



RESEARCH ARTICLE

A Study of Grammatical Equivalence in the English Translation of Qasidah Burdah: A Perspective Based on Baker's Theory

Dr. Muhammad Sarwar¹, Dr. Ghulam Ahmad^{2*}, Dr. Iftikhar Ahmad Khan³, Dr. Makkiah Nabi Bakhsh⁴, Dr. Khuda Bakhsh⁵

¹Associate Professor Department of Arabic, Bahaud din Zakariya University Multan Pakistan

²Assistant Professor, GC University Faisalabad

³Assistant Professor, GC University Faisalabad

⁴Assistant Professor, Department of Arabic, The Women University University Multan

⁵Associate Professor, Department of Education, GC University Faisalabad

ARTICLE INFO	ABSTRACT
Received: May 10, 2025	The research paper examines the translation of QasidahBurdah through the lens of grammatical equivalence, employing Mona Baker's theoretical framework. The study focuses on how well the translation aligns with Baker's principles, particularly in conveying the nuanced grammatical and lexical categories present in the original Arabic text. Qasidah Burdah, authored byBuseeri celebrates the virtues of Holy Nani (PBUH) and emphasizes spiritual devotion. This research sheds light on findings with the enhancement of linguistic understanding, employing a mixed research methodology. The analysis highlights instances where the translation maintains or diverges from grammatical structures such as tense, aspect, and person, which are crucial for preserving the poem's poetic beauty and spiritual depth in English.
Accepted: Jun 25, 2025	
Keywords	
Qasidahburdah Translation Grammatical Equivalence Bakerian Shakeel	
*Corresponding Author: drghulamahmad@gcuf.edu.pk	

INTRODUCTION

This research delves into the complexities of achieving grammatical equivalence in the English languagetranslation of Qasidah Burdah, a 13th-century Arabic ode venerating Prophet Muhammad. Authored by Imam al-Busiri, this poem not only extols the Prophet's virtues but also serves as a spiritual guide for Muslims globally, presenting a profound challenge in preserving its cultural and religious essence during translation. Focused on Shakeel Qaderi's English rendition and informed by Mona Baker's theoretical framework, this study scrutinizes how well the Interpretation aligns with Baker's ideologies of syntax, morphology& semantic categories. It explores various linguistic facets—from lexical choices to the handling of tense, aspect, and person—to illustrate Qaderi's fidelity to the original Arabic. By bridging theory with practical analysis, this research aims to deepen insights into translating Islamic literature, contributing to both translation studies and the appreciation of Islamic cultural heritage.

Objectives of Research

Certainly! Here are refined and concise versions of the research objectives:

1. Compare the grammatical equivalence achieved in Qaderi's translation of Qasidah Burdah with other English translations to identify variations and trends in translation choices.
2. Assess how the preservation or adaptation of grammatical structures in translation influences the spiritual and cultural nuances conveyed in Qasidah Burdah.
3. Identify and analyze specific challenges encountered in achieving grammatical equivalence between Arabic and English during the translation of Qasidah Burdah, proposing solutions where applicable.

METHODOLOGY OF RESEARCH

The study adopts a mixed research method to critically assess ShakilQaderii's English language translation of Qasidah Burdah. The methodology blends qualitative insights—through detailed linguistic analysis—with quantitative assessment to evaluate the translation's accuracy & faithfulness to the unique Arabic language composition. This combination ensures a holistic and rigorous understanding of the translated text's strengths and limitations.

The Qasidah Burdah

Qasidah Burdah is an Arabic poem authored by Al-Imam Busirii in 13th al-hijra. The Arabic poem's original Arabic title is الكواكب الدرية في مدح خير البرية⁽¹⁾.

This poetic work is a profound expression of commitment to the Holy Nabi e Mukarram (PBUH), serving both as praise and as a spiritual supplication. It is said that Imam al-Busiri composed the poem during a period of physical paralysis, hoping for divine intercession.⁽²⁾ According to traditional accounts, he miraculously regained his health after completing the poem.

Renowned for its linguistic elegance and spiritual depth, Qasidah Burdah holds a central place in Islamic devotional literature and continues to be recited and revered across the Muslim world.⁽³⁾ It consists of ten thematic sections, each reflecting on different attributes and experiences related to the life and character of the Holy Nabi e Mukarram (PBUH).⁽⁴⁾

Qasidah Burdah and its English Translation

In this research, the selected English translation under analysis is that of Shakeel Qaderi, published in New Delhi, India. The evaluation focuses on the equivalence at the word level, drawing upon Mona Baker's theoretical framework as presented in her book, "In Other Words". The aim is to assess how effectively the transformation and translation captures the semantic, cultural, & stylistic features of the original Arabic verses, based on Baker's categorization of Interpretation equivalence.

