Examining the Translation of Munajat Sha'baniyah Based on House's Model and Using Translations of the Holy Qur'ān

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ABSTRACT

Despite extensive scholarship on texts such as Munajat Sha'baniyah, a systematic translation into a widely spoken international language remains absent. This study seeks to provide an accurate translation of key phrases, particularly those that parallel expressions found in the Holy Qur'ān. Employing a qualitative analytical-documentary approach, the research evaluates existing translations using Juliane House's (1997) theoretical model for translation quality. The original Munajat Sha'baniyah is analyzed within House's framework, alongside a potentially machine-generated translation, with particular attention to the dimensions of field, mode, and tenor. Based on this analysis, the researcher produces a new translation, informed by various Qur'ānic renditions, which is subsequently assessed using the same criteria. The findings highlight significant discrepancies in field, mode, and tenor between the machine translation and the researcher's version, emphasizing the limitations of current machine translation technologies in handling complex religious texts.

1. Introduction

The Holy Qur'ān is a divine message intended for the guidance of humanity and is unique among religious scriptures in that it has remained free from distortion for many centuries. Imam Ali (peace be upon him), as evidenced by both his words and actions, is a manifestation of the divine names and attributes, as well as the living embodiment of the truth contained within the Holy Qur'ān. This divine reality is clearly reflected in his speech and conduct. *Munajat Sha'baniyah* is one of the supplications attributed to Imam Ali (peace be upon him). Due to his profound connection with the Holy Qur'ān, this supplication is deeply inspired by Qur'ānic language and themes, making its words particularly powerful and spiritually resonant. Shi'a Muslims recite *Munajat Sha'baniyah* during the month of Sha'ban, as it was recommended by Imam Ali and other Imams (peace be upon them). This supplication has the potential to significantly influence personal conduct and societal values, as it encompasses numerous ethical and spiritual teachings.

However, many Shi'a believers around the world merely recite this supplication without understanding its meaning, as they do not speak Arabic. As a result, they are deprived of its profound spiritual insights and the behavioral guidance it offers. The supplication of *Munajat Sha'baniyah*, attributed to Imam Ali (peace be upon him), holds a special place in Shi'a tradition and has been transmitted by all the Imams. It is referenced by several prominent scholars, including Sayyid Ibn Tawus in *al-Iqbal*, Allamah Majlisi in *Bihar al-Anwar*, Samahiji in *Sahifat al-Alawiyyah*, and Shaykh Abbas Qummi in *Mafatih al-Jinan*.

The late Imam Khomeini repeatedly emphasized the significance of *Munajat Sha'baniyah* in his speeches and writings. He noted that although many profound prayers and poems can be found in the Qur'ān and the whispered supplications of the Imams, *Munajat Sha'baniyah* is unique. Philosophers and mystics may understand some aspects of its meanings, but those who truly comprehend it have reached a high level of closeness to Allah and have experienced the spiritual essence of the text.

Imam Khomeini further asserted that a spiritual seeker—someone journeying toward Allah—who has attained some degree of the spiritual realities described in the supplication can begin to grasp its concepts. However, these deeper meanings often remain inaccessible to beginners in philosophy and mysticism. He maintained that *Munajat Sha'baniyah* is an exceptional supplication; if one pays close attention, reflects deeply, and follows its spiritual advice, one can achieve remarkable levels of spiritual perfection.

This underscores the critical role that translation plays in religious contexts. Translating religious texts—such as the Holy Qur'ān and *Nahj al-Balagha*—requires not only linguistic expertise but also deep cultural and theological understanding. Many translators have endeavored to find accurate equivalents in order to convey the intended meaning as faithfully as possible. Translation, therefore, is not merely a linguistic act; it is also a cross-cultural communicative process. This concept was emphasized in the 1960s by Eugene Nida, a pioneer in translation studies. Nida (1964) recognized translation as a key mechanism for shaping perceptions of other cultures, noting that translation necessarily involves both linguistic and cultural elements, which are inseparable. In today's globalized and digitally interconnected world, translation has gained increased importance due to the demand for efficient and accessible information dissemination. Despite the immense value of *Munajat Sha'baniyah*, there has been no reliable English translation available for non-Arabic speakers to truly benefit from its spiritual insights.

The aim of this research is to produce a faithful translation of the words, phrases, and expressions found in *Munajat Sha'baniyah*, particularly by drawing on equivalent expressions in the Holy Qur'ān. The translation was evaluated using Juliane House's theoretical model (1997), which examines three key dimensions of textual analysis: field (subject matter), mode (form of communication), and tenor (relationship between speaker and audience).

To guide this study, the following research questions were posed:

1. Based on a comparison of tenor (who is speaking and to whom) in the source text (ST) and the target text (TT), how accurate is the translation?

2. Based on a comparison of field (what is being discussed) in the ST and TT, how accurate is the translation?

3. Based on a comparison of mode (the medium or form of communication) in the ST and TT, how accurate is the translation?

2. Literature Review

Evaluating translation quality has long been a central concern in the field of translation studies. From the outset, translators have faced significant challenges in rendering religious content into other languages. To overcome these difficulties, they have consistently engaged in critical analysis and continuous assessment of their work to enhance both accuracy and quality.

Translating Qur'ānic terminology has proven particularly complex and remains a topic of ongoing debate among scholars. In response to these challenges, Raisi Sattari (1401/2022) conducted a study aimed at evaluating the quality of English translations of five specific Qur'ānic terms. The research critically assessed the work of seventeen prominent translators of the Holy Qur'ān. Drawing upon Schleiermacher's dual translation principles (1970) and Waddington's translation quality assessment (TQA) criteria (2001), the study categorized and rated the translations. It ultimately identified both strengths and weaknesses in existing translations and offered simplified, reader-friendly alternatives—especially for younger audiences.

Azarakhsh (1398/2019) examined English translations of the Holy Qur'ān with a particular focus on metaphorical expressions. The Qur'ān is rich in literary devices, including irony and metaphor, which require careful handling in translation. In this study, four prominent English translations—by Arberry, Pickthall, Yusuf Ali, and Irving—were analyzed using a comparative-analytical method. The researcher initially identified 89 metaphorical expressions, referencing classical commentaries such as Zamakhshari's and Ibn Ashur's *al-Tahrir wa al-Tanwir*. The study employed both quantitative and qualitative methods, analyzing translations through the lens of major Shi'a and Sunni exegeses. Findings revealed that the translators generally favored literal renderings, often neglecting the underlying irony and figurative meanings. Among them, Irving and Pickthall demonstrated slightly greater sensitivity to metaphorical nuances, with Irving successfully conveying 16 expressions and Pickthall 15, out of the 89 examined. The study concluded that literal approaches often fail to preserve the conceptual richness of Qur'ānic metaphors.

Beyond the Qur'ān, other key Islamic texts have also been subject to translation analysis. Alizadeh Khoob (1396/2017) explored three English translations of letters 40 to 60 from *Nahj al-Balagha*, using Nida's (1964) translation theory as the analytical framework. The study sought to determine whether the translations effectively conveyed meaning and whether significant differences existed among the versions. The results indicated considerable variation: Jafari's translation was based on dynamic equivalence, while those by Sayyid Alireza and Motahari adhered more closely to formal equivalence. These findings are particularly valuable for scholars examining the translation of religious texts.

