

**TRIPLE MIRROR OF THE POET: TRACING  
THE TRANSLATIONAL STRATEGIES IN  
ENGLISH TRANSLATIONS OF IQBAL'S  
*SHIKWA JAWAB-E-SHIKWA***

**BY**

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES**

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**Triple Mirror of The Poet: Tracing the Translational Strategies in English  
Translations of Iqbal's *Shikwa Jawab-e-Shikwa***

By

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## ABSTRACT

**Title: Triple Mirror of the Poet: Tracing the Translational Strategies in English Translations of Iqbal's *Shikwa Jawab-e-Shikwa***

The present study investigates three English translations of Allama Muhammad Iqbal's poetry rendered by A.J. Arberry, Khushwanth Singh and Sultan Zahoor Akhtar. The source text (ST) comprises his poems, *Shikwa* and *Jawab-e-Shikwa*. The study explores the translational strategies and the lexical and syntactical choices used by the translators in the three translations. Further, it also attempts to uncover as to how far the selected translations retain the content and form of the original poems. The study identifies whether the translators truly understand the meaning of lexical and syntactical elements of the ST, which is then reflected in their translations, or they deviate from the meaning of the original. Keeping in view the research questions that I have formulated, the research method in this research is qualitative in nature. I have used Vinay and Darbelnt's model (2004) for examining the translational strategies used by the translators. The characteristic features of these strategies are exhibited in the selection of certain lexemes and phrasemes used by the translators which also impact their translations. After analyzing the translation of the selected stanzas, it has been found that the translators have used a variety of approaches that consequently resulted in different translations, though at some places, the translations also show some similarities. The study concludes with the understanding that verse to verse translation, with absolute perfection is not possible, especially in the present case, where the languages involved are grammatically and culturally different. Moreover, the knowledge of the translator regarding technical aspects of poetry is also significant in transferring the content and form of source text to target text. The study has shown that loss and gain are likely to occur in the process of translation as sometimes the translator has to opt for either preserving the meaning of the original, or maintaining the poetic beauty in the translation. Lastly, the study recommends that the translators should focus on creating a balance in transferring both content and form.

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## LIST OF ABBREVIATIONS USED

1. ST—Source Text
2. TT—Target Text
3. SL—Source Language
4. TL—Target Language
5. SC— Source Culture
6. TC— Target Culture
7. GMT—Grammar Translation Method
8. DTS—Descriptive Translation Studies
9. ThTs—Theoretical Translation Studies
10. Prof.—Professor
11. Dr. —Doctor

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## DEDICATION

This dissertation is lovingly dedicated to my parents. My father who is no more in this world, but I still feel the effect of his words of support and encouragement. My mother's prayers and constant love have sustained me throughout my life.

# INTRODUCTION

## 1.1 Background of the Study

Translation is a multilingual process and linguists have reckoned it a subject of comparative linguistics in which the characteristic features of different languages are studied. Accordingly, the present study investigates three English translations of Iqbal's two famous Urdu poems *Shikwa* and *Jawab-e-Shikwa*. Poetry is a creative craft and the poem exhibits the author's feelings and imagination. These feelings partly arise from the internal or subjective world of the poet and partly result from the social reality and events. In other words, the poet's personal feelings, coupled with the impressions of the social milieu are expressed in the language of poetry. Consequently, both psycho and social elements constitute poetry. This also goes true for the current study as the poet seems to have a clash between his internal belief and the social milieu around, creating a paradox that is the subject of *Shikwa*.

However, when it comes to the matter of translating poetry, the task becomes difficult, in fact, more difficult than rendering other texts such as manuals, instructions, and weather reports, etc. It is unsurprisingly so, because non-literary texts are generally translated for a particular audience, who are not able to understand the information contained in the original text. In contrast, in translating a literary text specifically that of poetry, a translator is required to exercise his creativity and skills for reproducing a poem in the target language, which, in most of the cases is not a simple task to do. To say it in other words, where a poet has to be the master of only one language which is generally his first language, a translator is faced with a dual challenge of having proficiency in SL and TL. Moreover, if translators are not poets, then it becomes more challenging to transfer both meaning and form. This also applies to the present study because the translators are not distinguished as poets.

But despite the inadequacies that the translators face, poetic texts are regularly translated. Moreover, one can not deny the significance of translation, specifically in the present scenario where multilingualism has given rise to linguistic diversity. The most

recent studies have shown that there are around seven thousand languages used in different parts of the world (Romaine, 2000). Since it is not possible for a speaker to learn and understand all languages; therefore, translation provides a viable solution, enabling the people of different language communities to know and understand each other in their language. As translation is the source of intercultural communication, therefore, translation of poetry can help make the author of the ST known to the target readers. Moreover, people of different social communities feel the need to contact each other through language for a variety of purposes. However, languages are not the same around the world. They are different, not only in terms of grammatical, semantic, and phonological levels, but also because they narrate experiences in a variety of modes. Whorf contends that no two languages are ever adequately alike to represent a similar social reality (as cited in Bassnett, 2002, p. 21). Consequently, this statement gives rise to a very important issue regarding the nature of the relationship between languages. If languages were completely different from one another, then translation from one language to another would not be possible. Consequently, human beings would not be able to communicate and understand one another. This is not, however, the case as interlanguage translation is a day to day activity in the present world. In fact, it is not wrong to say that the act of translation has made the task of communicating and understanding quite easy. Furthermore, it is the translation that brings people of different linguistic and ethnic backgrounds together.

Seen in the historical perspective, the academic discipline, associated with the research in the field of translation, has been recognized by diverse names. At first, translation was among the widespread pedagogical strategies for teaching other languages (Mehmood, 2015). In this context, the Grammar Translation Method (GTM) was used as the fundamental method for learning and understanding the classical languages i.e Greek and Latin. Afterwards, a similar approach was predominantly used for learning other languages. Newmark (1988) argues that translation is indispensable for the learning of other languages and understanding of the texts which are not accessible, in their original version. In the present world, translation has extended its scope, and after various stages of development in the recent past, has moved beyond its previous position. In this context, Newmark (1988, p.19) points out that the field is no further delimited to the methods of

teaching in academic organizations, but he holds that it is now identified as a sub-field of applied linguistics and sociolinguistics.

However, the translation scholar who assigned the distinct name i.e "translation studies" to the discipline was no other than James Holmes. Later, translation studies used to include all kinds of literary and non-literary renditions like "interpreting, dubbing and subtitling" (Baker, 2001, p. 278). It implies that recognition of the subject field as a discipline is not a matter of the distant past. Bassnett (2002, p. 11) claims, "The comparatively new acknowledgment of the term may probably be a matter of astonishment for those who, because of the widespread use of the term 'translation', had always assumed that such a discipline existed already". Bassnett (2002, p. 11) further adds that translation has always been in vogue because of its pedagogically beneficial usage and not as an autonomous discipline. For this reason, it continued to remain, as she puts it, in "swaddling bands", and pushed to the periphery. However, I assume that the rapid development in multilingualism around the globe has made it obligatory for each country to promote translation studies. In this connection, universities have opened translation studies departments for providing translation services. Likewise, books of different types including those of famous writers from different places such as Ibsen's works and Chekov's 'Cherry Orchard' and other short stories are now accessible in translated forms, offering research vistas to the translation scholars to analyse and evaluate their worth. At present, translation studies encompass languages, cultures, and ideologies. Focusing on the importance of translation, Bassnett writes that it is a discipline in its own right. She further notes that it is not only restricted to a small branch of comparative literature or any other specialized branch of linguistics, but a composite field with wide-ranging ramifications (2002, p. 11). Likewise, highlighting the interdisciplinary nature of translation studies, Munday (2001) also opines that it is neither monolingual nor a self-regulating discipline. Another translation scholar with an almost similar point of view is Nida who considers translation studies as a "very complicated procedure" (1964, p. 10). It is possibly because of the same reason that a single work is translated not only once, but several times, by different translators who present different logics for their translations. In this context, the present study examines the English translation of two popular Urdu



poems of Allama Muhammad Iqbal, translated by A.J. Arberry, Khushwanth Singh, and Sultan Zahoor Akhtar.

Iqbal is undoubtedly a big name in both Urdu and Persian literature and very truly, a versatile genius. He wrote on a variety of subjects at different phases of his poetic career which had begun since his school time (Singh, 1980). It was in the first decade of the 20th century when his thoughts matured into a 'logically developed scheme of values' after his return from Europe (Singh, 1980, p. 18). Keeping in view the constraints of the current study, I am not supposed to discuss all of them, yet it is pertinent to mention here that his best poetry was produced at the time of his return from Europe when his philosophy saw maturation after a long experience. Singh argues that the post-European phase is characterized by Iqbal's specific concept of what he calls *Khudi*. What comes closer to it can be roughly paraphrased as the will power based on moral values (p.18). Of course, the term *Khudi* constitutes a major part of his poetic discourse which has been explained and interpreted by Iqbal, not a kind of beggary as people understand it, but something which comes after righteous practices *kasb-i-halal*. A person who does such type of practice or is involved in such an endeavor is called *faqir* (Singh, 1980, p. 18). Iqbal's another distinguishing feature is that a large part of his poetry is 'didactic' and 'exhortative' and he has barely written about the theme of a man for a woman; or romantic amorousness, notes Singh (p.22).

Translators, in general case, render different genres of literature to make it reachable to the target audience in their own linguistic and cultural system. However, out of all genres, poetry is perhaps the most difficult to render. Bassnett (2002, p. 83) argues that out of all literary translations, the area which is a matter of concern for the translation scholars and researchers, is poetry. She contends that in comparison with other types of literature more time is spent on exploring the problems of translating poetry. She states further that these problems include both the evaluations of a single work as well as personal statements by individual translators in terms of how they have handled the issues of translating poetry. However, she says that in rare cases these studies discuss the most needed methodological problems from a non-empirical position. This also applies to the present study as it is an attempt to figure out what problems are faced by the translators in translating the two Urdu poems i.e. *Shikwa* and *Jawab-e-Shikwa*. As Willian Frost, while

commenting on the untranslatability of poetry translation stated that the best poetry is lost in translation (1969). In the present case too, it is interesting to note that both Khushwanth Singh and Sultan Zahoor Akhtar, while acknowledging the difficulties involved in translating Iqbal's poetry, in the initial chapters of their books, state that Iqbal's poetry 'defies translation' (Singh, 1980, p. 7 & Akhtar, 1998, p. iii). The study further attempts to find out what strategies are used by the three translators in rendering the subject poems.

One problematic area in translating poetry is the language which makes it difficult to render. Unlike prose such as a play, novel or short story, in which the language remains relatively simple, poetry, is identified by a complexity of its language, rhyme, rhythm and on top of it, the meaning which sometimes becomes difficult to grasp without having clues to the intent and feelings of the author. Also, not less significant is the sound of words and a variety of other poetic devices that play their roles in giving overall meaning to a poem. Consequently, like the poet himself who has produced a poem for the first time in his a language, the translator is also supposed to have similar artistic skills for rendering a piece of poetry in a befitting way.

Secondly, the role of the translator is also significant as every translator leaves his mark on the translated text. The translator's choice of lexemes in the process of translation, the association he establishes between the ST and the TT, and the judgment he gives about the author of the original text exhibit his overall strategy and decision making in the act of translation. So, the translators with different backgrounds and ideologies will be visible to the readers. However, the translators, by observing certain norms and using certain strategies, change the ST into another corresponding text that has a close connection with the ST. A translated text, although with its identity of an independent text in the target culture, is still reckoned as the by-product of the ST. One area in the analysis of translation is that of translational equivalence which has become a key focus of translation researchers whenever two or more texts are compared. A single text is translated, not only once, but several times by different translators, with their specific logic behind the translation. In the context of the availability of multiple renditions of a single text, this research focuses on the three translations of the Urdu poems--*Shikwa* and *Jawabe-e-Shikwa*--of the great poet, Allama Muhammad Iqbal. The three translations, with seemingly different portrayals of the original text, have been rendered in English by A.J.

Arberry, Khushwanth Singh and Sultan Zahoor Akhtar. In the following lines, I come to discuss a few points about *Shikwa* and *Jawab-e-Shikwa*.

A common reader of Iqbal may think that the two poems were written at the same time, but it was not the case. The poem *Shikwa*, 'Complaint' (as Khushwanth Singh's translates it) was first recited by Iqbal in 1909 at a meeting arranged by *Anjuman-i-Himayat-i-Islam* in Lahore, which created a sensation (Singh, p.23). For quite some time, the poem, especially its language, remained a highly controversial topic and there was a mixed reaction on the part of those who were known to Iqbal. Some passionately admired him for his masterpiece, whereas some others questioned its language in the sense that the poet was rude to the Creator Himself. There were quite a few others, who, though impressed to some extent with the poetic quality of the poem, still expressed reservations about its message. However, Khushwanth Singh, who was not only one of Iqbal's translators, but also one of the famous commentators on political events and developments at Iqbal's time, states: "*Shikwa* may be regarded as the first manifesto of the two-nation theory which was elaborated in detail by Chaudhari Rehmat Ali, and accepted as the basis of the foundation of a separate state for the Muslims (Pakistan) by Muhammad Ali Jinnah" (Singh, p. 25). What became objectionable to the conventional Muslims and which perhaps became one of the reasons for Iqbal's response in the form of another poem, *Jawab-e-Shikwa*, was some of the vocabulary, particularly the word *harjai* which a common Muslim understood in the meaning of 'unfaithful' for Allah. As Singh (p.25) argues that Iqbal was mindful of this charge and therefore, he composed *Jawab-e-Shikwa* after four years, presumably, a reply by Allah to his complaint to calm down the angry audience.

## **1.2 Rationale**

Pakistani literature is rich with a versatile material and it reflects its social, religious, political, and cultural values. Most importantly, the poetry of Iqbal shows a true picture of our society in terms of religion, politics and culture. He was a great source of

motivation, not only for the native translators but also for many foreign translators who rendered his Persian as well as Urdu Poetry. Where Milton wrote the famous *Paradise Lost* to justify the "ways of God to men", Iqbal wrote *Shikwa* and *Jawab-e-Shikwa* to do the same, but this time within the context of the woes of Muslims and their complaints. *Shikwa* (1909) exalts the legacy of Islam and its civilizing role in history, but it laments the fate of Muslims in the modern times. *Shikwa* arises from the anguish of the poet's heart as the poetic plea to Allah on the pretext of the predicament of Muslims and *Jawab-e-Shikwa* foregrounds Allah's response to the forceful voice of the poet. Moreover, it was not something unusual as even the prophets of Allah had complained to Allah Almighty---the Only One Who could listen to their troubles and make solutions to their problems. One such example is that of the Prophet Yaqoob (May Allah's mercy be upon him) who turned his face to Allah Almighty which is narrated in Quran and is reproduced here in its translated version: "I only complain of my grief and sorrow to Allah" (Surah Yusuf, part, 13, verse, 86). But the publication of *Shikwa* (1909) led to resentment among Muslim scholars who perhaps thought that the poet is being impolite, inconsiderate in his invocation to God and for being belligerent to Him for His indifference since the sequel of *Jawab-e-Shikwa* had yet to come. Later, when *Jawab-e-Shikwa* (1913) was published, everyone admired him for his contribution to Urdu and Islamic literature. The focal point of the present work is the comparative study of the three English translations of the subject poems which were written after Iqbal's return from Germany. About the poems, Arberry argues that they indicate the start of the outstanding career that became the chief reason for his ever-growing popularity as a philosopher and thinker, which continued throughout the remaining of his life (1987, p. iii).

Another significant factor which is related to my study is the linguistic and cultural distance between the source text and the target texts. Venuti (2001, p.130) describes three different situations: Firstly, when the languages and cultures are comparatively (highly/equally /nearly) related. Secondly, when cultures are more or less similar, but languages have differences. Thirdly, the situation when no similarities exist in both languages and cultures. In the present case, the above three situations exist as the three English translations of the same Urdu poems have been carried out by different translators. AJ Arberry is a British translator whose mother tongue is English and so is his

culture. The second translation is rendered by Khushwanth Singh who is from India. His translation, unlike A.J. Arberry's, is also accompanied by Hindi translation (being his mother tongue) along with original Urdu text. Although Hindi and Urdu languages have some grammatical similarities, they have different scripts and also vocabulary differences. The translator himself acknowledges his lack of sufficient knowledge about the source language in the preface to his translation (Singh, 1981, p. 16). The third translation is done by Sultan Zahoor Akhtar who is an indigenous translator from the same language and culture.

The current study is valuable as it is an attempt to identify whether these translations bear the essence of the source text. The work is also noteworthy as it focuses on looking at translations in terms of how far they transfer the content of the source text which is rich with cultural, political, and religious elements. These terms are linked with ideology which is the most popular term related to the ongoing research in translation studies.

### **1.3 Delimitations**

Writers around the world often translate Urdu literature especially those of the popular names associated with it. Acknowledging his genius as well as the worth of his poetry, Iqbal's Urdu and Persian poems have been translated by a galaxy of translators in the twentieth century, notes Ayaz (2009). The list includes foreign translators such as Nicholson, Victor Kiernan, Annemarie Schimmel, Frances Pritchett, and indigenous translators, including Altaf Hussain, M.A.K. Khalil, A.R. Tariq, Syed Akbar Ali Shah, M. Yaqoob Mirza, Suleman Zubair, Ikram Azam and a few others. However, keeping in view the versatile nature of his poetry, the number of research works, focusing on evaluation of his translations is still scanty. This study is an attempt on these lines as the two poems, *Shikwa* and *Jawab-e-Shikwa*, which were translated several times, have not yet been explored in terms of the merits of these translations. In this context, the current research aims to explore the translational strategies, applied in three different translations of Iqbal's Urdu poems *Shikwa* and *Jawab-e-Shikwa* rendered by two foreign and one indigenous translator. These translations were produced by AJ Arberry in 1955 (reprinted in 1987), by Khushwanth Singh in 1981 and by Raja Sultan Zahoor Akhtar in 1998. The focus of the

study remains on what translational strategies have been used in the three English Translations. Moreover, the study also explores how the translators' strategies influence their translations as finished products.

#### **1.4 Statement of the Problem**

The language of poetry is quite removed from the common language in use. Lexemes and phrasemes occur, not only with their individual meanings, but also contributing to the overall meaning of the poem. Similarly, the lexical and syntactical choices made by the poets have both denotational and connotational meanings depending on why and how the poets have used them. Consequently, the translators, while translating, need to have a close reading of the poem to comprehend the delicacies and nuances of the ST (Urdu in the present case). Moreover, they must pick out the closest equivalents in the target language to save both content and form of the original. In this context, the present study focuses on linguistic strategies, the translators' syntactic and lexical preferences used in the three selected translations. Further, the current research also endeavors to investigate how the linguistic strategies and choices used by the translators impact their translations as finished products. Lastly, equally significant is to understand the authorial viewpoint which is not always explicit in the text. The present study, by comparing these translations with the source text, also aims at investigating how they reflect the poet's point of view and retain the message of the original text.

#### **1.6 Research Questions**

1. What lexical and syntactical choices in the target texts have been made by the translators?
2. In what ways do the strategies used by the translators in the three selected English translations of *Shikwa* and *Jawab-e-Shikwa* impact the translations?
3. To what extent do the selected translations retain the content and form of the original poems?

#### **1.7 Theoretical Framework**

Translation scholars, in general, agree that translation is a norm governed activity and translators work under certain constraints. According to Newmark (1988) translation is ruled by certain canons, theories, principles, methodologies, and strategies for various kinds of texts which help in the analysis of translation, reviews and criticism. Robinson (2003) argues that translation theory should be fused with the practice of translating. Similarly, Gideon Toury states that translation is a norm governed activity. However, he also emphasises the role of the translator. He opines that "Text-Linguistics, Contrastive Linguistics, Contrastive Textology or Pragmatics" are significant, but at the same time, we should not underestimate the role of the translator in the act of translation (Venuti, 2000, p. 198). His theory was largely based on the descriptive aspect of Translation Studies as he highly favours the "empirical nature" of the discipline by arguing that DTS can modify and may occasionally even disprove the theory (p. 198). Toury (1995) perceives that both descriptive and theoretical sides mutually constitute the crucial part which helps in a much better understanding of the field of translation studies. Toury based his work on Holme's map which divides the discipline into pure and applied areas where ThTS and DTS constitute the subfields of the former (Munday, 2001, p. 10). Furthermore, the theoretical side is again branched out into "general" and "partial" where they respectively provide the background for developing generalizations and theories. DTS is further associated with three other aspects of translation, which are known as *product*, *function* and *process*. The focal point in the first is the comparative study of ST and TT or occasionally, multiple TTs of a single ST, as is the case with the present work. The second is concerned with the analysis of how the translation functions in the socio-cultural setup of the target system. Lastly, according to Holmes, the third type is specifically concerned with the translation process which mainly involves the psychological aspect of the translation or the study of the internal mind of translator during translational activity. According to Munday, this area is still open for further research (2001, p. 11). Munday opines that the findings achieved from DTS are important because they play a vital role in forming a general theory of translation (p. 11). The current research which primarily focuses on examining the translation of poetry constitutes a part of usual linguistic experience. Moreover, it also involves a single ST i.e the selected stanzas from Iqbal's *Shikwa* and *Jawab-e-Shikwa* and its three translations into English which make the TTs. So, it takes translation as a product

and is, therefore, basically concerned with DTS. Secondly, from a functional point of view, the text which I have selected for the present research is, like other serious literary texts, not a separate entity produced by the author's idiosyncrasies, but it has socio-cultural, religious and historical importance, representing the voice of the whole Muslims community. Likewise, the translations of the same text were carried out by different translators at different times and for various reasons which they have described in the prefaces. Therefore, the detailed review of the translators' remarks in their prefaces, have also been included in the concluding part (2.13) of literature review. The purpose is to see in the analysis (chapter 4) what the translators have claimed about their translational strategies and what they have done in their translations. Lastly, the analysis and evaluation procedure in my research involves a comparison between ST and TTs in terms of relationship or equivalence resulting from the strategies used by the translators. Here, it also focuses on the role of the translators in reading, understanding, interpreting, meaning-making and decision-making process in opting for certain lexical and syntactical choices, which in turn, links us to hermeneutics—a very crucial factor, particularly in the analysis part of the current research work.

The term equivalence is a widely debated subject within the field of translation studies and different scholars have interpreted it in their own ways. First to mention is J.C Catford who contends that the major concern of translation practice is to explore the translation equivalents in the target language. He further points out that translation theory, on the other side, defines the nature as well as conditions of translation equivalence (1965, p.21). However, according to Baker, Catford's model provided a guideline for other researchers in the field, but at the same time, it is limited only to sentence level, and is largely applicable in machine translations (Baker, 2001, p.76).

Two other influential **linguists** and translation scholars in the field are Vinay and Darbelnet. **Vinay (1910-1999) was born in Paris and studied English at the Sorbonne. He did his MA in Phonetics and Philology from the University of London in 1937. In 1946, he went to Canada and was appointed as professor at Montreal University. He became the head of the Department of Linguistics and Translation. Apart from his work on translation, he directed the publication of a bilingual *Canadian Dictionary* in**



**1962. In 1967, he moved to the University of Victoria in British Columbia. He was awarded with the French Legion of Honor and the Order of Canada.**

Vinay and Darbelnet argue that equivalence means to reproduce a similar situation of the ST by using other lexical choices. Their model exercised more influence and received wide popularity at the time when Translation studies did not really exist. **The model not only covers the linguistic aspect of translations model, but it also looks at the process of translation in which the role of the translator is very significant. The fact that it was still worth translating into English about half of a century later, shows how important it was. According to Pym (2014, p.1), Vinay and Darbelnet’s “translation procedures” have been handed down and repeated for over fifty years. He further states that it is perhaps because of their proximity to practical application that Vinay and Darbelnet’s Work had a marked impact on the training of translators and indeed on the development of Translation Studies (2014, p. 6). Similarly, Sager & Hmamel (1995) argue that Comparative Stylistics of French and English is an invaluable work that helped to fill a void that has existed for too long in the English-speaking translation literature.**

The model describes two major translation strategies, namely direct translation and oblique translation. In comparison with the previous models, their model seems much improved as it explains the translational strategies and procedures in a detailed manner. **My research questions include exploration of the translational strategies used by the translators, the translators’ use of different lexical and syntactical choices, and comparison of the ST with TTs in terms content and form. Therefore, this model is most suitable, not only to address the research questions that I have set, but it also provides the necessary tools and procedures for the analysis of the three selected English translations of the same Urdu poems by different translators. Moreover, I have also used House (1998) model of translation quality assesement in order to evaluate whether these translations are classified as overt or covert translations.**

### **1.7.1 Direct and oblique translation**

Direct translation covers three more procedures, including borrowing, calque, and literal translation. Oblique translation comprises four procedures which are transposition,

modulation, equivalence, and adaptation. First, I discuss the categories of direct translation in the following lines.

