



A Synchronic and a Diachronic study of Translation Approaches: An English Translation Theory of QURAN by Muhammad Asad

Nighat Shakur

Keywords:

Diachronic,
Synchronic,
Translation Theory

ABSTRACT

The study analyses the conceptual development of Translation Studies in the specific period of history which helps to underline certain basic theoretical systems and approaches in Translation, developed at different periods of American and European culture and history. The second and most important aim is to figure out the similar or different systems and approaches in English Translation of Quran by Mohammad Asad so to render the Translation of Quran as an objective and authentic text for reference in general and English Language classrooms in specific. The most significant phenomenon that emerges out of this synchronic and a diachronic study of translation is that all the past concepts are still practiced in one form or the other and in some cases considered necessary for the translation process. The study also established the fact that translation of sacred text is super intricate phenomenon. Secular theories weather western or eastern theories to great extent are easily traceable in the Translation of Mohd Asad but cannot be directly applicable because of the nature of text. Analysis of Asads Translation also envisions and enlightens us that Translation of Quran meets the standards of English Textual configurations and are highly objective to be used for teaching and learning English with in specific pedagogic frame works. It will not only synchronize the sacred and the secular in the educational setups as recommended by the great Muslim scholars like Ghazali and Ibne Khaldoon but would help eliminate the misconceptions about the authenticity of sacred Translated texts in the class rooms.

INTRODUCTION

The literature on the theory, practice and history of translation has been divided into four periods

by George Steiner, in *After Babel*. The first period starts from the works of Cicero and Horace on translation up to the publication of Alexander Fraser Tytler's *Essay on The Principles of Translation* in 1791. This period is characterized by its emphasis on empirical approach; practical work should be the basis theories of translation. The second period underlined by Steiner, goes up to the publication of Valery's *Sous l' invocation de Saint Jerome* in 1946, and is distinguished as a period of theory and hermeneutic enquiry with the development of vocabulary and methodology of approaching Translation. The third epoch in the study of Translation begins in 1940 with the publication of first paper on Machine Translation, characterized by the introduction of Structural Linguistics and communication theory into the study of Translation. Steiner's fourth period, begins in the early 1960's, characterized by 'a revision to hermeneutic, metaphysical inquiries into translation and interpretation. (Venuti, 2000 & Bassnett,1980).

THE ROMANS

The views of both Cicero and Horace exerted great inference on successive generations of translators, and both discuss translation with in the wider context of the two main functions of the poet: the universal human duty of acquiring and disseminating wisdom and the special art of making and shaping a poem. (Bassnett,1980:43). Later Roger Bacon (c. 1214-92) and Dante (1265-1321) talked about translation in relation to the word and aesthetic criteria of works of art and scholarship. Bacon discussed the problem of loss in translation and the counter issue of coinage, while Dante focused on the importance of accessibility through translation. But both agreed that translation involves more than an exercise in comparative stylistics.

The distinction between horizontal and vertical translation also prevailed during the time as it showed how translation could be linked to two co-existent but different literary systems. The vertical approach splits into two distinct types: the interlinear gloss, or 'word for word' technique. The horizontal approach involves complex question of imitatio and borrowing. (Bassnett,1980:44-53). In sum, translation, whether vertical or horizontal, is viewed as a skill, inextricably bound up with modes of reading and interpreting the original text which is a proper source material for the writer to draw upon as he thinks fit.

THE EARLY THEORISTS: THE RATIONALISTS

The invention of printing techniques in the 15th century, the discovery and advancement in science and technology and the theory of Copernican universe, greatly affected concepts of culture and society and radically altered perspectives. Resultantly the function of translation, together with the function of learning also changed. One of the first writers to formulate a theory of Translation was the French humanist, Etienne Dolet (1509-46). In 1540 Dolet published a short outline of translation principles entitled *La Maniere de bien traduire d'une lanve en aultre* (How to translate well from one language into another) and established five principles for the Translator:

- (1) The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.
- (2) The translator should have a perfect knowledge of both the SL and TL.
- (3) The translator should avoid word- for- word renderings.
- (4) The translator should use forms of speech in common use.

(5) The translator should choose and order words appropriately to produce the correct tone.

THE RENAISSANCE

The major translators of Renaissance Wyatt (1503-42) and Surrey (1517-47) showed faithfulness not to individual words or sentence structures, but to a notion of the meaning of the poem in its relationship to its readers. Translation was, thus, not a secondary activity, but a primary one, exerting a shaping force on the intellectual life of the age, and the translator of the age figured as a revolutionary activist, rather than a servant of the original author or text.