Another seminal work subjected to translation analysis is *al-Sahifah al-Sajjadiyyah*, a revered collection of supplications attributed to the fourth infallible Imam of the Shi'a tradition. The book is considered the third most authoritative source in Islamic culture and features an array of literary elements, such as proverbs, allegories, and metaphors. Gholami (1393/2015) studied the translation of metaphors in English versions of *al-Sahifah al-Sajjadiyyah* using Jakobson's (1980) paradigmatic and syntagmatic framework. Fifty-six metaphors were extracted from the text, and the translations by Chittick (2008) and Mohani (1984) were compared. Chittick's approach emphasized linguistic fidelity, maintaining the literary style of the original, while Mohani prioritized semantic clarity, occasionally altering form to enhance meaning. The study highlighted the ongoing tension between preserving the form and conveying the deeper spiritual content of religious texts—an equilibrium that remains difficult to achieve.

From this body of research, it becomes evident that achieving translational balance—particularly in religious texts—is a relative endeavor. Absolute equivalence between form and meaning is unattainable; instead, the translator must make deliberate adjustments based on the nature of the text. These adjustments vary across linguistic, structural, lexical, semantic, and stylistic levels. For instance, the strategies used in translating journalistic or poetic texts differ significantly from those required for religious texts. While journalistic texts prioritize the reader's comprehension, religious texts, especially those like the Qur'ān, maintain a fixed speaker–listener relationship, which deeply influences the translator's role and responsibilities.

Despite numerous studies on religious translation, *Munajat Sha'baniyah* remains relatively underexplored. No reliable English translation has been critically assessed through established theoretical models. This gap in the literature underscores the need for focused scholarly attention on the accurate and meaningful translation of *Munajat Sha'baniyah*, using robust frameworks for evaluating translation quality.

3. Methodology

3.1. Corpus

The present study has chosen a descriptive-analytical approach and in the qualitative design, examining the relationship between the characteristics of vocabulary in terms of meaning. Subsequently, half of the verses of the Munajat Sha'baniyah from the first to "مُتَوَسِّلٌ بِکَرَمِکَ اِلَیکَ" by using House's theoretical framework for translation analysis, the ST and the TT will be compared across dimensions such as field, mode, and tenor to evaluate the accuracy and faithfulness of the translation.

3.2. Procedures

In the initial phase of the study, the researcher analyzed half of the ST and compared it with its existing English translation to identify inconsistencies. This qualitative case study adopted Juliane House's TQA model (1997) as the primary analytical framework for evaluating the TT. The research process followed a structured sequence of steps:

1. **Register Analysis** – to establish a detailed profile of the ST;

2. **Genre Identification** – determining the genre as manifested through the text's register;

3. **Functional Statement Formulation** – focusing on both ideational and interpersonal meanings within the ST;

4. **Parallel Analysis of the TT** – applying the same analytical method to the TT as to the ST;

5. **Comparative Analysis** – comparing the textual profiles of the ST and TT to formulate a statement of "mismatches" or "inequivalence," categorized by genre and register-related situational variables;

6. **Quality Assessment** – producing a comprehensive evaluation of the translation outcome.

Additionally, the researcher incorporated 18 English translations of the Holy Qur'ān—sourced from www.tanzil.net—to translate commonly recurring phrases from *Munajat Sha'baniyah* in parallel with Qur'ānic expressions. Each relevant phrase was compared across all 18 translations, and the most accurate and widely agreed-upon rendering was selected based on majority consensus. The researcher's translation was then evaluated using House's TQA model (1997), and a comparative analysis of the finalized machine-generated and researcher-generated translations was conducted to highlight key differences and derive critical insights. The research uses a qualitative evaluation method to compare the ST with translations (TTs) to identify discrepancies that undermine translation quality. House's translation assessment approach (1997) is used, examining key features like register characteristics and lexical, syntactic, and textual elements. Mismatches and errors are identified at lexical, syntactic, and textual levels. A statement reflecting translation quality is derived, focusing on the researcher's own translation.

TQA plays a crucial role in certain translation theories. The TQA model proposed by House (1997), based on Hallidayan systemic-functional theory (1975), draws inspiration from ideas rooted in the Prague school, speech act theory, pragmatics, discourse analysis, and corpus-based distinctions between spoken and written language. This model involves the analysis of three key aspects of the ST and its translation when assessing quality: language/text, register (field, tenor, and mode), and genre. According to House (2001), the field pertains to the subject matter and type of social action, while tenor reflects the social attitude (e.g., formal or informal style) between the author and the audience. Mode refers to the communication channel (spoken or written) and the nature of interaction between the addresser and addressee (e.g., monologue or dialogue) as described by Munday (2016). Additionally, genre allows each text to be categorized according to the type of text it aligns with based on its general purpose. Halliday (1975) identifies three types of meanings:

textual, ideational, and interpersonal. Ideational meanings correspond to the field by describing participants, processes, and circumstances. Interpersonal meanings align with tenor, reflecting how communication is conducted between individuals. Textual meanings relate to mode, focusing on cohesion analysis. As explained by House (1997), mismatches between the ST and the TT are considered errors. These are further classified into two categories. Covertly erroneous errors occur due to dimensional mismatches, such as failing to reflect features like field, mode, or tenor in translation. Overtly erroneous errors, on the other hand, involve mismatches in denotative meanings or violations of the TT's structure and conventions.
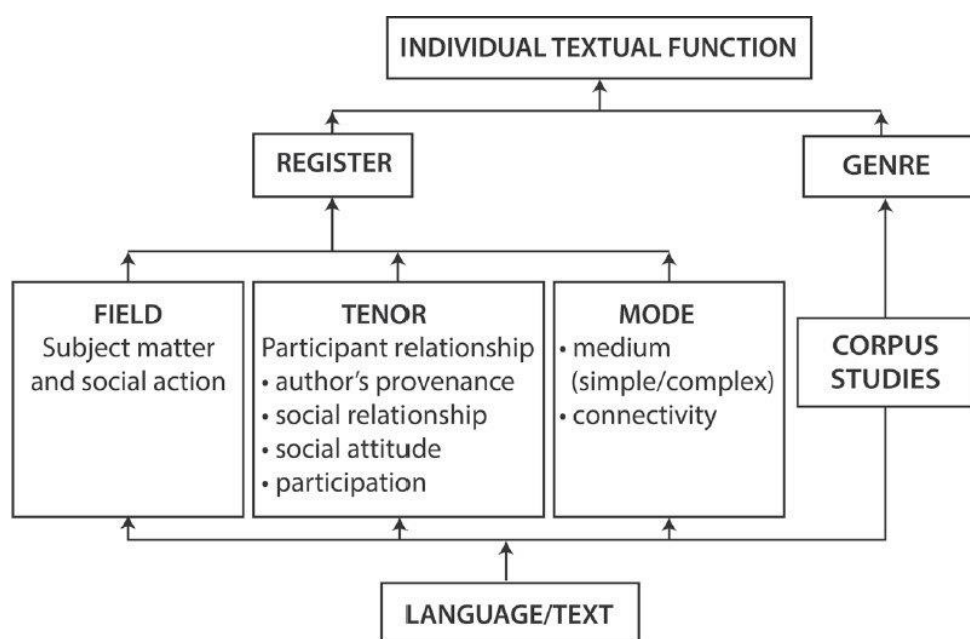

Figure 1: House's scheme for analyzing and comparing STs and TTs (House 1997:108)

4. Results and discussions

Given the limitations of academic publications, including a detailed discussion of all the data would make this paper overly lengthy. As a result, a representative sample is provided below.

