

## The Study of Equivalence at Word Level in English Translation of Qaseeda al-Burda: A Bakerian Perspective

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### Abstract:

This research delves into the English translation of Qaseeda al-Burda by Shakeel Qaderi, employing Mona Baker's Equivalence at Word Level framework. The study aims to scrutinize linguistic equivalence challenges, exploring nuances in word meanings, prepositional usage, and addressing non-equivalence issues. By applying Baker's principles, the research ensures precision and fidelity in capturing the poetic depth of the original Arabic verses. Through a mixed-method design, the analysis encompasses one-to-one relationships, semantic exploration, and the application of Baker's concepts to morphemes and prepositional meanings. The study enhances our understanding of linguistic equivalence dynamics in the translation of poetic and religious texts.

**Keywords:** Qaseeda al-Burda, translation studies, Mona Baker, Equivalence at Word Level, linguistic equivalence, Arabic poetry.

### Introduction:

This research scrutinizes Shakeel Qaderi's English translation of Qaseeda al-Burda using Mona Baker's Equivalence at Word Level framework. By analyzing specific verses, the study delves into the challenges of attaining linguistic equivalence, examining nuances in word meanings, prepositional usage, and addressing common issues of non-equivalence. The application of Baker's principles aims to ensure linguistic precision and the faithful capture of the poetic depth found in the original Arabic verses.

### Objectives:

This research encompasses numerous objectives, with the following three highlighted for emphasis:

- **Equivalence Analysis:** Evaluate the English translation of Qaseeda al-Burda by Shakeel Qaderi using Mona Baker's principles for word-level equivalence.
- **Linguistic Elements Exploration:** Investigate one-to-one relationships, prepositional, semantic, and lexical meanings in the English translation of Qaseeda al-Burda, uncovering challenges and contributions to equivalence.
- **Baker's Concepts Application:** Apply concepts from Baker's "Equivalence at Word Level" to analyze morphemes, prepositional vs. expressive meanings, and strategies for addressing non-equivalence in the translation of Qaseeda al-Burda.

### Research Methodology:

This research employs a mixed-method design to comprehensively analyze Shakeel Qaderi's English translation of Qaseeda al-Burda. By integrating qualitative depth through detailed linguistic analysis and the precision of quantitative measurements, this approach offers a thorough examination of the translation's nuances and fidelity to the original Arabic verses.

### The Qasida Burda:

Qasida Burda Sharif, also known as Qaseedah Al-Burdah, is a famous Arabic poem written by Imam al-Busiri. He composed it in the 13th century under the title "الكواكب الدرية في مدح خير البرية." This poetic masterpiece serves as a celebration of Prophet Muhammad (peace be upon him) and a plea for his intercession. The poem is renowned for its eloquence, devotion, and praise of the Prophet's virtues. Imam al-Busiri wrote it during a period of Paralysis, seeking the Prophet (peace be upon him)'s assistance and blessing. According to tradition, he experienced a miraculous recovery after its completion. Qasida Burda Sharif has since been recited and admired by Muslims worldwide for its spiritual significance and poetic beauty.

Qasida Burda Sharif comprises ten chapters, each delineating various aspects of praise and devotion to the Prophet Muhammad (peace be upon him).

### English Translation of Qaseeda al-Burda:

Within this research paper, the English rendition of Qaseeda al-Burda by Shakeel Qaderi (published at New Delhi Capital of India) is chosen for an analysis of equivalence at word level, employing the Bakerian Perspective elucidated in Mona Baker's work, "In Other Words: A Coursebook on Translation." This analysis aims to explore how well the translation aligns with the principles and methodologies outlined by Baker in the realm of translation studies.

### Who is Mona Baker?

Mona Baker is a renowned professor and translation studies scholar, born in Egypt in 1953. She is a prominent figure in the field of translation studies, known for her extensive research on various aspects of translation. Baker has authored influential books such as "In Other Words: A Coursebook on Translation" and has played a key role in shaping discussions on ethics in translation.

Mona Baker is Professor Emerita of Translation Studies at the University of Manchester, UK, and the Director of the Shanghai Jiao Tong Baker Centre for Translation and Intercultural Studies, China ([www.jiaotongbakercentre.org](http://www.jiaotongbakercentre.org)). She served as the Founding Vice President of the International Association of Translation and Intercultural Studies (IATIS) from 2004 to 2015.