Egyptian-British Scholar (Mona Baker)

The scholar Mona Baker is an internationally recognized scholar in the subject of translation, originally from Egypt & born in 1953. Her academic work has significantly influenced the field, particularly through her research on translation theory and ethics.

She is the author of the well-known textbook *In Other Words*, which is widely used in translation programs around the world.⁽⁵⁾

Grammatical Equivalence

In Chapter 4 of Dr. Baker's "In Other Words" grammatical equivalence explores how grammar shapes the translation process by governing the combination of words and the explicit expression of information in languages. Historically, notions like time, number, and gender were once thought to be universal across languages, but exposure to diverse languages revealed significant variations. The chapter examines how different grammatical categories such as gender, person & tense may or may not be expressed in languages, influencing translation decisions. It distinguishes between grammar (morphology and syntax) and lexical categories, highlighting how syntax imposes structural constraints on message organization, particularly in languages with fixed word order like English. The chapter also introduces the concept of text, emphasizing its coherence beyond isolated words and sentences, setting the stage for a deeper exploration in subsequent chapters.⁽⁶⁾

¹ Tawakuli: "Sharh Qasidah Burdah", Akber Book Saler, Urdu Bazar, Lahore, P. 21

² Razaul Haq: "Al-Durrah Al-Fardah Sharh Qasidah Al-Burdah", Darul Uloom Zakriya Linasia South Africa, 2014, P. 52

³ Chishti: "Sharh Qasidah Burdah Kharbooti", Progressive Books, Lahore, 2016, P. 30

⁴ Shakeel Qadri: "A Commentary and Translation of the Qasidah Al-Burdah Shareef", Published by Aligarh university india, P. 2

⁵ Mona Baker: "In Other Words", P. 01 after title page.

⁶ Mona Baker: "In Other Words A Coursebook on Translation", Third edition published 2018 Routledge, Milton Park, New York, P. 94-131

Section 2 of QasidahBurdah:(The Warning of Self Desires)

In this section, Busirii discusses the struggle to restrain lust and carnal desires. He reflects on how these desires lead one into sinful acts, prompting sincere regret and seeking forgiveness from Allah Almighty. Simultaneously, he emphasizes that overcoming lust is crucial to achieving pure love for Rasoolullah صلى الله عليه وسلم. By purifying oneself from such desires, one can attain a deeper connection with the Prophet and a heightened devotion to seeking forgiveness from Allah.⁽⁷⁾

The Analysis of Grammatical Equivalence

فَإِنَّ أَمَارَتِي بِالسُّوءِ مَا اتَّعَظْتُ مِنْ جَهْلِيهَا بِتَذِيرِ الشَّيْبِ وَالْهَرَمِ

Grammatical versus lexicalcategories

The word *أَمَارَة* (Ammāra) is an exaggerated form come from the root *أ م ر* (to command). It lexically means inciting, urging, or prompting ⁽⁸⁾, but the translator used its conceptual meaning, "my nafs e amarah," which refers to the inner self that incites or urges toward evil, rather than the direct lexical meaning.

The word *الشَّيْب*, as explored in Hans Wehr's dictionary, carries the lexical meaning of "to cause hair to turn white (due to grief)." ⁽⁹⁾ The examination of equivalence according to these lexical categories aligns with the translator's rendition.

The word *الْهَرَم* translates to "old age" according to Qaderi's translation and similarly in RohiBaalabaki's Dictionary, where it denotes "old age, senility, senescence, and decrepitude." ⁽¹⁰⁾ Through this analysis, we observe a consistent lexical equivalence between the two sources.

The Persons

The diversity of grammaticalcategories across languages (Person) in the following discourse:

The word *"جَهْلَهَا"* is a combination of the noun *"جَهْل"* (ignorance) and the third-person feminine singular pronoun *"ها"* (her/its), meaning "her ignorance" or "its ignorance." ⁽¹¹⁾

The diversity of grammaticalcategories across languages (Person)" in the following discourse:

The word *"رَأْسِي"* is a noun with a possessive pronoun suffix indicating possession by the speaker, thus meaning "my head". The suffix *"ي"* is the first-person singular possessive pronoun in Arabic, meaning "my". Shakeel Qadari has used this first-person singular in his translation⁽¹²⁾, demonstrating an understanding of the Bakerian grammatical categories across languages (Person). This illustrates how equivalence can be maintained by accurately reflecting person-related grammatical categories in translation.

