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**A STUDY OF ANTONYMY IN AL- BUSIRI'S *QASIDAT AL- BURDAH* WITH  
REFERENCE TO ITS REALIZATIONS INTO ENGLISH**

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**Abstract**

The central concern of this study has been with how some translators of Busri's *Qasidat Al-Burdah* deal with antonymy, the study also looks into many different types of antonymy in the poem and how some translators interpret this relation. To test out the main premise of the study, reference has been made to three different translations of *Al- Burdah*. This study theorises that antonyms are context-bound, and they create problems in translation. Antonymy is a rhetorical aesthetic device, which has not been given a due attention by *Al- Burdah* translators. It is concluded that antonymy plays an important role in language use. The English language differs from Arabic language in its degree or number of antonymous words; it has many more. Some of them are concerned with rendering antonyms, irrespective of their parts of speech.

**Keywords:** Antonymous pair, *Qasidat Al- Burda*, rendition, equivalents, verse, poet.

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**1.0. Introduction**

Negotiating meaning between any given pair of languages that exhibit sharp linguistic and cultural differences may present refractory problems that would require exerting extra effort on the part of the translator. Of a particular interest in this paper is the translation of *Al- Burdah*'s antonyms, which do seem to throw up certain specific challenges, owing to the common fact that the poem features various prototypical, linguistic, stylistic, phonetic and rhetorical properties, making it difficult to be handled translationally.

*Antonymy*, a descriptive semantic concept, has been generally used to refer to two lexical items that are opposite in meaning, and which are bound to offer semantically non-identical expressions. Antonyms in *Al-Burdah*; the central concern of this study, are no exception to this, as translating them can be said to be notoriously difficult, partly because they do seem to display idiosyncratic lexical semantic information that may not be easily relayed to English, and partly, because they can be said to

represent a case where non-identical semantic relations are likely to surface between the Source Language (i.e. Arabic) and the Target Language (i.e. English).

Within the same context, Al-Kharabsheh (2008, 18) neatly asserts, "it is taken for granted that any two translation equivalents, in a pair of languages, should stand in a lexical semantic relation. However, since the conceptual space is not segmented identically for all languages, these corresponding equivalents may often stand in other relations to each other." So, the conceptual differences between Arabic and English are expected to give rise to much of the translation turbulences in this context. It also follows that translating antonyms largely depends on the degree of semantic congruence between the SL and the TL concerned, i.e., on the degree of congruence between the SL's concept system and the TL's.

**2.0. Literature Review**

**2.1. About *Al- Busiri***

The great poet, Sufi Shaykh Imam Sharfuddin Abi Abdullah Mohammed bin

Sa'eed al-Misree Rahmatullahi 'Alaih was born in 608 A.H or 1212 C.E. in Misr (Egypt). He was well known by his surname Al- Busiri from Bushire, to which his parents belonged. He also got a compound surname of Dalasaree. He studied in Cairo, where he specialised in hadith and Arabic literature, two disciplines that helped to make him the foremost exponent of Muslim religious poetry. He was a disciple of Imam Abu'l 'Abbas al-Mursi Rahmatullahi 'Alaih who was a Khalifa of Imam Abu'l Hasan ash-Shazili Rahmatullahi 'Alaih. Much of his professional life was spent in the three holy cities of Mecca, Medina and Jerusalem, where he became a famous teacher of the Qur'an. After his return to Egypt, where he managed a Qur'anic school, he passed on to his Lord. The exact year of his death is not known, but 695 A.H. or 1296 C.E. is the most commonly-given date. He cultivated the art of penmanship and followed it as his profession, earning great distinction as an excellent calligraphist. He also took a good deal of interest in the study of oriental languages and usages. Syed M. Qadri (2008, 6)

His fame, however, depends not so much on his proficiency in calligraphy as on the several eulogistic poems, which he wrote about the Prophet Mohammad, (Peace of God be on him) of which three are well known. Almost all of Al- Busiri's written work takes the form of poetry, including a long and extraordinary poetic commentary on Christianity and Judaism, based on his study of the Bible. He also wrote a Diwan, an anthology of poems on a wide range of subjects. The poem known as Hamziah, a very long, sonorous and beautiful poetic production, which redounds much to the credit of its writer. His best-known work, however, is the *Burdah (Poem of the Mantle)*, which rapidly became the most popular religious poem in the Islamic world, a position which it retains to this day.