THE SEVENTEENTH CENTURY

By the mid, seventeenth century, efforts of the counter reformation, the conflict between absolute monarchy and the developing parliamentary system, and the widening of the gap between traditional Christian humanism and science had all led to radical changes in the theory of literature, and hence the role of Translation also changed. Descartes (1596-1650) attempted to formulate a method of inductive reasoning, where by literary critics were pre-occupied to formulate rules of aesthetic production. Translation of the classics increased considerably in France between 1625 and 1660, based on Aristotelian unities. French writers and theorists were in turn enthusiastically translated into English. Sir John Denham's (1615-69) theory of translation covers both the formal aspect (art) and the spirit (nature) of the work and argued for a concept of Translation that sees the translator and original writer as equals but operating in diverse spatio- temporal contexts. He considered the translator's duty to his source text and to reproduce or recreate the work in the target language, by presenting the essence of original. (Venuti,2000). Abraham Cowley (1618-67) in his preface to his Pindarique Odes (1656) asserted that he had 'taken, left out and added what I please' in his translations. In the preface to his Translation of Ovid's Epistles, Dryden reduced all translation to three categories:

1. Metaphrase: 'Word-by-word and line-by-line translation', which corresponds to literal translation.
2. Paraphrase: 'translation with latitude', where the author is considered important by the translator.
3. Invitation: 'fore saking both words and sense'. This corresponds to Cowley's very free translation, and is more or less adaptation. (Munday, 2001, Brower,1959 & Barnstone,1993).

In general, therefore, Dryden's and other writings on Translation are very prescriptive, pointing out what has to be done for a successful Translation to take place. Alexander Pope (1688-1744) closely followed Dryden's view on Translation, and advocates to retain the spirit of original by underlining the styles and manner of the writer through close reading.

THE EIGHTEENTH CENTURY

Dr Johnson (1709-84) in his Life of Pope (1779-80) commented that it is desirable to gain elegance, provided nothing was lost. The 18th century concept of the translator as the painter or imitator with a moral duty both to his original subject and to his receiver was wide spread but underwent a series of significant changes because of alteration in the processes of literary

creation. Goethe (1749-1832) argued that every literature must pass through three phases of translation, although the phases are recurrent, all may be found taking place within the same language system at the same time. The first epoch 'acquaints us with foreign countries on our own terms'. The second mode is, when the translator absorbs the sense of the foreign work but reproduces it in his own terms. The third mode, is one which aims for perfect identity between the SL text, and the achieving of this mode, must be through the creation of a new 'manner' which fuses the original with a new form and structure.

Towards the end of 18th century, in 1791 (Munday,2001& Brower,1959) Alexander Fraser Tytler published a volume entitled *The Principles of Translation*; the first systematic study in English of the translation processes. Tytler set up three basic principles:

1. The Translator should give a complete transcript of the ideas of the original work.
2. The style and the manner of writing should be of the same character with that of the original.
3. The translation should have all the ease of the original composition.

Translation theory from Dryden to Tytler, then, is concerned with the problem of recreating an essential spirit, soul or nature of the work of art. But the earliest dichotomy between the found structure and the inherent soul became less important since the writers changed the focus of their attention towards theories of imagination, what Coleridge described as 'painful copying' that 'would produce masks only, not forms breathing life'. (Bassnett, 1980:62).

ROMANTICISM

With the defeat of rationalism after French Revolution of 1789, great stress was placed on the 'Vitalist function of the imagination'. In England, Coleridge (1772-1834) in his *Biographia Literaria* (1817) outlined his theory of distinction between fancy and Imagination and asserted that Imagination is the supreme creative and organic power as opposed to the lifeless mechanism of fancy. This theory has affinities with the theory of opposition of mechanical and organic forms outlined by German theorist and translator, August Wilhelm Schlegel (1767-1845) in his *Vorlesungen uber dramatische kunst und Literatur* (1809), translated into English in 1813. Both the English and German theories raised the question of how to define translation; as a creative or a mechanical enterprise. Two opposing viewpoints were dominant in the early 19th century. One considered Translation as a category of thought, and the translator was seen as a creative genius in his own right, in touch with the genius of the original, and enriching the literature and language into which he is translating. The second viewed the Translation in terms of the mechanical function of 'making known' a text or author.