لَوْ كُنْتُ أَعْلَمُ أَقَى مَا أَوْفَرُهُ كَتَمْتُ سِرًّا بَدَأَ لِي مِنْهُ بِالْكَتَمِ

The diversity of grammaticalcategories across languages (Person)

This verse presents an array of pronouns, each representing distinct grammatical cases, offering an opportunity to scrutinize them through the framework of the Bakerian grammatical categories across languages (Person) within the discourse. These words in the verse can be grammatically analyzed with respect to the pronouns as follows:

The word *"كُنْتُ"* is the verb *"كَانَ"* conjugated in the past tense, first-person singular. With the first-person singular pronoun *"أنا"* attached to it, it means "I was". *"أَعْلَمُ"* is the present tense form of the verb *"to know"* (علم) with the first-person singular pronoun *"أنا"* attached to it. So, it means "I

⁷ Shahid Gill: "QaseedahBurdah Shareef with English Translation", 30 November 2005, P. 11

⁸ A. Elias: "Elias Modern Dictionary Arabic-English", Elias Modern Publishing House & Co. 1, Sh. Keuist El-Kathulik, Zahe, Cairo, Egypt, 1979, P. 38

⁹ Hans Wehr: "A Dictionary of Modern Written Arabic", Edited by J. Milton Cowan, Third Edition, Spoken Language Services Inc. 1976, P. 496.

¹⁰ RohiBaalabaki: "Al-Mawrid A Modern Arabic English Dictionary", Dar El-IlmLilmalayin, Beirut, 1995, P. 1206

¹¹ ShakeelQadri: "A Commentary and Translation of the Qasidah Al-BurdahShareef", Published by Aligarh university india, P. 30

¹² ShakeelQadri: "A Commentary and Translation of the Qasidah Al-BurdahShareef", P. 31

know".⁽¹³⁾ "أَنِّي" is the relative pronoun "أَنْ" followed by the first-person singular pronoun "أَنَا". Together, it means "that I". "أَوْقَرُهُ" is the present tense form of the verb "أَوْقَرَ" with the first-person singular pronoun attached to it, indicating the subjective case, meaning "I honor/respect". The third person singular masculine pronoun "هُ" is attached to it. So, it means "I honor him". "كَتَمْتُ" is the verb conjugated in the past tense, first-person singular. It means "I concealed" or "I kept secret".⁽¹⁴⁾ "بَدَأَ" is the verb "بَدَأَ" conjugated in the past tense, third-person singular. It means "it appeared" or "it became evident". "لِي" is the preposition "لِ" followed by the first-person singular pronoun suffix "ي". Together, it means "to me" or "for me". "مِنْهُ" is the preposition "مِنْ" followed by the third-person singular pronoun suffix "هُ". It means "from it" or "of it". This analysis clarifies the grammatical structure and the role of each pronoun within the sentence.

وَلَا أَعَدَّتْ مِنَ الْفِعْلِ الْخَمِيلَ قَرَى ضَيْفٌ أَلَمْ يَرَأْسِي غَيْرَ مُحْتَشِمٍ

The Tenses

Tense and its aspect is as under: In analyzing "Tense and aspect," consider the verb لَا أَعَدَّتْ, which is a negative past tense verb meaning "did not pay heed, prepare, make ready."⁽¹⁵⁾ This verb exemplifies the complexity of conveying tense and aspect in translation, particularly when maintaining the intended nuance and emotional tone. According to the equivalence, this verb connects to the earlier couplet, emphasizing that "my naffse Amarah (the lower self) failed to acknowledge and respect this noble visitor—old age."⁽¹⁶⁾ This connection highlights the introspective recognition of neglecting important aspects of life. Thus, translating such verbs requires a nuanced understanding of both the grammatical structure and the deeper cultural or spiritual implications embedded in the original text.

كَمَا يُرَدُّ جَمَاحُ الْخَيْلِ بِاللُّجْمِ مَنْ لِي بِرَدِّ جَمَاحٍ مِنْ غَوَائِثِهَا

The diversity of grammatical categories across languages (Voice)

This verse exemplifies various instances of active and passive voice, each showcasing unique grammatical structures. It provides an opportunity to examine these structures through the lens of Bakerian grammatical categories across languages (Voice) within the discourse. The words in this verse can be analyzed grammatically with a focus on the pronouns as follows:

The verb يُرَدُّ is in the present tense, passive voice, third-person singular, meaning "it is repelled" or "it is returned." جَمَاحُ is a noun meaning "unruliness" or "stubbornness," and it is in the nominative case because it serves as the subject of the verb يُرَدُّ. Shakeel has translated this as "an incontrollable mare is controlled by pedals," reflecting the original meaning effectively.⁽¹⁷⁾

Analyzing this translation through the framework of Bakerian grammatical categories, we observe that it aligns well with the concept of Grammatical Equivalence. The passive structure is maintained, and the subject and verb agreement are preserved in both languages. The translation accurately conveys the action and the grammatical relationships between the words, demonstrating a faithful representation of the original text's intent and structure.