Poets raised in the Islamic world beginning with Hassan ibn Thabit and Ka'b ibn Zuhair put forth the most mature works of their genius and art in eulogies and odes written for Prophet Muhammad (PBOH). However, some of these are considered to be more fortunate than others due not so much to the artistic value of their work, but to the fame they gained. One of those heading this caravan is Imam Al- Busiri. The Occasion that led to the writing of this poem was an event in the poet's life when he was paralysed down one side of his body by a stroke. He decided to compose this ode, hoping that it would be a means unto Allah, by which He would cure him. By reciting it again and again, weeping, praying, and petitioning God. He, one of the days, fell asleep, and in a dream, saw the Blessed Prophet (PBUH). The Prophet moved his noble hand across the poet's face, and placed his cloak upon him. When he woke he found that he had recovered his health.

## 2.2. *Qasidat Al- Burdah (The Poem of the Mantle)*

In the anthology of Arabic poems, the *Qasidat Al-Burdah* has had a great impact upon the history of the *Qasida* genre as a whole. No other Arabic poem has been more frequently recited, translated, imitated or commented upon in so many languages of the Islamic world. The *Qasidat al-Burdah*, Al-Busiri's most famous poem in praise of the Prophet, is about 160 to 165 lines long. Its appellation "*Al-Burdah*", meaning a *mantle of woolen cloth* in Arabic, refers to another highly esteemed poem in praise of Prophet Muhammad which is known after its opening words as "*Banat Su'ad*" and was composed by Ka'b b. Zuhayr. After the recitation Ka'b received, as a reward for his poem, the Prophet's mantle. When Al-Busiri, some 650 years later, suffered a stroke and remained semi-paralysed, the Prophet appeared to him in dream guise, touched him with his hand and threw his mantle over his shoulders. Hazrat Busiri

was instantly cured and set about to compose his poem called, in reference to this miraculous healing, the “*Poem of the Mantle*”.

Taking its place among the most famous and widely read odes in the world, this work, just as it has been translated into all languages of great cultures, has also been translated into local dialects in Africa, Southeast Asia and the Balkans. The poem has been translated repeatedly into European languages since two centuries: into Latin (as *Carmen Mysticum Borda Dictum*, 1761), into English by J.W. Redhouse (Glasgow 1881), Faizlullah-Bhai (Bombay 1893), Arthur Jefferey

(1962), Stefan Sperl (1996) and, recently, Hamza Yusuf (2005), into French by de Sacy (1822), Rene Basset (1894) and Hamza Boubakeur (1980), into Italian by Giuseppe Gabrieli (1901) and, finally, into German by Vincenz von Rosenzweig-Schwanau (1824), C.A. Ralfs (1860) and Uwe Topper (1991). The actual title of the poem, however, is not *Qasidat al-Burdah*, but “*al-Kawâkib al-durrîya fî madh khayr al-barîya*” which, in Jan Knappert's translation, runs “The scintillating stars in praise of the Best of Mankind”. S. Qadri, (2008, 8)

### 3.0 Theoretical Framework

#### 3.1 *Antonymy in Arabic*

The Arabic label for antonymy is Al-Taḥḍād (التضاد). The notion of antonymy in Arabic is viewed differently by different scholars. Ibn Mandhur (1980: 170) remarks that أضداد (opposites) is a plural form of ضد (antonym) which is a term used by Arab linguists to refer to these words of one form with two antonymous senses, i.e. homographic words with opposite meanings. Matloob (1980: 441) adopts Al-Masry's definition of multi-oppositeness by stating that the correct usage of Multi-oppositeness signifies a speaker's desire to seek what should be there in a speech. If he states things at the beginning of his speech he puts their opposites at the second half, so that the first contrasts with the first and the second with the second, leaving out nothing by the way of contradictions and agreements.