### 1.7.2. Direct Translation

It has the following three procedures:

**Borrowing.** It is a technique in which the translator makes a deliberate choice to use the same word in the target text as it is found in the source text (Vinay & Darbelnet, 2004, p. 85). Borrowed words are generally written in italics when they are "foreign", specifically in academic work. They are also used in those cases when no corresponding lexemes are available in the target language. Moreover, they may be used for several other reasons, including their semantic significance in the original language. Besides, borrowing in translation can also be used to preserve the local colour of the word, especially when the translator thinks that the semiotic as well as the cultural aspects of the word may be lost in case of translation. So, instead of translating, he prefers to transfer the word in its actual form in the target language. Borrowing becomes compulsory when a certain word does not exist in the target language. After its repeated use, a borrowed word becomes a part of that language as if it was never borrowed from another language.

**Calque.** Derived from the French word *calque*, it means to copy, to trace. Calque is a word-for-word translation from one language into another (Vinay & Darbelnet, 2004, p. 85). It is a special type of borrowing in which a word or a phrase is literally translated from one language into another language. Moreover, they state that calque adds to the richness of a TL because foreign words are not directly used.

For instance, the English 'Adam's Apple' and 'Compliments of the Season' are calques from the French 'pomme d'Adam' and 'Compliments de la saison'. According to Vinay and Darbelnet, both borrowings and Calques, mostly become integrated into TL, with some semantic alterations, and thus, turning into false friends. Another example is the English word 'fatigue', meaning tiredness which is calqued into Urdu as *fatike* with somewhat similar meaning, but with a little structural modification in which the English 'g' is replaced by 'k' sound.

**Literal Translation.** Literal translation is used by the translators in those cases when the languages and cultures have similarities (Vinay & Darbelnet, 2004, p. 86-87). They further contend that literal rendition is the author's prescription for good translation. However, Vinay and Darbelnet argue that sometimes it can be sacrificed for the sake of metalinguistic requirements, but only after examining that the meaning is saved (Vinay & Darbelnet, 2004, p. 34-35). They argue that literal translation may be unacceptable in the following situation.

- (a) When it does not give the same meaning.
- (b) When it has no meaning.
- (c) It is not possible due to structural reasons.
- (d) When the translator does not have the metalinguistic experience of the TL.
- (e) When it corresponds to something at a different level of language.

### 1.7.3. Oblique Translation

Vinay and Darbelnet recommend oblique translation in those cases when literal rendition is not possible. There are further four strategies in oblique translation.

**Transposition.** Transposition means to change one part of speech such as a verb into a noun, adverb into a verb or changing the singular into plural without altering the sense. Transposition may be compulsory or optional.

**Modulation.** It means variation or change of point of view, of perspective, or very often, of the category of thought. For example, 'it is not difficult to show' can be expressed as 'it is easy to show'. Modulation is justified in those cases when a literal translation is considered unsuitable as well as unidiomatic, although it may be grammatically correct expression. Vinay and Darbelnet lay much emphasis on modulation, being the touchstone of a good translator (Vinay & Darbelnet 2004, p. 34-35).

**Equivalence.** Equivalence, according to Vinay and Darbelnet, means describing a similar situation by applying different structural or stylistic means. It is usefully applicable in rendering idiomatic expressions and proverbs, where the focus remains on conveying the

sense. However, it is pertinent to mention that equivalence, used in the present context, should not be confused with the commonly used theoretical equivalence.

**Adaptation.** Sometimes the translator changes the cultural reference, particularly in those cases when the SC situation does not exist in the TC. Vinay and Derbelnet give the example of Ashes series in England which does not exist in France and is, therefore, adapted to the well familiar, cycle race competition event i.e. 'Tour de France', in their translation. They argue that the use of adaptation in translation, in some cases may become necessary, especially in some restricted metaphorical uses.

The above major seven translation strategies operate at three levels. These are: -

The lexicon

Syntactic structures

The message

According to Munday (2001, p. 59), one significant aspect of this model is its emphasis on the role of the translator. It means that for expressing the nuances of the message, the translator selects one out of different choices available to him. The model provides a list of five steps for the translator to follow while moving from ST to TT. These are:

- a. Recognising the components of translation
- b. the ST and evaluating the descriptive, intellectual, and affective content of the components or units.
- c. Recreating the message according to its metalinguistic context.
- d. Evaluating the stylistic impact.
- e. Producing and revising the TT.

Keeping in view the nature of my research work, this model provides a rich ground for the analysis of the three selected English translations of Iqbal's two Urdu poems *Shikwa* and *Jawab-e-Shikwa*. For a translation to be adequate, it is necessary to transfer the message in both form and content, and consequently, the translators are expected to use various techniques and decision making during the act of translation. Moreover, a translator must have an awareness of linguistic as well as socio-cultural knowledge associated with the ST. Keeping in view the three English translations of the same Urdu poems by different translators, the model provides useful tools for the analysis of these translations. It also describes the steps which the translators generally follow during translation. **Similarly, in order to assess the quality of these translations, House's (1998) model of translation quality has also been used.**

## **1.8 Organisation of the Study**

Chapter 1 Introduction: presents the background of the study. It also locates this research into a broader intellectual spectrum by describing the rationale that regulates it. Furthermore, it gives an overview of the historical development of the field of translation studies. Besides, it includes the research questions, limitations of the current study and the theoretical framework, used by the researcher. Chapter 2, the Literature Review, gives a review of related literature in which the initial focus remains on how human language and translation are interrelated. Secondly, it explores the key areas in translation studies, including equivalence, norms in translation, hermeneutics which involves the role of the translator in the translation activity and meaning-making process. It is then followed by the discussion of text types and their functions. Further topics discussed in the same chapter are: the detailed discussion of stylistics and its relation to translation practice,

linguistic and cultural distance between the ST and the TT, some critical points in translators' decision, problems and inadequacies faced by the translators in rendering poetry and the description of some famous translators of Iqbal. The remaining part of the chapter includes a few technical aspects of poetry such as the description of prosody in Urdu and English poetry, *musaddas* as a popular genre of Urdu poetry and an overview of translators' remarks in the initial chapters. Furthermore, this chapter gives a review of some recent research works on Iqbal's translations. The chapter concludes with an overview of the translators' remarks in the initial chapters before the recent research works on Iqbal's translations are highlighted. Chapter 3, Methodology, relates to the methodology in which I have described the research methods employed in the current study. Moreover, an appropriate and viable theoretical framework, based on the understanding of the relevant literature, reviewed in the preceding chapter, has been explored in this section. The chapter also involves the evaluation of the qualities and shortcomings of the theories described in this research work, the discussion of the nature of poetic discourse, especially that of *Shikwa* and *Jawab-e-Shikwa*, the significance of lexical and syntactical choices, their function in assigning particular meaning to a poem, the translators' knowledge and understanding of the ST and TTs, and finally, their remarks about the ST and the procedures or methods applied in the act of translation. Chapter-4 comprises the analysis of the translations of twenty-four stanzas, selected from Iqbal's *Shikwa* and *Jawab-e-Shikwa*, including twelve each from the two poems. The analytical procedure involves the juxtaposition of original Urdu text with transliteration or Roman Urdu, followed by the brief introduction of the selected stanzas, with a key focus on the theme, tone, style and structure. The next step is the tabular presentation of the three translations, with Arberry coming first, followed by Singh and Akhtar. The final step is a detailed analysis and discussion of the three translations in the light of the selected model. The key focus is on the lexical and syntactical choices made by these translators for which Vinay and Darbelnet model has been used. Chapter 5, Conclusion, contains the findings, based on the analysis and discussion of the textual data in Chapter-4. Moreover, it contains the recommendations and prospects for further research.

## CHAPTER 2

### LITERATURE REVIEW

#### Introduction

This chapter critically describes the literature related to the current study. It focuses on defining language as a distinguishing feature, specific to human beings. It discusses how translation is the essential requirement for communication among the speakers of different languages and how it becomes the source of bringing together people from different linguistic and cultural backgrounds. Further, it highlights the core concept of equivalence in translation—the relationship between the two languages via translation and the multiple ways in which it is defined as well as understood by different scholars. Next, it considers the concept of norms in translation as well as the discussion of translation as a norm governed activity. The next point in this review is about the problems and challenges involved in translating a poetic discourse. Moreover, it also discusses the relationship between hermeneutics, the science of understanding/interpreting the text, linguistics as the scientific study of language, coupled with how translation acts as the interface between these two. Next, it focuses on the translators' role in the process of translation, their selection of the target language words. Text types, its functions and its implications in the translation are the other points of discussion, followed by a relatively detailed discourse of stylistics and its application to the translation of a literary text, specifically to that of poetry. My next emphasis is on the linguistic and cultural distance between the ST and TTs and its impact on the act of translation. After that, some critical points regarding the translator's decision making are discussed. Translation of poetry is always a daunting task which is replete with problems and inadequacies. Therefore, I have highlighted a few of such challenges which the translators of poetry usually face. Further discussions include Iqbal's poetry and its three famous English translations carried by Nicholson, Kiernan, and D.J. Mathews. Next, I have discussed four other indigenous translations of *Shikwa* and *Jawab-e-Shikwa*. These comprise Altaf Hussain, M.A.K. Khalil, Mahmood Ali Khan Tyro and Syed Akbar Ali Shah. I have also discussed *musaddas* as a popular genre of Urdu poetry, a form in which

*Shikwa* and *Jawab-e Shikwa* have been written. The translators' remarks about their translations, generally mentioned in the introduction and preface, provide some significant clues for the translation analyst. Therefore, I have given sufficient space to the views of the translators in the initial chapters. A discourse on Iqbal's poetry and a few famous translations of his works are also included in this review. **Besides, I have also mentioned a few recent works done on the analysis of Iqbal's translations. Finally, before concluding this chapter, the present study tries to bridge up the research space left out by the previous researchers.**

## **2.1 Translation in Historical perspective**

The practice of translation goes back to antiquity. The translation of Bible from Hebrew to Greek that occurred in the third century BC, is considered as the first major translation in the west. The rendition came to be known as 'Septuagint'. Likewise, Andronicus translated Homer's great epic 'Odyssey' in Latin. This rendition was the amalgamation of literal and free translation. It not only introduced Homer to Roman readers, but also began an era of artistic and cultural development which had bearing on the following translations (Conte & Solodow, 1994). The role of the translator was considered as the bridge for "carrying across" cultural values. According to Cicero "the translator should not count the words like coins, but he should pay them by weight as it were" (Lebert, 2020, p. 1).

In the Middle Ages, Geoffrey Chaucer translated from Latin and French into English and established the English poetic tradition (Lebert, 2021). And, when printing press was introduced in second half of fifteenth century, a large number of translations from the classical languages into several other languages were produced (Schulman, 2002). Afterwards, Tudor poets as well as Elizabethan translators adapted the themes of the great poets such as Ovid, Horace and Petrarch while devising a new poetic style (Lebert, 2021). One of the most distinguished and prolific translator of that time is Thomas Elyot who introduced the English public to the classic works of popular Greek writers. He translated Isocrates' *Doctrinall of Princess* into English as *Doctrinal of Princes*. Similarly, in seventeenth century; John Denham and Dryden led the main trends of translation. Denham partly translated



Virgil's 'Aenied' which was followed by Dryden's translation of "The complete works of Virgil" into English (Venuti, 1995, p. 62). Acknowledging Denham as his literary mentor and the leading trendsetter, Dryden argued against the literal strategy of translation. He claimed that translator should be like an artist. He pointed out that in translating Virgil, the translator should seek to make him "speak in words such as he would probably have spoken if he were living as an Englishman" (Venuti, 1995, p. 64).

Another distinguished English poet and translator was Alexander pope who rendered the Greek poet Homer in English iambic pentameter. Although Pope's translation was admired for its fluency and pace in general, but there were also some scholars and critics who disproved his translation. For instance, Richard Bentley was a theologian and classical scholar who claimed that pope's translation was not representative of the original (Levin, 1991, as cited in Asghar, 2014, p.51).

Romantic age saw translation in a new light. It was believed that the translator should remain faithful to the original and the translation should retain the elements of the original text. One notable translation of that period is Dante's 'Divine Comedy' by the American poet H.W. Longfellow. According to Ray (2008, p. 187) , the chief merit of his translation is that it exactly reflects what Dante says and not what the translator imagines he might have said if he had been an Englishman. Later, the German preacher and theologian Friedrich Schleiermacher strongly supported the "valorization of the foreign" (Munday, 2001). According to Schleiermacher, there are two main strategies in the act of translation: The translation either leaves the author in peace, or moves the reader towards him: or he moves the author towards the reader, leaving him in peace as much as possible. He himself supported the former approach in translation. Schleiermacher's views influenced the modern day translation theory and translation scholars and theorists such as Anotonie Berman and Lawrence Venuti were inspired by his insight.

The twentieth century saw expansion in the publication of translation for which the chief reason was the rapid developments in the field of science/technology and

**intercultural communication. Translation was considered to be a necessity because of the social mobility and cultural diversity. One prominent translator, critic and poet of that time was Ezra Pound who aimed at infusing English literature with grandeur and innovation. He argued that translation can play a vital role in exploring other traditions as well as promoting intercultural communication. In translating the Old English poem “The Seafarer”, he tried to remain faithful to the original and revive the Anglo-Saxon register and alliterative prosody.**

**In the closing years of the second half of the twentieth century, translation was seen not as a mere linguistic transaction, as cultural and political elements became the components of translation (Cronin, 2003). According to Lefevere (1992), translations are done by people for those who have no access to the original. This gives the privilege to the translator to exercise power and authority. Therefore, he argues that translation is rewriting of an original text. Thus the notion of transparency and fluidity has been called into question in the modern times. Tymoczko (2006) believes that translation in the present-day needs to re-invent itself in the global and multicultural world of ours.**

## **2.2 Human Language and Translation**

Language is one of the unique characteristics of human beings that differentiate them from other animals. This distinctiveness not only includes producing multiple utterances, but it also involves recollecting the events of the past and making plans about what they hope to do in the future. Notwithstanding the uniqueness of language, there has been a continuous debate over whether human languages are the same across the globe? As a matter of fact, linguists hold different views about this fundamental issue. Some of them argue that languages around the world share a single grammar, or the grammar of all languages is universal. In this connection Dufield (2011, p. 1) cites Roger Bacon who states that despite the visible differences among languages they share the same grammar. This argument has more in common with Noam Chomsky’s view who contends that all the world languages are cut from a single root (as cited in Dufield, 2011). But this view has been challenged by some of the linguists, especially those from relativist school associated with American Structuralists. In this connection, Martin Joose states that there

can be unlimited differences among languages of the world (as cited in Duffield, 2011, p. 2). This view was also supported by Sapir and Whorf who came up with a well-known hypothesis, labelled after their names. They argued that languages across the world are not only different from one another, but they also dictate the way we think. Moreover, our language sets certain grids or categories of thought which also delimit our world view as well as the way by which we perceive reality (Duffield, 2011, p. 2). They added further that different societies, living in different parts of the world, have not only different labels attached to objects, but they are rather the worlds with different social realities (p.2).

However, as a researcher in the field of linguistics, I think that we should avoid supporting either of the two extreme positions as no language is beyond human capacity when it comes to the matter of understanding. In other words, any concept which is perceived and understood by a human's mind can also be expressed in any other human language, yet those concepts which are pragmatically realized or understood in one language, may not be essentially similar in other languages. Since translation is chiefly associated with the exchange of messages between two languages, therefore, the translation quality is largely dependent on how effectively the message is transferred. **House (1998, p.2) defines translation as “a linguistic-textual operation in which a text in one language is re-contextualised in another language”. According to her, translation is influenced by a variety of extra-linguistic factors and conditions that makes it a complex phenomenon.** This brings me to the nature and quality of translation, as viewed by different scholars in the field.

In fact, the debate over whether the translation should be source text-oriented or target text-oriented has recurred from Cicero to the 21<sup>st</sup> century. Gorp (2001) points out that translation is defined and understood in different ways throughout history. He holds that it is impossible to think of similarities as the concepts such as adaptation and rewriting are not essentially clear or homogeneously drawn either historically or at a given moment of time, not even within the same linguistic tradition. Yang (2010) describes Venuti (1995) who argues that translation scholars and theorists are divided in their positions concerning the two-popular pair of words. He states that translators, in general, have a propensity to render

a text from another language into English, in such a way as to make it readable and idiomatic target text which creates the false impression of transparency. He further points out that a literary text, when translated, is only acceptable to the publishers, reviewers and also to the readers when a lack of certain linguistic and stylistic features makes it appear fluent and transparent. On the surface, it gives the meaning of the foreign text in a way which shows that it is not the translation, but the original. Baker (1998) points out that alternatively, a translation project may obey the rules and values which are currently dominating the target language and culture, taking a conventional approach to the foreign text, adapting it to support domestic canons. According to Venuti, domesticating strategy has been used since ancient Rome when translation was a form of conquest. Venuti (1995) supports the view of Nietzsche (1974) who argues that Latin poets like Horace and Propertius translated Greek texts into Roman Present.

Seen in the present time, translation studies have become a fast-growing discipline as well as one of the interesting areas of research. It is no more restricted to language bound simple theories, but it is studied together with the culture which is one of the key factors in translation practice. This development started in the final years of the 20th century and translation theorists and scholars began to look at translation studies from this new angle. Thus, Munday (2001, p.128), cites Hornby (1990) who states that the change from translation as text to translation as culture was known to be ‘the cultural turn’ which gave a new course to research in the field. Since then, scholars from different backgrounds have taken keen interest to see translation along with cultural studies. However, translation equivalence, an old but a fundamental concept, is still debatable today among the scholars of translation studies. Therefore, the following section focuses on a detailed description of equivalence, with some issues involved in the way it is understood and defined by different scholars.

### **2.3 Some Issues with Equivalence**

Roman Jakobson discussed the subject of equivalence in line with the Saussurian concept of signifier and signified, notes Munday (2001). According to Saussure, signifier and signified constitute linguistic “sign” which is “arbitrary” (Munday, 2001, p. 36). Jakobson went a step beyond by extending this concept to translation. He further classified

translation into three categories namely, intralingual, interlingual, and inter semiotic rendition (Bassnett, 2002). The first category involves substituting the verbal signs with non-verbal signs in the same language. The second category means explaining and interpreting oral signs in some other language; the last type which he called transmutation, means changing the oral symbols with non-oral signs. The current research work falls within the second category as it focuses on how messages are interrelated in the SL and TL. Jakobson also defines translation in the same way as he states that it involves equivalent messages in two diverse codes. But he contends that it is almost improbable to maintain full equivalence between two code-units, mainly because the contents of the message, with its related nuances, are not easily transferred from one language to another (Bassnett, 2002, p. 22). However, he opines that equivalence is problematic, but a crucial concept of linguistics.

Both these theories highlight the limitations of linguistic theory, but they also emphasize the role of the translator as a decision-maker, who picks out one, out of several choices available to him. However, it does not mean that the translator should exercise his free will without considering the norms of translation. As Martin (2001) cites Chesterman who points out that translation without a theory is like translating blindly. Similarly, Bassnett (2002) refers to Jakobson who opines that 'translation proper' means the act of transferring messages from the SL to TL. But he also argues that it is quite possible to make an adequate interpretation of code units, yet, it is not possible to have absolute equivalence in translation even if similarities between the two texts—the ST and the TT exist on the surface level (Bassnett, 2002, p. 22). This is because each code unit carries connotations that cannot be transferred in the translation. The issue becomes more serious when it comes to poetry as mere sameness cannot work in translating a poem. Jakobson claims that poetry is an art that is "technically untranslatable" and that mere "creative transposition is possible" (p.23).

The second issue with equivalence relates to the arbitrary nature of language. In other words, there is no one to one relationship between the 'signifier' and 'signified'. One word (signifier) or linguistic sign may be used to indicate different concepts (signified) in different contexts (Saussure, 1986). Moreover, every lexeme holds syntagmatic as well as paradigmatic connection with other lexemes which form the syntax of a language. Bassnett further contends that there lies an associative relation in addition to the secondary modelling

system, and the translator, like a specialist in advertising techniques, must discern it. If a translator has a sound knowledge and understanding of the denotations and connotations of a word, he will be in a better position to ensure the semiotic transfer between the two languages. Another translator scholar who discussed the semantic transfer and wordplay, was Nida (1964). He holds that the ST author makes use of ‘punning’ which may sometimes create problems for the translator in understanding it. The translator in this case is required to comprehend the use of certain words in the context of the sentence as well as in its relation to other sentences (Bassnett, 2001, p. 27). Moreover, apart from textual aspects, he should also be aware of the socio-historical context in which the text was produced. My analysis of the three translations also involves how the author makes certain linguistic choices and how they are understood by the translators.

The third issue relates to an unstable and dynamic nature of meaning. In this context, Firth (1957) argues that meaning can be described in the context of the situation (as cited in Bassnett, 2002, p. 27). He holds that it is not only the meaning possessed by a certain word that matters, but what it does. By the word ‘does’ he means that the function of a word used in a specific context is equally important. Therefore, the translator should focus on using the equivalent words in the target language. But the issue arises when similar lexemes or concepts are not available in the TC. In such cases, the translator is left with the last option of looking for substitutes of these lexemes having closer meanings in the TL. And if the context-bound utterances do not exist in the target language, the net result is the lacuna or the gap which cannot be easily bridged up. However, what the translators do in general is to add the footnotes for making it comprehensible to the readers of the TL. All these points apply to my analysis of the three English translations of Iqbal’s two Urdu poems, *Shikwa* and *Jawab-e-Shikwa*.

Fourthly, it is sometimes difficult to have interpretation or exact translation of the ST or to find out the corresponding utterance in the TL. For example, *Bon appétit*, a term which is used in French to start the meal, holds no corresponding term in English, notes Bassnett (2002, p.27). To handle problems of these kinds such as above, Bassnett (p.29) recommends certain rules for the translators. Some of them, because of their relevance to this study are given as under:

- The translator must have the knowledge of those phrases which are linguistically untranslatable.
- He/She must also know that certain “cultural conventions” are not available in the TL system.
- He/She should know certain phrases in the SL context so that they could explore the corresponding phrases in the TL.
- He should replace “the invariant core” of the ST “phrase” with a corresponding TL phrase, at both textual and cultural level.

The next crucial problem arises when translators tend to overlook or deliberately delete some of the terms during translation activity, chiefly because they are difficult to render. However, Levy (1967) contends that omission on the part of a translator is something “immoral” (as cited in Bassnett 2002, p.30). Although he acknowledges the difficulty involved in rendering some of the expressions, he holds that the translators should try to come up with a suitable solution to such problems. In general, it is quite natural that the appropriateness of translation, to a large extent, is dependent on comprehending the context of the SL phrase. However, in case of change in the context in the TL, variation may occur, yet the phrase will remain “constant” in terms of principle (p.30).

Finally, one more tricky area is associated with idioms that form a significant part of culturally bound expressions. The difficulty in translating idioms is that their meanings can not be derived from the individual words because they are embedded in that culture. Therefore, they can not be linguistically translated. In those cases, a translator should focus on the equivalent function. For example, the English equivalent expression for the Urdu idiom, اونٹ کے منہ میں زیرہ is ‘a drop in the ocean’ which is not its literal translation, probably because camel is found only in Asian countries and not in Europe. Therefore, no literal translation is possible. Hence, a reader has to rely only on the conceptual relationship that exists between the words camel and ocean, on one side and between the words *zeera* and drop on the other.

To conclude the discussion, equivalence is highly debatable because of the arbitrary nature of language and different shades of meaning associated with a word in a certain

language. Moreover, equivalence in translating poetry involves further complications because lexemes are significant for their sounds, in addition to their meanings. Further, words not only contribute to the text as individual units but they also hold relation to the other words in a sentence. Similarly, every text is produced in a certain context which is not easy to reproduce in translation. These issues, notwithstanding, translation scholars, in general, understand equivalence as the association between TT and ST and one of the criteria for evaluating the quality of translation. The current study also focuses on how the three translations hold similarities with ST and how they diverge from it. Moreover, neither absolute equivalence is possible in translation, nor too much deviation is acceptable. Translators in general have to work within certain constraints or norms, which is the next point to discuss.