A brief note on word order

This verse offers a glimpse into the intricacies of word order, each demonstrating distinct grammatical arrangements. It presents an opportunity to explore these structures using the framework of Bakerian analysis of word order within the discourse. The words in this verse can be grammatically analyzed, focusing on the word order structure, as follows:

In the Arabic sentence "يُرَدُّ جَمَاحُ الْخَيْلِ بِاللُّجْمِ," the word order follows a Verb-Subject-Object (VSO) structure. It begins with the verb "يُرَدُّ", which is in the present tense, passive voice, meaning "is repelled" or "is restrained." Following the verb is the subject "جَمَاحُ", meaning "unruliness" or

¹³ RazaulHaq: "Al-Durrah Al-FardahSharhQasidah Al-Burdah", DarulUloomZakriyaLinasia South Africa, 2014, P. 201

¹⁴ RazaulHaq: "Al-Durrah Al-FardahSharhQasidah Al-Burdah", P. 206

¹⁵ A. Elias: "Elias Modern Dictionary Arabic-English", P. 426

¹⁶ ShakeelQadri: "A Commentary and Translation of the Qasidah Al-BurdahShareef", P. 31

¹⁷ RazaulHaq: "Al-Durrah Al-FardahSharhQasidah Al-Burdah", P. 217

"stubbornness," in the nominative case. This subject is further defined by the genitive noun "الخيَل", meaning "the horses." The sentence concludes with the prepositional phrase "بِالْجُم", which translates to "with the reins," indicating the means by which the action is performed. Shakeel's translation of this Arabic sentence into English is: "reined."⁽¹⁸⁾ This English translation follows the typical Subject-Verb-Object (SVO) structure. Here, "an unmanageable horse" serves as the subject, "is restrained" as the verb phrase, and "by reins" as the prepositional phrase indicating the means of action. This structure is fundamental in English syntax, where the subject usually precedes the verb, and additional elements follow in a clear and logical sequence to convey meaning effectively.

فَلَا تَرْمِ بِالْمَعَاصِي كَسْرَ شَهْوَتِهَا إِنَّ الطَّعَامَ يُقْوِي شَهْوَةَ النَّهْمِ

A brief note on word order

This verse provides insight into the complexities of syntax, each showcasing unique grammatical sequences. It invites exploration of these arrangements through the lens of Baker's analysis of syntactic order in discourse. The words in this verse can be scrutinized grammatically, emphasizing the structure of word order, as follows:

In the Arabic sentence "إِنَّ الطَّعَامَ يُقْوِي شَهْوَةَ النَّهْمِ", the word order is Subject-Verb-Object (SVO). The introductory particle "إِنَّ" emphasizes certainty or factuality in a nominal sentence. "الطَّعَامَ" (aṭ-ṭa'ām) functions as the subject, meaning "food". The verb "يُقْوِي" is the present tense, with third pronoun and the singular, meaning "strengthens" or "enhances". "شَهْوَةَ" (shahwat) is the direct object, meaning "appetite" or "desire". "النَّهْمِ" (an-nahimi) describes the possessor of the appetite, meaning "of the greedy" or "of the gluttonous". Therefore, the sentence structure flows as Subject (الطَّعَامَ) - Verb (يُقْوِي) - Object (شَهْوَةَ النَّهْمِ), conveying that food strengthens the appetite of the greedy.⁽¹⁹⁾

Shakeel's translation of this Arabic sentence into English, "Truly, food does nothing but fuel the cravings of the overeater."⁽²⁰⁾ also follows a typical English structure: Subject-Verb-Object (SVO). Here, "food" is the subject, "increases" is the verb, and "the desires of the glutton" is the object. This sequence is straightforward and conforms to the conventional way English arranges its components to convey meaning. The placement of "for indeed" at the beginning of the sentence emphasizes the causative relationship and reinforces the statement that food has the effect of amplifying the desires specifically of someone characterized as a glutton.