At this juncture, it is useful to point out that there are four (4) other Arabic labels, namely, Al-Tibaaq (الطباق), Al-Mutabaqah (المطابقة), Al-Muwafaqah (الموافقة) and Al-Muqabalah (المقابلة) that have recently been used interchangeably with التضاد. Indeed, these four technical terms have originally been taken from Arabic prosody. Thus, Al-Taḥḍād in Arabic linguistics and any of these prosodic terms are faces for the same coin. See Tabanah (1988, 425) and Al-Sikaki (1983, 423).

Oppositeness is classified into two types: Positive and Negative Oppositeness. The former is defined as the combination of two positive, contrasting words, e.g.: نائم/يقظ (awake/asleep, respectively).

Whereas, the latter is defined as the juxtaposition of a word and its negative, which is exemplified as: لا يعلم/يعلم (he knows/he doesn't know, respectively).

Matloob and Al-Baseer (1982: 438) state that oppositeness obtains when juxtaposing two opposite words in a speech or a line of poetry, such as, *importation* and *exportation*, *night* and *day*, and *black* and *white*. They (1982: 440) add that oppositeness can also be classified in the light of the class of a word as in noun versus noun, verb versus verb, or preposition versus preposition:

- a. The two lexical items involved in oppositeness are both nouns i.e. noun versus noun, as in: الميت/الحي (the living/the dead).

- b. The two lexical items involved in oppositeness are both verbs i.e. verb versus verb, like: أخذ/أعطى (he gave/he took).
- c. The two lexical items involved in oppositeness are prepositions i.e. preposition versus preposition, as with من and إلى (from and to, respectively) in the sentence below:  
جاء من المدرسة وذهب مباشرة إلى المستشفى  
(He came from school and went straight to the hospital).

### Classification of Antonomy in Arabic:

Arab rhetoricians classify antonymy into many types. Al-Qaraan (1994:39) classifies antonymy into:

#### 1. Lexical Antonymy:

It is a type of oppositeness of meaning that is achieved by juxtaposing two lexical items opposite in meaning in a direct way literally or figuratively. It falls into two subdivisions:

##### a. Literal Antonymy:

Ibn Al-Muataz (cited in Ibid: 39) uses the following Prophet's hadith to illustrate what is meant by the literal antonymy.

This hadith was said by prophet Muhammed (p.b.u.h) to his companions of the inhabitants of Medina who embraced and supported Islam: (You *increase* in number in case of fear, but *decrease* in case of greediness)

##### b. Figurative Antonymy:

Al-Masry (cited in Al-Qaraan, 1994: 43) tries to set a definition for figurative antonymy by stating that antonymy is of two types; literal antonymy and figurative antonymy, the one of a literal meaning is called correlative oppositeness طباق, while, the one of a complete figurative meaning or of a partial one is called correlative correspondence تكافؤ, providing that the two antonyms are attributed to the same subject. He exemplifies this type through using the following Ayah: (أولئك الذين اشتروا الضلالة بالهدى فماریحت تجارتهموما كانوا مهتدين)) (These are they who have purchased *error* for *guidance*, so their commerce was profitless. And they were not guided) Q:2-16

Al-Qarran (1994: 45) adds that figurative antonymy is of two types; the first one is obtained if the two antonyms are used figuratively, thus relation that holds between them is called correlative correspondence. The second one can be achieved if one antonym is used figuratively and the other literally; then the relation that holds them is called *juxtaposition of correlative correspondence and correlative oppositeness* انتلاف والتكافؤ والتطاق. An example of the first type (*Correlative Correspondence*) is the above Qur'anic verse; and the second type (*juxtaposition of correlative correspondence and correlative oppositeness* انتلاف والتطاق والتكافؤ) is exemplified through the following line of poem:

لا تعجبي يا سلم من رجل  
ضحك المشيب برأسه فبكي

O" Salma wonder not of a man who

Cried for grey hair laughed in his head

The poet above compares *grey hair* with a *person who laughs*, so his white teeth became visible, which are likened by the poet to *grey hair*, while, *cried* is used here in its literal meaning.