## **2.4 Translation as a Norm Governed Activity**

Translation represents an ST across its semiotic boundary for the readers of the target language. In general practice, translation is governed by certain rules, regulations and social constraints which do or do not allow them to translate a text from one language into another. These norms are prerequisites for the translators and they usually follow them. As Venuti (2001, p. 198) cites Gideon Toury, who states that translators work under certain constraints and adherence to them not only determines the suitability of their work but is also a requirement to become a translator in certain cultural settings. Likewise, Hermans (1999) considers the study of translation norms fundamental for developing a new translation theory, based on the deeper knowledge of translation practice in the socio-cultural contexts. Hermans holds that norms are also useful in the historical study of translation as they provide tools for the analysis of translation. Their usefulness is not only restricted to general statements in translation studies, but even in the case of single translation; the approach through norms can prove to be equally useful. The translators in general think about norms as flexible unprinted rules. Toury points out the case when different translators of the same text, while working in different situations, use different strategies and consequently come up with noticeably different products (Venuti 2001, p. 199). This point is more tenable in the present study as the multiple English translations seem different versions of the single Urdu text. Another significant point relates to the socio-cultural factors that impact the translator's



cognition of the text. However, Chesterman (1997) seems cautious in this case as he considers theory as of practical significance due to its association with commonly accepted norms. He states that the translator, as a human being, should be rightly motivated about the work at hand. This will provide him with fundamental emotional footing on which the texts (ST) and accordingly the translation process stands. Equally important is the essential knowledge of the translator regarding the target audience. Moreover, translators, apart from other concerns in the act of translation, also consider the target language community competence, as it gives them useful clues about the presumptions as well as the possibilities of different evaluations by readers.

Another point is related to the translator's decision making in the selection of the subject matter. As Halverson (1997) states that norms of translation are theoretically significant, but he argues that equally significant is the translator's decision in terms of the subject matter or the text he chooses. Moreover, the translator has to decide as to what extent he remains faithful to the two texts (ST and TT) and consequently to the ST author or target readership. Moreover, the public as well as the publisher also expect a translator to maintain *accuracy* in the representation of the ST (Martin, 2001). Similarly, Venuti (2001 p. 201) cites Toury (1995) who holds that *adequacy* and *acceptability* are the two extremes which offer useful guidelines for a translator, enabling him to take decisions at both textual and contextual levels. Moreover, he points out that the translator's decision, in majority of the cases, implies some ethos combination of compromise between the two extremes. Toury opines that translation activity comprises minimum two languages, with their own traditions and cultures, and their value is associated with their positions in those particular cultures.

Venuti's arguments make it clear that the two texts (ST&TT) will have different representations in their relevant cultures. Moreover, the linguistic and cultural gap between two different traditions is likely to create an incompatibility between their "types of requirement (p.200). But despite these issues, translation happens to be a usual norm governed activity and the translators try to resolve the tension and bring harmony by its controlling capacity. The practice of translation follows some established patterns of behavior which are known as translation behaviors. The consistent practice of a certain behavior becomes familiar to a translator, belonging to a particular culture. From a linguistic

point of view, translation has no concern with goodness or badness; but if a translator fails to follow the acknowledged behaviors or practices, the target readers may recognise that he/she has not followed the acceptable practices (Venuti, 2001 p. 200).

The course of translation, notes Toury, depends upon the translator's decision as to whether he is going to subject him/her to the existing norms in the original text or those that are active in the target culture (Toury, 1995). In the previous case, the translator is likely to follow the norms of SL and culture and hence the result will be adequate translation. Adequate translation mostly contains certain mismatches with norms and practices of the target culture, particularly those beyond linguistic ones (p. 201). However, the translator may also decide to follow the norms of the TC. This process usually includes deviation from the norms of the ST. Consequently, the net outcome is a rendition that conforms to the norm system of the target culture. The acceptability of translation is determined by the extent to which the target system norms are followed. Acceptability and adequacy are two diverse terms, but they are also mutually related. However, considering translation as absolutely adequate or acceptable is wrong because their poles are not discrete; they are situated on a continuum (Munday, 2001). It is quite natural that the ST will change in the translation process because any translation activity generally requires certain obligatory shifts. But Venuti (2001, p. 2) points out that the "actual realization of the so-called obligatory shifts is not arbitrary or idiosyncratic. Yet the preference for any one of the several choices provides a translation researcher with useful "explanatory tools" in the sense that any micro level decision on the part of the translator is thought to be associated with adequacy versus acceptability (p. 201). In general, there is no absolute yardstick or hard and fast rules for evaluating a translation. Therefore, it is left to the translator to think and decide as to what is the most suitable strategy to be used in a specific situation. In the present case, I have attempted to explore the different types of choices and strategies used by the translators which ultimately result in distinct types of translations.

The translators' choices become more significant in the case of poetry translation, mainly because of two reasons: At first, to reproduce the original experience of the ST's author, a translator must have a sound knowledge of poetry and the necessary creative skills required for rendering poetry. Second, in terms of grammar and lexis, no two languages are

exclusively analogous to each other. In this connection, Nida (1964, p. 4) opines that no translation is expected to be perfect or absolute as we do not precisely comprehend words similarly and, therefore, it is wrong to expect an absolute sameness between two languages. Consequently, a translator is required to focus on lexical and grammatical aspects, particularly in verse to verse rendition, and in this process, he has to decide on either adding or omitting information. Furthermore, intercultural differences are also important. As Christina (2004, p. 12) argues that a translator is concerned with the thematic knowledge specific to a language which makes him search for additional information for carrying out the translation during which he may comprehend and explain the terminology, phrases, and themes based upon this understanding. The norms of equivalence, in this case, are either followed or subverted. But whatever the case may be, rules are always in the background even if they are violated. In both situations, accuracy in transferring the message and the subsequent meaning should not be overlooked by the translator. The role of the translator in understanding, explaining, and interpreting the source text is the area of hermeneutics which is the next point in focus.

## **2.5 Hermeneutics, Translation and Linguistics**

Hermeneutics is understood to be a science and a method, applied for interpreting texts. Hermeneutic inquiry stretches back to over 150 years when it was first used as a methodology by Greek philosophers for explanation and interpretation of scriptures and other difficult texts. However, the term has been explained and understood by the later philosophers in different ways. Bullock (1997) cites Gadamer who opposed Aristotle's view of language that spoken words are the carriers of mental images, and written words substitute spoken words in the form of symbols. He claims that interpretation can never be detached from language. Moreover, humans acquire language in a discourse, questions and answers which help them in understanding and interpreting the meaning. In this way, Gadamer's theory focuses on the essential unity between language and human existence. In other words, as human beings, we cannot separate language from the understanding of the world or vice versa. Thus, language from the functional point of view, apart from being used by human beings as a tool to express and communicate meaning, also constitutes human reality (Bullock, 1997).

Another popular name in the subject field is Schleiermacher (1813) who interpreted hermeneutics as the understanding which includes empathy as well as intuitive linguistic analysis. By understanding, he means, not only the decoding of encoded information, but it also includes grammatical and psychological factors. The grammatical thrust places the text within a particular language and reciprocally uses it to redefine the character of that language. However, he argues that the psychological thrust is associated with the interpreter's involvement in making implicit assumptions, explicit. According to Schleiermacher's view, a successful interpreter could understand and interpret the author, sometimes even better than the author understood himself as the interpretation reveals hidden motives and strategies (Bowie, 1998).

Dilthey (1996) took the concept of Schleiermacher a step further by emphasizing that texts were the expressions of individuals, created at certain times. Moreover, their meanings were accordingly limited to their authors' strategies, experiences as well as their adherence to values of that period. Similarly, (Hanko, 1991) opines that meanings are signified by the author's world-view about certain historical periods and social settings and understanding or interpreting the text involves reconstructing the world in which the text was produced and placing the text in that world. This point is equally significant in my study because the two poems, *Shikwa* and *Jawab-e- Shikwa* were produced for some historical reasons; the poet has often compared the present with the past by using various historical allusions. Thus, the knowledge of those historical events on the part of translators becomes a crucial factor in the act of translation.

According to Hanko (1991), modern approaches to hermeneutics consider the writer as an editor, with a certain motive, in addition to the target audience. He argues that one must consider the writer's purpose in writing, in addition to the cultural setting. In other words, writers produce texts with a particular motive and purpose which may not be explicit. Therefore, it is only a close and critical reading which enables the reader to read between the lines and understand the implied meaning. Similarly, he states that the target audience to whom the text was initially addressed may be different from the later readers. He also describes other factors such as the type of genre (whether poetry or narrative) and

the figures of speech used. In the present case, the renditions were carried out by different translators, belonging to different cultures.

Language is not used in isolation as it is a medium of expression as well as a guide to social reality. Words are the fundamental units of text, carrying contextual meaning, in addition to their individual meanings. Equally significant is the translator's understanding of the communicative and pragmatic connotations associated with a word. As absolute equivalence between the original and translation is impossible, the degree of closeness depends upon the understanding and interpretation. According to Lefevere (1975) the translation proper is aimed to transfer the content of the original's interpretation of a theme accessible to a different audience. He further states that the author of versions keeps the substance of the ST intact, but changes its form. It means that hermeneutics is the art of comprehending which not simply involves relying on the rendition of a text, but is also associated with comprehending others in their language. Consequently, it allows the translator to have access to the meaning in terms of both linguistic as well as historical context which change overtime. Similarly, Bassnett (2001, p. 21) argues that the process of translation involves both linguistic as well as extra-linguistic aspects. In this context, at the textual level, the current study focuses on the linguistic strategies used by the translators in rendering these poems. Moreover, at the extra-textual level, the role of the translators, their thinking and stances about the target language, culture, and the language/culture from which they translate are also significant. For this purpose, I have assigned some space to the initial chapters which contain this vital information and provide useful clues about the translators' views regarding the ST, the author of the ST, the challenges involved in the process of translation, and consequently, the strategies they used for rendering the text.

The knowledge of the translator about the ST, its writer as well as of the historical context impacts his strategy of translation. As Ricoeur points out that hermeneutics attempts to explore and predict unknown resources based on already said (as cited in Ayaz, 2009, p. 20). It implies that rendering a text is a skill that comes through practice and strategies that can be studied and acquired. (Nida (1964) points out that when it comes to the comparison between practice and theory, it is the former that has outdone the latter, but he holds that the understanding of artistic sensitivity is no less significant and is an indispensable feature in

the first-rate rendition of a literary text. The use of various strategies and procedures by the translator enhances a researcher's understanding of the translator's aim and intention in translating a text. Moreover, it also reveals before him the translator's understanding of the linguistic resources applied by the original author. The translator may add or delete with a claim of originality, creativity, and substitution. For instance, in rendering Khushhal Khan's poems, Howell and Caroe (1963, p. 14), the two English co-translators, claim that to contribute their valid feelings they have used contemporary idioms to replace much of the original text.

However, House (1998), one of the distinguished translation scholars, think that translation process involves transferring the message of the original text by picking out the suitable words similar to those in which a text of the same kind would be written in the TL. **She argues that the basic criterion of translation quality is the equivalence.** Therefore, addition and deletion are likely to mar the meaning and faithfulness in translation. She argues that equivalence is the degree of semantic likeness between the ST and translation. Another noticeable factor in any act of rendition is associated with the translator's creativity and the author's intention, which means that the former should not overtake the latter. In other words, playing with the author's intention is likely to alter the original content and, consequently, the translation will not be faithful in terms of both content and meaning. This point is to be discussed in greater detail in the section (2.9) specifically assigned to the problems involved in translating poetry.

I discussed earlier that all the world languages have the potential to express any concept which a human mind could think of. This universal feature enables us to assume that the ST and TT are interconnected. However, it is up to the translator to maintain this relationship in the process of translation by understanding the meaning and the message embedded in the ST, as expressed by the author. Therefore, translation evaluation involves an analysis of how far the contextual meaning/message of the original is transferred. This, in turn, will determine the relationship between these original and the translation. Furthermore, equivalence is not only associated with word-to-word matching; it also includes similarity in symbols as well as their arrangement. The ability of the translator, apart from other things, is also tested in terms of how he can resolve the tension between syntactical and semantic

elements of a text. Nida points out that if a translator tries to preserve the style of the ST, he is likely to lose the semantic elements, but he holds that too much emphasis on literal content is likely to result in significant loss of stylistic flavor (1964, p. 2). It means that a translator should try to create a balance between form and content to avoid a partial translation.

Translation is not done without the active involvement of the translator. The translator's voice is embedded in the text. Venuti (2004, P. 1) points that a translated literary text is usually accepted by readers, publishers and reviewers when the absence of certain linguistic and stylistic characteristics make it appear fluent and reflect the essential meaning, personality and intention of the writer. Consequently, the translation looks like an original, rather than a translated text. In other words, a fluent text makes the meaning visible, but it makes the translator more invisible (Venuti, 2004, p.1). It means that taken as a process, translation is entirely associated with comprehending the ST and the author. The art of understanding and explaining is vital in the act of rendition. And not to forget the lexical and syntactic choices used by the translator among various alternatives and possibilities. I have focused on the lexical and syntactical choices made by the translators in my analysis section.

## **2.6 Literary Translation: Criteria Vary According to Text Type**

A significant issue that has perplexed translation scholars is: what makes a satisfactory translation? To this question exist several answers that are associated with different theoretical approaches adopted by different translators and scholars in the field. Among all these models and theories, Reiss's functional theory is unique in the sense that it points out that criteria change according to the type of text (Reiss, 1971). Reiss mainly focuses on associating equivalence with the function of language as she states that the criteria for judging TT depend on how successfully the predominant function of the ST is transferred (Reiss, 1989, p. 109). She discusses the function of language and its relation to the text type, which are as follows.

1. Texts offering plain communication of facts: it is fundamentally concerned with information, opinions, and knowledge, etc. The focal point of the content is the communication of information logically, and the text type is informative.

2. Texts offering creative composition: In such text, the author focuses on the aesthetic aspect of language in which the author and the form of the message are foregrounded, and the text type is expressive.
3. Texts inducing behavioural responses: As the name indicates such type of text emphasizes on persuading the reader to act or behave in a certain way. The form of language is dialogic and the text type is operative.
4. Audio medial texts: This category includes literature that relates to media, particularly to films, spoken, and visual advertisements in which the music and other visual images are used for communicating the other three functions. (Reiss, 1989, pp. 108-109).

One significant feature of this model is the categorization of text types into different genres.

According to Reiss, reference works, lectures, reports, and instructions are classified as informative. A poem is highly expressive because of its form and aesthetic value. Speeches and advertisements are appellative because of their persuasive force which convinces people to purchase or do something (p. 109). She also places some other texts such as biographies between informative and expressive; satire between operative and expressive; and sermons between operative and informative (p. 109). Reiss relates translation methods according to the type of text which is the key focus of her theory (Reiss, 1976, p. 20). Reiss's model can be considered as a guideline for translators at the macro-level as it focuses on the communicative function of the ST with the help of which a translator can be provided with a general rule for rendition according to the type of text. For example, to render the manual of a printer, the translator's primary concern is supposed to be the content of the message because it is an informative text in which the clear and precise expression of information is the essential requirement. In translating a commercial advertisement, however, the translator should be concerned with the importance of the appellative function, focusing on persuading the particular target customers (Munday, 2001, pp. 75-76). Nevertheless, a text may have multiple functions and there can be a lot of overlap. For instance, a poem could be aesthetic/creative/expressive and at the same time, a persuasive force, as is the case with Iqbal's poems. Therefore, a translator is required to pay attention to all these aspects in the act of translation.



Foregoing in view, Reiss's popular work has also received criticism from various translation scholars. According to Munday (2001, p. 76), it is debatable that how text types can be completely segregated. To say it in other words, is it possible for a text to be a separate entity with having no relationship to other text? For example, a business report which is generally categorized as informative text by Reiss can also be operative text at the same time, aiming to persuade the market analysts and shareholders about the efficient working of the company (Munday, 2001, p. 76). In the same way, an advertisement, "while normally appellative, can also have an artistic/expressive or informative function" as well (Munday, 2001, p. 76).

Another problematic aspect of Reiss's work is that her proposed translation methods are abstract when it comes to their application to specific texts in the practice of translation. For instance, when translating a literary text, she suggests the identifying method to adopt the perspective of the source text's author, yet she does not come up with a proper guideline as to how this method will be undertaken (Reiss, 1989). It is pertinent to mention here that discussion on translation studies nowadays seems to have gone far advanced and is not simply associated with the assumption that a translation should maintain things like text type and function. In the present era, translation scholars have turned to the paradigm of Descriptive Translation Studies as they aim to liberate translations from the restrictions of the sameness value between the ST and TT. Focusing on "dethroning the ST", they set about describing the many shifts and transformations that translations produce" (Pym, 2010, p. 120). In terms of "cultural translation", the practice of translation is looked at as an activity between cultural groups, where languages are displaced and mixed due to colonial and postcolonial processes (Pym, 2010, p. 143). But even though these considerations hold a reasonable ground, and can be acceptable, yet being a researcher in the field, I do believe that Reiss's work provides a valuable guideline for the translators, and also to the current study. We should acknowledge the worth of the ongoing developments in translation research, but we should also accept the true value of the prescriptive translation models such as Katharina Reiss's which provides a useful framework for the assessment of the qualities of translations. They supplement descriptive studies that are more concerned with the application of these methods to the actual practice of translation.

To sum up the discussion, translation scholars and researchers cannot do away with either of the theoretical or descriptive side of translation studies as both are important and complementary to each other in the field. A discipline that helps in bridging the gap between these two is stylistics, which is discussed at length in the following section.

## **2.7 A Brief Overview of Stylistics**

According to Khan (2013, p. 32) the word 'style', essentially means an individual's internal expression. It is something grown up from within an artist/author that colours his message through literary creation. He argues that the use of a variety of styles is to achieve maximal effect. A reader either appreciates or condemns the writer by his style. Crystal (1969) is of the view that stylistics is a branch of linguistics which deals with the situationally distinctive uses of language and tries to establish principles, capable of accounting for the particular choices made by individual and social groups. He further argues that literary stylistics takes literature as a genre, and the style, in any piece of literature, is associated with the individual author. However, Khan (2013, p. 33) finds some issues with the problematic nature of defining stylistics, specifically that of Crystal. He states that the definition is problematic because the first part emphasizes the sociolinguistic feature of language and style, whereas the second part of the definition is concerned with the individual or group, in different genres of literature. Khan (2013, p. 33) is of the view that stylistic analysis of a literary text bridges the gap between linguistics and literary studies. He contends that the style, in literature or in translation, is a subtle phenomenon and, for an accurate description of a literary text, the only suitable way is stylistic analysis based on linguistic theory (p.33).

Historically, the term 'style' that we know today originated from Greek rhetoric which they called *lexis* (Burke, 2014). Style was mainly classified into three kinds: low, high and middle. The common routine discourse constituted the low style whereas the high style was assigned to serious literature, particularly poetry. The middle style was attributed to average situations and it was a combination of both high and low.

Modern stylistics, however, developed in the twentieth century, specifically in the Russian formalist tradition. The most influential figure was Roman Jakobson who defined and explained the characteristics of the 'poetic function' of language which focuses on the

message itself, not the emotions of the speaker. Later on, Mukarovsky took a step beyond as he became interested in making a distinction between literary and non-literary writing (Hashim, 2017). He argued that the former involves deviation and structural patterning which creates a defamiliarising effect on the reader. The view proposed that linguistic deviations in some parts of texts are psychologically salient as a result of which they create more effects on readers as compared to other parts. In other words, those parts are linguistically deviant or specially patterned in some way that makes them psychologically salient or 'foregrounded' for readers. This aspect of textual study, called foregrounding theory, played a crucial role in the development of the discipline and it still functions as a linchpin for contemporary approaches to stylistics.

Boase-Beier (2006) holds that previously the study of stylistics was based on structuralism and later, on generative grammar. She states that both trends are very different in conception, but they focus on the textual analysis, highlighting structural features of the text. However, it was in the second half of the 20th century that Nida (1964) and Catford (1965) further expanded the scope of Translation as an act of communication which includes not only what a text literally means, but it also involves the details of the text, involving the reader to go beyond text and allowing him to make inferences.

### **2.7.1 Stylistics and Translation Theory**

Translation, in simple words, involves the translator who is supposed to convey the meaning and function of the text and consequently, the way it accomplishes certain effects in the target language or genre and culture (Shuttlesworth & Cowie 1997, pp. 181-182). Similarly, Boase-Beier (2006, p. 4) also supports this view as she opines that the purely content, or what she calls referential meaning may be important, but apart from that it is chiefly the style which is associated with expression of attitude, implied meaning as well as the effect that it creates on its readers. It implies that whenever translation is concerned with what is said and most importantly, how something is said, has also to do with the translation of style. Similarly, for understanding various strategies of translation, it is necessary to differentiate between different types of translation. Gutt (2000, p. 136) is of the view that whether style needs to be rendered, is based on the distinction between indirect and direct translation. He claims that indirect

rendition usually applies to financial statements or weather reports etc and it emphasizes the translation of the content, whereas direct rendition is required to be used for literary text and it focuses on translating both content and style.

The last point specifically relates to the translation of poetry, and accordingly, to the present work as the transfer of both form and content is to be explored in the three English translations of *Shikwa* and *Jawab-e Shikwa*, in the data analysis section. However, it is pertinent to mention here that the distinction between 'style' and 'content' is not straightforward. As Wales (2001, p. 371) points out that though style can be simply defined as a way of expressing in written or spoken form; this also involves the level of formality and personal choice. Dowling (1999, p. xii) is of the view that style includes everything that a text means beyond its strictly determined, lexical and syntactical boundaries. These different definitions suggest that style is more significant in certain texts such as literary texts, but there are texts of other types, including news or weather reports, and historical records where points of view about the significance of the style will differ.

Nord (1997, p. 50), for example, uses the word 'instrumental' for such type of translation where the style will not matter fundamentally, but its significance will be linked to its function. Describing the example of a 'car's sale advertisement' and its translation, he argues that in case the advertisement aims to sell the car in the target culture, where different advertising styles are available, the original advertising style will not be changed. But Nord (1997, p.47) argues that a great deal of translation is documentary in nature. It means that a literary text is worthy of rendition in terms of its language, idioms and certain connotations associated with it. Moreover, it is also significant in terms of register, stylistic devices, and the specific ways by which it accomplishes effects on its readers. Thus, it may sometimes happen that a car advertisement is rendered, not for selling it in the target culture, but to check as to what extent the advertisement was able to manage its sale or to offer information regarding the typical texts' advertising style. So, its function will be documentary in this case. Nord's theory is specifically applicable to literary rendition. On one hand, it is obvious that literary rendition is characterized by its documentary element, yet the translation also functions as literature which constitutes its instrumental element.

So, translation is instrumental because of its existence as a literature, in addition to its status as a translated literature. That is to say, the instrumentality of a translated text is partly achieved by its documentary nature, as only in this way its connection with the ST is maintained. Simpson (2004, pp. 98-102) and Leech and Short (2007, p. 5) state that both literary and non-literary texts involve the use of the same linguistic devices, but certain features, such as the form and the use of metaphor are distinguishing characteristics which suggest that a certain text has to be considered as literary, and that it requires the reader's extensive involvement which, in turn, could have remarkable effects on the reader's world view. So, the distinguishing feature between the literary and non-literary texts, and consequently, the translation, to a large extent, depends upon the style of the text. Most importantly, for producing the stylistic effects in TT, it is equally significant for the translator to comprehend first, the style of the ST.

What then exactly, is the relationship between stylistics and a translation theory? And how stylistics, by a close reading can help a translator draw useful inferences? Thirdly, how is the descriptive power of stylistic approach associated with translation? These are the critical points related to the current studies which are discussed below.

To start with, translation scholars have varying positions in terms of how stylistics is associated with literary theory. Hornby (1995, p. 119) is of the view that literary style, in explicit terms, has played a surprisingly small role in translation theory, be it descriptive, linguistic, or pragmatic. However, Boase-Beier (2006) put forward a systematic theory to integrate stylistic theory into translation theory. She holds that style is unique to the text and which, in turn, is based on those conscious or unconscious choices made by the author of the original, or the target text that constitute the text. These choices are often manifested in certain textual elements such as the use of rhythm and rhyme or unusual expressions in a line of poetry. What a translator has to do is to recreate these subtle stylistic features in the translated version of the original. Boase-Beier (2006) states further that this is not always a simple task to do. She explains that such subtlety is not narrowly confined to the linguistic level, mainly because sometimes the target language lacks such expressions.