POST- ROMANTICISM

While the seventeenth century had been about translation, and the eighteenth century about the translator's duty to recreate the spirit of the source text for the reader of the time, the Romanticism of early nineteenth century discussed the issue of translatability or untranslatability. In 1813, the German theologian and translator, Friedrich Schleiermacher wrote a highly influential treatise on translation, *Uber die Verschiedener Methoden des Ubersetzens* (On Different Methods of Translating). Friedrich Schleiermacher is recognized as the founder of

modern protestant theology, and of modern hermeneutics distinguished two different types of translation, working on two different types of texts. They are:

- The ‘Dolmetscher’, translates commercial texts
- The ‘Ubersetzer’, works on scholarly and artistic texts

The real question according to Schleiermacher, is how to bring the source text(ST) writer and the target text(TT) reader together. He moved beyond the issues of ‘word-for- word’ and ‘sense-for-sense’ literal, faithful and free translation, and considered them to be only two paths open for the ‘true translator’. “Either the translator leaves the writer alone, as much as possible, and moves the reader towards the writer, or he [sic] leaves the reader alone, as much as possible, and moves the writer towards the reader”. (Munday, 2001).

THE NINETEENTH AND EARLY TWENTIETH CENTURIES: THE VICTORIANS

The nineteenth century and the early part of twentieth century focused on the status of the ST and the form of the TL. Newman emphasized the foreignness of the work by a deliberately archaic translation. This was opposed by Matthew Arnold in his lecture On Translating Homer, which advocated a transparent translation method, and suggested that scholars are the only ones who are qualified to compare the effects of the TT to the ST. But such an elitist attitude, says Bassnett, led to the devaluation of translation and to the marginalization of the translator. (Munday,2001). The main currents of Translation pedagogy in the age of industrial capitalism and colonial expansion up to the First World War, can be loosely defined as follows:

- (1) Translation as a scholar’s activity, when the pre-eminence of the SL text is assumed defacto over any TL version.
- (2) Translation as a tool to reconnect the reader to original.
- (3) Translation as a means, where by individual translator offers his own pragmatic choice to the
 1. TL reader.
- (4) Translation as a means of helping the TL reader to a become a better reader of the original,
 2. through a conscious creation of foreignness in the TL text.
- (5) Translation as a means through which the translator seeks to upgrade the status of the SL text. (Bassnett,1980)

TOWARDS CONTEMPORARY TRANSLATION THEORY: 20TH -21ST CENTURIES

Traditionally, Literary Translation was promoted in universities in the 1960s by the Translation Workshop concept, which was initiated by I.A. Richard’s Reading Workshop and Practical Criticism approach that began in the 1920s, and other later Creative Writing Workshops. These later translation workshops were intended as a platform for the introduction of new translations into the target culture, and for the discussion of the finer principles of the translation process and of understanding a text. Running parallel to this approach was that of Comparative Literature, where literature is studied and compared trans-nationally and trans-culturally, thus necessitating the reading of some Literature and Translations. This latter lead to the growth of courses in Cultural Studies. (Toury: 1987, Venuti,1992,1995,2000) Another area in which translation became the subject of research was Contrastive Analysis; the study of two languages in contrast,

in an attempt to identify general and specific differences between them. It developed into a systematic area of research in the USA from the 1930s onward, and came to force in 1960s and 1970s. Translation and Translated examples provided much of the data in these studies (e.g. D.I.Pietro. 1971, James, 1980) (Hornby, M.S., Pochhacker,F., & Kaindle, K.,1994).

In Contemporary Translation Theories, Genzler describes Holmes's paper, The Name and Nature of Translation Studies, as the significant landmark in the development of Translation Studies as a discipline. Holmes in his paper stresses the need to forge other communication channels, across the traditional disciplines, in order to access and integrate all other relevant fields from the diverse backgrounds. Holmes as cited in Munday (2016), provided an overall framework, describing what translation studies covers:

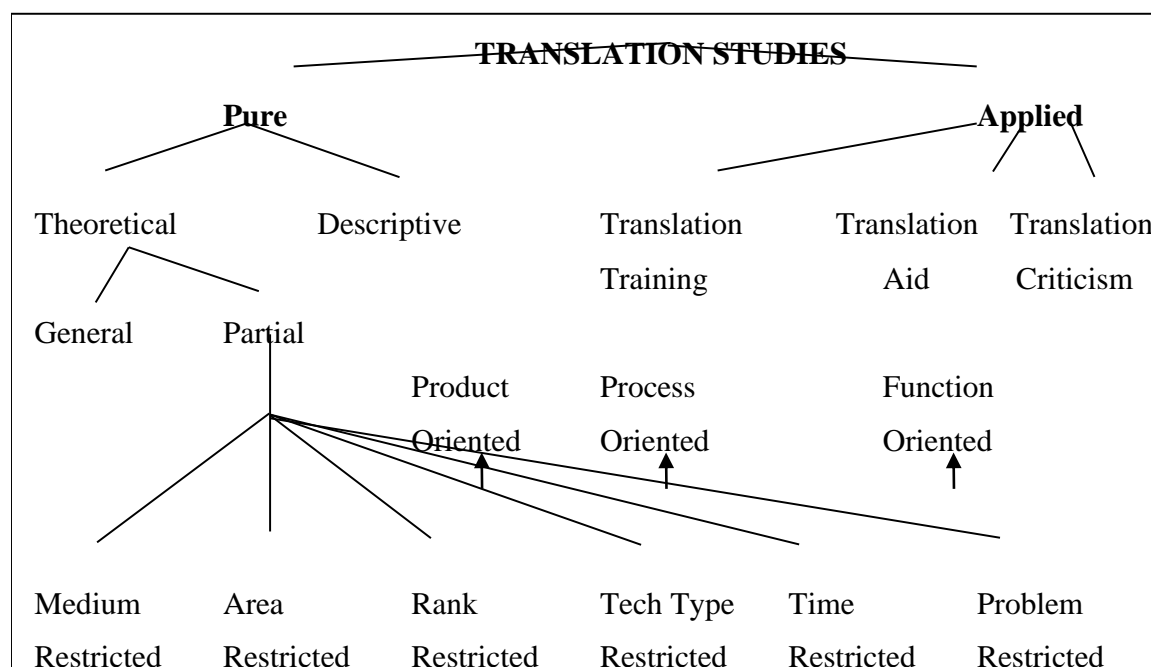


Figure 1 Framework of Translation Studies (Adapted from Munday, 2001:10)

Another area which Holmes mentions is Translation Policy, where he sees translation scholars advising on the place of translation in society, the place it should occupy in a language teaching and learning curriculum. This accounts for the applied branch of Translation Studies, which can be explained through the given diagram:

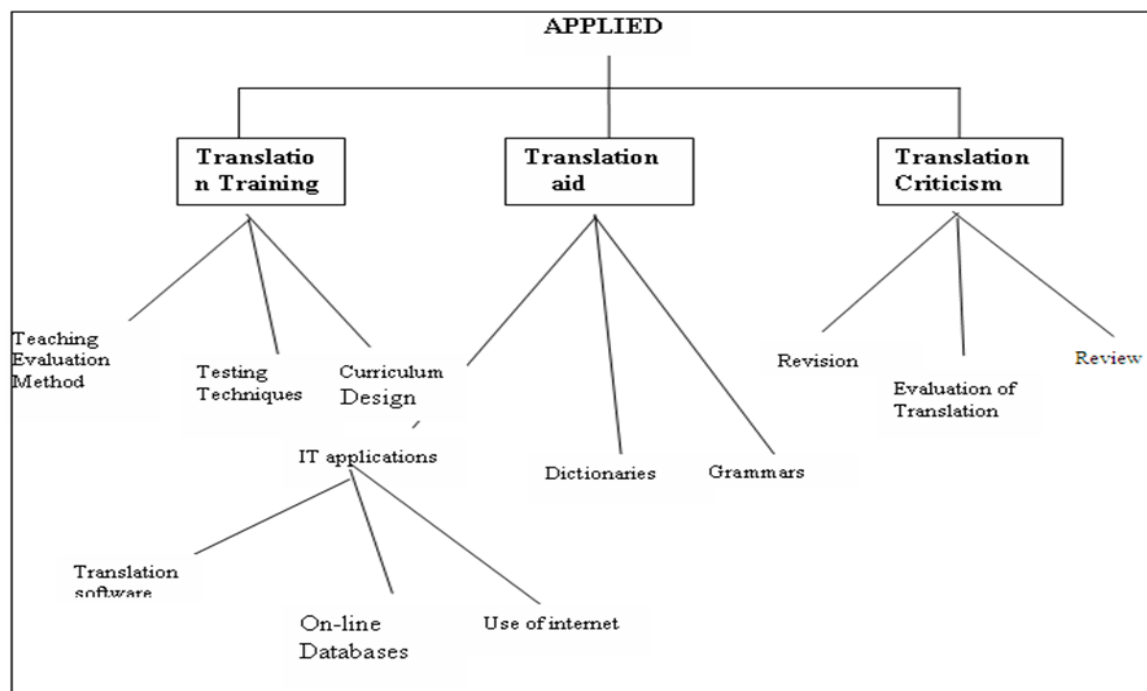


Figure .2 Applied Translation Studies (Adapted from Munday, 2001:13)

Holmes, himself, points out that Theoretical, Descriptive and Applied areas do influence one another. The main merit of division, as Toury in (Munday:2001) states, is that they allow a clarification and a division of tasks between various areas of Translation Studies, which, in the past, have been confused. The division, moreover, is flexible and incorporates developments such as technological advances.