## 2. *Semantic Antonymy:*

Al-Askary (cited in Al-Qaraan, 1994:47) distinguishes between lexical antonymy and the semantic one. He argues that some earlier people juxtaposed two words to be opposites according to their near-antonymous meaning, not to their literal meaning. For instance, in the following line of poem:

وأخذت أطرار الكلام فلم تدع  
شتمًا يضّر ولا مديحًا ينفع

(You controlled the conversation yet you left nothing unsaid, whether a bad *insult* or a good *praise*.)

the poet uses *شتمًا* (*insult*) on the basis of its near-synonymous meaning with *الهجاء* (*satire*) which is the *lexical antonym* of *مدحًا* (*praise*) i.e. the antonymous relation that holds between *insult* and *praise* is not a lexical one (not based on *lexical antonymy*). Al-Qaraan, (1994: 47).

### 3.2. *Antonymy in English*

Lyons (1968:463) maintains that the term antonymy is used to refer to lexical items that are opposite in meaning in that they are gradable opposites. This state of gradation is the most essential characteristic of defining antonyms. So, antonymy in Lyons's view refers only to gradable opposites and not to all opposites. Antonymy may be exemplified by such pairs as: *old/young*, *wide/narrow*, *big/small*, etc. He confirms that all of these pairs are seen in terms of degrees of the quality involved since we can describe something as either wide, big, old, or very wide, big, old or wider than, bigger than, older than. So, we have a state of gradation. Lehrer and Lehrer (1982: 484) argue that in common parlance, and even in dictionaries of synonyms and antonyms, antonymy has a very broad meaning, sometimes equivalent to all types of oppositions, including Aristotle's distinction between contradictories, in which the negation of one predication entails its contradictory, (*true – false* or *red – not red*) and contraries, in which the assertion of one predication entails the denial of its contrary, but in which both contraries may be false, e.g. *red – green* or *big – small* ). They (Ibid: 487) confirm that A and B are antonyms if everything that is A is not B and everything that is B is not A (in other words, A and B are disjoint) and if everything that is A is more (less) (on the appropriate scale) than everything that is B;

but there are some things that are more (less) than anything that is B that are not A.

### *Classification of Antonymy in English*

Saeed (1997: 66) claims that "in traditional terminology, antonyms are words which are opposite in meaning". So, he suggests

that it is useful to identify several different types of relationship under a more general label of opposition. They are:

#### 1. *Simple Antonyms:*

They are the antonyms which can be represented through the relation that holds between words such as that the positive of one implies the negative of the other. Such pairs are sometimes called complementary or binary pairs, for instance:

*dead / alive* (of e.g. animals)

So, using these words literally, dead implies not alive, etc. which explains the semantic oddness of a sentence like:

- My kitty is dead but luckily it's still alive (Saeed, 1997:66).

#### 2. *Gradable Antonyms:*

Saeed (Ibid: 67) states that gradable antonyms are represented through the relationship that holds between

opposites where the positive of one term does not necessarily imply the negative of the other, e.g. *rich/poor*, *fast/slow*, *young/old*, *beautiful/ugly*. Such a relation is typically associated with adjectives and has two major identifying characteristics: firstly, there are usually intermediate terms. So, one can find: (*warm...tepid...cool*) between the gradable antonyms *hot* and *cold*. This means that something may be neither *hot* nor *cold*. Secondly, the terms are usually relative, so a *thick pencil* is likely to be thinner than a *thin girl*.

3. **Reverses:**

Reverse opposites are yet another type of opposites which include adjectives or adverbs which signify a quality or verbs or nouns which signify an act or state that reverse or undo the quality, act, or state of the other. Although, they are neither contradictory nor contrary terms, they present a clear opposition. Many verbs contained in this class, e.g., *tie/untie*, *marry/divorce*, *enter/leave*, *appear/disappear* can be thought of as a subtype of directional opposites, because they all describe activities which result in an object undergoing a change from one state to another; the

two members of the reversed pair involve the same two states, but the direction of change is different in each case. For example, the verb *tie* means roughly “to cause something to go from the state of being untied to the state of being tied”, while *untie* means “to cause something to go from the state of being tied to the state of being untied.”

4. **Converses:**

These are terms which describe a relation between two entities from alternate viewpoints, as in the following pairs:

*Above / below*

*Employer / employee*

Thus, if we are told that *Helen is David’s employer* we know that *David is Helen’s employee*. Such relationships are part of the speaker’s knowledge (Ibid: 67).