4.1. Analysis of ST

This section analyzes the ST profile of Munajat Sha'baniyah based on House's model of TQA (1997). The ST profile includes an examination of register, which is broken down into three components: field, tenor, and mode. Each of these components is further analyzed in terms of lexical, syntactic, and textual elements. Following this, the genre of the ST is identified, and finally, a statement of its function is provided.

4.1.1. Field

Munajat Sha'baniyah—attributed to Amir al-Mu'minin, Ali ibn Abi Talib (peace be upon him) and recited by the Holy Imams (peace be upon them) during the month of Sha'ban—is a renowned and deeply eloquent prayer. Narrated by Sayyid ibn Tawoos from Ibn Khalawiyah, it is rich in spiritual insight and serves as a guide for those seeking a meaningful

connection with Allah. This Munajat teaches us how to approach Allah with humility, seek His forgiveness, and maintain hope in His mercy. It emphasizes closeness to the Divine, a proximity attainable only through spiritual insight, discovery, and heartfelt intuition. Munajat Sha'baniyah is distinguished by its profound expression of both human need and the joy of nearness to Allah. One of its remarkable features is the way it responds to divine interrogation about sin—not with despair, but with a hopeful plea for mercy, embodying the teachings of the Imams. Structurally unique, it begins with a plea for Allah to draw near, followed by a silence that invites divine response and reflection.

Key themes include the etiquette of prayer, repentance, and cultivating an intimate, spiritual bond with Allah. Among its notable concepts are:

- Divine Knowledge: "تَعْلَمُ مَا فِي نَفْسِي" — "You do know what is in my inner self".

- The Sovereignty of Divine Decree: "وَقَدْ جَرَتْ مَقَادِيرُكَ عَلَيَّ" — "All that You have decreed for me has come to pass".

- Reliance on Divine Grace: "إِلَهِي إِنْ حَرَمْتَنِي فَمَنْ ذَا الَّذِي يَرْزُقُنِي" — "My God, if You deprive me (of Your sustenance), then who is there who can provide for me?"

Munajat Sha'baniyah remains a spiritual masterpiece—an intimate dialogue with the Divine that continues to inspire and guide seekers on the path of nearness to Allah.

4.1.1.1. Lexical means

The lexical elements employed in the field primarily consisted of common examples of nouns, adjectives, and verbs. Throughout the Munajat, the use of interjections and familiar vocabulary is evident, creating an appropriate setting for worshippers to offer prayers to Allah.

Example:

<div dir="rtl">

إِلَهِي أَعُوذُ بِكَ مِنْ غَضَبِكَ وَ حُلُولِ سَخَطِكَ

</div>

My God, I do seek Your protection against Your wrath

4.1.1.2. Syntactic means

Munajat typically consists of short, straightforward clauses and sentences with simple structures. However, there were several occurrences of longer sentences. These longer sentences were formed by linking multiple short sentences using the word "and" or "و". Despite their length, they lacked syntactic complexity.

Example:

<div dir="rtl">

إِلَهِي لَا تَرُدَّ حَاجَتِي وَ لَا تُخَيِّبْ طَمَعِي وَ لَا تَقْطَعْ مِنْكَ رَجَائِي وَ أَمَلِي

</div>

(My God, (please) do not reject my request, do not fail my big hope for You, and do not disappoint my desire and expectation for You.)

4.1.1.3. Textual means

Textual cohesion ensures that the content is easily understandable for individuals with varying levels of knowledge and comprehension. This is achieved through various techniques, including thematic dynamics such as the repetition of the word "إِلَهِي", which enhances focus and unity. Iconic linkages also play a significant role, as evidenced by the parallel structures like "إِلَهِي فَلَكَ الْحَمْدُ أَبَداً دَائِماً سَرْمَداً يَزِيدُ وَ لاَ يَبِيدُ كَمَا تُحِبُّ وَ تَرْضَى". Additionally, clausal linkage is created using the word "وَ", for instance, in "أَتَفَوَّهَ وَ مَنْطِقِي بِهِ وَ مَا أُرِيدُ أَنْ أُبْدِئَ" "بِهِ مِمَّنْ طَلِبَتِي وَ أَرْجُوهُ لِعَاقِبَتِي". These elements collectively enhance coherence and readability, making the text both expressive and accessible.

4.1.2. Tenor

4.1.2.1. Author's temporal. geographical and social provenance

Munajat Sha'baniyah is a well-regarded Shiite supplication recited during the month of Sha'ban. It has been attributed to Ali ibn Abi Talib, the first Imam of the Shiites. Imam Ali, peace be upon him also known as Amir al-Mu'minin, was born ten years before the Prophetic Mission on the 13th of Rajab, in the Kaaba. He was the cousin and son-in-law of the Holy Prophet Muhammad the husband of Fatima bint Muhammad, and the father of Imam Hasan and Imam Hussein, peace be upon them. Imam Ali, peace be upon him, was the first man to embrace Islam, standing by the Prophet as his unwavering companion and ally. The Holy Prophet Muhammad, by divine instruction, designated Imam Ali, peace be upon him, as his successor and took allegiance for him from the people. However, after the Prophet's death in 11 AH, some disregarded this directive and pledged allegiance to Abu Bakr as the caliph of the Muslims. Because of this, Imam Ali, peace be upon him, only assumed the caliphate in 35 AH. Tragically, in 40 AH, at the age of 63, he was martyred by a member of the Khawarij sect named ibn Muljam al-Muradi, may Allah damn him.

The transmission of Munajat Sha'baniyah is linked to Hussain ibn Khalawiyah and, possibly, Ali ibn Muhammad ibn Khalawiyah. Abu Abdallah Hussain ibn Ahmad ibn Khalawiyah, who passed away in 370 AH, was an Iranian scholar from Hamadan with expertise in Arabic grammar and affiliation with Shiite beliefs. In 314 AH, he moved to Baghdad to further his education and study different disciplines under a variety of scholars. From there, he traveled to Syria and then to Aleppo, where his reputation for knowledge and eloquence flourished. Scholars from various regions migrated to Aleppo to benefit from his teachings. He died in Aleppo in 370 AH and was buried there.

There is limited information about Ali ibn Muhammad ibn Khalawiyah. It appears that he was also known as Ibn Khalawiyah and narrated Munajat Sha'baniyah based on a chain of transmission from Imam Ja'far al-Sadiq, peace be upon him, who attributed it to Imam Ali, peace be upon him. Given the profound mystical nature of this supplication, it is considered highly unlikely to have originated from anyone outside the infallible members of the Prophet's household. The depth and spiritual richness embedded in its content strongly affirm its attribution to the family of revelation and divine mission.

4.1.2.2. Author's personal (emotional and intellectual) stance

Imam Ali, peace be upon him, and the author both conveyed supplication, lamentation, and hope in their appeals to Allah.

4.1.2.3. Lexical means

Participants retain the names "إِلَهِي" and "عَبْدُكَ", emphasizing a detached tone that underscores the humble position of the person compared to the exalted status of the Lord.

Example:

<div dir="rtl">

إِلَهِي وَ أَنَا عَبْدُكَ وَ ابْنُ عَبْدِكَ

</div>

My God, (please) do not reject my request, do not fail my big hope for You, and do not disappoint my desire and expectation for You.

4.1.2.4. Syntactic means

The addressee is spoken to directly. Sentences are concise and straightforward. Personal pronouns and possessive adjectives are frequently used. Words and phrases are repeated monotonously to create a stronger effect.