Focusing on the association between stylistics and translation, Boase-Beier (2006, p.8) argues that the former now encompasses a few key areas which are also essential to the latter:

a. Texts leave certain effects on the readers; the translator is required to gauge, and consequently, to recreate these effects to the possible extent.

b. Cognitive contexts of the original text and its translated version are usually different for the readers and the style of both texts reflects this difference.

c. Literary text usually contains ambiguities, lacunas, and accordingly, the possibilities to engage the reader. Translation also aims to make such reading possible by engaging the translator to have a creative and interactive reading of the ST.

d. Stylistics offers us with fundamental tools to describe the texts as well as their relationship because it has to do with the reading of the ST which is then followed by the writing of the TT.

Stylistics involves a close reading of the text which is also essential for translation. Similarly, translation practice involves comparisons and contrasts of the two texts (ST and TT) which enable the translator to make certain choices. These issues have been discussed in detail in sections 2.6.2 and 2.6.3.

### **2.7.2 Stylistics and Reading for Translation**

Fowler (1996) points out that the concept of style may be slippery, but by using stylistic methods that use linguistic terminology, it is possible to describe a certain text in precise details to understand the way it is constructed to accomplish its effects. Non literary text conveys comparatively simpler content than literary text; therefore, the notions of capturing the style of a text in rendition more often applies to the translation of a literary text such as the present one. In other words, a literary text allows more freedom of choice to the author and accordingly, to its translator who also enjoys the same freedom, specifically in the translation of poetry where he has to perform a more challenging and creative task.

Stockwell (2002) considers modern stylistics to be essentially concerned with reading and, therefore, a stylistic approach will include evaluating the ST and its effects, the

inferences it allows, and the lacunas it reveals through ambiguity, density, and incompleteness which license the reader to get involved in the text. Similarly, Slobin (2003) argues that a stylistic approach, based on 'thinking for translation' will need to have a close reading which is considered as the prerequisite for a translation scholar. This is not the case with a non literary or scientific text such as an advertisement for instance, where, by using a stylistic method it is relatively easy to trace as to how far a text is persuasive or precise. Leech and Short (2007) argue that there is an interesting interaction between stylistics and translation in the sense that stylistics provides the framework for a kind of dynamic, creative reading which is the hallmark of a good translator. The text style suggests those elements which are not uncommon or deviant but are specifically not visible. It usually includes aspects like the length of the sentence and the use of active or passive voice etc. All these elements collectively contribute, not necessarily to what a text means, but how it means, which, what translators in general, refer to as the spirit of the text (Lefevere, 1992).

According to Paterson (2006), translators of poetry generally understand poetic discourse as something which is felt intuitively, and it goes beyond its apparent meaning and form which makes its essential inherent aspect i.e. content. He calls it the "wholly personal mandala of idea, image and spirit that floats free of the poem" (p.75). In other words, she implies that style, being a furtive element of a certain text, lies at the very heart of it, but is difficult to earmark. Thus, stylistics, according to Boase-Beier (2006) helps to ensure the reader's engagement in explaining what the text means as well as how it implies a multiplicity of meanings.

Translation too, not only involves what a text means on the surface, but how it means, and what it suggests. According to Newmark (1995) stylistics, in connection with literary translation, is associated with the translator's creative engagement with the text, enabling him to understand its language, associated meanings, sound effects and the original metaphor which consequently makes it possible to find the equivalent style in the target language. This point was taken further by Boase-Beier (1999) who highlighted the creative character connected with the writing of the TT, while she was studying translation as a special type of writing. Afterwards, Pope (2005) also argued that translation was a type of criticism which itself was a creative activity. These later studies which were probably

influenced by post structuralists view liberated translation from the traditional concept of equivalence. Stylistics then explores the main issues, including the way a text means and the way it is structured. Furthermore, it also investigates as to what choices have been used and how they have an impact on the reading which provides a useful tool for examining creative processes involved in writing translations. As Verdonk (2002) opines that the TT will give space for the translator's own choices, as a result, it will be reflected in the translation, notwithstanding the constraints of the ST which it might impose on the reader (translator). The translator may opt for transferring or echoing the ST syntax in the TT or substitute alliteration and puns for other phonological and semantic devices to emphasize one stylistic aspect rather than the other as the main driving force behind a text. I have focused on these points in the analysis action. Similarly, Gutt (2000) discusses the translation of a poem in terms of the supposition that punning is possibly the most crucial feature of the original text. If the translator agrees with such a view, he is likely to retain this specific feature in the translation. But this is not always the case as every translator may not try to reproduce or recreate the style of the original. In the present study, the three translators have used different lexical as well as syntactic choices in transferring the ST which also show a variation in the stylistic effects. Another important aspect is the diverse cognitive context and different images of the ST readers which the author of the original text usually envisages. The translator is then faced with a situation where he has to translate for a different audience with different schemas in a different context. It is here when the translator's creativity is tested in terms of inventing or finding ways to differ from the ST as well as to conform to the TT readership.

### **2.7.3 Stylistics and Translation Practice**

If stylistics is accepted to be chiefly concerned with the study of how a text means and what it suggests rather than what it means in a strict sense, then the question arises as to how can it be related to the actual practice? To make it simple, does stylistics merely confine itself to the reading of the ST and TT, focusing on how the former is transformed into the latter? Or does it go beyond that, with its impact on the act of translation? Theorists in general, are of the view that any theory can only describe. However, Gutt (2000) is more interested in studying as to how the translator has made particular choices and what their



effects are. According to Boase-Beier and Holman (1999), the descriptive power of stylistic approaches to translation explains why some renderings are received differently in the TC; in fact, different than the one by which ST was viewed in the SC. The addition or deletion of subtle stylistic shades may make a poem or adequate for a different audience when rendered. They further state that comparing TT with the ST usually makes it clear that certain ambiguities are either added or lost; that certain symbols have not been moved or have been highlighted. They give the example of a text from the poem which has been reproduced below: -

No longer the Lamb

But the idea of it.

It gave its life (Boase-Beier & Holman, 1999, p.15)

Here the use of the grammatical item 'it' in the third line, refers to 'the Lamb' or 'the idea'. Perryman's German rendition of the poem shows the use of a neuter pronoun for 'it' which creates an obvious anaphoric reference to the lamb, making it quite understandable to the reader that the referent is not the idea because the same is feminine in German. Similarly, Tabakowska (1993) also gives several instances from the renderings between Polish and English to show how stylistic variations between these languages correlate with elements from universal experience. These studies and theories are mainly concerned with how stylistics describes as well as explains as to what the translator practically does rather than suggestive of what may be helpful for the translator in the actual practice of translation. On the other hand, some scholars such as Holmes (2004) and Newmark (1988) also discussed the analytic power of theory and its applicability to practice in the sense that the knowledge of theory can help the translator to do better in the act of translation. The researcher thinks that a translator can be creative even without a theory, but the knowledge of a theory and especially stylistic theory will not only become a part of the cognitive framework of the translator, it will also enable him to have a greater awareness of elements of ambiguity, symbolism, and the significance of lexical and syntactic choices in the ST. According to Boase-Beier (2006) 'stylistically-aware analysis can make it easier for a translator in making and justifying certain stylistic decisions in the light of understanding as

to how certain aspects of meaning as attitude, implication, or cognitive state can be recreated or reproduced in the TT.

Moreover, they further state that it will enable the translator to have a deeper understanding of the interplay between stylistic features like conceptual metaphor, culture-specific imagery, and certain linguistic connotations. As Stockwell (2002) supports the concept that the knowledge, gained from studying stylistics, constructs cognitive schema of a translator and that the structured context of knowledge through which a translator approaches the task has significant practical and pedagogical implications for translation which further leads to the merger of stylistics into the translators' training. However, the last point is beyond the scope of the present work. At this juncture, it is pertinent to recall a significant point noted earlier that language is not a separate entity as it is very much part and parcel of the culture where it is used. The same also applies to translation as one cannot ignore cultural distance, in addition to the linguistic difference that exists between the ST and the TT. So, keeping in view the significance of the interrelationship between language and culture, I have discussed this issue at somewhat greater length in the subsequent lines.

## **2.8 Linguistic and Cultural Distance Between the ST and the TT**

Linguistic and cultural distance plays an important role in the act of translation. Speaking in a general sense, the word "culture" is a broader term that includes an extensive range of intermediary aspects. Therefore, it has been accordingly defined across different fields. However, here we are concerned with understanding it in relation to language and translation and the way it impacts these two. Peter Newmark argues that culture is the way of life peculiar to a community, which is particularly exhibited through language, being its medium of expression (1988, p.94). But although, he admits that each language group has its own culturally specific features, he clearly states that operationally, there seems to be no such direct link between language and culture that could make one to reckon the former as a component or feature of culture (Newmark 1988, p. 95). In this way, he seems to oppose the opinion of Vermeer who thinks of language as a part of a culture. For him, Vermeer's statement implies that translation is impossible, whereas transforming SL text into a suitable form of TL text is a part of the translator's role in transcultural communication. If language is a phenomenon and a way of expressing and communicating feelings and ideas to others,

the process of translation involves transferring these ideas and concepts between two or more languages and cultures in which the translators are expected to come across some barriers and difficulties. In other words, translation works across cultures as it transfers the concepts from one language and culture to the other, but there are also some limitations in transferring these concepts especially when there are differences between the ST culture and the TT culture and where the meaning of the source text is associated with the historical and religious norms of society. Even some words or phrases are so heavily embedded in one culture that they are nearly impossible to render in another (Robinson, 2003). The translator should have the awareness of source culture and target culture during the act of translation. **Emphasising the role of the translator as a transcreator, Tiwari (2008, p. 98) holds that “to be a translator, knowing the two languages is not enough, a literary and creative bend of mind is essential.” She further argues that literary translation is a linguistic process which involves transcreation that enriches us with the knowledge of different cultures, traditions, religion and a host of other things.** These points are crucial for the present study because the three translators are from different climes and cultures, which have rendered the text that is laden with religious and historical allusions.

Toury (1978, p. 200) holds that translational activity involves a minimum of two languages and two cultural traditions. This further implies that translators are often confronted with the issue of how to treat the implicit cultural aspects of the ST. For this purpose, they usually try to search for the most suitable method for successfully transferring these aspects in the TL. The more the cultural and linguistic distance between the two (or more) languages, the more the challenges in translation are likely to occur. The cultural implications for translation involve not only lexical/syntactical content, but it also includes ideologies and ways of life in a given culture. Therefore, the translators have to make certain decisions about the translatability of certain cultural terms into TL. The aims of the author/writer in producing the ST will also have implications for rendition, in addition to the intended readership for both the ST and the TT.

Translation studies in the last few decades have developed as a fast-growing discipline and the one which has expanded in its scope especially in terms of intercultural relationship (Riccardi 2002, p. 20). Hermans (1996) holds that translation and interpretation of different

ideas and concepts related to distant cultures and languages is a tricky area that has baffled even professional ethnographers, and therefore, it remains without a clear answer so far. The diversity across cultures has implications, not only for the language and the way these language communities think, but it also impacts the interactions between these communities, in addition to other factors such as geography and religion. Religious terms are used by language communities even beyond geographical boundaries. Similarly, language contact between the two different speech communities across geographical boundaries causes an exchange of words. For instance, Urdu, which is spoken in countries like Pakistan and India, has also borrowed words from other languages, including Arabic and Persian. Moreover, sometimes the dominant language also allows its vocabulary to transfer to other languages, which then slowly and gradually becomes a part of those languages. In this connection, English being the dominant language, and spoken at international level, has also influenced other local languages, including Urdu. Consequently, many words have been borrowed from English and because of their consistent use in the sociolinguistic environment they (these words) get mixed with the language specific vocabulary items. Therefore, they do not look strange to those who use them (Mehmood, 2015).

So, language, being the part of culture, has also very crucial implications for translation. Nida highlights the importance of linguistic as well as cultural differences between the SL and the TL. He argues that cultural distance has more severe complications for the translator as compared to differences in language structure" (Nida, 1964, p. 130). Moreover, he states that similarities in cultures often give rise to mutual understanding despite the visible structural shifts in the translation. Thus, cultural implications are very important in the act of translation. In this case, Venuti cites Nida who describes three different types of relatedness that determines the extent to which the messages could be successfully conveyed between the two codes. He mentions the following three situations where the linguistic and cultural distances are either near or otherwise:

1. In the first case, languages and cultures have resemblance which makes the process of translation comparatively easier. However, these similarities may sometimes also contain cognates or false friends between these two languages, which in turn, may create problems in the translation.

2. In the second case, the cultures have some similarities, but not the languages. This partial similarity facilitates the translator in terms of bringing equivalence in the content of the TT, but not without making structural adjustments.

3. Lastly, when both the ST and the TT are different along with their cultures. Here the problems are of a more serious type, mainly because the difference at two levels creates a lacuna in the form and content which enhances the chances of the inadequacy of translation (Venuti, 2000, p. 130).

In the present case, the above three situations exist as the three English translations of the same Urdu poems have been carried out by different translators. A.J. Arberry is a British translator whose mother tongue is English and so is his culture. In the preface to his translation, he points out, “Iqbal naturally illustrated his discourse with metaphors and references familiar enough to those accustomed to read Urdu poetry, but in many instances, utterly strange, indeed outlandish to an English audience” (Arberry, 1987 p. iv). The second translation is rendered by Khushwanth Singh who is from India. His translation, unlike A.J. Arberry’s, is also accompanied by Hindi translation (being his mother tongue) along with original Urdu text. In this case, languages are different, but cultures have many similarities. According to Singh (1981, p.15), these two languages have some cultural specific words and concepts which have no true equivalents in other languages, including English. The third translation is done by Sultan Zahoor Akhtar who is an indigenous translator from the same language and culture. The present research too, is in line with the above-mentioned categories. Lastly, Nida holds that it is more challenging to translate when disparity exists between the two cultures in comparison with the case when similarities exist at these two levels. These issues have a lot to do with evaluation in translation which is the next topic of discussion in the coming section.

## **2.9 Evaluation in Translation: Some Critical Points in Translator Decision-Making**

According to Lemke (1998) evaluation is the critical function of a language that places the writer/reader (translator) interfacing between the factual world and the inner world of subjective and individual value. It helps to constitute both the view of that world as well as

the self-identity of the writer. Likewise, Munday (2012) states that evaluating translation is a difficult task that derives from uncertainty and lack of confidence. He notes that the difficulty arises in the question as to what a translation is meant to be, and how much a translator may intervene (Munday, 2012, p. 1). Considering 'the critical' points for a translator, he states that there may be elements of the text that can be retained in the target text, but they should be categorically explained in more detail, which sometimes require the translator's substantive intervention for the sake of its suitability in the target locale. Munday (2012, p. 2) gives the example of a study carried out by Agar (1994) regarding a US company in Mexico that sold *rebuilt* engine parts. The term 'used' as the literal equivalent of 'reused' and connoting 'old', or of inferior quality, was unknown in the target culture. In other cases, it may be the erroneous selection of a whole language which may have devastating effects. For instance, Brewster (2009) states that in Pashto dominated southern Afghanistan, Dari speakers were asked to interpret for Canadian military which resulted in serious breakdowns in communication and ultimately leading to the arrests of innocent bystanders and mistranslation of sensitive documents (as cited in Munday, 2012, p. 2). Similarly, Baker (2006) points out that sometimes an individual keyword may have significant implications; therefore, it becomes a sensitive and ideologically critical point of translation. One such example is that of *al-Qudus* vs *Jerusalem* in the Middle East which have different historical connotations for the Muslims and Jews. Another controversy in translation arises when different religions are involved. For instance, in 1986, the Malay government banned the use of the word *Allah* to other religions as the same is specific to the religion of Islam. It was feared that it might be used for proselytization. The word *Allah* was being used in the translations of Bible into Malay since 1629. However, some prominent critics criticised the 'insensitive' and 'inconsistent' translations of proper names in the 'Bahasa Indonesia Bible' because of which more than 20,000 imported copies were confiscated by Bahasaalay government (Razak, 2009). According to the author, the translation was of the oneness of *Allah* and the expression of *Son of God* may be regarded as blasphemous by Muslims. Razaq (2009) holds that in December 2009 the Malay government's ban was successfully challenged in the courts by the Catholic Paper, *The Herald*, which led to a backlash, resulting in the burning of several churches. Similarly, Munday (2012, p. 4) describes the case of using the term *crusade on terror* by the then

American President George W. Bush in the aftermath of September 11, 2001, which created a huge disturbance in the Muslim world, because the term *crusade* has a highly negative meaning, associated with the violent Christian military expeditions back in the middle ages. Hatim (2005) notes that the reason for this reaction was to counterbalance the meaning and translation of the Arabic *jihad*, with 'holy war' and to construct an anti-Muslim message. The manner, by which these critical points are resolved, creates a particular representation of the foreign that reflects an ideological point of view as well as evaluative reading, which in turn, seeks to guide the response to international events.

When a ST is rendered or transformed into another text for a new cultural context, with the intervention of the translator, the basis of evaluation also shifts, especially when there are vast cross-linguistic and cross-cultural differences. This factor assumes greater significance where the purpose or function of the translation is different from that of the ST as it may affect many points in a text such as modification or adaptation of the ideational as well as factual information, or even cultural manipulation (Billani, 2007). For example, in Victorian era, domesticating strategy was used as the target culture values were considered as superior to that of the culture of the ST. Fitzgerald's highly influential translation of *The Rubaiyat of Omar Khayyam* (1859) completely rearranged, reworked the Persian ST. Moreover, he ideologically manipulated and distorted the true image of the author (Shafie, 2012). Another example of such kind is that of Richard Burton's ten-volume *A Plain and Literal Translation of the Arabian Night's Entertainments*, which comprises a large number of idiosyncratic footnotes with linguistic and cultural perspectives and which includes a defense of his translation, a lengthy terminal essay and bibliography (Munday 2012, p. 40). These studies provide very helpful information to scholars and researchers in the field, regarding the culture of translation. However, a word of caution must be added here: If such translational strategies are applied to other genres and situations like the translation of a product manual where the general purpose is to give information for allowing the user to work the product successfully, it can cause the immediate trouble for the translator of the modern time.

One important question, which is perhaps more pressing for the understanding of the micro-level process of translation, is the unfolding as well as recognizing of those values

which are perhaps unconsciously inserted into the text by the translator and which can be realized by the analysis of the lexical and syntactic signals. Any text, particularly literary text contains lexical and syntactical features that in the translation are susceptible to value judgment or value manipulation-those that create a space for the most interpretative and evaluative potential and those that may be most revealing of the translator's values. All these points are of crucial importance as they affect the reception of the text in the target culture (Munday, 2012).

## **2.10 Problems/Inadequacies in Translating Poetry**

The translation of poetry is generally considered to be a challenging task as both form and content need to be transferred. Every word and every line in a poem is important, not only in terms of meaning, but also its texture where a translator's knowledge, understanding and artistic skills are tested. According to Lefevere (1975) translation of poetry can help introduce the poet as a literary figure at both national and international levels. He further states that literary translation, particularly that of poetry, is different from the technical translation of manuals, instructions, reports, etc because they are specifically translated for a particular target audience. Therefore, the use of just the correct vocabulary is significant in this case, and the aesthetics and style of the text are not as significant. Furthermore, in rendering technical texts, the translator's specialized knowledge in the field is required. Similar arguments come from Newmark (1985) who holds that in poetry translation, it is not only the word which is the first unit of meaning, but also the complete line which carries a 'unique double concentration of units within a context of: (a) corresponding punctuation, which, essentially reproduces the tone of the original; and (b) accurate translation of metaphors (p.163). The researcher also supports this view because of the predominantly expressive function of poetry.

Moreover, in the rendition of literary texts, the translator is not only supposed to be creative and imaginative, but he/she should also have more stylistic skills and a comprehensive cultural knowledge. The great translators, irrespective of their TL, will have to follow a very challenging course of study, including literary studies, and probably, a university specialization in their mother tongue and/or the language (s) they will translate to.



Nida cites Harry de Smith who states that “translation of literary work is as tasteless as a stewed strawberry” (1964, p. 1).

I argue that Smith’s argument is more valid in poetry translation as compared to the translation of other genres of literature because at first, a translator must comprehend a poem in one language before he renders it in some other language. This involves several complications: Firstly, every word in a poem carries a deeper meaning that lies beneath what it appears to be at the surface level. Secondly, not less important is the internal pattern of the text which links its several parts with one another. Thirdly, words are not only visible on the printed page with certain meaning, style and context, but their complete meaning must be understood by the translator, and this is possible only if he/she has the awareness of the social and cultural traditions in which the poem was produced. Even at the text level, the language, meter, poetic devices such as metaphors, similes, and rhyme scheme are some of the characteristic features of a poem for which the TL sometimes, offers no equivalents. Rhythm is concerned with the way stressed and unstressed syllables are organized, and rhyme is closely linked to the style of the ST author which is to be transferred in the translation. However, it is easier said than done, because in some languages (such as Urdu in the present case) some rhyming patterns which are specific to those languages may not exist in the TL, such as English. In the present case, Iqbal’s two poems, *Shikwa* and *Jawab-e-Shikwa* have been written in the *tarkeeb band* which is a unique form in Urdu poetry and has no true corresponding form in English. This is perhaps why Jakobson holds that poetry rendition is "creative transposition" (as cited in Bassnett, 2002, p. 23). In the same way, Kumar (2008, p. 30) cites Hugh who opines that "as the poet begins by seeing, so the translator by reading, but his reading must be a kind of seeing". Furthermore, Slutsky (1997) also argues that poetry is replete with various obstacles and difficulties which collectively make it a painful exercise for the translator. He makes a very interesting evaluation of poetry rendition which is reproduced as under:

While translating verse you crash through a wall  
 And with a bloody face, you are suddenly on the stage  
 Lit up by thousands of watts facing thousands of eyes

After having made your way through the brick, like a stream

(as cited in Mehmood, 2015, p. 6)

Another aspect of poetry translation is adequacy. However, 'adequacy' itself is again a broader term which incorporates brevity, accuracy and lucidity. Adequacy, in the act of translation, is achieved by the fundamental procedure of translation transformation. It means that apart from the substitution of syntactical elements of the original text, the translator should also pay attention to lexicon, and style. In most of the cases, it is not feasible to render a poem from one language into another in terms of the complete transfer of both content and form. Therefore, addition and deletion are unavoidable. However, what a translator does, in general, is to maintain a balance between the form and content of the ST. Adequacy is explicitly linked to the number as well as the type of changes that occur during translation. However, syntactic differences between languages usually do not allow the translator to preserve the whole of the poem. In this case, the translator is left with the choice of either preserving the theme of the poem, or distorting the sense for accurate reproduction. But when it comes to the selection of anyone between the two, it is usually recommended that sense should be preferred over form. This is possibly because sense is closely associated with the main idea, images and mode of the intention expressed by the poet. So, the translator's understanding of the main images contained in the poem will determine the possibility of reproducing the philosophic idea of the poet. Structure or form becomes a second priority.

Secondly, no poem is written or produced in a vacuum; it is the offshoot of certain socio-cultural and historical milieu. Therefore, the context of the original poem, especially in those cases when the poet is dead, creates a challenge for a translator to understand it in all respects. This point also applies to the present case. Further, it is not only the literal content of what the poet says, but what he means, is equally important to be transferred in the TT. However, translation scholars have different opinions about translation and interpretation, especially in the translation process. For instance, McGuire is in favour of a close relationship between reading and interpretation as he states that they "cannot be separated" (as cited in Kumar, 2008, p. 30). But Kumar cites McGuire who opposes Longfellow's view that translating and interpreting are two diverse activities, and therefore,

translator only needs to render what is there rather than to interpret it (2008, p. 30). Similarly, Holmes also argues in favour of the interconnection between translation and critical interpretation, especially in verse translation where interpretation intersects with the types of imitation and derivation (as cited in Munday, p. 30). He holds further that the rendered version of a certain text is unlikely to achieve the original like perfectness, because any text, created in its original form, is 'individualistic' in nature which can be accessed and understood in the time in which it was created (p.30). This point is also relevant to the present study because the original version was created almost a half-century earlier when Arberry translated it in 1955, after which the next two translations were made later within forty years.

Thirdly, another tricky area in translating poetry is the richness of “figures of speech”, comprising “metaphors, irony, paradox” etc. (Kumar, 2008, p. 31). Furthermore, “versification, morphological parallelism, syntactic parallelism, and above all syntagmatic and paradigmatic relation” also poses an enormous challenge in poetry rendition (p.30). Therefore, the translator should keep in mind that he is going to render poetry rather than rewrite or produce an interpretation of it. This also holds true for the present work because Iqbal’s abundant use of metaphors and possessive compound words make it hard for the translators in terms of finding equivalent words in the TL.