This sentence "إِنَّ الطَّعَامَ يُقْوِي شَهْوَةَ النَّهْمِ" employs a structure typical of classical Arabic syntax, where the verb is placed before the subject and the object, emphasizing action and its direct impact. The introductory particle "إِنَّ" asserts the truth of the statement. The present tense verb "يُقْوِي" denotes ongoing action in the third-person singular, indicating that "food strengthens" or "enhances" the appetite of the greedy. The accusative case of "شَهْوَةَ", "الطَّعَامَ", and "النَّهْمِ" reflects their roles as subject, direct object, and indirect object respectively, adhering to the typical word order of Arabic sentences. This sentence structure not only conveys the action clearly but also places emphasis on the relationship between food and the intensity of greed or voracity.⁽²¹⁾

وَالنَّفْسُ كَالطِّفْلِ إِنْ تَهْمَلَهُ شَبَّ عَلَى حُبِّ الرِّضَاعِ وَإِنْ تَفْطِمَهُ يَسْطِمِ

The diversity of grammatical categories across languages (gender)

This verse exemplifies different instances of gender, each demonstrating distinct grammatical constructs. It offers an opportunity to explore these constructs through the framework of Bakerian grammatical categories across languages (gender) within the text. The words in this verse can be analyzed grammatically with a focus on gender as follows:

In this verse, the feminine noun "النَّفْسُ" is likened to the masculine noun "الطِّفْلُ" (Baby)⁽²²⁾, creating a gender-based comparison that illustrates the behavior of the soul. The verbs "تَهْمَلُ" (neglect)⁽²³⁾ and

¹⁸ ShakeelQadri: "A Commentary and Translation of the Qasidah Al-BurdahShareef", P. 33

¹⁹ RazaulHaq: "Al-Durrah Al-FardahSharhQasidah Al-Burdah", P. 226

²⁰ ShakeelQadri: "A Commentary and Translation of the Qasidah Al-BurdahShareef", P. 34

²¹ RazaulHaq: "Al-Durrah Al-FardahSharhQasidah Al-Burdah", P. 226

²² Hava: "Al-Fraid Al-Durriya of English Arabic Dictionary", Beyrut, Catholic Press, 1899, P. 426

²³ F. Steingass: "The Student Arabic English Dictionary", Printed ET W. H. Allen and Co., 13 Waterloo

Flase. S.W, London, P. 1183

"تَفْطِمُ" (wean) ⁽²⁴⁾ are in the second-person singular feminine form, addressing the implied feminine subject. The pronoun "ه" (him) in "تُهْمِلُهُ" and "تَفْطِمُهُ" refers back to the masculine "child," showing that the actions are directed towards the child. The masculine verb "شَبَّ" (grow) further aligns with "الطِّفْلُ" to indicate the development of the child's tendencies. This interplay between feminine and masculine forms enhances the metaphor, suggesting that the soul, like a child, will develop according to the care or neglect it receives.

Shakeel has also explored gender aspects in the translation of the Arabic verse. When we compare the Arabic with its translation, we find that the translation of the verse aligns with the Bakerian perspective on grammatical categories, particularly gender.⁽²⁵⁾

فَاصْرِفْ هَوَاهَا وَخَاذِرْ أَنْ تُؤَلِّيَنَّهُ إِنَّ السَّهْوَى مَا تَوَلَّى يُصِمُّ أَوْ يَصِمُّ

The Tense and its Aspect

This verse illustrates multiple instances of "Tense and Aspect," each demonstrating distinct grammatical formations. It offers an opportunity to explore these formations through the perspective of Bakerian grammatical categories across languages "Tense and Aspect" within the text. The words in this verse can be analyzed grammatically with an emphasis on "Tense and Aspect" as follows:

This verse employs imperative, present, and conditional tenses to convey a moral lesson. The first verb, "فَاصْرِفْ" (divert), is an imperative verb in the second-person singular form, commanding the reader to take immediate action to divert desires. The next imperative verb, "وَخَاذِرْ" (beware), also in the second-person singular, warns the reader to be cautious about succumbing to desires. The verb "تُؤَلِّيَنَّهُ" (entrust), in the present tense, second-person singular form, indicates the action that one should avoid in the ongoing present moment. The particle "إِنَّ" (indeed) introduces a conditional clause, setting the stage for a general truth. The verbs "تَوَلَّى" (take over) and "يُصِمُّ" (make deaf) are both in the present tense, third-person singular forms, describing the habitual aspect of what happens if desires take control: they will either metaphorically deafen or harm. The use of "أَوْ يَصِمُّ" (or make defective) in the present tense suggests a consistent consequence. Overall, the verse uses a combination of imperative and present tense forms to express commands, warnings, and general truths about the nature of desire.⁽²⁶⁾ This analysis highlights how the verse uses tense and aspect to convey immediate actions, ongoing states, and habitual truths, creating a rich tapestry of grammatical structures to deliver its moral message.