Example:

<div dir="rtl">

إِلَهِي قَدْ جُرْتُ عَلَى نَفْسِي فِي النَّظَرِ لَهَا فَلَهَا الْوَيْلُ إِنْ لَمْ تَغْفِرْ لَهَا

</div>

My God, I have wronged myself when I allowed myself to behave unrestrainedly; therefore, woe will betide me if You do not forgive.

<div dir="rtl">

إِلَهِي لَمْ يَزَلْ بِرُّكَ عَلَيَّ أَيَّامَ حَيَاتِي فَلاَ تَقْطَعْ بِرَّكَ عَنِّي فِي مَمَاتِي

</div>

My God, You have never ceased Your favors from me all over my lifetime; so, (please) do not stop Your favors from

4.1.2.5. Social role relationship

This supplication highlights the connection between a servant and Allah, emphasizing a deeply intimate and sincere bond. Within this relationship, the servant expresses their wishes to Allah, through heartfelt prayer. The author takes on the role of the servant speaking directly to Allah, skillfully drawing readers into the text by naturally employing the first-person singular pronoun without appearing forced.

4.1.2.6. Social attitude

The conversational style of Munajat shapes its nature as deliberative and interactive, emphasizing communication. This minimizes the social distance between writer and reader.

4.1.3. Mode

4.1.3.1. Participation

Simple: A monologue directly addressing the audience or another character, but without expecting or engaging in any form of response or interaction from the addressee.

4.1.3.2. Medium

Medium refers to the channels of communication, whether spoken or written, and is typically categorized into two types:

1. Simple: Texts crafted specifically for reading, where the writer directly addresses readers.

2. Complex: Texts designed to mimic speech, giving the impression they were never written down.

In terms of mode, the medium in question was complex, as the text was intended to be read aloud. This approach creates an effect where listeners perceive the content as if it is being spontaneously generated during the act of reading. In essence, it simulates the qualities of real-life, impromptu spoken language.

4.1.3.3. Lexical means

Excessive use of abstract, emotional, and pleading language.

Example:

<div dir="rtl">

وَ اسْمَعْ دُعَائِي إِذَا دَعَوْتُكَ

</div>

And <u>listen</u> to my prayer whenever I pray You

<div dir="rtl">

وَ أَقْبِلْ عَلَيَّ إِذَا نَاجَيْتُكَ

</div>

And <u>accept</u> from me <u>whenever</u> I confidentially whisper to You

4.1.3.4. Syntactic means

The frequent use of simple structures, connected in an additive manner, makes them highly effective for oral delivery, as they are easily processed by the human mind.

4.1.3.5. Textual means

Munajat Sha'baniyah is crafted to make readers or listeners feel as though the words are their own, fostering a deep sense of personal connection. The extensive use of direct speech encourages active engagement with Allah, creating an interactive experience. Frequent lexical repetition and grammatical parallelism enhance the text's rhetorical power, emotional resonance, and cohesion.

(a) Lexical repetition:

<div dir="rtl">

وَ اسْمَعْ دُعَائِي إِذَا دَعَوْتُكَ وَ اسْمَعْ نِدَائِي إِذَا نَادَيْتُكَ

</div>

<u>Listen</u> to my prayer whenever I pray You, <u>listen</u> to my call whenever I call upon you

(b) Parallelism of prepositional phrases:

<div dir="rtl">

إِلَهِي قَدْ سَتَرْتَ عَلَيَّ ذُنُوباً فِي الدُّنْيَا وَ أَنَا أَحْوَجُ إِلَى سَتْرِهَا عَلَيَّ مِنْكَ فِي الْأُخْرَى

</div>

My God, you have concealed my sins <u>in</u> my worldly life, but I need Your concealment more urgently <u>in</u> the Next Life.

(c)   Grammatical parallelism:

<div dir="rtl">

إِلَهِي لاَ تَرُدَّ حَاجَتِي وَ لاَ تُخَيِّبْ طَمَعِي وَ لاَ تَقْطَعْ مِنْكَ رَجَائِي وَ أَمَلِي

</div>

My God, (please) <u>do not reject</u> my request, <u>do not fail</u> my big hope for You, and <u>do not disappoint</u> my desire and expectation for You.

4.1.4. Genre

Munajat Sha'baniyah is a spiritual and religious text crafted for diverse individuals. It represents inner dialogue that illuminates the heart, reflecting the bond between a servant and Allah, like a drop to the sea, darkness to light, weakness to strength, and imperfection to perfection. Combining subtleties, knowledge, and secrets, it radiates spirituality, touching the soul of the seeker and refining the heart.

4.1.5. Statement of function

The Munajat Sha'baniyah consists of both ideational and interpersonal elements. It weaves together fear and hope, as the reader experiences profound despair in imagining divine punishment, yet simultaneously clings to hope in Allah's boundless mercy and forgiveness. The language is simple and accessible, relying on common Arabic words—everyday nouns, adjectives, verbs—and frequent interjections. Straightforward sentence structures make the text universally approachable. Cohesion is maintained through techniques such as repetition, parallelism, and clausal linkages. Attributed to Imam Ali, peace be upon him, the supplication expresses a deeply personal and intimate relationship between the servant and Allah. It encourages readers to openly share their fears, hopes, and desires through a conversational tone, marked by first-person pronouns and a consultative style. Though it is a monologue intended for recitation, its simplicity fosters deep engagement. The use of personal pronouns, short coordinated clauses connected by "and," and conjunctions like "so" reflect features of spoken language. Direct address enhances the sense of interaction with Allah, while repetition and parallel structures reinforce both cohesion and emotional impact.

4.2. ST and first TT comparison

This section highlights the comparison and contrast between the ST in Arabic and its machine-translated English version. The analysis reveals discrepancies across various aspects of field, tenor, and mode.

4.2.1. Field

The comparison between the ST and the TT reveals that the translation is fairly close to the original. However, the differences indicate room for refinement to better align with the source and effectively convey its positive tone to the reader.

4.2.1.1. Lexical mismatches

In some sections, the translation deviates from the original, with lexical mismatches identified between the two texts. Notable examples of these discrepancies are presented below:

<div dir="rtl">وَ تَعْرِفُ ضَمِيرِي</div>

And recognize my hidden affairs

In the above sentence the word "ضمير" translated into "hidden affairs". This translation word has a little negative meaning.

<div dir="rtl">وَ لاَ يَخْفَى عَلَيْكَ أَمْرُ مُنْقَلَبِي وَ مَثْوَايَ</div>

And all my moves and stillness are known by You.

In the above sentence the word "لا يخفى" translated with different point of view and with indirect strategy into "are known".

<div dir="rtl">وَ أَرْجُوهُ لِعَاقِبَتِي</div>

And all the expectation that I hope for my future.

In the above sentence the word "عاقبت" does not mean "future" it means "the end of".

<div dir="rtl">إِلَهِي لَمْ يَزَلْ بِرُّكَ عَلَيَّ أَيَّامَ حَيَاتِي فَلاَ تَقْطَعْ بِرَّكَ عَنِّي فِي مَمَاتِي</div>

O my God, You have never ceased Your favors from me all over my lifetime; so, (please) do not stop Your favors from

In the above sentence "لم يزل" is a positive phrase but it translated with opposite point of view "have never ceased". The translator adds an extra word "please" but it is not necessary because this text is a friendly one between Allah, and its servant. According to The Holy Qur'ān translations "do not stop" is not a suitable equivalent for "لا تقطع"; other phrases such as "wipe out" or "to cut" can be better choices.