Fourthly, a close reading of a poem is like holding a mirror to the poet’s mind because his feelings and emotions are situated in the words, with their pattern of sounds, rhymes, and rhythms. Moreover, apart from its linguistic aspects, every word in a poem is not only significant in the text, but it also brings a whole world of associations and, therefore, the images and concepts in the poem are associated with the source language and its cultural setting. Sometimes, it happens that a certain language specific form of a poem is unfamiliar in another language, which in turn, makes it difficult for the translator to reproduce it in a new version. This again leaves the translator with one of the two choices: to have a literal translation in which the sense of the original may be lost. And the second choice is to carry out a verse to verse translation and search for the closest equivalent form in the TL, which is not always available.

Lastly, poetry is sometimes seen as untranslatable because it is beauty that remains intact only if kept untouched, otherwise, it is destroyed. William Frost's most famous quotation also favors this argument as he claims that the best poetry is lost in translation. However, it does not mean that poetry is totally untranslatable. But a successful and faithful translation contains the aesthetic matter of the original poem. Consequently, its reader feels almost the same pleasure as the reader of the original poem. However, if a translator is too much oriented to maintain the aesthetic function of the text, he is likely to take undue liberties by adding or deleting certain parts, which in turn, creates the lacunae between the sense of the ST and TT. Secondly, poetry is not confined to aesthetic function; it is also didactic, informative, and practical and so on. Moreover, translation of poetry usually involves losses and gains, which may be somewhat correct in the sense that rendering a poem means making it appear different in the target language, in addition to expressing the same thing in another language. This is perhaps why translation is reckoned secondary to its original version. In this context, Benjamin states that no translation, irrespective of its good quality, could be as significant as the original (as cited in Mehmood, 2015). As usual case, the translator of a certain literary work attempts to capture the mood of its author, because meaning is lost in rendition due to linguistic, cultural differences and the lack of similar situation, notes Catford (as cited in Mehmood, 2015). A similar view was favoured by Vinay and Derbelnet when they found certain stylistic differences between English and French (Munday 2001, p. 58). Nida (cited in Venuti 2001), while focusing on the challenges faced by the translator in searching the SL corresponding terms in the target language and culture, supported the concept of untranslatability in poetry. However, those who are in favour of the translatability of poetry hold that the practice of translating poetry into another language and another style of the same language is a usual activity. In this context, Venuti (2001, p. 16) cites Benjamin who points out that, "Translatability is an essential quality of certain works, which is not to say that it is essential that they be translated; it means that a specific significance, inherent in the original, manifests itself in its translatability". The supporters of this view argue that it is useless to compare ST with TT because translation is fundamentally not done for the readers of the ST. They further state that for culture-specific words that have no equivalent words in the target culture, the translator should include explanatory footnotes to make them accessible and understandable to the target readers. For

religious jargon, they suggest borrowing and calques. In the present study too, the translators have used the strategy of borrowing.

## 2.11 Some Thoughts about Iqbal's Poetry and its Translations

Allama Muhammad Iqbal (1877-1938) is one of the most prominent literary figures who received the attention of numerous writers, critics, and translators, both in the Western as well as in Islamic countries. Though primarily, he became popular as a poet, he has been called a philosopher and one of the serious thinkers of modern times. He could rightly be called a poet-philosopher as his poetry and philosophy are not separate entities from each other; rather they exist together and form an integrated whole.

The literary and cultural importance of Iqbal's translation is enormous both quantitatively and qualitatively. Due to his immense services towards the Urdu and Persian literature, he has been titled with the honorific of *Allama* which literally means 'extraordinarily learned' (Asghar, 2014). It will not be an exaggeration to say that his works represent the inner core of the nationalistic Muslim identity in South Asia. Moreover, he is considered as the ideological founder of Pakistan as well as 'The Poet of the East'. Iqbal's works truly form a distinct identity and give popularity to his name. Therefore, his poems have been translated both by indigenous as well as foreign translators around the globe.

### 2.11.1 Indigenous Translators

Some of the notable indigenous translators include, Altaf Hussain, M.A.K. Khalil, Mahmood Ali Khan, Abdul Haleem and Akbar Ali Shah.

#### 2.11.1.1 Altaf Hussain

The first rendition of "*Shikwa* and *Jawab-e- Shikwa* titled as "The Complaint and the Answer" was published in 1954 by Altaf Hussain. The translator seems to have good command of English prosody as he translates Iqbal's six-line stanzas of *Shikwa* into twelve iambic tetrameter lines and maintains the same rhythmic pattern throughout the poem. The rhyme scheme, at large, remains *abcb*. For example, the following couplet is translated into four lines (two couplets) as shown below:

جرات آموز مری تاب سخن ہے مجھ کو

شکوہ اللہ سے خاکم بد بن ہے مجھ کو

For too I have the gift of song

Which gives me courage to complain

But ah! 'tis none but God himself

Whom I, in sorrow, must arraign!

In translating *Jawab-e- Shikwa*, however, he follows the same meter in the first line, but modifies the second line into trimeter which is similar to Coleridge's "Ancient Mariner" as shown in the following lines:

So wild and wayward was my love,

Such tumult raised its sighs. (Translation of *Jawab-e-Shikwa*, Stanza-1)

The Bridegroom's doors are opened wide,

And I am next of kin; (Ancient Mariner, stanza-2)

In fact, he appears to be so careful about the rhythm that sometimes he drops letters of some proper nouns. For example, in the following lines, he respectively drops letters 'a' and 'ia' from the nouns 'Africa' and 'India'.

As shown in the following lines:

1. Thrill over Afric's burning sands - کبھی افریقہ کے تپتے ہوئے صحراؤں میں

2. Although the singer sings in Ind نغمہ بندی ہے تو کیا

Another notable feature of his translation is the connection between his word choice and the aesthetic sense that these words create. For instance, he referred to 'nightingale' with three different words:

1. The plaintive notes of Philomel

2. Lo, wingless soars the nightingale

3. A lonely bulbul, all day long

*Philomel* is a deep-rooted literary allusion. According to Greek mythology, it is the name of an Athenian virgin who was converted into a nightingale. By transferring the 'word' *bulbul*, he seems to retain the local colour associated with the word in the translation. Similarly, the word *qafla* is also left untranslated which does carry some justification.

### **2.11.1.2 M.A.K. Khalil.**

M.A.K. Khalil translated Iqbal's *Bang-i-Dara* into English titled, "Call of the Marching Bell". He gives the initial 58 pages of introduction to Iqbal's thought and art. Moreover, he also gives an introduction to every poem before its translation. However, what engages the reader's attention is the form of his translation which seems more like a pseudo prose. The translator, in his preface, acknowledges that though he had likings for making verse translation, he realised that the rules of prosody would hinder the faithful rendering of the meaning of the original. Therefore, he opted for prose translation. However, he claims that he could not resist the temptation of verse and, therefore, used free verse wherever rhyming was possible. Moreover, he states that he tried to maintain the length of two hemistichs equal to each other without sacrificing clarity.

Now these two statements seem quite ambiguous and they show that the translator initially intended to make poetic renditions of *Bang-i-Dara*, but during his prose translation also experimented in free verse. However, it is debatable that how a translation could be in free and rhymed verse and of equal length at the same time. The following lines show an unsuccessful attempt by the translator.

You are indignant to each other, beneficent they were

You are guilty and prying into guilts, forgiving and merciful they were (p.13)

The above lines are neither prose because they have no syntax, nor they are true poetry because there is no rhythm. It is like a pseudo-prose.

Moreover, looking at his translation, it seems that he tries to imitate Mathew's translation, but makes some changes by using synonyms and explanatory phrases. For example, the following translations show that 'crafty moves' has been changed into 'deceitful stratagems' and the word 'naivety' has been replaced with 'naivete'.

With crafty moves, the capitalist has won the game

In his extreme naivety, the labourer has been checkmated (Mathews)

The capitalist has won with deceitful stratagems (p.69)

Due to extreme naivete, the labourer is checkmated (Khalil)

In short, M.A.K. Khalil has made a blend of poetry and prose, but his hard work needs to be appreciated.

### 2.11.1.3 Mahmood Ali Khan.

Mahmood Ali Khan's "Remonstrance and the Response to the remonstrance" is another translation of *Shikwa* and *Jawab-e-Shikwa*. Unlike Altaf Hussain's 12 lines, he has successfully translated Iqbal's stanzas line by line in iambic pentameter, with a rhyming scheme ababcc. It appears that he has tried to capture the beauty of Iqbal's poetic lines (Ghani, 2005). In the foreword, S. Sirajuddin states that the translation has some grammatical inaccuracies and the language is at times archaic, but the translator has undoubtedly made a sincere effort to recapture the flow of Iqbal's rhetoric. However, in spite of his effort, there are pitfalls at several places as some words have been mistranslated or misspelled. These include lightening - برق, hoories - حور, ubiquitous - ہر جایی, hyacinth - نرگس.

The actual spelling of the first two words is lightning and houries. Moreover, the word 'ubiquitous' which means omnipresent, has been used as an equivalent of ہر جایی. Similarly, the English word 'hyacinth' is the English translation of the word سنبل, not نرگس.

Another imprecise translation is that of the following hemistich:

تیرے دیوانے بھی ہیں منتظر ہو بیٹھے

For an incentive lovers Thine look on thee (p.25)

Here the word 'incentive' is no equivalent of ہو, used by the poet. It is associated with Islamic Sufism and is recited by Muslims during their worship.

To conclude, apart from those few lapses, his translation is very similar to Arberry especially in terms of brevity and precision.



#### 2.11.1.4 Syed Akbar Ali Shah

Syed Akbar Ali Shah was the first to translate Iqbal's *Bal-e-Jibril*, titled 'Gabriel's wing'. The translation shows not only his command of the English language, but also his use of poetic diction. This enabled him to create clarity and lucidity in his lines. The following stanza is a good example of his poetic skill:

**O Lord hearken to my woeful wail,  
 Though it may move or it may fail,  
 This bold and unfettered wight  
 Begs Thee not to do the right. (Gabriel's wing, p.7)**

The underlined words in the above stanza have the synonyms: 'listen', 'weeping', 'man' and 'you', but the translator's preference for poetic diction shows his skill as a translator of poetry. This consistency of using poetic words is exhibited in the whole translation. When it comes to rhythm, he has mostly used iambic meter, but he has also made variations wherever he thought it necessary. He has tried to be precise and avoid redundancy, but has occasionally used some superfluous words, only for the sake of poetic requirement, as shown in the following stanza.

**In my search and quest for Thee  
 Cloisters and Kirks I did design,  
 But my groans and woeful wails  
 Can shake the founds of Fand and Shrine (p.1)**

The underlined words in the first and third lines of the above stanza are synonyms and are, therefore, redundant. Similarly, the translator has sometimes added the prepositional phrases to complete his lines. The following lines provide an example of such kind:

**I was the only secret veil  
 In Nature's Womb, in Latent form:  
 When I was brought to light for show,  
 What wondrous act Thou didst perform (p.1)**

In the above lines, the phrases ‘in Latent form’ and ‘for show’ are redundant.

Another technique applied by the translator is the use of appositive words and phrases which explains their antecedents. Here is one such example:

کا نٹا وہ دے کہ جس کی کٹھک لا زوال ہو

یا رب وہ درد جس کی کسک لا زوال ہو

**A thorn within my breast infix**

**To make me feel its prods and pricks:**

**I pray Thee, Lord, to me impart**

**A ceaseless pain, an endless smart.**

In the above quartet, the words 'Lord' (line-3) and 'endless smart' (line-4) refer back to their antecedents 'Thee' and 'lord'.

### **2.11.2 Foreign Translators**

As far as Urdu language is concerned, it is not a globally recognized international language such as English and, therefore, its position is still peripheral. Since the second half of the 20<sup>th</sup> century, most often translated works were in European languages such as French, Italian, Russian, German and Spanish (Baker, 1998, p. 311). However, it was perhaps the influential figure of Iqbal and the appealing nature of his writings which attracted a large number of translators around the world, who rendered both his Persian and Urdu works. Among this list, the two popular names are R. A Nicholson (1868-1945), and Victor Gordon Kiernan (1913-2009). These British orientalist did a commendable job to translate Iqbal's various works. However, according to Asghar (2014), these translators have used domesticating strategies and, at times, 'outright inaccuracies'. He states further that these erudite scholars substituted the elements of the ST with the discourse which was readily accessible to their target audience in the west (Asghar, 2014). In other words, he means to say that these translators lacked that empathic perspective which is the only means to transcend the socio-cultural and political barriers to gain an informed perspective (p. 141). I want to discuss in a bit more detail, the translation of these prominent scholars in the following lines.

### 2.11.2.1 Renold Alleyne Nicholson (1868-1945)

Nicholson was the first to translate Iqbal's widely popular book *Asrar-e-Khudi* as the "The secret of the Self" which became the source of his introduction in the western world. However, Iqbal did not like the translation as he revised it wherever he felt the need. He recommended some corrections which were incorporated by the translator, but there were some other which he did not agree with (Asghar, 2014). For example, consider the following lines (363-364) of the poem, followed by Nicholson's translation:

*Khaizd, angaiz, pard, taabd, ramd*

*Soaz, afroaz, kushd, merd, damd*

**The Self rises, kindles, falls, glows, breathes;**

**Burns, shines, walks and flies**

**(Nicholson, 1920, p. 19)**

Here, the gap between the original and the translation is clearly visible. It seems that the translator has mistranslated the word *ramd* as 'breathes'. Moreover, there are no words in the ST which could stand as the equivalents of the words 'falls', 'walks, or 'breathes' as we see in the translation. This deliberate addition of lexical choices appears to be redundant in every sense which could have been avoided. Moreover, some of the lexemes such as *kushd* (kills) has been left out in the translation.

Another example of a more grievous nature of incorrect translation is found in line 372 which is reproduced as under:

*Ba Ghulam Khwaish brek khwan nashist*

**He sat with his slave at one table**

**(Nicholson, 1920, p. 25)**

Before commenting on the above translation, it is pertinent to mention here that any translator of a literary text should have sound knowledge of the translating language as well as its culture and should accordingly apply it in the practice of translation. Now, coming towards the ST, the poet talks about the sense of equality introduced by Prophet (peace be upon him) in order to demolish the distinction between the high and low which

were in vogue since the dark ages. In fact, he was the one who never hesitated to sit with his servants and shared his meal with them. Moreover, anyone who has the scant knowledge of Arab dining traditions knows well that they strictly follow the conventional way of sitting on a piece of carpet or mat for having their meal and the same procedure continues even to this day. Prophet Muhammad (peace be upon him) himself had never used to dine on a table for having meal. The same goes true for the Semitic-Eastern tradition where people feel easy to sit on the ground rather than using chairs and a table.

In contrast, in the non-Arab world, particularly in the western world, it is a well-established tradition to use a dining table instead of sitting on the table. It is perhaps one of the reasons why the word 'dinner', which literally means "a meal taken at a dining table", is sometimes confused with the meaning of meal at night. Now, in Nicholson's rendition, the use of the word 'table' seems to correspond with the western canon dining etiquette of the 20<sup>th</sup> century. This shows how the translator has modified the ST by disregarding cultural specific traditions embedded in the original text. A reader can find numerous such examples of additions and deletions which have been discussed in detail by Ghani (2000) (as cited in Asghar, 2014). However, it is relevant to state here that Nicholson's translation clearly shows what Venuti calls domestication, characterized by transparency which makes the translator invisible to the reader (Asghar, 2014). One problematic area in the process of attempting to mold the cultural specificities is the selection of certain lexical and syntactic choices which may disturb the fluency and transparency of the target text, and thereby making it difficult for the local readers to understand.

#### **2.11.2.2 Kiernan (1905-1969)**

Next to Nicholson comes V. G Kiernan whose popular selected renderings of Allama Iqbal's poetry titled, 'Poems from Iqbal' appeared in 1947. The translator has selected miscellaneous verses, including *ghazals*, poems and quatrains from Iqbal's *Bang-i- Dara*, *Bal-i-Jibril*, *Zarb-i-Kalim*, *Armaghan-i-Hijaz* and *Payam-i-Mashriq*. It is a verse to verse translation where the translator seems to have made a good attempt to transfer the meaning of the original. As for the prosody, he has given an extensive and comprehensive note of the verses in the initial chapters of the book. The shortness and length of the lines run almost parallel to the original as the forms of the couplets i.e. three lines and five-line stanzas, and

quatrains have been maintained with a few exceptions. What makes this translation more convincing to the reader is that apart from considering the structure and pattern of the ST; he has also tried to follow the conventions of the English poetry. For instance, poem no 14, 'Two Planets', gives sufficient validity to this argument:

**Two planets meeting face to face,  
One to the other cried, How sweet  
If endlessly we might embrace,  
And here forever stay! How sweet  
If heaven a little might relent,  
And leave our light in one light blent! (Kiernan, 1999, p. 32)**

In the above sextet, we can see an example of iambic tetra metric rhythm. Speaking about the quality of the translation, the translator makes a point in the preface that he has tried to give the sense of the original as much as possible without 'addition' or 'deletion'. This becomes quite apparent in his actual practice of translation. Another important point which may be mentioned here is that his style is non-redundant and his language is sublime which creates a good impression on the reader such as in translating the words *tasweer-e-aab* (painted water), *Jadoo* (eldritch art), *neelum pari* (Blue-mantled fairy queen) and a few more. However, Kiernan's creativity has been questioned by some scholars such as Ghani (2000), Ayaz (2009) and Asghar (2014) at some places in his translation, mainly because it appears to distort the image or the sense of the ST. For example, Kiernan uses the red colour even on unexpected occasions such as in the translation of the following lines:

1. آفتاب تا زہ پیدا بطن گیتی سے ہوا۔ - *Aftab-e-taza paida batn-e-geethi sa hwa*

زخم گل کے واسطے تدبیر مرہم کب تلک  
*Zakhm-e-gul ka waaste tadbeer-e-marham kab talak*

**From the womb of this old universe, a new red sun is born**

2. کہ فطرت خود بخود کرتی ہے لالے کی حنا بندی ی  
*Ka firtrat khud bakhud karte hai lalay ke hina bandi*

To stain the tulip red is Nature's care.

3. صف جنگاہ میں مرداں خدا کی تکبیر۔ -*Saf-e- jangah main mardan-e-Khuda ke takbeer*

The prayers of God's folk treading

The battlefield's red sod.

4. پُر ہے مے گل رنگ سے ہر شیشہ حلب کا۔ - *Pur hai mai gul rang sa har shisha halab ka*

Aleppo's rare glass brims with red wine

5. گل گفت کہ عیش نو بہار خوشتر۔ - *Gul gaft ka aish-e-nao bahar-e-khoshtar*

Sweet is the time of Spring, the red Rose cried (Ghani, 2004, p. 258)

The adjective 'red' which comes both before and after the noun is used by Kiernan at different places where it has no equivalent in the ST (juxtaposed above). This shows the translator's subjectivity as well as a special propensity towards the red color even at the cost of making an addition to the ST meaning. Similarly, at some points in the translation, the translator has made some mistakes, particularly, in rendering those words which have cultural and religious associations such as the word 'sacrifice' for *nazar*, 'self-abasement' for *niaz*, and 'droning psalm' for *qawwali* (Asghar, 2014).

### 2.11.3 D.J. Mathews

Another orientalist, who has translated a collection of Iqbal poems, is D. Mathews. His miscellaneous translations, titled, "Iqbal: A selection of the Urdu Verse" have been taken from his (Iqbal) three Urdu books, including thirteen poems from *Bang-e-Dara*, eleven from *Bal-e-Jibril*, and twenty from *Zarb-i-Kalim*.

A critical review of these poems gives the impression that the translator has tried to pick out those poems that are basically related to political, cultural and religious subjects of Iqbal's contemporary life. One of the most probable reasons for such selection is that the translator wanted to evaluate as well as compare Iqbal's thoughts on a similar topics adopted by the European poets.

Having a close look at the translation, it becomes clear that the translator has rendered these poems in a simple and fluid prose. Moreover, he has tried to avoid addition or

deletion. Another significant feature of the translation is that he has provided four appendices which contain a useful vocabulary guide for the reader

However, despite these merits, at some places, the translation has some loopholes that need attention:

1. Iqbal: تجھے یاد نہیں؟ ہم وہی سوختہ سامان ہیں، *ham wahi sokhta samaan hai tujha yad nahen* (*Bang-e-dara*: p. 168)

Mathews' Translation: We are the same burnt-out material! (Mathews, 1994, p.39).

Here from the phrase سوختہ سامان (as Ghulam Rasul Mehr writes) Iqbal simply means 'lovers'. Mathew's translation, therefore, deviates from the contextual meaning of the original.

2. Iqbal: جوئے خو می چکداز حسرت دیرینہ ماہ

می تپد نالہ بہ نشتر کدہ سینہ ماہ (*Bang-e-dara*: p. 169)

A stream of blood will trickle from our age-old longing.

The song of lament will burn our breasts in which daggers have been plunged

In the above lines, Iqbal talks about the present situation whereas the translator is concerned with the future, as shown by the use of the auxiliary 'will' in both the lines.

3. Iqbal: نوجوان اقوام نو دولت کے ہیں پیرایہ پوش (*Bang-e-dara*, p. 256 )

The young men of nations, which have newly acquired wealth, now wear the mantle (Mathews, 1994, p. 61)

The phrase پیرایہ پوش means 'imitators' or 'followers' but as the underlined phrase shows, Mathew has failed to grasp and transfer the basic idea.

The above translations indicate how Iqbal's poetry is translated by different indigenes and foreign translators. I have discussed the structure of *Shikwa* and *Jawab-e-Shikwa*, followed by the comprehensive analysis at the stanza level have been done in Chapter 4. However, in the remaining sections of this chapter, I have deliberated on: (a) Forms and prosody in Urdu and English poetry (b) *musaddas*, as one of the popular as well

as a widely used genre of Urdu poetry, (c) the translators' views, as given in the initial chapters, (d) recent works on Iqbal's poetry.

## 2.12 Genres of Urdu and English Poetry

Pybus (1924, p. 57) is of the view that there is no classification into genres in Urdu as there is in English into epic and lyric verse. However, some poetic forms such as ode, sonnet, ballad, etc have, more or less, their counterparts in Urdu poetry. A couplet containing two hemistichs (مصرعین) is called *bayt* in Urdu. The term *misra* (single) literally means 'the half of a folding door' and since the door cannot be shut till both its leaves are closed, so the Urdu prosodians consider a line complete when it possesses two hemistichs. The first hemistich (مصرع) is called *misra awal* and the second is called *misra sani*. Each hemistich must rhyme with the other. If it does not do so, it is considered as an odd and unconnected line (فرد).

*Ghazal* is probably the most popular form of Urdu poetry, which approximates the English sonnet in its length as it comprises maximum seventeen lines and minimum five. However, the total number of lines must be odd, not even (Pybus (1924). According to Meer (1995), the origin of *ghazal*, like *qasida*, lies in Pre-Islamic Arabia. He states that the word *ghazal* literally means 'talking to women'; however, in essence, it is a love poem that usually acquires a form of relatively short lyrical poem. In terms of the theme, *ghazal* has got a variety, but it predominantly deals with love (both human and divine) full of intense and personal feelings (Dryland, 1993, p. 95). But critics of the Eastern Poetry may not agree with this view as they have different ideas about this famous form of poetry which is widely practiced in numerous languages of the subcontinent. However, one point on which most scholars of poetry agree is that the word *ghazal* is derived from *ghazzaal* which refers to the painful sound, uttered by deer from its mouth when dogs encircle her. According to Meer (1995), *ghazal* has got musical features such as rhyme and rhythm apart from the stories of love's pains, shared between the lover and his beloved. But he argues that *ghazal* in modern time deals with various subjects such as morality, philosophy, sophism, and also a variety of other social and political issues. However, regardless of its subject, the language of *ghazal* needs to be soft and smooth. Similarly, its form and content should have cohesion and should sound logical (Meer, 1995).



