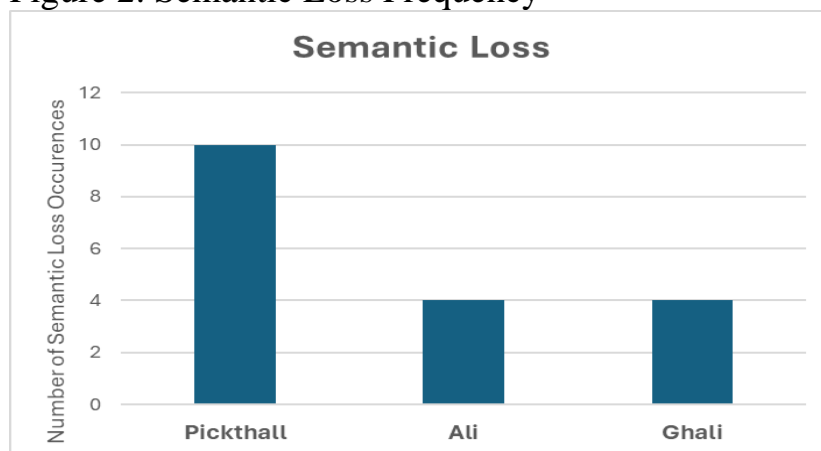
Discussion

In this study, Turner's (1996) and Kimmel's (2009) storytelling image schemas have been depicted in the three translations of Abdullah Yusuf Ali (1939), Muhammad Marmaduke Pickthall (1930), and Muhammad Mahmoud Ghali (1996) of Surat Yusuf. The hermeneutic framework as stated by both Gadamer (1989) and Schleiermacher (1998) states that the personality, background and ideology of the translator is reflected on the choice of words in the translated text (Schleiermacher, 1998, p. 11).

Limitations of the study

There are many certified translations of the meanings of the Qur'an, yet in this study, only three English translations (Abdullah Yusuf Ali, Muhammad Marmaduke Pickthall and Muhammad Mahmoud Ghali) of Surat Yusuf were analysed. The researcher analysed the three translations through Turner's (1996) and Kimmel's (2006) storytelling image schema. This study depicts only the storytelling image schemas and semantic losses of Surat Yusuf. There are many trusted exegeses of the Qur'an, yet this paper basically depended on Ibn Katheer's (2000) and Al-Tabari's (2001) exegesis. In some cases, the testimonies of other scholars were used to clarify the meaning even more. More resources and exegesis could have been used if there was no time limit.

Recommendations for further research

The perspective of this study is highly important as it affects how non-Arabs grasp and apprehend the holy Qur'an. For instance, from the perspective of storytelling image schema, spatiality into temporality image schema affects how the reader perceives and may interact with time. This image, which comes quite frequently in this Surah (29 times), if misinterpreted may deform the reader's timeline of events which may affect the whole story. Therefore, image schema semantic analysis on different translator's works of different Surahs of the Qur'an is highly needed in order to be able to generalize further data. As a future recommendation, it is suggested to analyse other Surahs from the holy Qur'an for the same three translators so as to compare and validate the findings of this study. Other recommendation can be analysing the same surah using other types of image schemas such as compound, complex or situated image schemas.

Conclusion

The difficulty in translating the Qur'an lies in the fact that it is the written word of the message of Allah sent through his messenger prophet Muhammad (PBUH). Therefore, any translation of this holy book

must preserve both the meaning and the form of its verses in order to convey the verses' actual meaning and to preserve the rhetoric and eloquence of the Qur'an. The accuracy of a translation is judged in relation to Qur'an exegetes' interpretations of verses. Thus, the author's misunderstanding of the exegesis leads to lack of accuracy in the translated text. The lack of knowledge with the Arabic language vocabulary and structure leads to misinterpretation of the target text too. The wrong interpretation of a term, or phrase, may lead to misinterpreting the whole meaning of the image schema.

The researcher hopes that this study contributes in the inspiration of linguistics and translation students. Furthermore, it is hoped to contribute in reconsidering the accredited English copies by Al-Azhar and King Fahad Complex to be given to the new Muslims and non-Arab Muslims.

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