### What is the Equivalence at Word Level?

If language were simply a nomenclature for a set of universal concepts, it would be easy to translate from one language to another. One would simply replace the French name for a concept with the English name. If language were like this the task of learning a new language would also be much easier than it is. But anyone who has attempted either of these tasks has acquired, alas, a vast amount of direct proof that languages are not nomenclatures, that the concepts . . . of one language may differ radically from those of another. . . . Each language articulates or organizes the world differently. Languages do not simply name existing categories; they articulate their own.

The second chapter of the book "In Other Words: A Coursebook on Translation" by Mona Baker is titled "Equivalence at Word Level," following the introductory first chapter. This chapter delves into the challenges of achieving equivalence between languages at the level of individual words, emphasizing the complexities that arise during translation. This chapter unfolds into distinct sections, each offering a unique perspective. These sections guide readers through various aspects, providing a structured exploration of the intricate world of translation, outlined as follows:

### THE WORD IN DIFFERENT LANGUAGES

What is a word?

Is there a one-to-one relationship between word and meaning?

Introducing morphemes

### LEXICAL MEANING

Propositional versus expressive meaning

Presupposed meaning

Evoked meaning

### THE PROBLEM OF NON-EQUIVALENCE

Semantic fields and lexical sets – the segmentation of experience

Non-equivalence at word level and some common strategies for dealing with it

Common problems of non-equivalence

Strategies used by professional translators.

### The Equivalence Analysis at Word Level:

#### Qasida Burda, chapter 1

#### On the Remembrance and Love for The Most Beloved

#### Couplet 0

مولاي صلّ وسلّم دائماً أبداً      على حبيبك خير الخلق كلهم

**Translation:** [O Allah, جل جلاله send salutations and greetings for ever and ever. Upon Your Beloved, The Best of all creation]

### One-to-one relationship between word and meaning.

The concept of Equivalence is investigated based on the "one-to-one relationship between word and meaning" in the following discourse:

The Arabic word "دائماً" translates to "always" or "forever" in English. While "forever" can be a valid translation in certain contexts, "always" is a more commonly used and versatile translation that captures the general meaning of "دائماً".

The الخلق (Al-Khalq): This is a noun derived from the root word "خَلَقَ" (khalaqa), which means "to create". "الخلق" refers to "the creation" or "the act of creating."

The Arabic word "صلّ" is commonly translated as "salutations," but it carries a more specific and profound meaning. The term is derived from the root "صلى" (ṣalā), which is associated with the concept of prayer, blessings, and sending peace.

### Prepositional meaning

The analysis of equivalence, focusing on the "prepositional meaning" is detailed below:

The preposition "على" (Ala) in Arabic is a versatile term commonly translated as "on" and "upon." Primarily, it serves to denote a sense of location, direction, or association. This preposition is employed to indicate relationships between various elements, encompassing objects, actions, or states. Its usage extends beyond mere spatial relations, encompassing a broader spectrum of connections, making it a fundamental element in expressing nuanced relationships within the Arabic language.

### Couplet 1

أَمْ تَذْكُرُ جِيرَانَ بَذِي سَلَمٍ مَرَجَتْ دَمْعًا جَرَى مِنْ مُقَلَّةٍ بِدَمٍ

**Translation:** [Are the tears mixed with blood, flowing from your eyes due to the remembrance of the neighbours of Dhu Salaam?]

#### One-to-one relationship between word and meaning.

The examination of equivalence based on a "one-to-one relationship between word and meaning" is explored in the following discussion:

The word "جيران" is the plural form of "جار" (jaar), which translates to "neighbor" in English. It refers to a group of people who live near or next to each other, typically in the same community or vicinity.

#### Semantic and Register meaning.

The examination of equivalence, grounded in the "semantic and register meaning" is thoroughly discussed in the following content:

The sentence "مَرَجَتْ دَمْعًا بِدَمٍ" translates to "You mixed tears with blood". This poetic imagery suggests a deep and intense emotional love for the Holy Prophet. This equivalence, as cited by Moma Baker with regard to 'Semantic and Register' meaning, signifies the profound connection of mixing tears with blood as an expression of intense love for the Holy Prophet.

#### Lexical meaning.

The examination of equivalence, focusing on the "lexical meaning" is explored below:

The Arabic verb "جَرَى" (jara) encapsulates the dynamic meanings of movement, encompassing both "to run" and "to flow." This versatile term denotes a range of actions associated with swift motion and fluidity.