Next to *ghazal* is *qasida*, which like the former, has been in practice since pre-Islamic Arabia and has enjoyed a status of one of the popular forms to date (Meer, 1995). Structurally, an end rhyme exists in the first hemistich which runs through the whole of the poem. According to Lyal (cited in Lefevere, 1990), no true equivalent of the term *qasida* exists in English Poetry. It is neither epic nor narrative, but is perhaps similar to Greek idyll in classical poetry. Etymologically, it is derived from the Arabic word *qasad* which means to say something deliberately or intentionally. With Eastern poets, it is generally a poem of praise of a person that highlights his/her good qualities such as bravery, generosity, and hospitality, but occasionally, it is also satirical. The people who are praised include patron and king or common personage. As for its form, it is a long lyrical poem, composed of monorhyme. Its content comprises a variety of subjects such as religion, law and, ethics. The number of lines in the poem varies which, at minimum, can be fifteen or extend up to two hundred. The major components of *qasida* are *Tashbib*, *gurez*, *madha*, *do'a* and *mamdooh*. *Tashbib* or occasionally called, *naseb* is like prologues of English long narrative poems. Generally, Poets engage their readers by saying something in praise of their beloveds, or admiring the beauty of the spring before coming to the actual topic. As Meer (1999, p. 118) states that in Persian poetry, the general practice was to write a few lines before the poem came to praise their beloveds. *Tashbib* usually takes five to fifteen lines, but this is not the fixed limit because sometimes its length may reach up to forty lines according to the requirement of the subject matter. With *gurez*, the poet comes to the actual subject, but he tries to keep cohesion and coherence intact as the change of subject needs a smooth flow and avoidance of direct jumping from the initial lines towards the actual subject (*madah*). The next part is *madah* which is originally designed for eulogy or panegyric. Finally, poets finish the poem with *dua* and if they wish, can also demand something from his *mamdoh* (beloved).

*Rubai* (Quatrain) consists of four *misra'ain* (lines) of which the 1<sup>st</sup> 2<sup>nd</sup> and 4<sup>th</sup> lines rhyme. Fitzgerald has adopted the same system of rhyme in his translation of the quatrains of Omar Khayyam. The fourth line is the climax of the quatrain. *Rubaiyat* (plural of *rubai*) is also called *do baiti tarana* or *cho misri* (quatrain). Because of its catalectic meter, it is difficult to scan a line of *rubai*. Quatrain usually contains some proverbs in the fourth line.

According to Pybus (1924, p. 61), Abdulhasan Rudaki, the celebrated Poet (900-1000) was the inventor of this kind of verse.

*Masnawi* or *Masnwi'at* (plural) which literally means “paired or welded together” is a type of poetry in which each pair of hemistiches rhyme independently. There is no fixed limit to the number of lines. The Persian poets first introduced this form of poetry, but later it was used by Urdu poets with different metres (Pybus, 1924, p. 61).

In the preceding lines, I discussed the commonly practiced genres of Urdu poetry and their possible equivalents in English. In the following lines, I discuss some prosodic features of Urdu poetry and their comparison with English poetry.

### **2.13 Prosody in Urdu and English Poetry**

According to Hussain (2005), prosody is defined as the rules or grammar which treats of the quantity of syllables, accent, and the laws of versification and rhythm. He states that the knowledge of these rules enables a reader to identify those patterns that create rhythm in poetry. Rhythm, in turn, creates a musical effect which contributes to the poetic beauty. Pybus (1924) is of the view that the knowledge or science of prosody in Eastern languages basically came from Arabic. He argues that in Arabic itself, the rules of prosody are comparatively straightforward, but other languages such as Persian and Urdu made them complicated by including a mass of detail which is not easy to master. Pybus's (1924) ideas hold true especially when a comparison is made between English prosody and Urdu prosody. The fundamental difference lies in the fact that Urdu is a syllable-timed language where each syllable takes the same amount of time, whereas in English, syllables are audibly lengthened or shortened depending on whether they are stressed or unstressed. Oriental prosody may be said to resemble classical prosody as long as it chiefly rests on metrical weight and not on accent. In other words, it is measured by short and long quantities while the accent only regulates its rhythm. Secondly, in oriental prosody the letter of every word is counted and is termed either 'movant' or 'quiescent'. In English poetry, actual letters do not count but syllables are accented or unaccented. Thirdly, one more difficulty is due to the immense number of technical terms used in Urdu prosody. Lastly, the truncation at the close of a line, resulting from the omission of one or more final syllables, also creates a problem in maintaining the regular structural pattern.

Pybus (1924) argues that the basic procedure of scansion of Urdu is the distinction between ‘movent’ and ‘quiescent’ letters. He states that the three collectively called *hark’at*, labelled as *fatha*, *kasra* and *zamma* in Arabic are equivalent to English short vowels. In Urdu, they are called *zabar*, *zer*, *pesh* and a letter accompanied by them is *mutaharrik* (movent). When a consonant occurs at the end of a syllable, and is not accompanied by a *hark’at*, it is termed as *sakin* (quiescent). For example, both س and د are *sakin* in the word *masjid* مسجد, but م and ج are movent, being accompanied by the *hark’aat zabr* and *zer* respectively.

Another important feature of prosody in Urdu is metre (*bahr*). According to Meer (1999), it was Khalil of Basra who worked on the meter and introduced its types in Arabic poetry. Pybus's (1924, p.7) defines metre as the rhythmical arrangement of *mutaharrik* and *sakin* letters into lines. He argues that the system of notation in Urdu is much more complicated than English, because Urdu, unlike English takes letters into consideration, not the syllables. Consequently, English prosodians would give the formula of an iambic tetrameter where an unaccented syllable is followed by an accented syllable, the Urdu prosodians have to account for every letter and measure them according to the standard words as the models, eg. فعولن -فعولن فعولن-- فعولن. Thus, such a line would contain 20 letters which must occur in the group of five in the order of *mutaharrik*, *mutaharrik sakin*, *mutaharrik sakin* Pybus (1924, p.7).

## 2.14 *Musaddas* as a Popular Genre of Urdu Poetry

*Musaddas* (sextet) is considered as one of the most popular *genres* of Urdu poetry. In terms of its structure, it is more like a *ghazal* because its first couplet is *matla* in which both the lines rhyme together (Meer, 1999, p. 388). The very first stanza (*band*) consists of six lines and all of them rhyme together. In other stanzas, the rhyme scheme is different in the sense that the first five lines are *ham qafia* (having similar rhyming pattern), but the sixth line rhymes with the first two lines (also called *matla*) of the first stanza. However, Meer (1999, p. 389) is of the view that in terms of both form and content *musaddas* is mainly divided into two types which are as under: -

### *Musaddas Tarjea Band* (مسدس ترجیع بند)

In such type of poem the lines of first couplet rhyme together. In the succeeding lines, the second line of each couplet rhymes with the final word of *matla*. What distinguishes *musaddas tarjea band* from a *ghazal* is that in the latter the length is flexible, starting from five *bayts* and increasing, as long as the poet thinks it necessary. In the former, each stanza consists of six lines (*bands*) on a regular basis which means that each stanza consists of six lines, structured in such a way that the first four lines rhyme mutually, with the last couplet having a different rhyme scheme from the previous two couplets. The last couplet works as a refrain which is repeated in the next stanza and so on. In Urdu poetry, *musaddas tarjea band* is less popular than *the tarkeeb band*, the other type that is discussed next.

### *Musaddas Tarkeeb Band* (مسدس ترکیب بند)

As already pointed out, *musaddas tarkeeb band* is a more widely practised form than *musaddas tarjea band* as some of the famous poems including Haali's *mad o jazr-e-Islam* and *wasw'akht* are written in this form. In this type of poem, the rhyme scheme remains the same as *musaddas tarjea band*, because the first four lines rhyme together, but it changes in the final couplet. However, unlike *tarjea band*, where the refrain (a line or a couplet that recurs after several lines) remains the same and is repeated stanza by stanza, in *tarkeeb band*, the refrain or the final couplet keeps on changing in terms of the rhyme scheme, if not in meaning, and the flow of thought runs throughout the poem (Meer, 1999). According to

Siddiqui (2015), the division of six lines into four and two is quite logical in the sense that the first four lines usually describe and explain something, and the last two lines describe the outcome. Iqbal also used *musaddas tarkeeb band* in *Shikwa Jawab-e-Shikwa* which seems quite adequate keeping in view the content and the theme of the poem. In both the poems, the first four lines out of the total six rhyme together in each stanza, but then the stanza concludes with a final couplet having a different rhyme scheme. Thus, it enables a poet to complete the idea that he has initiated in the first line.

## 2.15 The Translators' Views in the Initial Chapters

The three English renditions of Iqbal's *Shikwa and Jawab-e-Shikwa* were carried out by different translators with their different views about the ST, the author of the ST, and consequently, about their own translations. These include the challenges involved during the act of translation, and consequently, the strategies they used to handle these issues. These remarks are outlined in the initial chapters, including the 'forewords' and the 'prefaces'. The translators' list includes A.J. Arberry, Khushwanth Singh, and Sultan Zahoor Akhtar. In the following lines, I have discussed them one by one.

According to the information given in the Encyclopedia Britannica of Islam, A.J. Arberry was a British orientalist, born on May 12, 1905, at Portsmouth. He went to Cambridge University for his higher education in 1924 where he studied Arabic and Persian along with R.A. Nicholson and other prominent scholars. **His writings also comprise edited texts of Arabic and Persian works as well as renditions of poetry from these languages. Moreover, he also wrote on Quranic studies, Islamic theology, philosophy, and Sufism. He engaged himself with popular works on different subjects like modern Islam, Omar Khayyām and Fitzgerald, British orientalism and most importantly, the English translation of Quran which superceded all his works. He also rendered *The Ruba'iyat of Jalal Al-Din Rumi, The Rubai'yat of Omar Khayyam*. Moreover, he translated several of Iqbal's poems, including *The Secrets of the Selflessness*, *Javid Nama*, and *Shikwa and Jawab-e Shikwa*. Moreover, he argues that the poems “of which a new verse translation is offered are among the most popular Iqbal's poems....for they were among the first to bring his fame as an advocate of Islamic reform and rebirth (Arberry, 1987 p. iii).**

This statement reveals the importance and popularity of these poems, chiefly because they became the source of introducing the poet as the reformer and supporter of Islamic revival. Moreover, in the subsequent few lines, the translator holds that these poems "mark the beginning of Iqbal.... ever increasing renown", representing him as the great Islamic thinker in India and probably the greatest figure in Urdu literature (Arberry, 1987 p. iii).

Translators, in general, inform the readers about their translational strategies in the initial chapters. In this context, the above statement also makes it clear that the translation is going to be verse to verse and not verse to prose or of any other type.

**Another noteworthy aspect of the translator's remarks is his awareness of social and historical events in which the poems were written. The translator is of the view:**

The date of their composition can be fixed very accurately by a reference to contemporary events contained in the second of them; when Iqbal wrote—"Now the onslaught of the Bulgars sounds the trumpet of alarm"; he was commemorating the invasion of Turkey by Bulgaria in the late autumn of 1912, an attack which threatened at one time to penetrate as far as Constantinople, the capital of Ottoman Empire and the last home of the Caliphate. ( Arberry, 1987, p. iii)

From these lines, it becomes apparent that the translator is not only aware of the developments of the socio-political events that were taking place, but also their effects on the poet's mind in the sense that "these poems were produced four years after his return from Europe" (Arberry, 1987, p. iii).

One more significant point is the translator's knowledge and understanding of the author, not only about the work that he is going to translate, but also his other works. The present translator seems to have a knowledge and awareness of the later works and specifically, his philosophy which became mature in the last phase of his poetic career. The translator writes: "It is all the more interesting to find him adumbrating in these early pieces that theory of Selfhood (*Khudi*) which later played such an important part in his religious and political philosophy" (iii-iv).

The next point relates to the translator's comments about the poems, specifically about the theme. The translator is of the view, "The central theme of both poems is the decay of

Islam from its former greatness, and the measures to be adopted if it was to re-establish its authority and regain its vitality” (Arberry, 1987 p. iv). This also indicates that the translator's knowledge regarding the poet's interest and motivation became the starting point for him to write these two important poems. The translator adds further that the subject was not unfamiliar, but the important thing was the poet's handling, which he calls "arresting directness", something that no one could practice prior to him. Similarly, he also admires the other technical aspects of the poems such as the speaker who was the poet himself, the "spokesman for Muslims the world over, and God". Next is the form chosen for the presentation of the poem which "made an immediate and compelling appeal to Iqbal's public, an appeal... which has lost nothing of its force in the intervening years" (Arberry, 1987 p. iv). These points become crucial for any translator especially the one who is going to translate poetry.

Before coming to the concluding lines of the preface, the translator expresses his opinion regarding the inadequacies involved in the practice of translation. At first, he states that the language of poetry makes a poem of one language difficult to translate in another language. Therefore, the translator writes: “To make a worthy translation of these poems into English is certainly no easy task” (Arberry, 1987 p. iv). The translator further highlights his limitations, especially his confession of the insufficient knowledge of Urdu which was possibly not enough to understand the deeper meaning of Iqbal’s poetry. The translator’s acknowledgment comes from his remarks: “To begin with, the present translator has to confess to a very inadequate knowledge of Urdu, the language used by Iqbal on this occasion” (p.v). However, he is thankful to the Publisher who helped him in procuring for him a literal rendering of the originals into English prose.

Another challenging task faced by a translator is his comprehension of the ST which is usually embedded in the source text’s culture, characterized by local idioms and metaphors, which could be familiar to those who are associated with the same language and culture, but not easily understandable to someone who is from other language and culture. In the present context too, the translator appears to be mindful of this issue as he points out that Iqbal naturally elucidated his discourse with metaphors and references familiar enough to those accustomed to read Urdu poetry, but in many cases, entirely strange, rather outlandish

to an English audience (Arberry, 1987 p. iv). This is important because Arberry made adaptations while translating such expressions in order to make his translation understandable to the audience in the English context.

In the concluding lines of the preface, the translator describes his overall strategy which he has used in rendering those poems. He makes another claim, “Rather than impose on the poet transformations of which he would certainly and justly have disapproved, the translator has preferred to reproduce his model as closely and as faithfully as he could....”(Arberry, 1987, p. iv).

This shows that the translator focuses on what Schleiermacher (as cited in Kumar, 2008) calls leaving the writer in peace and moving the reader towards him.

Moreover, the term ‘faithfully’ suggests that the translator’s strategy is focused on further explaining and interpreting those areas which the TT reader would not have been able to understand. Normally what the translators do is to provide footnotes, for the sake of adding more explanation to those areas which they think would not have been comprehensible merely through simple translation. This is what Arberry does by providing “appending notes” for highlighting some of the “passages wherever they are found”

The second rendition was done by Khushwanth Singh who was born in Hadali, on February 2, 1915. Singh was one of India's most celebrated authors as well as a journalist who made his useful contribution to the development of English writing in India, with his sharp wit and humour. He was equally efficient in using his satirical pen on serious topics such as partition and other contemporary issues. Moreover, he was a prolific writer, and a commentator on diverse issues, including poetry and politics. He engaged himself with media where he performed as an information officer in the Indian Government. Afterward, he offered his services as a Press attaché, a public officer for the High Commission in the UK and finally, at the Embassy in Ireland in 1948-50. He also performed his duties in Yojana, the Planning Commission's journal which he founded and edited. He continued to work as a journalist and editor in the *Illustrated Weekly of India*, *the National Herald* and *the Hindustan Times*. Apart from his other versatile writing, he also wrote the most well-known work regarding the history of Sikhs in two volumes. **His works include short stories such as “The mark of Vishnu and other stories” (1950), “The Voice of God and**



**other stories” (1957). Moreover, he also wrote novels such as “Train to Pakistan” (1956) and “I shall not hear the nightingale” (1959).** As a voluminous writer, he continued trying writing on nature, current affairs, non-fiction, Urdu poetry and several translations, including Iqbal’s two famous poems and the focal point of the present study i.e. *Shikwa and Jawab-e- Shikwa*.

In the ‘foreword’ of his book *Shikwa and Jawab-e- Shikwa*, “Complaint and Answer, Iqbal’s Dialogue with Allah”, the author describes the difficult nature of Iqbal’s poetry which simply “defies translation” (Singh, 1981, p. 7). Moreover, he states that his poetry, irrespective of whether written in Persian or Urdu carries “the historical” as well as “spiritual overtones” which could only be rendered if the translator has the “proper knowledge of the Muslim heritage” (p. 7). The author of the ‘foreword’ (not the translator himself) further comments on the previous translations in which the first to come is Nicholson. About his translation of *Asra-e-Khudi*, the author admires the valuable work of the translator, partly because of his sound knowledge of the English language, and partly, because he got the prestige of being Iqbal's teacher. Likewise, he also acknowledges the merits of Kiernan's rendition of Iqbal's early poems, but he harshly criticises Arberry's translation of *Shikwa and Jawab-e-Shikwa*. He calls Arberry’s translation ‘a disaster’, chiefly because of his incomplete ‘knowledge of Urdu’. Therefore, the wrong translation of the previous translator, appealed to Mr. Singh. He argues that Singh had the benefit of reading these poems and he was aware of the ‘appeal’ that they had for Muslims (p.7).

Next comes the Preface in which the translator, in the initial lines, admits his limitations as a translator. He points out that he has no pretensions to be known as “a scholar of Urdu or of Iqbal” (p.15). He admits that he had almost forgotten the scant knowledge of the language that he knew in the past before he started to relearn it during his appointment as the editor of *The Illustrated Weekly of in India* in 1969. However, in the subsequent lines, he states that the language barrier was successfully overcome through motivation. The translator writes: "Amongst the many innovations, I introduced in the journal, was to provide Indian Muslims a forum to express their point of view on national problems" (p.15). And regarding Iqbal, he admires the 'exquisite skill' which enabled him to handle the Urdu language and made it a “medium for expressing hopes and aspirations of Indian Muslims” at

that time (p.15). In this way, the translator not only appreciates Iqbal's mastery in the language, but it also shows that the translator and the poet were struggling for the same cause-- the representation of the Muslims-- the former in the capacity of an editor of the journal and the latter as a poet. This is necessary for any translator to develop an affiliation, both with the ST and the author.

In the next few lines, the translator specifically describes Iqbal's poetry which was a great source of motivation, mainly because of the 'fiery music' of some of the 'lines in these poems reawakened in him that dead spirit and love for the language which had once become dead (Singh, 1981, p. 15). So, the flame of love was rekindled by, what he calls "the priceless gems of the Urdu language" for which he is grateful to the great poet (p.15). These lines show that the translator was inspired by the language as well as the musical quality of the two poems which kept his interest alive during the act of translation.

The translator then moves on to describe the untranslatability of good poetry, specifically when the two languages are strange such as 'translating Urdu verse into a European language'. He adds further that both Hindi and Urdu languages have some cultural specific words and concepts which have no true equivalents in other languages, including English. Further, the oriental poets invest them 'with meaning not recorded in dictionaries' which makes them difficult to translate (p.15). These comments reflect the translator's understanding of the intricacies involved in the rendition of poetry. Further, to support his claim, he gives several such examples which need further discussion. To begin with, the word – جوین *joban*, generally used in Urdu/Hindi poetry has the nearest equivalent, 'youthfulness' in English, whereas it actually refers to the 'youthfulness of a young girl with burgeoning bosoms' (Singh, 1981, p.15). Likewise, the word انگڑائی- *angrhaie* which apparently indicates the 'stretching of limbs', but the oriental poets use it in the meaning of stretching of limbs, with 'a distinctly amorous gesture'. This gives an evidence of the translator's knowledge and understanding of how certain words are applied in certain linguistic and cultural environment where they acquire a certain meaning that can be comprehensible to only those who are part and parcel of that language and culture.

The translator then describes some more examples of certain words in Urdu which have been borrowed from other languages like Arabic/Persian and are 'liberally used by the

poets'. However, the translators, while focusing on their 'institutionalised concepts' ignore the extended function they acquire in actual usage. The list includes words like ناصح *naseh*, (adviser) and قاصد *qasid* (message bearer, for one who acts as a go-between lover (Singh, K 1981, p.15). Another significant example, mostly used in Urdu poetry, is the word ساقی *saqi* (wine-server). A *saqi* who can be either male or female, is often the sweetheart in both homosexual and heterosexual senses. Similarly, the word بلبل *bulbul*, which “in real life only emits an unmusical chirp and shows no preference in its choice of flowers, is made into a nightingale in order to endow it with a melodious voice and also assumed to address its love-lorn lament to the unresponsive rose”. Besides *bulbul* and ‘rose’ example, the word پروانه *parvana* gets the attention of most of Urdu poets as it is associated with its intense love and passion for the flame شمع *(Shamma)* due to which it “happily immolates itself in the fire” ( p.16). These examples are the indication of the translator's sound knowledge of not only the etymological aspects of the prominent words, but he has also got the awareness of how the writers (poets) assign them meaning. Consequently, this meaning can only be comprehensible to someone who knows the pragmatic or contextualized use of words of a language, in addition to the dictionary meaning.

Before concluding the preface, the translator focuses on the theme of the two poems, which according to him, was 'Islam'. He states that since 'Islam' was the most talked about theme' in much of his poetry, consequently, Iqbal's poems are laden with 'allusions' to the life of Prophet Muhammad (S.A.W.), His companions, the Caliphs, and Islamic history (p.16). He states further that simply translating these poems, without the additional footnotes, is not justified in any case. Therefore, he has added footnotes to some of the expressions which he deemed necessary for the understanding of the readers.

Finally, he shares his feelings with the readers as to how he got motivated before he started translating these poems. According to him, his interest was aroused when he heard his friend reciting some of the passages from the poem to his children. And the more he listened to those passages, the more he felt ‘inadequate’ in his capacity to render them in English (Singh, 1981, p.16).

Perhaps the most significant point about any literary piece of work is that when it is translated more than once, by different translators, with their own logic behind their

translations. This also holds true to the present work as the selected poems were rendered by several translators. Khushwanth Singh was the third who translated these poems after AJ Arberry and Altaf Hussain. About the former, he argues that he “had failed to capture the musical resonance of Iqbal’s words”. About Altaf Hussain, Singh says that he “had taken more liberties with the original, than is legitimate for a translator” (Singh, 1981, p. 17). These lines not only show the translator’s comments on the renditions of the previous translators, coupled with his awareness of the translation norms, but also implicitly indicate that he is going to bridge up those gaps.

Lastly, the best part of any translator is not to make big claims about his own work and to acknowledge his own limitations. For Khushwanth Singh, the major shortcoming was his lack of sufficient knowledge of the vocabulary of Urdu language for which he had to consult dictionaries and people, specifically those whom he knew to have the knowledge of Urdu. This process continued for more than a year “at dinner and cocktail parties, casual meetings and even on the tennis court as much as in seclusions” of his study that he worked on the subject translation (p.16).

The last of the three translators is Sultan Zahoor Akhtar who, unlike his previous counterparts, is an indigenous translator. Moreover, what makes him different from the other two translators is not only his knowledge of the Urdu and other local languages, but also his claim to have family terms with Iqbal due to which his poetry became a matter of great interest for him (Akhtar, 1998, p.1). So, unlike the previous two translations, his rendition comprises two prefaces: the first contains the information associated with the translator’s personal life and his family.

He briefly narrates the story of his childhood', of his father, who was Iqbal's close friend and it was because of this relationship that he was able to "imbibe the ideas and message of Iqbal's poetry" (Akhtar, 1998, p.1). Moreover, he states that his personality developed under the right guidance of his father who inculcated in him a sense of love for this religion as well as for his homeland (p.1). Consequently, he began to take an interest in local languages and literature. Iqbal's' poetry was a matter of great interest for him (p.1). In the preface, he claims that “there have been many translations of Iqbal”, but his translation is distinctive in the sense that it also provides a transliteration of the Urdu text that caters to

the needs of a large readership living in the west, and are no longer able to read the Urdu text (Akhtar, 1998, p. 1).

The next preface is titled as 'Translator's Preface' in which the translator discusses at length the personality of Iqbal as a 'poet, thinker and philosopher of Islam'. The translator writes that he is the 'originator', and the staunch supporter of the ideology of Pakistan. He argues further that Iqbal's poetry initiated with 'romance' which afterwards developed into "Indian Nationalism and then, through study and immense love for the Prophet of Islam, was Islamicised". At the final stage, his revolutionary ideas turned into 'Pan-Islamism' (p.vii). In the next lines, he discusses the constructive thinking, revolutionary spirit, futuristic perspective and universal elements present in the poetry of Iqbal. The translator then proceeds to give detailed information about his family's connections with Iqbal which finally culminated into the poet's death. As for the translator himself, he states that he was named by Allama Iqbal. Moreover, he informs the reader that he "remembers Iqbal to be a very kind and considerate person, full of love and feeling for the children and the youth of Islam" which he miscellaneously called 'Javid', 'Shaheen' and 'Falcons' in his works (ix).