5. **Taxonomy Sisters:**

The term ‘*antonymy*’ is sometimes used to describe words which are at the same level in taxonomy. So, sisters are classification systems. As an example, we take the colour adjectives in English and give the selection below:

Red	Orange	Yellow	Green	Purple	Blue	Brown
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One can say that the words *red* and *blue* are sister-members of the same taxonomy and therefore incompatible with each other. So, we can say: *His car isn’t red, it’s blue*. Other taxonomies might include days of the week, types of dogs...etc. (Saeed, 1997: 68).

**4.0. Methodology**

Comparative and analytical methods of study will be adopted in this research in a bid to gather how various translators deal with antonymy in Qasidat Al Burdah. The text of the Qasidat Al Burdah and three

different translations: Mostafa Azzam (2016), Syed M. Qadri (2008) and Shahid H. Gill (2005) will form the primary source of data of the research. Relevant research works, Rhetoric books, other books dealing with antonymy and bilingual dictionaries will constitute secondary sources of data.

**5.0. Discussion**

For the sake of this analysis, the study will be using the following Roman numerals to stand for the three translations: I, II, and III will stand for Mostafa Azzam (2016), Syed M. Qadri (2008) and Shahid H. Gill (2005)

respectively. The running configuration here will be as follows: the SL Arabic poetry line which contains the intended antonyms in the poem is provided first, and

the antonymous words in question will be highlighted through underlining; then, it will be followed by its three translations, and finally a discussion will be presented.

## Nouns

### SL Text (1)

واخش الدسائس من جوع ومن  
شبع  
فرب مخصصة شر من التخم

### TL Texts:

- I. Beware the ambush of *being hungry* and *being full*; *Starvation* at times is even worse than *satiety*. (6)
- II. And fear the evil of (both) *hunger* and *satiety*; For most times *hungers* (poverty) is more evil than *overeating*. (20)
- III. And fear the evil of (both) *hunger* and *satiety* (overeating) for mostly *hungers* (poverty) is more evil (dangerous) than *overeating*. (13)

Al Busiri in this line preaches to his readers to be mindful of harms that come from both hunger and repletion. however, he emphasizes that hungriness is more harmful than satiety at times.

Having a quick look at the line above will reveal that the four underlined Arabic words جوع / شبع and مخصصة / التخم stand in an antonymous relationship to each other respectively, and this is called Literal Antonymy. For the word جوع (Hunger) is opposite to شبع (satiety), likewise the word مخصصة (Starvation) is antonym to التخم (gluttony/overeating). One can note

### SL Text: (2)

فإنه شمس فضلٍ هم كواكبها  
يظهرون أنوارها للناس في الظلم

### TL Texts:

- I. He is the Sun of esteem, to which they are as if moons: Reflecting its *lights* in *darknesses* to humanity. (11)
- II. For verily he is the sun of virtue (and) they (Ambiyaa) are its stars

that translators II and III succeed in rendering the words الجوع and الشبع as they choose appropriate equivalents for them, which are *hunger* and *Satiation*. As for translator I, his rendition for الجوع into *being hungry* while الشبع into *being full* is inappropriate because he does not commit himself to the SL text constraints, as he renders the nouns الجوع/الشبع (hunger/satiation) into gerundial phrases: *being hungry* and *being full*.

Concerning the words مخصصة and التخم, translator I renders المخصصة into *starvation* which is an appropriate equivalent, while translators II and III render the word into *hungers* (poverty) which, as far as the SL text is concerned, are inappropriate equivalents as they lack the antonymous meaning intended in the SL text. With regard to the word التخم which is a plural form of التخمة, the renditions of translators I, II and III of the word into *satiety*, *overeating* and *overeating* respectively are appropriate ones, as the words *satiety* and *overeating* are synonyms to *gluttony* which is direct opposite of *starvation*.

- III. For verily, he is the sun of virtue (and blessings, and) they (all other prophets عليهم السلام (are its stars which show the people their *lights* in the *dark*. (19)

The poet likens Prophet Muhammad SAW to Sun and other Prophets to Stars in terms of precedence; evincing that Prophets before Muhammad SAW were sent to call people into Allah's path in accordance with his (SAW) teachings and guidelines.