### Couplet 2

أَمْ هَبَّتِ الرِّيحُ مِنْ تَلْقَاءِ كَاطِمَةٍ وَأَوْمَضَ الْبَرْقُ فِي الظُّلُمَاءِ مِنْ إِضْمٍ

**Translation:** [Or is it because of the breeze that blows from Kaazimah? Or is it due to the lightning which flashes in the darkness of night in Idam?]

#### Common problems of non-equivalence.

The examination of equivalence based on a "common problem of non-equivalence" is explored in the following discussion: Mona Baker indicates that the concepts of "Places," etc., are associated with the chapter on "Common Problems of Non-Equivalence."

This word "إِضْمٍ" is a mountain located near the city of Medina Munawara. كَاطِمَةٍ is the commonly accepted meaning is that this means the area of Madinah Shareef and its surroundings.

#### Semantic fields and lexical sets.

The examination of equivalence based on a "semantic fields and lexical sets" is explored in the following discussion:

The phrase "هَبَّتِ الرِّيحُ مِنْ كَاطِمَةٍ" translates to "The wind blew from Kaazimah." The poet/ speaker wants to say that the breeze which has come from the City of The Most Beloved صلى الله عليه وسلم and has disturbed your heartstrings.

The phrase "أَوْمَضَ الْبَرْقُ مِنْ إِضْمٍ" translates to "The lightning flashed from Mount Idam" in English. This appears to be a poetic or descriptive expression, and the meaning can be interpreted in a devotional way depending on the context in which it is used by the poet Busiri. "The flashes on Mount Idam "إِضْمٍ" have shown you glimpses of the Blessed city in the middle of the night, causing you to weep," Busiri tells us. He then explains the reason for your tears of blood.

### Couplet 3

فَمَا لِعَيْنَيْكَ إِنْ قُلْتَ اكْفُفَا هَمًّا وَمَا لِقَلْبِكَ إِنْ قُلْتَ اسْتَقِفْ يَهُمَّ

**Translation:** [What has happened to your eyes? The more you tell them to stop, the more they continue to flow. What has happened to your heart? You tell it to come to its senses but it only increases in love, the more you tell it to relax the more troubled it becomes.]

#### One-to-one relationship between word and meaning.

The exploration of Equivalence, centered on the "one-to-one relationship between word and meaning" is examined in the following discussions:

The phrase "فَمَا لِعَيْنَيْكَ" (Fama): ف (Fa): This is a conjunction often used to introduce a consequence or a result. It can be translated as "so" or "then." ما (ma): In this context, it serves as a pronoun meaning "what" or "that which." So, فَمَا together can be translated as "so what" or "then what," indicating a connection or consequence.

The phrase عَيْنَاكَ ('aynayk): عَيْن ('ayn): This is the singular form of "eye" in Arabic. عَيْن (-ayn): This is a suffix used to denote the dual form in Arabic, indicating "two." So, عَيْنَيْن ('aynayn) means "two eyes." However, when used with the possessive pronoun, the final "ن" (-n) is often dropped. Therefore, عَيْنِيكَ ('aynayk) means "your (two) eyes."

لِعَيْنِيكَ (li 'aynayk): لِ (li): This is a preposition that can mean "for" or "to." عَيْنِيكَ (aynayk): "For your (two) eyes." So, you're correct. لِعَيْنِيكَ (li 'aynayk) can be more precisely translated as "for your two eyes" or "to your eyes," indicating possession of two eyes belonging to the person.

#### Lexical meaning.

The exploration of Equivalence, centered on the "lexical meaning" is examined in the following discussions

Rohi Baalabaki: has enumerated various nuanced meanings associated with the Arabic word "هُمْ ، يَهُم". These meanings encompass a range of emotional states, including worry, care, concern, anxiety, solicitude, grief, sorrow, distress, and affliction. Each of these terms reflects a distinct facet of the complex and multifaceted nature of "هم" in the Arabic language, capturing a spectrum of emotional and psychological experiences.

#### Couplet 4

أَيَسْبُ الصَّبُّ أَنَّ الْحَبَّ مُنْكَتَرٌ مَا بَيْنَ مُنْسَجِمٍ مِنْهُ وَمُضْطَّرَمٍ

**Translation:** [Does the Aashiq think that his love can remain secret, whilst he is constantly shedding tears and his heart is glowing with ardent love?]