Moving on to the reasons behind translating these poems, he states that he had "attended several conferences and seminars abroad due to his association with Iqbal and Pakistan" and at times, he was asked to preside over Iqbal days. Therefore, "a reference to Iqbal's poetry" became essential to recite. As for the readership, he states that there are a large number of people who may understand Urdu but are not able to read it. Therefore, to cater to the needs of those readers, he also included transliteration or Roman Urdu. These remarks suggest that one of the reasons for translating these poems was to make the Urdu text understandable through transliteration in Roman Urdu, which according to the author was the 'first venture' as nobody before him had done that.

Before embarking upon the project of translating these poems, the translator expresses his views about the three translations that were already done by Mr. Altaf Hussain in 1954, by A.J. Arberry in 1955 and by Khushwanth Singh in 1981. Now the question arises as to what was the main reason for translating these poems for the fourth time? The translator tries to address this question in the next few lines by saying that he has "read all the three

versions with devotion” and he found the ‘style’ of the three translators ‘different from one another’.

In the closing lines of this preface, he acknowledges the merits of the previous translations, but he contends that they had different styles from one another. He further states that all the three translators were “learned personalities with sentiments”, and they have done a ‘salient job’ for which he does not consider himself ‘qualified to comment’. He states that his own style is *Char Harfī* or *Rubā’i* which is ‘more expository’ (p.xii). Secondly, he notes that the ‘idiom’ used by the previous translators is not Urdu due to which, at many places the spirit and words of expressions of the verse, in their noble thinking appears to be lacking.

These lines suggest that the translator knows the benefit of being indigenous and those who rendered these poems before him were from different languages and cultures and these factors also impact their practice of translation.

## **2.16 Recent Research Works on Iqbal’s Translations**

Because of the fast growing popularity as a discipline, translation studies have become the focus of research at the international level, particularly since the start of the twenty first century. Moreover, being a subfield of applied linguistics, it is taught as a discipline at universities at a higher level, including those of our country. Consequently, most of the research is being conducted on translation studies and the works of our great writers, including Allama Muhammad Iqbal, have become the focus of research with several translation scholars. In this context, Ghani (2004) carried out his critical research work on some of Iqbal’s translations. Similarly, Ayaz (2009) did her research on the exercise of manipulation in Kiernan’s English translation of a few selected poems from Iqbal’s poetry. Her work was concerned with critical discourse analysis of the power structure involved in translating a foreign text. What distinguishes her from the previous evaluations of Iqbal's translations was her approach of analysing the selected translation within the framework of translation model. Later, Asghar (2014) carried out his research on the use of domesticating strategy in English translation of Iqbal’s poetry, rendered by Kiernan. His work is a significant contribution to the existing body of knowledge in the field. However, one common feature in both these studies was that their scope was limited to the analysis of a

single translation of Iqbal's selected poems, which leave the scope for further research. *Shikwa* and *Jawab-e-Shikwa*, the poems of great socio-historical and cultural significance gave Iqbal immense popularity which continued till the time of his death. It was possibly one of the reasons that the poems were translated, not only once, but several times, by different translators, including both indigenous and foreign translators. However, the multiple translations of Iqbal's two poems have not been explored in terms of their merits. This study is distinct in the sense that it is an attempt to bridge this gap by analysing different translations of *Shikwa* and *Jawab-e-Shikwa* for their strengths and weaknesses.

### **Conclusion**

The reviewed literature explored the importance of translation in today's world. It has explained the concept of equivalence as a relationship between the ST and the TT. Moreover, it has also discussed as to how the translation of poetry is more challenging as compared to translating other genres of literature. The chapter has also reviewed the importance of norms in translation, focusing on translation as a norm governed activity. It has highlighted the relationship between, linguistics, hermeneutics and translation as the interface between these two disciplines. I have discussed the significance of the role of the translator in the translation process, his preference for selecting certain lexical choices and leaving the others. Moreover, I have focused on the text types in terms of their functions and the possible methods. Stylistics and translation theory have been given a vast space as I have elucidated how stylistic theory helps in reading for translation as well as in the actual practice of translation. One more significant feature in this chapter is the discussion of linguistic and cultural distance between the ST and TT and their resultant impact on the translational strategies and lexical choices used by the translators. Further, I have discussed some critical points which should be taken into account in the translator's decision making. Next, I have underlined some crucial problems and inadequacies in rendering poetry. Iqbal's poetry and its two famous English translations carried out by Nicholson, Kiernan and D.J Mathews have been discussed next. I have discussed *musaddas* as a popular genre of Urdu poetry, a form in which *Shikwa* and *Jawab-e Shikwa* has been written. Review of the related literature has also identified as to how the remarks of the translators, in the initial chapters, provide useful and significant clues for the translation scholars and analysts in

understanding certain work, as well as its translated version. Lastly, some recent works on the analysis of different translations of Iqbal's works have also been discussed. In the concluding lines of the section, I have put some remarks about the distinctiveness and uniqueness of the present work in terms of the way it bridges the gap left out by the previous translators. This brings me to the next chapter about the methodology which I have used for the analysis of the textual data.



## CHAPTER - 3

### METHODOLOGY

#### **Introduction**

This chapter relates to the methodology that I have used in the present study. Moreover, an appropriate and viable theoretical framework is explored in this section, which is also relevant to the literature, reviewed in the preceding chapter. It contains the assessment of the qualities and shortcomings of the theories, described in this research work. As is the nature of its discourse, poetry is a different form of literature when compared with other genres such as drama, novel, or short stories. The text type is predominantly expressive, embodying the feelings and emotions of the speaker in an intense rather than an ordinary language. Iqbal's *Shikwa* and *Jawab-e-Shikwa* are, of course, no exceptions. In fact, the tone of the poems is highly emotional, and the style is argumentative right from the start to the concluding lines of the poems. Furthermore, words do not have a one to one relation to the objects and events in a simple manner; they are the representation of the poet's imagination. The same also goes true for the two poems as Iqbal has used words and phrases in a metaphorical sense and they are embedded in his philosophical thinking which requires the reader/translator to have a deeper understanding of his poetry. One more significant factor in a poetic discourse is the meaning which does not originate simply from the outer layer of words or language itself, but beneath this outer layer lies the deep layer of social, cultural, and historical factors which are needed to be taken into account for a complete understanding of the text. Iqbal's poems are also laden with allusions to different political social and historical events, the life of Prophet Muhammad (S.A.W.) and His companions, the Caliphs. Foregoing in view, I have applied the qualitative method in my research because of the following: At first, it is suitable for the parallel comprehension of translations and the ST. Secondly, epistemologically; it is grounded in qualitative practice that we understand as hermeneutics. Hermeneutics, in the current context, is used as the knowledge of the translator(s) about the original text, his understanding of the intent of the author, based on the lexical and syntactical choices he makes. Moreover, it also involves the

translator's interpretation of the ST, the ST's author himself, and his own (the translator's) decision making in the process of translation. As no text is produced in a vacuum, it is accompanied by the cultural references and allusions; therefore, the act of translation also involves the process of bringing two cultures together. How far then, the translator is aware of similarities and differences between the two languages and cultures and how successfully he manages to transfer the textual and extra textual elements, in turn, affect the quality of the translation. The translators' remarks about the ST and the procedure or the method applied in the act of translation also provide useful clues in the translation research. These factors are given due consideration in the current study.

Translation studies constitute one of the significant sub-fields of linguistics. Therefore, linguistic strategies used by the translators in the act of translation have been the prime concern of most of the translation scholars/ theorists for the analysis of translations. As for the poetic discourse, it should be closely investigated, mainly because the language is loaded with deeper meanings, which must be understood by the translator. Moreover, equal attention is required to transfer the rhythm, rhyme and the stylistic flavor associated with the ST. In this context, Vinay and Darbelnet model provides a useful framework for the present study. My primary focus in the analysis of the three translations is to address the question of how lexemes and phrasemes appear in the texts (ST and TTs) at the individual level. Moreover, how the poet has used them for conveying certain meanings in the context of the poem; how they are understood by the translators, and consequently, how far the translators are successful in transferring the meaning of the ST. **This has been simultaneously evaluated by using House (1998) model of translation quality assessment.** The work is practical in the sense that it considers the analysis of the textual data. The text which has been used for the analysis consists of twenty-four stanzas, including twelve each from the two poems. These poems have been translated by A.J. Arberry, Khushwanth Singh and Sultan Zahoor Akhtar.

### **3.1 Discourse of Poetry Translation—Text Type and Function**

What primarily distinguishes poetic discourse from other genres such as novels, drama and prose, is the language—the expression of the poet's innermost feelings, which may be positive, showing hope, inspiration, peacefulness; or negative, expressing sorrows

and depression. When these feelings or ideas are clothed in the form of language, characterized by rhythm, rhyme and melody, constitute what we call poetry. As I mentioned earlier that poetry is more difficult to render in comparison with other genres of literature, mainly because the content as well as the form of a poem needs to be transferred in the translation. In other words, if a translation is to be perfect in all sense, it should carry both the form and content of the original. But this is not possible in all cases due to the syntactical differences between the languages concerned. In the present study, the ST is Urdu and the TT is English. These are two different languages with their different grammatical patterns. It means that any translation, irrespective of its good quality is, perhaps not expected to be an absolute replica of the original, chiefly because loss and gain are indispensable. However, any translation, at minimum, should not deviate from the sense of the original. Sense is a broader term which may include social, cultural and historical contexts, in addition to linguistic factor. All these points are considered in my analysis.

According to Juliane House (1998, p. 199) translation involves the ST as well as certain conditions and presupposition governing it in the target cultural system and the criteria for evaluation must take this as a starting point. **She further states that the essence of translation evaluation involves the preservance of meaning. In other words, the quality of translation depends on how far meaning is transferred in the target text. She classifies the translation errors into two types: Overt and covert. Overt errors are denotative errors or mismatches where the work of a translation is visible. In other words, the translator puts the target culture audience in a locus to observe that it is a translation. In overt translation, the work of the translator is important and visible. It is the translator's duty to give target members access to the original text. On the other hand, a covert translation enjoys the status of original text. According to House, a covert translation is not tied to the source text language community and culture. In fact, it is created in its own right (1998, p. 56). She divides the overt errors into the following seven categories.**

- a. Not translated
- b. Slight change in meaning
- c. Significant change in meaning

**d. Distortion of meaning****e. Breach of SL system****f. Creative translation****g. Cultural filtering**

My research work comprises the two famous poems of Iqbal which are laden with objective details of historical events and allusions that stretch back to the distant past of the Islamic and other civilizations. Furthermore, these events are compared with the miserable situation of the Muslims in the present world which gives a strong contrast to the golden past. Here, we find the personal (subjective) feelings of the Poet when he comes up with different arguments, giving the reasons as to why history has taken a different course. Reiss calls such text type as "expressive" in which the author is foregrounded. Moreover, functionally, the TT of such text, echoes the "sender's attitude", and the method of translation shows the "perspective of ST author, and the dimension of language is aesthetic" (cited in Munday 2001, p. 73-74). However, Reiss does not rule out the likelihood of other functions, such as the "informative" function of a poem (Munday, p. 76). One such example is the title itself which may convey vital information. This point is also applicable to my research as it is through the title of the poems i.e. *Shikwa* and *Jawab-e-Shikwa* and accordingly, their English translations which inform the reader that it is going to be Iqbal's complaint to Allah and the subsequent reponse from the Almighty. The other two translators have used the word "representation" and "Iqbal's dialogue" with Allah, which explains the original title of the ST in a variety of ways, adding more information to the reader's knowledge.

I have used qualitative strategy because its epistemological orientation is based on the interpretation. The textual analysis is based on the original poems as well as the renderings by the translators. I have made a comparative analysis of the texts (ST and TTs) in the light of Vinay and Darbelnet (2004) model. The model describes two main translation strategies: direct translation and oblique translation. The former covers three further procedures, including borrowing, calque, and literal translation. The later includes transposition, modulation, equivalence and adaptation. The model is useful for the present

study as it provides the necessary tools for the analysis. The three translations are juxtaposed with the original text in order to see which translational strategies have been used in the three English translations of the Urdu poems *Shikwa* and *Jawab-e-Shikwa*. **I have also considered House (1998) model, particularly, focussing on overt/covert translation that is relevant to my study. In other words, I have focused on whether the translation procedures used by the translators fall into the overt translation or covert translation.** Moreover, the researcher also considers the role of the translators, their knowledge, point of view and the positions they take about their language and the language and culture from which they are translating. For this purpose, the introductions and prefaces of the selected translators, discussed in the earlier chapter, are also supposed to be helpful in terms of what the translators have actually done in their translations.

### **3.2 The Discourse / Textual Data**

I have selected twenty-four stanzas in total, picking out twelve each from both the poems. Each stanza has been analysed separately in such a way that in the first step, I have given the original text, followed by its transliteration in Roman Urdu. After that I have given the brief introduction of the individual stanzas, considering their structure, theme, style and the message they convey to the readers/audience. Next, I have placed the three translations, with Arberry being the first to come, followed by Singh and Akhtar. Lastly, I have carried out the analysis, with a detailed discussion and interpretation, to find out what lexical and syntactical choices have been used by the three translators. These choices, in turn, give useful clues in tracing out the overall strategies used by the translators which impact these translations as finished products. So, the stanza by stanza analysis has enabled me to analyze the three translations of these poems in terms of their relationship to the original poems.

The knowledge of socio-cultural and historical situations in which the poems under consideration were written, helps the reader understand them easily. In other words, the poet takes the reader back to the past where he uses certain allusions for making comparisons between the present and the past. Therefore, my analysis also includes as to how far these target texts (TTs) retain the associated meanings of the ST, enabling the reader to understand them at extra textual level. In evaluating the translations, I have focused on what procedures have been used by the translators. Besides, my focus also remains on why they (the

translators) have opted for certain choices instead of others. I have examined the data by using the tools described in Vinay and Darbelnet's model.

The practice of translation has much to do with the background knowledge of the translator, of the ST linguistic and cultural milieu, as well as of his own language, culture and the target readership. Likewise, the inadequacies involved in the case of cultural gaps are higher as compared to those between the language structures. Accordingly, when the gulf exists at both linguistic and cultural levels, the challenge for the translator becomes even tougher. Indigenous translators/writers, by sharing the same linguistic and cultural system, have the benefit of having an easy access to the works of the ST author, his thoughts and philosophy, which could ultimately prove helpful in the translation process. Similarly, a translator should also know about the linguistic and cultural systems of the target text. All these points are valid for my analysis of these renditions because the three translators belong to different climes, both indigenous and foreign.

### **3.3 Research Method**

In the current study, the theoretical model, applied for the analysis of the data was presented by Vinay and Darbelnet (2004). This model is useful because it provides the necessary tools for the comparative analysis of the three translations. In the first case, I have given a brief introduction of the selected stanzas in simple prose, considering both content and form. Content is associated with the theme, tone, voice, and form is mainly concerned with rhythm, rhyme, music; patterns of structure, images, and literary devices used in the poem. The next step is the analysis of the three translations in which I have compared these renditions with the ST in terms of linguistic strategies used by the translators. I have compared these translations mutually, for having a better understanding of their similarities and differences. **Coupled with Vinay and Darbelnet's translation procedures, I have concurrently used House's (1998) model of translation quality assessment for the evaluation of matches and mismatches between the original and the translations.** Moreover, the translators' general remarks about their renditions and the translational strategies, given in the prefaces have also been referred to in the analysis. My focus specifically remains on what lexical and syntactical choices have been adopted by the translators in transferring the elements of the ST. The model I have used consists of seven

strategies, including, literal translation, loan translation, calque, transposition, modulation, equivalence and adaptation. These procedures and strategies provide the tools for the analysis of the selected stanzas at lexical, phrasal, and syntactical level. For the exploration of lexical, phrasal and syntactical strategies, Vinay and Darbelnet (2004) model has been used. **Finally, using House's (1998) model, I have focused on whether the matches and mismatches relate to overt or covert type.** Following is the detailed description of the model.

### 3.4 Translational Tools

Vinay and Darbelnet (2004, p. 85) provides a basic model for stylistic analysis which suits my study. I have used the following tools under the framework of the subject model: -

**Borrowing.** Borrowing means using the word in the same form in the TT as it is found in the source text. This is usually the case when there is no parallel term in the target language. The purpose of using loan words includes semantic significance, maintaining the local colour and cultural aspect of the word, specifically when the word does not exist in the target language.

**Calque.** Derived from the verb *calque* which means to trace or to copy, calque is essentially a word-for-word rendition from one language into another, though with some semantic changes which can turn into false friends. For instance, *Compliments de liaison* for the English "Compliments of the Season", Beer Garden is a calque of the German *Biergarten*, and Adam's apple is a calque of the French *pomme d'Adam*. Calque contributes to the richness of a target language by avoiding the direct use of foreign words.

**Transposition.** Transposition means to change one part of speech such as a verb into a noun, adverb into a verb, etc. or changing the singular into plural without changing the sense. For example, the Urdu adjective *sud faramosh* is translated by Khushwanth Singh as "forego profit", which is a verb phrase.

**Modulation.** It means variation or change of point of view, of perspective, or very often of a category of thought. For example, 'it is not difficult to show' can be expressed as 'it is easy to

show'. Modulation is justified in those cases where literal translation is considered unsuitable as well as unidiomatic, although it may be a grammatically correct expression.

**Equivalence.** Equivalence means when two languages describe the same situation by different stylistic or structural means. Equivalence is particularly useful in the translation of idioms and proverbs where the sense, if not the image, can be conveyed. However, the use of equivalence in this sense should not be confused with the commonly used theoretical equivalence.

**Adaptation.** It involves changing the cultural reference when a situation which exists in the source culture but does not exist in the target culture. Vinay and Darbelnet give the example of Ashes series in England which is adapted to *Tour de France* in their translation. Vinay and Darbelnet argue that the use of adaptation in translation in some cases may become necessary, especially in some restricted metaphorical uses.

### **Conclusion.**

In the initial part, I have highlighted the importance of methodology as one of the fundamental requirements of research work in translation studies. Moreover, I have discussed the necessity of an adequate model and its impact on the quality of research work. The chapter also discusses how a suitable model has been explored, keeping in view the qualities and shortcomings of the theories, earlier described in the literature review. The chapter also identifies how poetry is a distinct genre in terms of its text type and function. Moreover, it describes how Iqbal's *Shikwa* and *Jawab-e-Shikwa* can be understood on these lines. Moreover, I have discussed how Vinay and Darbelnet model, provides a suitable framework and useful tools for the practical analysis and evaluation of the three translations. Finally, House (1998) has been applied in order to assess the types of mismatches in these translations.



## CHAPTER 4

### DATA ANALYSIS

#### Introduction

The textual data for this study consists of twenty-four stanzas selected from Iqbal's two poems, *Shikwa* and *Jawab-e-Shikwa*, including twelve from the first part (*Shikwa*) and the same number from the second part (*Jawab-e-Shikwa*). At first, I have given the original Urdu text of each of the selected stanzas along with transliteration or Roman Urdu. Secondly, I have briefly introduced these stanzas, considering the theme, tone, style, and structure. Next, I have given the three translations in the tabular form, with Arberry coming first, followed by Singh, and Akhtar. Lastly, by using Vinay and Darbelnet model, I have analysed and discussed the three translations, focusing on the lexical and syntactical choices made by these translators. Moreover, I have also focused on how these translations reflect the meaning of the original and how they deviate from it. However, before coming to the stanza by stanza analysis and interpretation of *Shikwa* and *Jawab-e-Shikwa*, I have given a brief overview of these two poems in the following lines, focusing on their subject, theme, structure, style, tone, and the development of thought.

#### 4.1 Profile and overview of *Shikwa* and *Jawab-e-Shikwa*.

*Shikwa* and *Jawab-e-Shikwa* are the two widely popular poems among Iqbal's Urdu poetry. Although both poems have separate titles, but to have a complete contextual understanding of any one of the two poems, it is necessary to read them both. I have given a detailed **profile** in the following lines.

##### 4.1.1 *Shikwa*

*Shikwa* is one of the long poems of Iqbal, and is the one which became the source of his popularity as a poet. Unlike his other poems which generally used to be published before they were read in public, *Shikwa* was first read by Iqbal in the annual meeting of *Anjuman - e- Hamayat-e-Islam* in 1900. Later, it was read for the second time after his return from Europe in 1908, where his father Sheikh Noor Muhammad was also present. The style and

the tone were so effective that it took the audience by surprise and they insisted the poet to read it again (Hashmi, 2013).

**Field.** The **subject** of *Shikwa* relates to the complaint of the modern Muslims about their miserable conditions even though they are the followers of the last Prophet, (peace be upon him) the beloved of Allah Almighty (Hashmi, 2013, p. 35). To say it in other words, the poem represents the collective voice of the conscience of the modern Muslims regarding the basic question as to why they are dominated when they have the Holy book Qur'an among them. Moreover, it focuses on why they face difficulties when they have the greatest mentor whose teachings, based on the commandments of the Holy book, can guide them to the true path. On the other hand, the non-Muslims or the disbelievers are abundantly rewarded and blessed with every luxury of the world. The poet goes back to the golden period in history when the Muslims were the rulers of the world and they enjoyed this prestige for quite a long time, but this situation has been drastically changed now. Moreover, they see themselves unhappy in these wretched conditions, and, though, they have started feeling this fact individually, but collectively, no such serious attempt was made by them that could have paved the way for getting them out of this difficult situation.

**Tenor.** Tenor means the author's stance or his intellectual and affective position in relation to content of text and in relation to his task. In the present case, Iqbal, as a poet, felt the need to raise the important question of the unhappy conditions of Muslims around the world in general, and in the subcontinent in particular Akhtar (1983).

**Social role.** The poet is the spokesman of the Muslims' community. He compares their glorious past with the miserable present situation and makes a complaint.

**Mode.** The poems are in written form as well as they are meant to be sung with music. So the medium is both simple and complex. As its dialogic form and theme demand, the style of the *Shikwa* is argumentative, having the pattern of *masnavi* in which the first two couplets out of the total three rhyme together. The third and final couplet, with a different rhyme, completes the sextet (*musaddas*). This is sufficiently logical because the poet initiates a discussion in the first line which is further developed in the remaining three lines of the first two couplets. Lastly, he sums up that discussion in the final couplet. Thus, the poet not only manages to develop and conclude his argument, but he is also able to give it a

certain form which brings harmony between what he says (content) and how he says it (style).

**Genre:** About the the genere of the target texts, it is stated that they are also poems.

**Functions:** Regarding the function of the target texts, it is stated that the translated poems are ideational in function.

In terms of the development of the thought and the expression of the content, *Shikwa* has been divided into six parts.

1. Preface (from stanza 1-2)—Before coming to make the complaint (*Shikwa*), in the first two introductory stanzas of the poem, Iqbal gives the reason as to why he has embarked upon the subject of complaining to Allah Almighty. In the very first line of the poem, he uses the first-person pronoun and asks a question as to why he should remain silent over such a serious issue when he has the courage and ability to express himself. He states that it is no use to think uselessly over the past events and be oblivious of the future because this would further deteriorate the situation. Therefore, the first two stanzas give a good starting point before he comes to the actual topic of making a complaint. In the succeeding lines, he shows his reaction over the miserable and worst conditions of the Muslims in the modern time. According to him, the Muslims have reached the state of decline to such a limit that observing silence on the subject, and becoming a silent spectator would tantamount to an act of deceitfulness, not only to the individual himself, but also to his country. Realising the sensitive nature of the subject, the poet acknowledges that to say something at this moment and make a complaint against someone who is no other than the Creator Himself, is an act of rudeness. But at the same time, he starts his poem by showing a humble attitude and due apology as he uses the phrase *Khakim badhan* (dust be in my mouth, or dust fill my mouth).