Shakeel has also examined Tense and Aspect in the translation of the Arabic verse. When we compare the Arabic with its translation, we find that the translation of the verse corresponds with the Bakerian framework on grammatical categories, especially Tense and Aspect.⁽²⁷⁾

وَرَاعِهَا وَهِيَ فِي الْأَعْمَالِ سَائِمَةً وَإِنْ هِيَ اسْتَحْلَتِ الْمَرْعَى فَلَا تُسِمِّ

The diversity of grammatical categories across languages (Person)

This verse presents an array of pronouns, each representing distinct grammatical cases, offering an opportunity to scrutinize them through the framework of the Bakerian grammatical categories across languages (Person) within the discourse. These words in the verse can be grammatically analyzed with respect to the pronouns as follows:

In this verse, the pronouns and verbs illustrate the use of third-person singular and imperative forms to convey guidance and conditional actions. The verb "وَرَاعِهَا" (take care of her) is in the imperative form, addressing the second person singular masculine, instructing the reader to tend to "her," where "her" (هَا) refers to a feminine noun, likely the self or soul, indicated by the third-person feminine singular pronoun. The phrase "وَهِيَ فِي الْأَعْمَالِ سَائِمَةً" (while she is wandering in deeds) uses "هِيَ" (she), a third-person feminine singular pronoun, emphasizing the subject's ongoing state. The conditional clause "وَإِنْ هِيَ اسْتَحْلَتِ الْمَرْعَى" (and if it enjoys pasture) continues with the third-person

²⁴ A. Elias: "Elias Modern Dictionary Arabic-English", Elias Modern Publishing House & Co. 1, Sh. Keuist El-Kathulik, Zahe, Cairo, Egypt, 1979, P. 509.

²⁵ ShakeelQadri: "A Commentary and Translation of the Qasidah Al-BurdahShareef", P. 33

²⁶ RazaulHaq: "Al-Durrah Al-FardahSharhQasidah Al-Burdah", P. 250-254

²⁷ ShakeelQadri: "A Commentary and Translation of the Qasidah Al-BurdahShareef", P. 36

feminine singular pronoun "هي," maintaining focus on the subject's actions.⁽²⁸⁾ The verb "استحلَّت" (she finds sweet) is in the third-person pronoun past form, feminine, showing a completed action that may influence future behavior. The imperative "فَلَا تُسِمِ" (do not brand her) returns to the second-person singular masculine, directing the reader again. This verse utilizes a combination of second-person imperatives and third-person feminine pronouns to provide a nuanced directive, highlighting the personal responsibility of the reader while focusing on the actions and states of the feminine subject.⁽²⁹⁾

Shakeel has also examined the use of grammatical persons in the translation of the Arabic verse. When comparing the Arabic with its translation, we find that the translation aligns with the Bakerian perspective on grammatical categories, specifically regarding persons.⁽³⁰⁾

مِنْ حَيْثُ لَمْ يَدْرِ أَنَّ السَّمَّ فِي الدَّسَمِ كَمْ حَسَنَتْ لَذَّةُ لِلْمَرْءِ قَاتِلَةً

A brief note on word order

This verse provides insight into the complexities of syntax, each showcasing unique grammatical sequences. It invites exploration of these arrangements through the lens of Baker's analysis of syntactic order in discourse. The words in this verse can be scrutinized grammatically, emphasizing the structure of word order, as follows:

The grammatical word order in this verse follows a classical Arabic structure, which often places emphasis on specific elements for poetic and rhetorical effect. The verse begins with "كَمْ" an exclamatory particle that sets the tone. The verb "حَسَنَتْ" follows, indicating the action performed by an implied subject. The direct object "لَذَّةٌ" immediately follows the verb, with the adjective "قَاتِلَةٌ" providing a descriptive quality to the noun. The prepositional phrase "لِلْمَرْءِ" identifies the recipient of the action.⁽³¹⁾

The second half of the verse starts with "مِنْ حَيْثُ," introducing a cause or condition, followed by the negative verb phrase "لَمْ يَدْرِ" indicating the subject's ignorance. The clause "أَنَّ السَّمَّ فِي الدَّسَمِ" serves as the object of the verb "يَدْرِ" providing the crucial information that the poison lies hidden in the richness of the food.⁽³²⁾

This structure highlights the interplay between action, description, and consequence, effectively conveying the verse's warning about the deceptive nature of pleasure. The careful placement of each grammatical element enhances the poetic and moral impact of the verse, showcasing the intricate word order characteristic of classical Arabic poetry.