#### Lexical and semantic meaning.

The examination of equivalence based on a "lexical and semantic meaning" is explored in the following discussion:

The Arabic word "مُنْسَجِمٌ" is rich in both lexical and semantic dimensions. Lexically, it is linked to the meanings of "flow, run, and fluency", suggesting a sense of movement or continuity. However, semantically, the term takes on a more nuanced and profound significance. In this context, "مُنْسَجِمٌ" is specifically associated with the poignant expression of weeping eyes and shedding tears, conveying the depth of ardent love for the Holy Prophet (PBUH). The semantic layer adds an emotional and spiritual dimension, emphasizing the profound impact and heartfelt response evoked by this word in the context of devotion to the Prophet (PBUH).

The Arabic term "مُضْطَّرَمٌ" is rich in lexical nuances associated with concepts such as "burning, flaming, and blazing." However, its semantic depth goes beyond mere literal interpretations. In a more profound sense, "مُضْطَّرَمٌ" conveys the metaphorical image of a glowing and restless heart consumed by ardent love for the Holy Prophet (PBUH). This semantic layer adds an emotional and spiritual dimension, illustrating an intense and impassioned devotion that transcends the literal connotations of fire-related imagery.

#### One-to-one relationship between word and meaning.

The analysis of equivalence, focusing on the "one-to-one relationship between words and meanings" is detailed below:

The Arabic phrase "أَيَسْبُ" can be analyzed based on a "one-to-one relationship between word and meaning," as follows:

The phrase "أَيَسْبُ" consists of two elements:

The letter "أَ": This is an interrogative particle, often translated as "what" or "which." It is used here for emphasis and questioning. يَحْسِبُ: This is a verb in the form of a third person singular masculine present tense. The root of the verb is ح-س-ب (h-s-b), which is associated with the idea of thinking, assuming, or considering. When combined, "أَيَسْبُ" can be translated as "What does he think?" or "Does he think?" The phrase is often used in a rhetorical or questioning manner, prompting consideration or reflection. The context in which it is used will determine the specific interpretation.

#### Couplet 5

لَوْلَا الْهَوَى لَمْ تُرَقْ دَمْعًا عَلَى طَلِيلٍ وَلَا أُرْقَتْ لِذِكْرِ الْبَانِ وَالْعَلَمِ

**Translation:** [Had it not been for love, you would not have shed tears at anything with the slightest of connections with The Beloved (PBUH). Nor would you have become restless due to the remembrance of Baan and the high mountain.]

#### Lexical meaning.

The concept of Equivalence is investigated based on the "lexical meaning" in the following discourse:

The phrase "دَمْعًا عَلَى طَلِيلٍ" (dama'an 'ala talili) translates to "tears upon ruins" or "tears over remnants" in English. The word "دَمْعًا" (dama'an) means "a tear, to shed tears" <sup>(1)</sup> and "عَلَى" ('ala) means upon. "طَلِيلٍ" (talili) refers to ruins or remnants, ruins of a dwelling, ruins of a camp, <sup>(2)</sup> conveying a sense of something abandoned or left behind. Therefore, the phrase suggests the emotional act of shedding tears over abandoned or desolate places.

<sup>1</sup> Al-Khudrawi: "Dictionary of Islamic Terms Arabic-English English-Arabic", Al-Yamamah for Printing and Publishing, Damascus, Bierut, 2004, P. 171.

<sup>2</sup> F. Steingass: "The Student Arabic English Dictionary", Printed ET W. H. Allen and Co., 13 Waterloo Flase. S.W, London, P. 642.

### Culture-specific concepts.

The examination of equivalence, centered around the "culture-specific concepts" is thoroughly explored in the following discussion:

The phrase "دمعا على طليل" (dama'an 'ala talili): These places in the deserts of Arabia hold great value and are places of great significance for the Ushaq. Ibn Qutaybah says whenever an Arab poet would speak about the longing for his beloved, the sadness he felt to be away from his beloved, the poets would always mention these ruins in the desert and would talk about shedding tears at these places. Caravans pass through deserts, people meet, people fall in love, and then lovers come to these places of remembrance, and cry in the separation of their beloveds.