DEVELOPMENT SINCE 1970s

The surge in Translation Studies since 1970s has seen the importance and dominance of Holme's map of Translation Studies. Contrastive Analysis lost its significance. Linguistic oriented 'science' of translation has continued strongly in Germany, but the concept of equivalence associated with it also declined and there was a rise in text centered theories (Reiss) and the text purpose (Skopos theory of Reiss and Vermeer). The Hallidayan influence of Discourse Analysis, Systemic Functional Grammar, which sees language as communicative, and in a socio-cultural context, remained influential over the past decades, and has been applied to Translation in a series of works by scholars like Bell (1991), Baker (1992) Hatim and Mason (1990-1997). The late 1970s and the 1980s saw the rise of the Descriptive Approach that had its origin in Comparative Literature and Russian Formalism. A pioneering centre has been Tel Aviv, where Itamar-Even-Zohar and Gideon Toury have pursued the idea of Literary Poly-System in which different literatures and genres including translated and non-translated works, compete for dominance. Poly Systemists have worked with Belgium based groups including Jose Lambert and Andre Lefevere and with UK based scholars Susan Bassnett and Theo-Hermans. A key volume was the collection of essays edited by Hermans, *The Manipulation of Literature: Studies in Literary Translation*, which gave rise to the name of the 'Manipulation School'. Thus a dynamic, literally oriented approach held sway for much of the following decade. The 1990s saw the incorporation of new schools and concepts with Canadian based Translation and Gender

research lead by Sherry Simon. The Brazilian Cannibalist School led by Else Vieira promoted, the Post-Colonial Translation Theory with the prominent Bengali scholars Tejaswini Niranjana and Gayatri Spivake in the forefront. In the USA, Cultural Studies – Oriented Analysis of Lawrence Venuti, who champions the cause of the translator rose to prominence (Bassnett, 1993, Hornby, Pochhacker, & Kaindle, 1994, Venuti, 1995 & Hermans, 1985). A new tool was developed in early 21st century as explained by Dooslaer (2007), In this new map Translation Studies is sub divided into:

- a. Approaches: Historical, Literary, Linguistic, Cultural, Anthropological, Philosophical, Sociological, psychological,
- b. Theories: General Translation theory, Genre theory, Polysystems theory, Relevance theory, Skopos theory, Interpretive theory, Speech Act theory
- c. Research Methods: Descriptive, Empirical, Functionalist, Normative

The new taxonomization, is more comprehensive in outreach and coverage and has levelled the debate of existing extreme poles; literal versus free, vertical versus horizontal.

TRANSLATION OF QURAN BY MUHAMMAD ASAD

Muslim translators of the Holy Quran, both born Muslims and non-Muslims who reverted to Islam were pious and wise persons, learned in the Islamic Qurani Uloom, and multi linguals who were also well- versed in translation theory and studies from the historical beginning of translation studies up to their contemporary times. The Muslim contribution by translation from Greek, Roman, Chinese and Indian languages to western learning, is a recorded fact of human history. A few Arab authorities have been referred to earlier in this study, Muhammad Asad has his own theory of translation as discussed below:

The very title of his great work is indicative of his view of Translation, the key words of which are: “Message, Translated, explained”. Every great work, whether secular-literary or scriptural-sacred, involves minimally, its

- i. Message; and ii. Meaning

Muhammad Asad’s work focuses both the Meaning and Message can be “Zahiri” or Apparent, and “Batini” or Quintessential. They can be literal and symbolic or metaphorical, Muhammad Asad has conveyed the Qurani Message by explanation and interpretation in modern English. That is where his Theory of Translation plays a central role. Its core is contained in his forward to his Heavenly Labour of Spiritually Devout Love. The works of reference listed by him, reflect his incisive and extensive research of original Araby sources spread over two pages.

Muhammad Asad, in his reputed spiritual autobiography and journey to Islam, as inspired by its sole and spirit, ‘The Road To Makkah’, reveals that he was first attracted to the Saudi Muslim desert land, people and culture, and then to Islam per se. He learnt and imbibed the Arabic Language: the then current, classical and Qurani Arabi, before starting work on the Holy Quran. This is borne out by his: The Message Of The Quran, expressing himself on the subject of ‘translating’ the Holy Quran, in forward to the Message, he writes:

‘In short, the westerners, cannot readily accept the Quranic thesis that all life, being God- given, is a unity, and that problems of flesh and of the mind, of sex and economics, of individual righteousness and social equity and intimately connected with the hopes that man may legitimately entertain with regard to his life after death. This, in my opinion, is one of the reasons for the negative, uncomprehending attitude of most westerner towards the Quran and its teachings. But still another, and perhaps even more decisive the reason may be found in the fact that the Quran itself has never been presented in any European language in a manner which would make it truly comprehensible’.