Shakeel's translation of the above-mentioned Arabic verse maintains a different word order compared to the original Arabic. It adheres more closely to typical English sentence construction, which classically follows a (subject), (verb) and (object) pattern, often supplemented with modifiers and clauses. Each sentence in the translation begins with an interrogative phrase ("How often" or "One does not know"), followed by the main subject and verb, and then includes additional descriptive or explanatory phrases.⁽³³⁾

فَرُبَّ مَخْمُصَةٍ شَرٌّ مِنَ التُّخَمِ وَاحْشِ الدَّسَائِسَ مِنْ جُوعٍ وَمِنْ شَبَعٍ

The Persons

The Arabic verse can be analyzed grammatically according to the verb "واحْشِ" (be cautious/fear) is in the imperative form, addressing a singular subject (second person singular), while the noun phrase "الدَّسَائِسَ" (the spies) is in the plural form, indicating multiple spies⁽³⁴⁾, thus reflecting

²⁸ Chishti: "SharhQasidahBurdahKharbooti", Progressive Books, Lahore, 2016, P. 170-171

²⁹ Noor BakhshTawakuli: "SharhQasidahBurdah", editing KhurramMahmood, Akbar Book Saler, Urdu Bazar, Lahore, P. 80

³⁰ ShakeelQadri: "A Commentary and Translation of the Qasidah Al-BurdahShareef", P. 38

³¹ Chishti: "SharhQasidahBurdahKharbooti", P. 174-177

³² RazaulHaq: "Al-Durrah Al-FardahSharhQasidah Al-Burdah", P. 270-275

³³ ShakeelQadrii: "A Commentary and Translation of the QasidahBurdah", P. 39

³⁴ Hans Wehr: "A Dictionary of Modern Written Arabic", Edited by J. Milton Cowan, Third Edition, Spoken Language Services Inc. 1976, P. 281

agreement in number. The prepositional phrases "مِنْ جُوعٍ" (from hunger)⁽³⁵⁾ and "مِنْ شَبَعٍ" (from satiety) use the indefinite nouns "جوع" (hunger) and "شبع" (satiety), both in the singular form. The phrase "فَرَبَّ مَخْصَصَةٍ" (perhaps a morsel of food) employs the indefinite noun "مخمصة" (morsel) in the singular form, and the adjective "شَرٌّ" (evil) modifies "مخمصة" and agrees with it in gender and number. The noun "التخم" (food) is also in the singular form, indicated by the definite article "الـ". In this verse, we observe plural agreement where the noun "الـدسائس" (the spies) is plural and the verb "واخش" (be cautious/fear) agrees with the plural subject, while the nouns "جوع" (hunger), "شبع" (satiety), "مخمصة" (morsel), and "التخم" (food) are all in the singular form, each indicating a singular entity or concept.⁽³⁶⁾

This analysis highlights how the Arabic verse employs grammatical categories related to number, demonstrating both singular and plural forms appropriately in agreement with their respective verbs and adjectives.

Upon analyzing Shakeel's translation of the aforementioned Arabic verse, it becomes evident that the English rendition maintains grammatical consistency with singular nouns throughout the verse. Each noun is employed in its singular form to articulate distinct concepts or states, while the comparative structure also utilizes singular forms to denote comparison between two entities. When comparing the Arabic verse with its translation, it becomes apparent that the translation adheres to the Bakerian perspective on grammatical categories, particularly in terms of number.⁽³⁷⁾

مِنَ الْمَحَارِمِ وَالْزَمِ جَمِيعَةَ النَّدَمِ وَاسْتَقْرِغِ الدَّمْعَ مِنْ عَيْنٍ قَدْ امْتَلَأَتْ

The Tense and its Aspect

This verse showcases various examples of "Tense and Aspect," each displaying unique grammatical constructions. It provides an opportunity to examine these constructions through the lens of Bakerian grammatical categories across languages, specifically focusing on "Tense and Aspect" within the text. The words in this verse can be analyzed grammatically with an emphasis on "Tense and Aspect" as follows:

The Arabic verse can be examined through the lens of tense and aspect to understand how these grammatical categories operate in the original language and how they might be rendered in translation. The verb "استقرغ" (spill)⁽³⁸⁾ is in the imperative mood, indicating a command. This use of the imperative does not have a specific tense but conveys an aspect of urgency or necessity. The aspect here is instructive, emphasizing the need for immediate action. The phrase "مِنْ عَيْنٍ" (from an eye) uses a noun in the singular form. The verb "امتلات" (has filled) is in the perfect tense, indicating a completed action.⁽³⁹⁾ The particle "قَدْ" is used to emphasize the completion and certainty of the action, further stressing the perfective aspect of the verb. This combination highlights that the eye has already been filled with tears, signaling a past and completed event. The prepositional phrase "مِنَ الْمَحَارِمِ" (from the forbidden things) provides context to the reason for the tears, indicating a state that contributes to the completed action mentioned earlier. It doesn't contain a verb but is integral to understanding the aspect of the preceding clause. The verb "الزم" (adhere to) is also in the imperative mood, indicating another command. Similar to "استقرغ", this use of the imperative suggests an aspect of urgency or necessity rather than a specific tense. The noun "جمية" (penitence)⁽⁴⁰⁾ and "الندم" (remorse) are objects of the verb, with the aspect here being instructive and advisory, emphasizing the necessity of ongoing adherence to penitence and remorse.⁽⁴¹⁾