The antonymous relationship in this verse is held between the nouns أنوار and الظلم, such a type of relation is called Figurative Antonymy. Investigating the above

### Adjectives

#### SL Text: (1)

ذبينا الأمر الناهي فلا أحدٌ  
أبر في قول لا منه ولا نعم

#### TL Texts:

- I. Our prophet, who is *commander* and *forbidder*—there is No one more true in his saying no or yes than is he. (9)
- II. Our Nabi, the one who *commands* (good), *forbids* (evil). There is non (parallel to him) more truthful than him in saying "No" or "Yes". (22)
- III. Our Nabi (is) the one who *commands* (to do good and), *forbids* (evil, undoubtedly) there is non (parallel to him who is) more truthful than him in saying, "No" or "Yes". (15)

The poet conveys that Prophet Muhammad SAW had lived commanding his companions to do good and interdicting them against doing evil; and that he (PBUH) is the most truthful and honest human being ever.

#### SL Text (2)

فالدُّرُّ يزدادُ حسناً وهو منتظمٌ  
وليس ينقص قدرًا غيرَ منتظم

#### TL Texts:

- I. For pearls increase in their beauty when *arranged on a*

translations, it can be noted that all the three translators render أنوار into its appropriate equivalent (*lights*); while الظلم is rendered into *dark* by translator II and III and *darknesses* by translator I, keeping himself committed to the SL text, as the word الظلم is a plural form of الظلمة (dark/darkness). Meanwhile, they all succeed in transferring the literal meaning of the SL text into the TL. They, however, fail in bringing the SL text's interpretive meaning to view.

In a similar fashion, the underlined Arabic words الأمر and الناهي in the verse above can be regarded as an archetypical antonymous pairing in what is deemed as Literal Antonymy. Investigating the three translations, one can note that translator I renders الناهي into an adjective *commander* which is an appropriate equivalent to that of SL text; meanwhile both translators II and III render it into *who commands* which is an interpretive equivalent. Regarding الناهي, translator I render it into *forbidder*, succeeding in outlining the antonymous relationship between the two words of the SL text with appropriate antonymous equivalents in the TL. Whereas translators II and III's renditions of the word into (who) *forbids* are interpretively appropriate equivalents, even though they fail in rendering the adjectival antonymous relationship of the SL text into the TL.

- string*; But aren't less precious *kept alone and separately*. (17)
- II. The beauty of a pearl is further enhanced *in a necklace*; But its value does not diminish (in the least) when *not strung on a necklace*. (29)
- III. When a pearl is *set* (in a necklace in good order) it enhances the beauty (of necklace) and when (the very same pearls is) *not strung* (on a necklace) its value does not reduce. (27)

In the verse before this, the poet emphasizes that he shall continue to portray the greatness and miracles of Prophet Muhammad even though it is as plain to everyone as a lightening of fire on the hillside at night; for pearls look more beautiful when arranged in good order as on a string, but all the same, they remain precious when not arranged or strung on a necklace. Likewise his depiction of the Prophet's miracles in his poems will merely add to its noticeability.

The antonymous relationship in this line above is held between positive adjective: *منتظم* and negative: *غير منتظم* in what is called

### Verbs:

#### SL Text: (1)

لو كنت أعلم أتي ما أوقره  
كتمت سرًّا بدا لي منه بالكتم

#### TL Texts:

- I. And had I known that I'd fail to honor him, I'd have *hidden*, using hair colorant, his first *appearance* to me. (5)
- II. Had I known that I would not be able to honour him (it), I would have *concealed* my secret, which *is exposed*, by dyeing. (19)

Literal Antonymy. Based on the three translations, one can see that translators I and III render *منتظم* into *arranged on a string* and *set (in good order)* respectively, which are fair renditions, for they convey the interpretive conception of the SL text; as for translator II who renders the word into *in a necklace*, his rendition is somewhat inappropriate equivalent to that of SL text, for it's not necessary that the pearls should be in a necklace since the word *منتظم* means: "arranged/in good order".