“When we look at the long list of translations-beginning with the Latin works of the high Middle ages and continuing up to the present in almost every European tongue, we find one common denominator between their authors, whether Muslims or non-Muslims: all of them were- or are – people who acquired their knowledge of Arabic through academic study alone: that is, from books. None of them, however great in scholarship, has ever been familiar with the Arabic language as a person is familiar with his own, having absorbed the nuances of it idiom and its phraseology with an active, associative response within himself, and hearing it with an ear spontaneously attuned to the intent underlying the acoustic symbolism of its words and sentences. For, the words and sentences of a language- any language- are but symbols for meanings conventionally, and subconsciously, agreed upon by those who express their perception of reality by means of particular tongue. Unless the Translator is able to reproduce within himself the conceptual symbolism of the language in question- that is, unless he hears it “sing” in his ear, in all the naturalness and immediacy, his translation will convey no more than the outer shell of the literary matter to which his work is devoted, and will miss, to a higher or lesser degree, the inner meaning of the original ; and the greater the depth of the original, the further must such a translation deviate from its spirit”. (foreword; p iii)

The foregoing is so self- evident that it needs no paraphrase, explanation or comment. However, the focus is on the following keywords, which convey Muhammad Asad’s view of translation:

Nuances- Idiom- Phrase- Logy- Active Associative response within himself- Hearing- Spontaneously Attuned- Intent – Underlying the Acoustic Symbolism- Words and Sentences- Symbols-Meanings-Conventionally and subconsciously Agreed Upon- Express Perception of Reality- Conceptual- Symbolism-Hear-Sing-Naturalness-Immediacy-Outer Shell- Literary Matter- Deviate- Spirit.

Each and every one of the foregoing words and phrases is loaded with memorable meaning and message for the intending and prospective translator. Muhammad Asad concedes that many of the translators from the Arabic were “outstanding scholars in the sense of having mastered the Arabic grammars and achieved a considerable knowledge of Arabic literature”, but that by and in itself is enough to produce a successful translation, especially of the Arabic of Quran. Knowledge of Arabic grammar and literature are the minimum requirement. The critical requirement is: “That intangible communion with the spirit of the language which can be achieved only by living with and in it”.

This essentiate that the translator not only indigenizes the target language, but also gets indigenized to it by internalizing it as integral to one’s own linguistic psyche and total integrative

holistic personality, like one born to and nurtured on one's natural language, congenitally. Writing specifically about Araby, Muhammad Asad rightly asserts as under:

“Arabic is a Semitic tongue: in fact it is the only Semitic tongue which has remained uninterruptedly alive for thousands of years; and it is the only living language which has remained entirely unchanged for the last fourteen centuries, these two factors are extremely relevant to the problem which we are considering”,(i.e. translating the Holy Quran). Since every language is a framework of symbols expressing its people's particular sense of life, values and their perception of reality, it is obvious that the language of the Arabs-a semitic language which has remained unchanged for so many centuries- must differ widely from anything to which the western mind is accustomed. The difference of the Arabic idiom from the European idiom is not merely a matter of its syntactic cast and the mode in which it conveys ideas, nor is it exclusively due to the well-known, extreme flexibility of the Arabic grammar arising from its peculiar system of verbal “roots” and the numerous stem forms which can be derived from these roots, nor even to the extraordinary richness of the Arabic vocabulary: it is a difference of spirit and life-sense”.

The Qurani Araby

“ And since the Arabic of Quran is a language which attained to its full maturity in the Arabic of fourteen centuries ago, it follows that in order to grasp its spirit correctly, one must be able to feel and hear this language as the Arabs felt and heard it at the time when the Quran was being revealed, and to understand the meaning which they gave to the linguistic symbols in which it is expressed” (Foreword, pp iii- iv)

The linguistic presentation of Quran is such that the construction of the sentence, the rhythm and sound of its phrases, the metaphoric flow into pragmatic statements, the employment of Acoustic stress, the symbolism and its eschatology, all this makes Quran, unique and untranslatable. That is why it is ‘impossible’ to reproduce Quran in any other language but render its message comprehensible to those who don't know Arabic well enough. Another important point that Translator needs to take into account is the IJAZ of the Quran; the Ellipticism, that is deliberately omitted in the original must be supplied by the translator in form of interpolations, because if neglected by the translator the Arabic phrases will lose all their life and will become a meaningless jumble.