4.2.1.2. Syntactic mismatches

Due to syntactic mismatches, it is evident that the translation is flawed. For instance, while the ST lacks punctuation marks, the translated version includes an excessive use of them. Additionally, some verbs are rendered in the incorrect tense. Below are several examples showcasing these syntactic inconsistencies:

<div dir="rtl">وَ اسْمَعْ دُعَائِي إِذَا دَعَوْتُكَ وَ اسْمَعْ نِدَائِي إِذَا نَادَيْتُكَ</div>

And listen to my prayer whenever I pray You, listen to my call whenever I call upon you,

In the above sentence, the ST has no punctuation mark but the translator adds comma in the TT.

<div dir="rtl">

وَ إِنْ كَانَ قَدْ دَنَا أَجَلِي وَ لَمْ يُدْنِنِي (يَدْنُ) مِنْكَ عَمَلِي فَقَدْ جَعَلْتُ الْإِقْرَارَ بِالذَّنْبِ إِلَيْكَ وَسِيلَتِي
</div>

If my time of death is approaching while my deeds are still too short to approach me to You, I am then considering my confession of being guilty to be my means towards You.

In the above sentence "دنا قد" must translate into present perfect tense like "has approached".

<div dir="rtl">

إِلَهِي قَدْ سَتَرْتَ عَلَيَّ ذُنُوباً فِي الدُّنْيَا وَ أَنَا أَحْوَجُ إِلَى سَتْرِهَا عَلَيَّ مِنْكَ فِي الْأُخْرَى
</div>

O my God, You have concealed my sins in my worldly life, but I need Your concealment more urgently in the Next Life.

In above sentence the word "أَحْوَجُ" is a comparative adjective so it must translate into "needier".

<div dir="rtl">

(إِلَهِي قَدْ أَحْسَنْتَ إِلَيَّ) إِذْ لَمْ تُظْهِرْهَا لِأَحَدٍ مِنْ عِبَادِكَ الصَّالِحِينَ
</div>

(You have thus not disclosed my sins before any of Your righteous servants;)

In Arabic "لم" plus present tense verb makes negative past tense so this translation is incorrect; it must be "you did not disclose my sins".

4.2.1.3. Textual mismatches

There are a few inconsistencies in the textual elements. For instance, certain identifiers remain untranslated:

<div dir="rtl">

إِلَهِي مَا أَظُنُّكَ تَرُدُّنِي فِي حَاجَةٍ قَدْ أَفْنَيْتُ عُمُرِي فِي طَلَبِهَا مِنْكَ
</div>

O my God, I do not expect You to reject my request that I spent my whole lifetime asking.

In the above sentence the word "مِنک" does not translated. Therefore, the deictic of person of "ک" is omitted.

4.2.2. Tenor

Mismatches were noted in tenor factors but are likely insignificant. The ST image in the TT, along with some structural elements, was adjusted, while roles and relationships were completely preserved.

4.2.2.1. Author's personal (emotional and intellectual) stance

The translator successfully conveyed the author's personal tone but failed to accurately deliver the content to the reader. Overall, the mood of the text was not effectively maintained, resulting in the loss of its intended meaning. It seems the translator lacked

sufficient knowledge or research in translating religious texts, leading to word choices inconsistent with the original.

4.2.2.2. Social role relationships

The relationship between Allah, and the servant undergoes some changes during translation, particularly in terms of formality. For instance:

<div dir="rtl">

إلَهِي إِنْ عَفَوْتَ فَمَنْ أَوْلَى مِنْكَ بِذَلِكَ

</div>

O my God, if you pardon me, then who else is worthier than You are in pardoning.

In the above sentence the translator translates the word "أَوْلى" into "worthier" and this word is an informal one. Its prevalent and suitable form is "more worthy".

<div dir="rtl">

إلَهِي لَمْ يَزَلْ بِرُّكَ عَلَيَّ أَيَّامَ حَيَاتِي فَلاَ تَقْطَعْ بِرَّكَ عَنِّي فِي مَمَاتِي

</div>

O my God, You have never ceased Your favors from me all over my lifetime; so, (please) do not stop Your favors from

The translator adds an extra word "please" but it is not necessary because this text is a friendly and intimate one between Allah, and its servant.

<div dir="rtl">

إلَهِي إِنْ أَخَذْتَنِي بِجُرْمِي أَخَذْتُكَ بِعَفْوِكَ وَ إِنْ أَخَذْتَنِي بِذُنُوبِي أَخَذْتُكَ بِمَغْفِرَتِكَ

</div>

O my God, if You punish me for my offense, I shall demand with Your pardon, if You punish me for my sins, I shall demand with Your forgiveness,

"Shall" is a little old-fashioned and more formal word so it is better to use "will" instead of this word.

4.2.3. Mode

The translation contains mismatches but still conveys the overall content effectively. Like the original, it is designed for reading or speaking aloud by individuals of varying educational levels. However, lexical, syntactic, and textual inconsistencies arise as certain informal elements and cohesive links are rendered into more formal expressions in English. This shift altered the originally friendly tone of Munajat Sha'baniyah into a formal one. As House (1997) noted, informal texts often rely on implicitness and are used with those who share or are imagined to share a connection.

4.2.3.1. Participation

A monologue with direct address focuses solely on speaking to the subject without expecting or receiving a response. For example:

<div dir="rtl">

إلَهِي إِنْ حَرَمْتَنِي فَمَنْ ذَا الَّذِي يَرْزُقُنِي وَ إِنْ خَذَلْتَنِي فَمَنْ ذَا الَّذِي يَنْصُرُنِي

</div>

My God, if You deprive me (of Your sustenance), then who else can ever provide me with sustenance? If You disappoint me, then who else can ever back me?

In this, the servant appeals directly to Allah, but hears no reply in return.

4.2.3.2. Medium

The medium is complex, designed to be read aloud as though it were never written. For instance:

<div dir="rtl">

إِلَهِي وَ قَدْ أَفْنَيْتُ عُمُرِي فِي شِرَّةِ السَّهْوِ عَنْكَ وَ أَبْلَيْتُ شَبَابِي فِي سَكْرَةِ التَّبَاعُدِ مِنْكَ

</div>

My God, I have spent my whole lifetime with the vigor of being negligent to You and I have spent my whole youth with the inebriety of being far away from You.

4.2.4. Genre

The comparison of the source and the TTs reveals no difference in genre. The TT retains all the features of the ST, remaining a religious text, with no alterations to its genre.

4.2.5. Statement of quality

The evaluation of the original text and its translation reveals several mismatches in terms of field, tenor, and mode. Furthermore, notable changes in interpersonal dynamics have been observed, alongside various overt errors that compromise the ideational function and disrupt the transfer of information. In terms of field, coherence is undermined due to the elimination of referential consistency and repeated elements. When it comes to tenor, the author's intended stance is altered, often resulting in the loss of the original warm and nuanced tone, which is replaced by a more sentimentalized approach. The translation also impacts the role relationship between Allah, and the servant, with instances of euphemistic expressions and omissions. Regarding mode, while the translation retains its spoken character to some extent, it involves significant manipulation of structures and lexical elements. However, no cultural filtering has been applied to the TT.

The researcher has provided a more accurate translation using reliable translations of the Holy Quran. (See the appendix.)