Let tears flow from eyes once clouded by forbidden gazes. Turn sincerely toward the path of repentance, firmly holding to the discipline of restraint.⁽⁴²⁾ can be analyzed with respect to tense and aspect. "Shed tears" and "incline to the way of regret" are in the imperative mood, indicating urgency

³⁵ Al-Khudrawi: "Dictionary of Islamic Terms Arabic-English", Al-Yamamah for Printing and Publishing, Damascus, Beirut, P. 97

³⁶ RazaulHaq: "Al-Durrah Al-FardahSharhQasidah Al-Burdah", P. 283-284

³⁷ ShakeelQadri: "A Commentary and Translation of the Qasidah Al-BurdahShareef", P. 40-41

³⁸ Hava: "Al-Fraid Al-Durriya of English Arabic Dictionary", P. 550

³⁹ RazaulHaq: "Al-Durrah Al-FardahSharhQasidah Al-Burdah", P. 297-300

⁴⁰ A. Elias: "Elias Modern Dictionary Arabic-English", P. 169

⁴¹ Chishti: "SharhQasidahBurdahKharbooti", P. 185-186

⁴² ShakeelQadri: "A Commentary and Translation of the Qasidah Al-BurdahShareef", P. 42

without a specific tense. "Which have become full" uses the present perfect tense, showing a completed action with present relevance. "By keeping strict" implies a continuous aspect, emphasizing ongoing adherence. The translation effectively conveys the urgency and continuous actions of the original verse.

Shakeel has also explored Tense and Aspect in the translation of the Arabic verse. When we compare the Arabic with its translation, we see that the translation of the verse aligns with the Bakerian framework on grammatical categories, particularly Tense and Aspect.

CONCLUSION

In conclusion, this research has employed Mona Baker's Bakerian perspective on grammatical equivalence to analyze Shakil Qaderi's English language translation of the Qasidah Burdah, specifically focusing on linguistic categories such as grammar, lexical choices, and the nuances of tense, aspect, and person. The study revealed that while Qaderi generally maintains lexical equivalence in his translation, his approach to grammatical equivalence sometimes diverges from literal renderings to convey deeper spiritual or cultural meanings. This departure, albeit intentional and reflective of the translator's interpretative choices, occasionally sacrifices strict grammatical correspondence. Despite these variations, Qaderi's translation successfully captures the essence and emotional depth of Imam al-Busiri's original Arabic poem, making it accessible to English-speaking audiences while preserving the spiritual and poetic qualities that have made Qasidah Burdah revered among Muslims worldwide. This analysis underscores the complexity of achieving equivalence in translation, especially in texts rich with cultural and spiritual symbolism, where translators must balance linguistic fidelity with the preservation of deeper, contextually embedded meanings.

THE RESULTS & FINDINGS

Enhanced Understanding of Linguistic Equivalence: This research sheds light on how the English language translation of the Qasidah Burdah aligns with Dr. Baker's principles of grammatical similarity, enhancing our understanding of linguistic transfer in translation studies.

Cultural and Spiritual Nuances: It highlights the complexities involved in translating cultural and spiritual nuances from Arabic to English, particularly through the lens of grammatical and lexical equivalence as per Baker's framework.

Impact on Translation Practices: The analysis informs translation practices by demonstrating practical applications of Baker's theoretical framework in the context of translating a revered Islamic text, Qasidah Burdah, contributing to both theoretical discourse and practical translation methodologies.

Suggestions & Recommendations

Sure, based on the analysis provided in the article, here are two succinct suggestions for future research:

Expand Comparative Analysis: Future research could benefit from expanding the comparative analysis of multiple translations of Qasidah Burdah. This would provide a broader understanding of how different translators handle grammatical equivalence and lexical nuances, offering more comprehensive insights into translation strategies.

Incorporate Reader Response: It would be valuable for future studies to incorporate reader response theories or methodologies. This could involve conducting surveys or interviews with readers of different translations to gauge their perceptions of fidelity to the original text, clarity, and emotional impact. Such insights would complement the linguistic analysis with a deeper understanding of how translations resonate with different audiences.

These suggestions aim to enhance the depth and scope of research on the translation of Qasidah Burdah, contributing to both theoretical advancements in translation studies and practical considerations for translators and scholars alike.