With regards to *غير منتظم*, translator I renders it into *kept alone and separately* which, in spite of his effort to meet up the interpretive and antonymous meaning of the SL text, does not bring it off. Translators II and III render it into *not strung on a necklace* and *not strung (on a necklace)* severally. Although both translations can be deemed appropriate equivalents to that of SL text, the translator II could do without the mention of *necklace*, as the word *قلادة* (necklace) does not appear in the SL text; and the poet might not necessarily have necklace in mind when versifying the line. Meanwhile, translator III's rendition is a mixture of communicative and interpretive translation, where he uses *not strung* as a communicative equivalent for *غير منتظم*, then he uses a parenthesized *on a necklace* trying to make an interpretive rendition.

- III. If I had known that I would not (be able to) honour (the guest, the old age) I would have *concealed* my secret, which *is exposed*, by dyeing. (11)

The poet gives an account of his relationship with white hair that began to surface on his head replacing the black one; had he known that he wouldn't be able to be

up to his old age, he would have dyed the appearing white hair black.

In the verse above, the two underlined Arabic lexical items (بدا and كتم) are antonymic to each other. This relation is called Semantic Antonymy, that بدا is an intransitive form of the transitive verb أبدأ which forms a lexical antonymy when juxtaposed with كتم. Investigating the translations above, one can note that the three translators render the verb كتم into the verbs: *hidden, concealed and concealed*, respectively. The words *conceal* and *hide* are synonyms to each other, making their

#### SL Text: (2)

- I. Do not deny revelation from his dreaming, because His heart, though his eyes may *shut*, is *open wide* and does see. (16)
- II. Do not deny that his dreams are revelations (wahi), for verily his heart *does not sleep*, when eyes *sleep*. (28)
- III. Do not deny the revelation (which is sent to the Holy Prophet A) in his dreams; for verily, his heart *does not sleep* when (his) eyes *sleep*. (25)

The poet asks his reader to believe that Prophet Muhammad's dreams were revelations for his heart remained awake when his eyes slept.

The two Arabic verbs نامت and لم ينام are antonymous as they show opposite

#### **Prepositions**

##### SL Text: (1)

respective renditions of كتم appropriate equivalents.

Regarding the word بدا, translator I renders it into a noun: *appearance*, which is an inappropriate equivalent, and he fails in his rendition to transfer the antonymous concept of the SL text into the TL. Meanwhile both translators II and III render it into passive voice: *is exposed* instead of 'which/that appeared', making their renditions somewhat inappropriate. They, however, succeed in conveying the interpretive meaning of the SL text, all the same.

لا تنكر الوحي من رؤياه إنه له

قلبا إذا نامت العينان لم ينام

meanings to each other, this relationship is called Lexical Antonymy. Looking at the above translations, one can note that translator I renders نامت into adjective: *shut*, which is an inappropriate equivalent to نامت which means (it slept), even though his rendition can be interpretively a fair one. Translators II and III both render نامت into an appropriate equivalent: *sleep*. With regards to لم ينام, translator I transfers it into adjective: *open wide*, succeeding in establishing an adjectival antonymous relationship in his rendition into the TL: (*shut/open wide*) and, at the same time, failing to come up with appropriate equivalents for the antonymous words of the SL text. Meanwhile, translators II and III render لم ينام into *does not sleep* making them succeed in transferring the antonymous verbs of the SL text into appropriate equivalents in the TL.

سريت من حرم ليلاً إلى حرم

كما سرى البدر في داج من الظلم

**TL Texts:**

- I. *From sanctum to sanctum* you had made the trip overnight; Just as the moon makes the trip through darkness nocturnally. (21)
- II. You travelled by night *from* one sacred place *to* another as the full moon travels through intense darkness. (31)
- III. (O Prophet!) You traveled over night *from* one sacred place (Haram Mosque) *to* another (Aqsa Mosque, same) as the full moon travels (at night) through intense darkness. (31)

Al Busri in this line directs the speech to his Mamdouh SAW who traveled by night from Masjid Al-Haram to Masjid Al-Aqsa trying to compare him to a full Moon that moves through darkness to illumine the Earth.

In the line above, the two Arabic prepositions *من* and *إلى* stand in a prototypal antonymous relationship to each other in what is called Literal Antonymy. As far as the translations are concerned, all the three translators succeed in their renditions of *من* into *from* and *إلى* into *to* appropriately.

**Conclusion:**

The study has come up with the following concluding remarks:

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