4.3. ST and second TT comparison

This section compares the ST in Arabic with its English translation by the researcher, highlighting mismatches in field, tenor, and mode.

4.3.1. Field

The comparison between the ST and the TT reveals that the translation closely aligns with the original. Additionally, both matches and mismatches indicate that there are only minor differences between the source and the TT.

4.3.1.1. Lexical mismatches

<div dir="rtl">

وَ أَقْبِلْ عَلَيَّ إِذَا نَاجَيْتُكَ فَقَدْ هَرَبْتُ إِلَيْكَ وَ وَقَفْتُ بَيْنَ يَدَيْكَ مُسْتَكِيناً لَكَ مُتَضَرِّعاً إِلَيْكَ

</div>

And accept from me whenever I whisper privately to You, verily I have escaped to You, standing before You, full of misery and humility to You.

In the above sentence it was better to add a subject before the "standing" e.g. I am standing before you/ I stand before you

إِلَهِي كَأَنِّي بِنَفْسِي وَاقِفَةٌ بَيْنَ يَدَيْكَ وَ قَدْ أَظَلَّهَا حُسْنُ تَوَكُّلِي عَلَيْكَ فَقُلْتَ (فَفَعَلْتَ) مَا أَنْتَ أَهْلُهُ وَ تَغَمَّدْتَنِي بِعَفْوِكَ

O Allah! As if I am standing before You and my goodness trust about You has shaded on me and You have done which is deserved for you and You will sheathe me with Your forgiveness.

In the above sentence "تَغَمَّدْتَنِي" is not future tense so it is better to translate "You sheathe me with Your forgiveness"

إِلَهِي قَدْ سَتَرْتَ عَلَيَّ ذُنُوباً فِي الدُّنْيَا وَ أَنَا أَحْوَجُ إِلَى سَتْرِهَا عَلَيَّ مِنْكَ فِي الْأُخْرَى

O Allah! You have concealed my sins in this world, but I am needier to your concealment in the hereafter.

In the above sentence the no contrast between the short sentences so it is better to use "and" instead of "but".

4.3.1.2. Syntactic mismatches

The absence of punctuation in the original text could confuse readers in translation. To prevent this, the translator carefully analyzed the text and added appropriate punctuation where needed.

4.3.1.3. Textual mismatches

In terms of textual elements, no inconsistencies were identified concerning theme dynamics, clausal connections, or iconic associations.

4.3.2. Tenor

4.3.2.1 Author's personal (emotional and intellectual) stance

The translator effectively conveyed the author's personal attitude, which was the primary goal. However, limited knowledge of religious texts posed a challenge. By referencing translations of the Holy Qur'ān, she attempted to preserve the text's tone and mood, successfully delivering the intended message.

4.3.2.2 Social role relationship

The only role relationship, Allah, and the servant, has been applied in the translation as in the original text, and the degree of formality and informality of the text has been observed to a large extent.

4.3.3. Mode

The content is presented in a clear and straightforward manner. Like the original, the translation is designed to be easily understood by readers of varying educational levels.

4.3.3.1. Participation

A monologue that speaks directly, focusing entirely on the speaker's voice and thoughts, while avoiding interaction or acknowledgment of others.

4.3.3.2. Medium

The medium is complex, designed to be read aloud in a way that feels as though it were never written down.

4.3.4. Genre

The comparison between the source and the TTs shows no difference in genre. The TT retains all the features of the ST, remaining a religious text for its audience without any genre changes.

4.3.5. Statement of quality

The comparison between the original text and its translation has uncovered some minor discrepancies. In terms of content, the translation closely aligns with the source, with only slight differences observed between the two versions. As for tenor and mode, the author's perspective remains consistent, and the translation maintains its conversational tone. The structure and choice of words have not been altered, nor has any cultural adaptation been applied to the TT.

4.4. Comparison of the two translations

Based on a detailed comparison of the English machine translation of Munajat Sha'baniyah and the English translation prepared by the researcher, it can be concluded that the latter demonstrates a superior choice of words. This is because the translator effectively utilized translations of the Holy Qur'ān to select more appropriate terms, thereby conveying the meaning and essence of the content with greater accuracy.

5. Results and discussion

Based on previous studies and the findings of the present research, it is evident that earlier analyses of religious and non-religious texts—conducted using Juliane House's model or similar TQA frameworks—have typically relied on accessible and reliable human translations. However, in the case of the current study, an important initial observation was made: Munajat Sha'baniyah, a valuable and spiritually significant text, lacked a dependable human translation. With the exception of a few machine-generated versions, no comprehensive and trustworthy English translation was available. To address this gap, the researcher not only examined and evaluated the quality of existing machine translations but also undertook the task of producing a new human translation of Munajat Sha'baniyah. This allowed for a dual analysis—assessing the quality of each translation while also identifying key differences between automated and human-generated versions. While numerous studies have previously employed House's TQA model to evaluate a wide range of texts—including religious scriptures—this study is distinct in its application of the model to a newly translated text that had not been previously explored in-depth. Additionally, many other religious texts have been analyzed using a variety of translation evaluation frameworks, each producing different insights depending on the model and the nature of the ST.

The primary objective of this research was to evaluate the quality of the English translation of Munajat Sha'baniyah using House's (1997) TQA model. The framework provided a structured means to compare the TT against the ST, accounting for differences in audience knowledge and cultural context. A comparative register analysis was conducted, focusing on the three components of register—field, tenor, and mode. After establishing the register profiles of both texts, the genre of the ST was identified, and mismatches between the ST and TT were analyzed. In the final stage, genre classification confirmed that, as a religious text, Munajat Sha'baniyah required an overt translation—consistent with House's recommendation for texts of this nature. The study revealed significant quality discrepancies in the English translation of *Munajat Sha'baniyah*. Although the translator made a considerable effort to remain faithful to the original text's features, several inconsistencies were observed—particularly in maintaining the overt translation characteristics recommended for religious texts. These inconsistencies are outlined as follows:

1. **Field**: While the overall translation quality regarding subject matter (field) was relatively consistent with the ST, lexical and syntactic issues occasionally disrupted clarity. In some cases, the translator inserted synonyms or supplementary words in an attempt to bridge lexical gaps. However, these additions sometimes resulted in misinterpretation or semantic deviation. On the syntactic level, issues such as unnecessary insertions and inaccurate rendering of verb tenses were identified.

2. **Tenor**: The translation generally preserved the social roles and relationships reflected in the ST, maintaining consistency in terms of social attitude. However, some lexical choices in the TT introduced an inappropriate shift in tone. Informal expressions in the ST were occasionally translated using overly formal or elevated language, thereby altering the interpersonal dynamics intended in the original.

3. **Mode**: Although the translation largely succeeded in conveying the intended meaning and was appropriately structured for oral or recited delivery—similar to the original—discrepancies were noted at the lexical, syntactic, and textual levels. Key phrases and cohesive devices were sometimes altered or unnecessarily formalized, which affected the natural flow and accessibility of the text for diverse audiences, including those with varying levels of religious knowledge and linguistic competence.

In response to the issues identified in the existing translation, the researcher produced a revised version, which was subsequently analyzed for its strengths and areas for improvement:

1. **Field**: The revised translation remained largely faithful to the ST, with only minor discrepancies observed. One noteworthy enhancement was the incorporation of appropriate punctuation—absent in the original, as is typical of such devotional texts. This addition improved readability while preserving the integrity and meaning of the original content.