One of the Arabs' way of love was that many people would go from place to place like nomads and when they fell in love with the people there and after some time, they would move their tents and leave. Only ruins would have remained, then lovers would go there and cry, so the purpose of Talal in the poem is that wherever the Prophet (peace and blessings of Allah be upon him) visited, now that he is no longer there, all those places are like ruins, even though there are places. But if it is not beloved, that place looks like a ruin like Badr, Uhud and Hudaibiyah or other places.

The term "الْبَان" mentioned in this verse refers to a tree. It signifies a specific type of tree, conveying botanical significance within the context. Imam Busiri عليه الرحمة is referring to The Most Beloved (PBUH), he speaks about the particular tree that The Most Beloved (PBUH) rested under either during Hijrah or the treaty of Hudaibiyah. In Arabic poetry the Baan tree is often connected with loneliness and sadness.

### Couplet 6

فكيف تُنكرُ حبا بعدما شَهِدْتَ به عليك غَدُولُ الدمعِ والسَّقمِ

**Translation:** [How do you deny love after this testimony against you? By two truthful witnesses your tears and the troubled heart.]

### Lexical meaning.

The examination of equivalence based on a "lexical meaning" is explored in the following discussion:

The word "دمعا" mentioned in this verse carries the profound meaning of "a tear" or the act of "shedding tears." It encapsulates the poignant expression of human emotion, denoting the physical manifestation of grief or deep sentiment through the shedding of tears.

The term "السَّقم" (as-saqami) in Arabic refers to "illness" or "sickness." It encompasses a state of physical ailment or malady, indicating a condition of poor health or disease. This term is often used to describe a range of illnesses or health issues that affect an individual's well-being. In a broader sense, "السَّقم" conveys the concept of being unwell or experiencing a state of sickness.

### One-to-one relationship between word and meaning.

The analysis of equivalence, focusing on the "one-to-one relationship between words and meanings" is detailed below:

The phrase "عليك" (alayk) consists of a preposition and a pronoun in Arabic:

The preposition على (Ala): This is a preposition, commonly translated as "on" or "upon." It indicates a sense of location, direction, or association. ك (-k): This is a suffix attached to the preposition, functioning as a second-person singular masculine pronoun. It means "you" or "your." Therefore, "عليك" can be translated as "on you" or "upon you," depending on the context, and it specifically addresses a singular male person.

### Couplet 7

وَأَثَبْتُ الْوَجْدُ خَطِّي غَيْرَ وَضَنَى مَثَلُ الْبَهَارِ عَلَى خَدَّيْكَ وَالْعَنَمِ

**Translation:** [And your ardent love has carved two lines on your two cheeks. Lines from the constant shedding of tears and weakness, like the yellow rose and red branches.]

### Lexical meaning:

The examination of equivalence, grounded in the "lexical meaning" is thoroughly discussed in the following content:

The term "غَيْرَ" (‘abratin) in Arabic signifies "tears." It encapsulates the expressive and often emotional act of shedding tears, reflecting sentiments of sorrow, joy, or various intense emotions.

The term "الْبَهَار" means "beauty" and refers to a fragrant flower with pale yellow blooms in spring. It is also known as "Gharara" and "Ain al-Baqar." Some sources suggest that the season of spring itself is called narcissus, the name of a flower.

### One-to-one relationship between word and meaning.

The examination of equivalence based on a "one-to-one relationship between word and meaning" is explored in the following discussion:

The phrase "خَدَّيْكَ" (khaddayk) in Arabic consists of two components:

The word خَدَّ (khadda): This is a noun derived from the root خ-د-د (kh-d-d), which is associated with cheeks or the sides of the face. خَدَّيْ (khaddai): This is the dual form of "خَدَّ" (khadd), which means "cheek." The dual form implies two cheeks. ك (-k): This is a suffix attached to the word, representing the second person singular masculine pronoun, indicating a possessive form.



and meaning "your." Therefore, "خَدَّيْكَ" can be translated as "your two cheeks" or more idiomatically as "your cheeks."<sup>(3)</sup> The phrase addresses a singular male person and indicates possession of two cheeks by that person.

#### Semantic meaning.

The examination of equivalence based on a "semantic meaning" is explored in the following discussion:

Now these two witnesses have also stamped their marks upon your two cheeks. How are you going to hide your love now? This sadness of love has left two permanent marks on your pale cheeks, through the constant flow of tears, which resembles the blooming yellow rose and red like the red branch of sadness which gives red fruit; there is no use denying it now.