Muhammad Asad's Criteria

These are indeed, most rigorous, but equally essential. As imbibed from his enlightened and enlightening Foreword, they are enumerated below:

1. Minimally, the translator must be well-versed in the Araby language, literature, grammar and history of Islam and the Muslims especially the Prophetic period and the golden age of Islam.
2. One must learn and acquire the Arabic language like its native speaker, by actually living with the Arabs- as Muhammad Asad did.
3. In order to be able to truly translate the Holy Quran, the translator must master the Qurani Araby.

4. All the three above, to be able to understand and convey the Holy Quran's meanings and message, Soul and Spirit as Islam, per see.
5. By extension, it is essential that the translator is minimally by lingual: knowing both Arabic, as above, and English, or any other language into which he intends to translate the Holy Quran, or any other Arabic text, sacred and secular.

Muhammad Asad's Commentary/ Tafseer

The message of the Holy Quran is explained by the learned "mufassir" in two ways:

- i. A brief introduction for every "Surah" indicating its period and that it is a Makkah or Madina revelation. Also its intent, spirit and purpose: Quintessential Meaning and Message.
- ii. Explanatory detailed foot-notes Additionally, the following four appendices are very enlightening

Apart from these considerations Muhammad Asad has given two fundamental rules of interpretations: Firstly, The Quran must not be viewed as a compilation of individual injunctions and exhortations but as 'one integral whole'. Secondly, Quran should not be viewed from purely historical perspective in any of its part. Its references to historical perspective and events must be considered as illustrations of human conditions and not as ends in themselves.

Both Muhammad Marmaduke Pickthal and T.B Irwing seem to concur with Muhammad Asad's theory of Translation in that, their approach is similar. This is evident even from the title of their works, as reiterated below;

Pickthal's work is captioned: The Meaning of the Glorious Quran; an explanatory translation.

The telling terms are; Meaning- Explanatory- Translation.

T.B Irwing work is; A translation of the Meaning of the Noble Quran.

Here again, spot light is on the Meaning of Translation.

Pickthal's foreword and Introduction expresses his deep reverence and humility in regard to the sacred challenge of the trying task of translation. This is also true of T.B Irwing's Introduction to his translation.

CONCLUSION

From the Introduction of Translation history, to the contemporary trends in Translation in 20th-21st centuries, it has become evident that different concepts of translation have prevailed at different times, and the role and function of translation has radically altered. It has also become clear that for centuries the assumptions about the Translation have fallen into two large categories: Instrumental and Hermeneutic. An Instrumental concept of language leads to Translation theories that privilege the communication of objective information and construct

typologies that is purely linguistic, but also encompass a pragmatic situation. A Hermeneutic concept of language leads to Translation theories that allow and account for the interpretation of cultural values, where meaning shapes reality and is inscribed according to the changing culture and social situations. Thus, Translation Pedagogy/Theory needs to focus both: concepts and methods, processes and products, language and style, as well as content, meaning and message, denotation and connotation. However, radical shifts and the effect of changing concepts of Translation on the process of Translating, itself, will occupy researchers for a long time to come; Sacred text translations, political text translations, Machine and Machine aided Translation.