2. **Tenor**: The translator more effectively conveyed the author's personal attitude in the revised version. Despite limited prior experience with religious texts, the translator drew upon established English translations of the Holy Qur'ān to maintain the intended tone and emotional resonance. The unique relational dynamic between Allah (Jalla Jalaaluh) and the supplicant was preserved, reflecting a balance of humility and reverence comparable to that in the original text.

3.   **Mode**: The revised translation successfully conveyed the general content and preserved the functional purpose of the ST, particularly its suitability for oral recitation or spoken reflection. The translation was accessible to readers of varying educational backgrounds, replicating the inclusive and devotional nature of the original.

While the House model can be a practical tool for evaluating the quality of various translated works, it possesses several limitations that complicated both the present study and related research. According to Tahernejad (2012), the model is somewhat subjective in its application. Specifically, House does not offer clearly defined criteria for assessing lexical, syntactic, textual, or phonological elements. It remains ambiguous which features should be categorized under the domains of field, tenor, or mode, potentially leading to confusion during the evaluation process.

Additionally, the model does not account for certain translation issues, such as misinterpretations of meaning, typographical or dictation errors, or the use of footnotes. Another limitation lies in the model's rigid classification of translations as either overt or covert; in reality, some texts may not fit neatly into one category (Tahernejad, 2012). As Schaffner (as cited in Tahernejad, 2012) points out, functionalist models like House's consider quality as a subjective concept, influenced by the end user's perspective and evaluative criteria. This study also faced several practical limitations. First, aside from a few machine-generated versions, no reliable English translations of *Munajat Sha'baniyah* were available, compelling the researcher to work with unverified translations. Second, the study was limited to the analysis of English translations using only the House (1997) model. Third, due to time constraints, only half of *Munajat Sha'baniyah* was analyzed. These limitations, while unavoidable, should be taken into account when interpreting the findings of this research.

6. Conclusions

Based on the investigations conducted thus far and the findings presented in this study, it has become evident that previous analyses of religious or other textual content using House's model—or comparable frameworks—have predominantly relied on accessible and relatively reliable human translations. In contrast, a key initial observation in the present research highlighted a notable gap: *Munajat Sha'baniyah*, despite its theological and literary significance, lacked a dependable, comprehensive human translation. With the exception of a few machine-generated versions, no high-quality human-rendered English translation was readily available.

As a result, this study not only critically evaluated existing machine-generated translations of *Munajat Sha'baniyah* but also undertook the task of producing a new human translation. This dual-pronged approach enabled a more robust assessment of translation quality and provided a comparative platform to analyze the differences between machine-generated and human-produced outputs. Ultimately, the research sought to identify the limitations of automated translation tools in conveying the depth and nuance of spiritually rich texts.

One of the key conclusions drawn from this study is that machine translation technologies cannot serve as a substitute for human translators when dealing with texts that demand sensitivity to tone, mood, formality, and contextual nuance. While machine translation may achieve a degree of lexical accuracy, it lacks the interpretive depth required to render the layered meanings and emotional resonance inherent in religious supplications.

Considering the existence of various other TQA models beyond House's, and given the diversity of religious texts available in translation, future studies could extend this line of inquiry. For example, further research might apply House's model to additional religious works translated by different individuals to increase the sample size and generalizability of results. Alternatively, comparative studies could evaluate a single translated text using multiple TQA frameworks to determine the relative strengths, limitations, and applicability of each model in assessing complex religious or literary texts.

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Appendix

English	Arabic
In the Name of Allah, the All-Merciful, the Ever-Merciful	بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
O Allah, send blessings upon Muhammad and the Household of Muhammad.	اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ وَ آلِ مُحَمَّدٍ
And listen to my prayer whenever I pray You, listen to my call whenever I call You	وَ اسْمَعْ دُعَائِي إِذَا دَعَوْتُكَ وَ اسْمَعْ نِدَائِي إِذَا نَادَيْتُكَ
And accept from me whenever I whisper privately to You, for here I am fleeing into You, standing before You, full of misery and humility to You.	وَ أَقْبِلْ عَلَيَّ إِذَا نَاجَيْتُكَ فَقَدْ هَرَبْتُ إِلَيْكَ وَ وَقَفْتُ بَيْنَ يَدَيْكَ مُسْتَكِيناً لَكَ مُتَضَرِّعاً إِلَيْكَ
I hope for the reward near you and You know what lies in my heart and You are aware of my needs and recognize my conscience	رَاجِياً لِمَا لَدَيْكَ ثَوَابِي وَ تَعْلَمُ مَا فِي نَفْسِي وَ تَخْبُرُ حَاجَتِي وَ تَعْرِفُ ضَمِيرِي
And no matter is hidden from you about overturning place and lodging	وَ لاَ يَخْفَى عَلَيْكَ أَمْرُ مُنْقَلَبِي وَ مَثْوَايَ
And You know all utterances which I want to begin with and all requests that I want to express and all hopes that I have for my consequence.	وَ مَا أُرِيدُ أَنْ أُبْدِئَ بِهِ مِنْ مَنْطِقِي وَ أَتَفَوَّهَ بِهِ مِنْ طَلِبَتِي وَ أَرْجُوهُ لِعَاقِبَتِي
Lord, Your divine providence has flowed over me up to the end of my life,	وَ قَدْ جَرَتْ مَقَادِيرُكَ عَلَيَّ يَا سَيِّدِي فِيمَا يَكُونُ مِنِّي إِلَى آخِرِ عُمْرِي
Including my secret and open matters, all my excess and my dearth and all my benefits and my harms are in nobody's hands except you.	مِنْ سَرِيرَتِي وَ عَلاَنِيَتِي وَ بِيَدِكَ لاَ بِيَدِ غَيْرِكَ زِيَادَتِي وَ نَقْصِي وَ نَفْعِي وَ ضَرِّي
O Allah! if You forbid me, then who else can ever provide me with sustenance? And if You forsake me, then who else can ever help me?	إِلَهِي إِنْ حَرَمْتَنِي فَمَنْ ذَا الَّذِي يَرْزُقُنِي وَ إِنْ خَذَلْتَنِي فَمَنْ ذَا الَّذِي يَنْصُرُنِي
O Allah! I seek refuge in You from Your wrath and Your descendant of anger.	إِلَهِي أَعُوذُ بِكَ مِنْ غَضَبِكَ وَ حُلُولِ سَخَطِكَ
O Allah! If I do not deserve Your mercy, You are deserved to bestow Your abundant bounty upon me.	إِلَهِي إِنْ كُنْتُ غَيْرَ مُسْتَأْهِلٍ لِرَحْمَتِكَ فَأَنْتَ أَهْلٌ أَنْ تَجُودَ عَلَيَّ بِفَضْلِ سَعَتِكَ
O Allah! As if I am standing before You and my goodness trust about You has shaded on me and You have done which is deserved for You and You will sheathe me with Your pardon.	إِلَهِي كَأَنِّي بِنَفْسِي وَاقِفَةٌ بَيْنَ يَدَيْكَ وَ قَدْ أَظَلَّهَا حُسْنُ تَوَكُّلِي عَلَيْكَ فَقُلْتَ (فَفَعَلْتَ) مَا أَنْتَ أَهْلُهُ وَ تَغَمَّدْتَنِي بِعَفْوِكَ
O Allah! if you pardon me, then who else is worthier than You for that.	إِلَهِي إِنْ عَفَوْتَ فَمَنْ أَوْلَى مِنْكَ بِذَلِكَ