#### Couplet 8

نَعَمْ سَرَى طَيْفٌ مِّنْ أَهْوَى فَأَرْقَنِي وَالْخُبُّ يَعْتَرِضُ اللَّذَاتِ بِالْأَلَمِ

**Translation:** [Yes, yes, thoughts of My Beloved (PBUH) whom I love dearly, came to me at night and took away my sleep. Kept me awake and made me restless. And when love enters the heart, pleasure is replaced by pain.]

#### Lexical meaning.

The examination of equivalence based on a "lexical meaning" is explored in the following discussion:

The term "طَيْفٌ" (ṭifu) in Arabic translates to "vision, apparition, phantom, specter, phantasm, eidolon."<sup>(4)</sup> It refers to a shadowy or elusive presence, often with connotations of the supernatural or spiritual realm.

#### One-to-one relationship between word and meaning.

The examination of equivalence based on a "one-to-one relationship between word and meaning" is explored in the following discussion:

The phrase "فَأَرْقَنِي" (fa'arraḡanī) in Arabic can be grammatically analyzed as follows: "ف" (fa): This is a conjunction meaning "so" or "then," often used to introduce a consequence or result. "أَرَقَّ" (arraḡa): This is a verb derived from the root ر-ق-ق (r-q-q), meaning "to separate" or "to divide." The form used here is in the past tense and third person singular, indicating "he separated" or "he divided." "نِي" (nī): This is a pronoun suffix attached to the verb, indicating the first person singular. It means "me" or "myself." Therefore, "فَأَرْقَنِي" can be translated as "so he separated me" or "then he divided me," expressing an action of separation or division that affected the speaker.

#### Religious, cultural concept.

The examination of equivalence based on a "religious, cultural concept" is explored in the following discussion:

The phrase "والخُبُّ يَعْتَرِضُ اللَّذَاتِ بِالْأَلَمِ" translates to "And love interposes pleasures with pain." This expression suggests that love often involves a mixture of joy and suffering, implying that the experience of love is not solely characterized by pleasure but also includes elements of hardship or pain. The love permeated the companions of the Holy Prophet (PBUH) to such an extent that it deprived them of sleep during the nights, as attested by the Holy Quran:

كَانُوا قَلِيلًا مِّنَ اللَّيْلِ مَا يَهْجَعُونَ ، وَبِالْأَسْحَارِ هُمْ يَسْتَغْفِرُونَ.

They used to sleep at night only for a short while, and used to (get up and) seek forgiveness in the later part of the night.

تَتَجَافَى جُنُوبُهُمْ عَنِ الْمَضَاجِعِ يَدْعُونَ رَبَّهُمْ خَوْفًا وَ طَمَعًا ، وَمِمَّا رَزَقْنَاهُمْ يُنفِقُونَ.

Their sides stay away from their beds and they call out to their Lord in a (mingled state) of fear and hope and spend (in Our way) out of the sustenance We have provided them.

#### Couplet 9

يَا لَأَنِّمِي فِي الْهَوَى الْغُذْرِيَّ مَعَذَرَةً مِّنِّي إِلَيْكَ وَلَوْ أَنَّنُصِفْتَ لَمْ تَلْمِ

**Translation:** [O you who reproach me regarding my extreme love, excuse me, should you do me justice, you would not reproach me.]

#### The problem of non-equivalence.

The examination of equivalence based on a "the problem of non-equivalence" is explored in the following discussion:

The phrase "الهوى الغُذْرِيَّ" translated as "Innocent Love" or "Pure Love" akin to the love of Bani Uzra. This phrase denotes a love that is untainted and pure, drawing a parallel to the affection exemplified by Bani Uzra.

Shakeel Qadri articulates this concept: Bani Uzra was a tribe from Yemen whose people were famous for their pure love. They would often die young due to their extreme love. Their womenfolk were of extremely good pure character. Their love was pure; therefore, none would reproach them due to their love. Their love became so famous that an example is used of them in the Arabic language: أعشَقَ مِنْ بَنِ عَزْرَا Once someone asked a person from the Bani Uzra tribe who he was? He replied, "I am from a tribe from where those who love do not survive." The questioner immediately asked, "أَأَنْتَ عَزْرِي؟" Are you from Bani Uzra? Love is not earned, or studied, it is an honour and a blessing. This is not impure worldly love; this is pure love. The love for The Most Beloved صلى الله عليه وسلم has no boundaries, no limits, it is pure love.