The outlined mapping not only contributes to the developing status of Translation Studies, but at the same time enlightens one with the intricacies involved in the discipline. The most striking phenomenon that emerges out of the synchronic and a diachronic study of translation is that all the past concepts are still practiced in one form or the other and in some cases considered necessary for the translation process. Translation history is neither a history in a typical sense of the term, nor is it a faded or a bygone facet but is the vital aspect of Translation Studies and applicable in all its implications. The study reveals the fact that the ideal translation is never a total counter- part or reproduction of the original, since no perfect 'double' exists. When Equity is present in an ideal translation, only then can a notion of fidelity in Translation be justified. Faithfulness in actuality, is the restoration of balance of forces, especially of the integral presence of ST, which is disrupted due to inappropriate comprehension. The translator is therefore accountable to the diachronic and synchronic mobility and conservation of the energies of meaning. Translation is a name of balance- an act of double entry, both formally and morally. As in Art, Translation is not photographic replication, but realistic-impressionistic interpretation. The history of Translation Studies should, therefore, be seen as an essential field of study for contemporary theorists, and should not be approached from a narrowly fixed position. Gadda's definition of system can be applied to the diachronic of Translation Studies and serves as an illustration of the complexity of work, involved in the field. "We therefore think of every system as an infinite entwining, inextricable knot or mesh of relations, the summit can be seen from many altitudes, and every system is preferable to infinite co-ordinated axis: It presents itself in infinite ways". (Bassnett,1980:71). As for the Translation of Quran into English or any other language, being sacred scriptural literature, is a specific case and category by itself. As is evident from the discussion itself, that translation of sacred text is super intricate phenomenon. As Asad himself points out that the skill of Translating Quran requires the translator to reproduce within himself the conceptual symbolism of language in question. Secular theories whether western or eastern theories to certain extent are easily traceable in the Translation of Mohd Asad but cannot be directly applicable because of the nature of text. Translators of Quran both Muslims and those reverted to it later in life, out of his own yearnings have pioneered the path. They include Muhammad Murmaduke Pickthall (British), T.B.Irving (American). Though Muhammad Asad (originally an Austrian Jew) succeeded them in his work, it is rated and reputed as the best and the most exemplary. His theory of Translation and the role model merits serious study. Asads English Translation also bears testimony to the fact that Translation of the sacred text like Quran is no exception as far as Translation pedagogy and process is concerned, especially when examined in light of western synchronic and diachronic development of Translation. He applied almost similar criteria both for the Translators and the Translation as the western classics did. Analysis of Asads Translation also establishes the fact that Translation of Quran meets the standards of English Textual configurations and are highly objective to be used for teaching and learning English with in specific pedagogic frame works. It will not only synchronize the sacred

and the secular in the educational setups as recommended by the great Muslim scholars like Ghazali and Ibne Khaldoun but would help eliminate the misconceptions about the authenticity of sacred Translated texts in the class rooms.

REFERENECS

- Asad, M. (1980). *The Message of Quran*. Great Britain: Redwood books.
- Baker, M. (Ed.) (1998). *Routledge Encyclopedia of Translation Studies*. London & New York: Routledge.
- Barnstone, W. (1993). *The Poetics of Translation: History, Theory, Practice*. U.S.A: Yale University Press.
- Bassnett. S. (1993). *Comparative Literature: A critical Introduction*. U.K. & U.S.A: Blackwell.
- Bassnett. S. (1980). *Translation Studies*. London and New York: Methuen & Co. Ltd.
- Brower, R. A. (Ed.). (1959). *On Translation*. Massachusetts: Harvard University Press & Cambridge University Press.
- Das, B. K. (1998). *The Horizons of Translation Studies*. New Delhi: Atlantic Publishers & Distributors.
- Frawley, W. (Ed.). (1984). *Translation: Literary, Linguistic and Philosophical Perspectives*. London and New York: Associated University Press.
- Gamber, Y & Dooslaer, L.V. (2007). *Target*. 19 (2), Benjamin Publishing Company.
- Hatim, B., & Mason, I. (1990). *Discourse and the Translator*. London & New York: Longman.
- Hermans, Theo. (Ed.). (1985). *The Manipulation of Literature: Studies in Literary Translation*. Australia: Croom Helm Ltd.
- Hornby, M.S., Pochhacker, F., & Kaindl, K. (Eds.). (1994). *Translation Studies: Interdiscipline*. Amsterdam: John Publishing Company.
- I. B. Irving. (2002). *A Translation of the Meaning of the Noble Quran*. Lahore: Sohail Academy.
- Kenny, D. (2001). *Lexis and Creativity in Translation: A Corpus based Study*. U.K: St. Jerome Publishing.
- Lefevere, A. (1992). *Translation, Rewriting and the manipulation of Literary Fame*. London: Routledge.
- Morgan, M. (2007). *Lost History: The Enduring Legacy of Muslim Scientists, Thinkers and Artists*. USA: National Geography.
- Munday, J. (2001). *Introducing Translation Studies: Theories and Applications*. London & New York: Routledge.
- Pickhthall, M. (1980). *The Meaning of Glorious Koran*. Lahore: Sind Sagar Academy.
- Riccardi, A. (2002). *Translation Studies: Perspectives on Emerging Disciplines*. UK Cambridge University Press.
- Snell, B. M. (Ed.). (1979). *Translating and the Computer: Proceedings of a Seminar*. London, 14th November, 1978. New York: North-Holland Publishing Company.
- Toury, G. (1987). *Translating Across Cultures*. New Delhi: Bahri Publications Pvt.
- Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London & New York: Routledge.
- (Ed.). (2000). *The Translator Studies Reader*. London & New York: Routledge.
- (Ed.). (1992). *Rethinking Translation: Discourse, Subjectivity, Ideology*. London & New York: Routledge.