If my time of death has approached while my deeds do not approach me to You, I have made my confession of being guilty to be my means towards You.	وَ إِنْ كَانَ قَدْ دَنَا أَجَلِي وَ لَمْ يُدْنِنِي (يَدْنُ) مِنْكَ عَمَلِي فَقَدْ جَعَلْتُ الْإِقْرَارَ بِالذَّنْبِ إِلَيْكَ وَسِيلَتِي
O Allah! I have wronged at looking toward myself; therefore, woe is for me if You do not forgive.	إِلَهِي قَدْ جُرْتُ عَلَى نَفْسِي فِي النَّظَرِ لَهَا فَلَهَا الْوَيْلُ إِنْ لَمْ تَغْفِرْ لَهَا
O Allah! All over my lifetime your blessings were upon me; so, do not stop Your blessings from.	إِلَهِي لَمْ يَزَلْ بِرُّكَ عَلَيَّ أَيَّامَ حَيَاتِي فَلَا تَقْطَعْ بِرَّكَ عَنِّي فِي مَمَاتِي
O Allah! how can I despair of Your fairness of favor for me after my death while You did not show me but the grace throughout my life?	إِلَهِي كَيْفَ آيَسُ مِنْ حُسْنِ نَظَرِكَ لِي بَعْدَ مَمَاتِي وَ أَنْتَ لَمْ تُوَلِّنِي (تُولِنِي) إِلَّا الْجَمِيلَ فِي حَيَاتِي
O Allah! accomplish my affairs in the way that befits You, and revert upon me, a sinful who is covered by his ignorance, with Your favors.	إِلَهِي تَوَلَّ مِنْ أَمْرِي مَا أَنْتَ أَهْلُهُ وَ عُدْ عَلَيَّ بِفَضْلِكَ عَلَى مُذْنِبٍ قَدْ غَمَرَهُ جَهْلُهُ
O Allah! You have concealed my sins in this world, but I am needier to Your concealment in the hereafter.	إِلَهِي قَدْ سَتَرْتَ عَلَيَّ ذُنُوباً فِي الدُّنْيَا وَ أَنَا أَحْوَجُ إِلَى سَتْرِهَا عَلَيَّ مِنْكَ فِي الْأُخْرَى
Thus you did not disclose my sins before any of Your righteous servants;	(إِلَهِي قَدْ أَحْسَنْتَ إِلَيَّ) إِذْ لَمْ تُظْهِرْهَا لِأَحَدٍ مِنْ عِبَادِكَ الصَّالِحِينَ
Therefore, do not dishonor me on the Resurrection Day before all the witnesses.	فَلَا تَفْضَحْنِي يَوْمَ الْقِيَامَةِ عَلَى رُءُوسِ الْأَشْهَادِ
O Allah! Your magnanimity expanded my hope, and Your pardon is preferable to my deeds.	إِلَهِي جُودُكَ بَسَطَ أَمَلِي وَ عَفْوُكَ أَفْضَلُ مِنْ عَمَلِي
O Allah! so delight me by meeting You on the day when You shall judge between Your servants. O Allah! my apology is whose apology that is dependent upon acceptance of his excuse.	إِلَهِي فَسُرَّنِي بِلِقَائِكَ يَوْمَ تَقْضِي فِيهِ بَيْنَ عِبَادِكَ إِلَهِي اعْتِذَارِي إِلَيْكَ اعْتِذَارُ مَنْ لَمْ يَسْتَغْنِ عَنْ قَبُولِ عُذْرِهِ
So, accept my excuse, O the most generous whom sinners make an apology to him.	فَاقْبَلْ عُذْرِي يَا أَكْرَمَ مَنِ اعْتَذَرَ إِلَيْهِ الْمُسِيئُونَ
O Allah! do not reject my need, do not fail my wish, and do not split my desire and hope from You.	إِلَهِي لَا تَرُدَّ حَاجَتِي وَ لَا تُخَيِّبْ طَمَعِي وَ لَا تَقْطَعْ مِنْكَ رَجَائِي وَ أَمَلِي
O Allah! If You wished to humiliate me, You would not have guided me. If You wished to dishonor me, you would not have pardoned me.	إِلَهِي لَوْ أَرَدْتَ هَوَانِي لَمْ تَهْدِنِي وَ لَوْ أَرَدْتَ فَضِيحَتِي لَمْ تُعَافِنِي
O Allah! I do not expect You to reject my need which I spent my whole lifetime asking it from you.	إِلَهِي مَا أَظُنُّكَ تَرُدُّنِي فِي حَاجَةٍ قَدْ أَفْنَيْتُ عُمْرِي فِي طَلَبِهَا مِنْكَ

O Allah! You shall be entitled to all praise, eternally, eternally, perpetually and continuously that is increasingly and imperishably, as exactly as You like and please.	إِلَهِي فَلَكَ الْحَمْدُ أَبَداً دَائِماً سَرْمَداً يَزِيدُ وَ لاَ يَبِيدُ كَمَا تُحِبُّ وَ تَرْضَى
O Allah! If You call me to account for my crime, I will call You account for your pardon, if You call me account for my sins, I will call You account for Your forgiveness;	إِلَهِي إِنْ أَخَذْتَنِي بِجُرْمِي أَخَذْتُكَ بِعَفْوِكَ وَ إِنْ أَخَذْتَنِي بِذُنُوبِي أَخَذْتُكَ بِمَغْفِرَتِكَ
And if You admitted me to the fire, I will declare to its inhabitants that I love You.	وَ إِنْ أَدْخَلْتَنِي النَّارَ أَعْلَمْتُ أَهْلَهَا أَنِّي أُحِبُّكَ
O Allah! If my deed was too little to obedience to You, then my hope has been great to my prospect from You.	إِلَهِي إِنْ كَانَ صَغُرَ فِي جَنْبِ طَاعَتِكَ عَمَلِي فَقَدْ كَبُرَ فِي جَنْبِ رَجَائِكَ أَمَلِي
O Allah! how can I return from You disappointed and deprived while I had high opinion of Your magnanimity, that You endow me with salvation and mercy?	إِلَهِي كَيْفَ أَنْقَلِبُ مِنْ عِنْدِكَ بِالْخَيْبَةِ مَحْرُوماً وَ قَدْ كَانَ حُسْنُ ظَنِّي بِجُودِكَ أَنْ تَقْلِبَنِي بِالنَّجَاةِ مَرْحُوماً
O Allah! I have perished my whole lifetime negligently over You and I wore out my whole youth with the inebriety of being far away from You.	إِلَهِي وَ قَدْ أَفْنَيْتُ عُمُرِي فِي شِرَّةِ السَّهْوِ عَنْكَ وَ أَبْلَيْتُ شَبَابِي فِي سَكْرَةِ التَّبَاعُدِ مِنْكَ
O Allah! Thus I have not woken up during the days which I was proud of You and I was getting on the path that ends with Your ire.	إِلَهِي فَلَمْ أَسْتَيْقِظْ أَيَّامَ اغْتِرَارِي بِكَ وَ رُكُونِي إِلَى سَبِيلِ سَخَطِكَ
O Allah! I am Your servant and the son of Your servant, standing before You and making recourse to Your generosity upon Thee.	إِلَهِي وَ أَنَا عَبْدُكَ وَ ابْنُ عَبْدِكَ قَائِمٌ بَيْنَ يَدَيْكَ مُتَوَسِّلٌ بِكَرَمِكَ إِلَيْكَ