<sup>3</sup> Shakeel Qadri: "A Commentary and Translation of the Qasidah Al-Burdah Shareef", P. 23

<sup>4</sup> Rohi Baalabaki: "Al-Mawrid A Modern Arabic English Dictionary", P. 735.

## Couplet 10

عَذَّتْكَ حَالِي لَا سِرِّي بِمُسْتَتِرٍ عَنْ الْوُشَاةِ وَلَا دَائِي بِمُنْخَسِمٍ

**Translation:** [My state of love has reached You, صلى الله عليه وسلم. My secret is no longer concealed from those who malign me. My illness does not cease.]

**Lexical meaning.**

The examination of equivalence based on a "lexical meaning" is explored in the following discussion:

The term "الْوُشَاةُ" is derived from the singular form "واش" and means "backbiter" or "slanderer." It serves as the plural form, denoting multiple individuals engaged in backbiting or slanderous behaviour.

The term "مُسْتَتِرٍ" (mustatir) denotes "hidden" and "concealed" in Arabic. It encapsulates the idea of something being veiled or obscured from view, emphasizing the element of secrecy or being not easily perceived. This term implies an intentional act of keeping something from being revealed or known, adding a layer of subtlety to its meaning.

The term "مُنْخَسِمٍ" (munhasim) in Arabic means "decisive" or "clear-cut." It signifies a situation or action that is characterized by precision, determination, and a distinct outcome. This term often implies a resolute or unmistakable nature in the context it is used, emphasizing definiteness and clarity in decision-making or events.

**Semantic meaning.**

The analysis of equivalence, focusing on the "semantic meaning" is detailed below: Shakeel Qadri delves into this idea, examining it with depth and thorough exploration: My state has reached you, now those who spread rumours will begin to do their work. Now I will be maligned. But do I care? Not at all, my love will not decrease. My ailments will not go away. Alhamdulillah, I have that illness which is incurable. This illness will never go away. Ishq for the Beloved صلى الله عليه وسلم is the greatest illness to have. In this couplet, since the defaulter was finding faults of the lover, the lover replies back. He says, "May Allah جل جلاله make your condition like how I feel, so that you can also feel the taste of these accusations."

**Conclusion:**

In conclusion, this research thoroughly examines Shakeel Qadri's English translation of Qaseeda al-Burda using Mona Baker's Equivalence at Word Level framework. By analyzing specific verses, the study explores the challenges in achieving linguistic equivalence, addressing nuances in word meanings, prepositional usage, and common issues of non-equivalence. The application of Baker's principles aims to ensure linguistic precision and the faithful representation of the poetic depth found in the original Arabic verses. The objectives of equivalence analysis, linguistic elements exploration, and Baker's concepts application contribute to a comprehensive understanding of the translation dynamics. Through a mixed-method design, incorporating one-to-one relationships, semantic exploration, and Baker's concepts, the study enhances our insight into the intricate world of translating poetic and religious texts. The chosen English translation of Qaseeda al-Burda serves as a valuable case study for evaluating the application of equivalence principles, shedding light on the complexities involved in conveying the profound meanings and emotions embedded in the Arabic poetic masterpiece.

**Results and Findings:**

1. This research deepens our understanding of linguistic equivalence in Shakeel Qadri's English translation of Qaseeda al-Burda, using Mona Baker's Word-Level Equivalence framework.
2. The article critically evaluates translation challenges, utilizing a Bakerian Perspective to identify linguistic elements and strategies for faithful translation.
3. Applied Baker's framework to analyse morphemes, meanings, and strategies, demonstrating its real-world utility in Qaseeda al-Burda translation.
4. Innovative mixed-methods approach enhances precision in examining translation nuances and fidelity.

**Suggestions and Recommendations:**

The research provides several suggestions and recommendations related to the topic, although only two are explicitly mentioned:

- In future research, delve deeper into cultural nuances in Qaseeda al-Burda translation, examining how cultural context influences linguistic choices and impacts perceived equivalence.
- Consider collaborative comparative studies analysing Qaseeda al-Burda translations by multiple translators with diverse methods, shedding light on effective strategies in translating poetic and religious texts.