2. The *karnaama* (achievement) of the Muslims (from stanza 3-13)—Here the poet focuses on the role of the Muslims, starting with the introduction in terms of who they are, and what is their importance in lightening the dark pages of history at the time when human beings used to worship idols and trees. The poet seems to allude to the coming of the last prophet, Muhammad (peace be upon him) who became the source of light as he guided human beings towards the true path. His followers Muslims also preached his message to the

other parts of the world. Moreover, they carried the all-conquering sword of Islam across the African deserts into Europe. Most importantly, they did not do so for any personal gain or the acquisition of wealth, but their sole purpose was to glorify the name of Allah. They fought against heavy odds and made sacrifices even if it came at the cost of their own lives. There could be no greater proof of dedication than the fact that even during the battle they laid aside their weapons and turned to Mecca when there was a call for prayer. All of them, including kings and commoners, stood shoulder to shoulder in a single line, irrespective of their worldly status. It was because of this unique display of single mindedness and devotion to Allah Almighty due to which they were able to extend their conquests to the furthest extremities of the world known to them. Furthermore, it was the Muslims who liberated mankind from the bondage of slavery, preserved the sanctity of the Kaaba and strictly adhered to the injunctions of the Quran. After describing all their good qualities, the poet, in the concluding lines, feels surprised and he asks why they are accused of breach of faith.

3. The worst conditions of Muslims (from stanza 14-19). These lines constitute almost the middle of the poem, *Shikwa*, where the poet seriously laments over the sorry state of affairs in the Muslim world. Moreover, he feels depressed at the decline of the Muslims' power and the taunts that non-Muslims fling at them. What is more irritating is that infidels get everything here and now, the Muslims on the other hand, are promised reward in the world hereafter. The poet is surprised as to why the Muslims should remain poor and without resources when Allah's bounty is unlimited. Furthermore, why Allah bestows His favour on people who are disbelievers and who do not worship Him.

4. Reasons for the worst conditions of the Muslims (from stanza 20- 23)—But Iqbal does not merely highlight the miserable conditions of Muslims; he goes beyond this and tries to find out the reasons for their worst conditions. Indeed, Muslims are no more seen in the *Mehfil* of Allah, but it does not mean that they have become unfaithful. Therefore, he feels astonished that why Allah should be angry with those who accept and acknowledge Him as their creator. Probably, they have forgotten the teachings of their prophet Muhammad (peace be upon him) and his *sunnah*, and consequently, relapsed into worshipping idols. Furthermore, if it is accepted that their love for Allah may not be the

same as it was in the past, yet it is not an ample reason that Allah, being so magnanimous, should also abandon them and turn to the strangers.

5. Discussion of hope and disappointment (from stanza 24-26)—These stanzas show the mixed feelings of hope and disappointment where he puts counter arguments. The poet possibly thinks that all is not lost and hope still sustains. He seems optimistic as he argues that they are still made of the stuff that could be ignited by the Eternal Flame, only if Allah turned His eyes on them, the old passion could be lighted or rekindled. Sadly, the non-Muslims have the world's garden reserved for them, but the poor Muslims are still waiting for their fate. He argues that Muslims are like withered flowers but could come into bloom again. He also uses another simile by comparing them with Moses awaiting the light on Mount *Sinai*.

6. The concluding part (from stanza 27-31)—In the closing lines of the poem, he is hopeful and prays to Allah Almighty to lighten the burden on Muslims and once again raise them to the supreme heights and liberate them from the taint of idolatry. The glorious garden of Islam is in shambles as all the birds have flown away and the trees have shed their leaves. Only one *bulbul* (the poet himself) sings away and is lost in its rapturous song being immune to the changes of the season. There is no living except chewing the cud of the old memories. Hopefully, someone will listen to the poet's Melody. The ray of hope is still visible in the closing lines of the poem and the poet seems optimistic as he finishes the poem with a positive note by promising a new pact of faith with Allah.

#### 4.1.2 Jawab-e- Shikwa

As the noun *Jawab* (reply) indicates, this was the subsequent poem which was actually 'the answer to the Plaint' (Singh, 1981, p. 59). It was recited by Iqbal at a meeting in *Mochi Gate*, Lahore which was organized for raising funds to help the Turks against the Bulgarians which Iqbal describes in these words:

ہے جو ہنگامہ بپا یورش بلغاری کا

غافلوں کیلئے پیغام ہے بیداری کا

*Hae jo hangāma bapā yōrish-i-Bulghārī kā,*

*Ghāfilōṅ ke li'ae paeghām hae bēdarī kā*

Now the onslaught of the Bulgars sounds the trumpet of alarm

Screaming to the heedless sleepers news of an awakening; (Arberry, p. 1987, p. 46).

The poem soon became very popular as thousands of its copies were sold and the money forwarded to Constantinople. Singh (1980, p. 59) is of the view that in composing the reply which came after four years, Iqbal also intended to answer some of the criticism levelled by the orthodox *ulemas* (Islamic scholars) against *Shikwa*. Similar to the first two stanzas of the earlier part (*Shikwa*) where the poet describes the urgency of initiating the discourse of the Muslims' downfall and, consequently, his inability to control his forceful feelings; here too, the poet expresses the same idea that the voice, which arises out of the heart, produces an enormous effect on the listener. In this way, the initial part of *Jawab-e Shikwa* describes that the poet's 'plaint' came directly from the agony of his heart, and therefore, it pierced through the sky and reached the heavenly world. The next three stanzas further expand the theme of the first stanza in the form of a lengthy discourse between the angels and the residents of the paradise which finally ended with *Rizwan*, the sentinel of the paradise who realized that the voice probably came from the descendent of Adam who had been expelled from Eden. The remaining part of the poem is concerned with Allah's reply to Iqbal's complaint.

The main idea contained in Allah's reply is that the present-day Muslims do not follow the footsteps of their predecessors who were the true followers of their Prophet (Peace be upon him). Moreover, they have abandoned the teachings of their true religion Islam. They are now divided into different nations, tribes and castes. They have departed from the teachings of the Holy Prophet (peace be upon him) and have turned away from the traditions of their ancestors as they have started worshipping tombs. Despite adhering to the Muslims' way of life, they have been influenced and infected by the Western values and Brahmins'. The rich are intoxicated with the power, and now it is only left to the poor who gather at mosques to worship Allah and suffer pangs of hunger during the holy month of *Ramazan* (the 9<sup>th</sup> month of the Islamic calendar).

However, along with the criticism, the poem is also didactic in the sense that it urges the Muslims to return to the ways of their ancestors, who, by their selflessness,

sacrifices, sense of justice, and valour had truly popularised the name of Islam. It is a pity that the younger generation has become inclined towards Western ways of life and charms of urban life. Finally, the closing stanzas of the poem conclude with a positive note as they exhort the Muslims not to lose courage but to fight their adversities (such as the Bulgarians who attacked Turkey) bravely as it is an opportunity to prove their mettle. The final couplet of the poem, which is possibly its thesis statement, adds to the optimistic tone of the poem. It ends with the promise that if the Muslims stay faithful to Muhammad, Allah Almighty will once again place the destiny of the world in their hand.

## 4.2 *Shikwa* (part-1)

*Shikwa* contains 31 stanzas out of which I have selected 12. These stanzas retain the same serial number in which they appear in the original text, but the selection is purposive, and it includes, stanza no 1,2,3,6,8,13,15,19,24,25,28 and 31. These stanzas have been analysed in such a way that at first, I have given the original text in Urdu along with transliteration. Second, I have given the brief introduction of the selected stanzas, which is followed by the text of three translations in a tabular form. Lastly, I have analysed, compared and discussed the three translations in detail.

### 4.2.1 Stanza-1 (*Shikwa*)

کیوں زیاں کار بنوں سود فرا موش رہوں؟  
 فکر فردا نہ کروں محو غم دوش رہوں  
 نالے بلبل کے سنوں اور ہمہ تن گوش رہوں  
 میں بھی کوئی گل ہوں کہ خا موش رہوں؟ ہمنوا  
 جرات آموز مری تاب سخن ہے مجھ کو  
 شکوہ اللہ سے خاکم بد ہن ہے مجھ کو

*Kioun ziyankar banun sud faramosh rahun*

*Fikrē-farda na karun mahw-i- ghamē-dosh rahun*

*Nale bulbul ke sunun awr hamatan gosh rahun*

*Hamnawa maen bhi koi gul hunk eh khamosh rahun*

*Jurat amoz meri tabe-sukhan hai mujh ko*

*Shikwa Allah se khakam badahan hai mujh ko*

#### 4.2.1.1 Brief Introduction

This is the first stanza of *Shikwa* which consists of six lines with iambic tetrameter. The first line begins with the word *kion* کیوں (why) as the poet asks himself the question as to why he should remain silent or sit idle without action; think about the past and do nothing for the future. This argumentative style looks adequate to trigger the discussion in emphatic manner as the use of the contrastive pairs of compound words in the stanza such as *sud faramosh* (line-1), *Fikr-I farada, mahwe-ghame-dosh* (line-2), *hamatan gosh* (line-3), *Jurat amoz, tabe-sukhan* (line-5) and *khakam badahan* (line-6) show the internal conflict between his faith and the wretched conditions of the Muslims as a result of which he is compelled to outpour his feelings in the form of a complaint. The poet uses the same *qafia* and *radeef* in the first four lines with the words *khamosh rahoon* (line-1 and 4), *dosh rahun* (line-2) and *gosh rahun* (line-3) which not only creates an end rhyme to create musical effects in the stanza, but also shows how it carries the thought of the poet in a specific manner. In other words, both content and form have a close bond in the sense that what the poet says is strongly associated with how he says it.

This rhyme pattern changes in the last two lines. Thus, the overall rhyme scheme in this stanza is *aaaabb*. Another example is that of the words *bulbul* and *gul*, they not only rhyme, but also have a close association as both have the garden as their dwelling place. Moreover, an internal rhyme is also created in these lines by using the words with similar sounds such as *bannu, karon, sunnun, and hoon* which adds to this particular pattern of rhythm and rhyme. These words are followed by a comma which functions as 'caesura', dividing each line into two and making it easier for the reader to move smoothly through the line without feeling an unevenness of the otherwise lengthy line. Likewise, these words are categorized as verbs which are specifically used with the first-person pronoun. This is significant here because it suits the emotional tone of the speaker.

From the fourth line onward, the use of the first pronouns *main, meri* and *mujh ko* also indicates the internal feelings, being related to the first person (probably the poet



himself. These lines not only contain the same idea, but they further emphasize the need to express these feelings as the speaker is not a silent spectator to listen to the painful cries of the *bulbul* (nightingale). The poet uses the metaphorical language as he says that he is not a *gul* (rose) who says nothing but only listens to the sufferings expressed by nightingale in his song. Here, the petals of the rose are metaphorically described as if they are multiple tongues of the rose with no voice (Bukhari, 2016). The last two lines deviate from the previous rhyming pattern as they end with the words *muj ko*, making a different *radeef*. Thus, the question that has been raised with the word *کیوں* (why) and has perplexed the mind of the poet is resolved in the last couplets as in the last line the poet reveals the subject of his poem which is to make a complaint against *Allah*. However, he seems to be apologetic because it is not usually expected from someone to make a complaint against the Creator Himself. This apologetic tone is very much clear from the last line where he puts the modifying phrase *خاکم بد بن* (dust be in my mouth, or dust fill my mouth) before expressing the word *شکوہ* (complaint).

Table 1 *English Translations of Stanza 1 of Shikwa*

<b>A.J Arberry's Translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahoor Akhtar's Translation</b>
<p>Why must I suffer loss, oblivious to gain, Why think not upon the morrow, drowned in grief for yesterday? Why must I attentive heed the nightingale's lament to pain Fellow- bard, am I a rose, condemned to silence all the way? No; the burning power of song bids me be bold and not to faint. Dust be in my mouth, but God—He is the theme of my complaint.</p>	<p>Why must I forever lose, forever forgo profit that is my due, Sunk in the gloom of evenings past, no plans for the morrow pursue. Why must I attentive heed the nightingale's lament, Friend, am I as dumb as a flower? Must I remain silent? My theme makes me bold, makes my tongue more eloquent. Dust fills my mouth, against Allah I make a complaint.</p>	<p>Why should I suffer loss, And abstain to quest what avail I may? Nor image of what tomorrow retains, And despond over sorrow of yesterday? Why I should my ears entrenched hear, The doleful cries of the nightingale? O fellow – bard! A posy am I, To loose me in sweet music's dilate? For I too have the gift of note, Which gives me mettle to complain. But alas! It is the creator Himself. To whom in gloom, I must explain!</p>

#### 4.2.1.2 Analysis and Discussion

It appears that the three translations are different from one another in terms of length, shape, style, rhyme scheme and organization of lines. Arberry and Khushwanth Singh closely follow the original Urdu poem as they restrict their translations to six line stanzas. They have employed a proper meter and rhyme scheme in their translations, though the length of Arberry's translation is a bit shorter than that of Singh. They translate the initial line similarly by preserving the rhetorical style of the original with the word "why". However, both are different in their approach for several reasons: Arberry translates the first

half-line "*kion zian ka'r bannun*" as "Why must I suffer loss" in which the verb phrase 'suffer loss' stands for the adjective *زیاں کار* -*zian kār*, whereas the same line is translated by Khushwanth Singh as "why must I forever lose" where the adverb 'forever', placed before the verb 'lose' functions as a modifier and probably emphasizes the idea that the prolonged inactivity will result into a permanent loss of the profit which is due. Moreover, although the sense remains almost the same, both the translators transfer the adjective *zian kār* in the source text as a verb in their translations, a strategy which Vinay and Deblnet refer to as transposition in their model. Catford (1965, pp.73-83) uses the term shift for transposition in general, and this kind of transference in which the category of the linguistic item changes, is referred to as class-shift. Arberry has used the verb 'suffer' before the noun 'loss' which becomes "suffer loss", a verb phrase. Khushwanth Singh transposed it as "lose", which is a verb. It seems that the translators have used transposition by changing the grammatical categories of words for syntactical requirements. It allows the translators to convey the meaning without affecting the sense. Moreover, they have used the pronoun 'I' although we do not see it in the initial three lines in the ST. The use of the pronoun 'I' is logical because in English, sentences uttered by the first person must have the pronoun 'I'; only imperative sentences usually do not require the pronoun 'You' because the subject is understood. However, the verbs *bannu*, *karon*, *sunnun* which are specifically used with the first-person pronoun make it quite clear that the speaker is no other than the first person. It is later in the fourth, fifth and sixth line that the words *mai*, *meri* and *mujh ko* have been used in the original. Moreover, the phrase *سود فرا موش* -*sud faramosh* has been translated by Arberry as "oblivious to gain" where the adjective word "oblivious" probably stands as the closest equivalent to the word *sud faramosh* which is also an adjective. However, in Khushwanth Singh's translation, the phrase has been translated as "forever forgo profit". It appears that Khushwanth Singh, while continuing with the same strategy of transposition, translates the adjective Urdu word *sud faramosh* into English verb phrase "forgo profit". It seems that he aims to maintain the same "f" sound throughout the line by using the words 'forever' (two times) and 'forgo' which creates musical resonance through alliteration, but at the same time lengthens the translation, especially with the repetition of the word 'forever' which semantically seems redundant. The ultimate impact of this redundancy is that it reduces the natural flow and rhythm in his translation. Newmark (1988, p. 167) argues that 'original

poetry itself has no redundancy’, but the translated version sometimes ‘relies on redundancy’ for meter and musical effect.

Sultan Zahoor’s translation is quite different from the other two translations in terms of structure and form as it shows a lack of a proper meter and rhyme scheme. The only meter that could be virtually applied to his lines is iambic meter which makes it poetically inappropriate. He translates Iqbal’s sextet into twelve lines without using a consistent rhythmic pattern. However, his translation is somewhat similar to Arberry's in terms of the content as he translates the initial first half of the line as "Why I should suffer loss" but he transposes both adjective words *zian kar* and *sud faramosh* as verb phrases i.e. “suffer loss” and “abstain to quest”, followed by “what avail I may?”. This is probably because of the uniqueness of the compound adjectives used by the poet. Consequently, the use of the conjunction "And" and the infinitival phrase "abstain to" results into two lines, one short and another long.

Why should I suffer loss,

And abstain to quest what avail I may?

The second line is also translated differently by the three translators. Arberry, by following almost the same organization of the original, translates the first half of the second line as "Why think not upon the morrow". Khushwanth Singh, on the other hand, makes a syntactical adjustment as he moves the first half of the Urdu poem to the second half in the English translation as he renders the same as "no plans for the morrow pursue". Similarly, he translates the second half i.e. *mahw-i- gham-i-dosh rahun* as “Sunk in the gloom of evenings past” and moves it to the first half in his English translation which affects the translation in two different ways. Firstly, the syntactical readjustment, or what Catford (1964, p. 84) calls structure-shift, enables him to bring the word "pursue" which rhymes with the word “due” in the first line. Secondly, the extended length of the line, affects the poetic quality, requiring the reader to consume more time as he goes through it. The same rhyme pattern, aabbcc runs through the whole of the stanza. In Raja Sultan’s translation, the structure of the original lines remains the same, but the translation lacks a regular meter. In the first stanza, only the words “may” and “yesterday” rhyme in the alternate lines.

As for the third line, Arberry's translation shows the continuation of the same lexical strategy as the word "why" has been repeated three times for the sake of emphasis. Moreover, it conveys the same tone of the word *کیوں* in the original. The same goes true for Khushwanth Singh's translation as he, like Arberry translates the words *Nale bulbul ke sunun* as "why must all attentive be to the nightingale's lament" with the addition of the word "all". But where Khushwanth Singh's translation ends with the word "lament" which makes it rhyme with the last word "silent" in the next line, Arberry adds the word "pain" after the word "lament". The apparent reason for this strategy is that the word "pain" rhymes with the word "gain" in the initial line. Raja Sultan's translation of the same line is literal, which looks very different from the other two translators as he renders it as "Why should my ears entrenched hear, the doleful cries of the nightingale? Here the adjective 'entrenched' is placed after the noun 'ears' which creates assonance with the word ears.

In the next line, the compound word *hamnawa* is translated by Arberry and Sultan Zahoor in the same way as they use the word "Fellow bard" where the word 'bard' is used as the equivalent of the word *nawa*. Another similarity exists in the use of the words "rose" and "posy". However, the remaining half of the line is translated by Arberry as "condemned to silence all the way" which somehow conveys the metaphorical meaning of the original verse. But in Akhtar's translation: "To lose me in sweet music's dilate?, the possessive 'music's' is followed by the verb 'dilate', whereas grammatically, it should be followed by a noun." Khushwanth Singh translates the same line in simple words, almost in a literal sense as "Friend, am I as dumb as a flower? Must I remain silent? The use of simile i.e. "as dumb as a flower" seems more like a paraphrase of the ST which, to some extent also conveys the message as the poet would probably have thought it. Moreover, by choosing the words "Friend" at the beginning of the line, and "flower" in the simile, the translator seems to use alliteration as a figure of speech for creating the musical effect which is one of the distinctive features of his translation. This becomes further clear when he continues with the "m" sound in the final couplet of the stanza:

My theme makes me bold, makes my tongue more eloquent.

Dust fills my mouth, against Allah I make complaint.

The repetition of 'm' sound gives the translation a smooth flow and a sense of music.

The final couplet is translated by the other two translators with different lexical choices. Abury translates the line *Jurat amoz meri tab-i-sukhan hai mujh ko* as; “the burning power of song bids me be bold and not to faint”. Khushwanth Singh’s translation: *Dust fills my mouth, against Allah I make complaint* that has some resemblance with Arberry’s translation in terms of lexical choices. However, there is syntactic shuffling as the word “theme” has been brought in front of the line: “My theme makes me bold”. Moreover, the word “Allah” has been transferred by Khushwanth Singh without any change. He has probably used this strategy because of the uniqueness, associated with the word *Allah* in the religion of Islam. This differentiates him from Arberry who has used the word “God” in his translation.

In translating the word *Khakam badhan*, both Arberry and Khushwanth Singh have respectively made literal translations i.e. 'Dust be in my mouth', and 'Dust fills my mouth'. Moreover, they have applied alliterations by repeatedly using words with 'm' sound. Arberry's translation of this line also shows the use of the words with 'b' sound which creates a melodious effect like Khushwanth Singh's translation.

Sultan Zahoor Akhtar translates the same couplet not only by applying different lexemes, but he also makes syntactical changes. The word *tab-e- sukhan*, used in the second half of the line in the Urdu poem, has been translated as the ‘gift of note’, very similar to the idiomatic English expression, ‘the gift of gab’ and adequately captures the sense of the original. Moreover, the use of the conjunction, ‘which’ at the beginning of the line shows cohesion as it links the two lines. Akhtar’s another difference with the Arberry and Singh is that he translates the word ‘Allah’ as the ‘Creator’ followed by a reflexive pronoun: it is Creator Himself’. The use of the reflexive pronoun seems to emphasise the idea that although the complaint is due, the addressee is Allah Almighty and therefore, the poet is not happy. Furthermore, the same sense continues to flow as the pronoun ‘Himself’ is linked to the next line: “To whom in gloom I must explain!.

In terms of poetic devices and artistic skills, his translation shows a few instances of alliteration in the words ‘me’ and ‘mettle’; ‘gives’ and ‘gloom’. Similarly, unlike the other two translations where a reader can find a regular pattern of rhyme scheme, in this

stanza too, there is an end rhyme only in the alternate line as the word 'complaint' in the first line rhymes with the word 'explain' in the fourth line.

Thus, Arberry has taken special care of the rhythmic pattern in his rendition. Every line consists of a dactylic foot followed by six iambic feet. Similarly, caesura also falls after the first three feet which indicates that he has tried to reproduce the structure of the original as such lines very occasionally exist in English poetry. It helps him to convey the sense of the original. However, it is probably the structural differences between Urdu and English which results in creating imbalance in terms of metrical feet between the ST and TT. Consequently, what Iqbal says in 11 syllables, Arberry translates it in 14 syllables:

(فعلاتن- فعلاتن - فا علاتن- فعلن -) کیوں زیاں کا- رہنوں سو - د فرا مو - ش ر ہوں

Why-must-I-for-ever-suf-fer-loss-ob-li-vi-ous-to-gain).

The increased number of syllables leads us to say that the translator might be under a constraint to insert some redundant words to meet the requirement of the meter. So, in every line, a reader can observe an addition of one to four or even five words.

Khushwanth Singh's translation is artistically less perfect as compared to Arberry's translation in terms of the extended length of his line. However, to create the poetic impression, he has put the rhyming words at the end of each couple of lines which constitutes a regular pattern of rhyme scheme *aabbcc*. But, by juxtaposing the two translations and having a closer look at them show that Singh has used more words as compared to Arberry which has not only lengthened his lines, but has also affected the rhythm. For example, the word 'forever' has been repeated in the first line which creates alliteration with the word 'forgo'. This shows his strategy for creating musical effect (Singh, 1981, p.17) through internal rhyme which somewhat compensates for the extended length of his translated lines. However, a reader can feel a better rhythm and a flow of Iqbal's rhetoric in Tyro's translation as shown below:

Should I be a loser, reckless of the gain,

Bemoaning past, unmindful of the morrow?

O Friend! Am I a blossom to remain

Tongue-tied to wails of nightingale, in sorrow? (Tyro, 2000, p. 15)

#### 4.2.2. Stanza-2

بے بجا شیوہ تسلیم میں مشہور ہیں ہم

قصہ درد سناتے ہیں کہ مجبور ہیں ہم

ساز خاموش ہیں فریاد سے معمور ہیں ہم

نالہ آتا ہے اگر لب پہ تو معزور ہیں ہم

اے خدا شکوہ ارباب وفا بھی سن لے

خوگر حمد سے تھوڑا سا گلہ بھی سن لے

*Hē bajā Shēwa-i-taslīm mēn mashūr haen ham*

*Qissa-i-dard sunātē haen keh majbūr haen ham*

*Sāz-i-khāmōsh haen haen faryād sē mamūr haen ham*

*Nālā ātā hae agar lab pē tō mazūr haen ham*

*Ae Khudā Shikw-i-arbāb-i- wafā bhī sun lē*

*Khugar-i-hamd sē thōrā sa gilā bī sun lē*

##### 4.2.2.1 Brief Introduction

In this stanza the poet takes his previous argument further by explaining the reasons of why he is going to represent his case. However, here he switches from the internal conflict expressed in the first stanza where the poet uses the first person plural pronoun ہم - *ham* as *radeef* in the first four lines and the first person singular pronoun مجھ کو - *mujh ko* in the last couplet. This is significant for two reasons: First, it clearly reveals that though apparently the speaker is the poet, yet he is only the spokesperson of the whole Muslim world. Secondly, the change of *qafia* and *radeef* in the last couplet sums up the discourse which continued in the previous four lines. In other words, he gives vent to his feelings which previously remained hidden in his mind and heart. Thus, he turns his attention from his inner self and directly addresses Allah Almighty, using the words *Ae Khudā* (O Lord!). The language also changes from monologic to dialogic as the phrase سن لے - *sun lae* (listen) is repeated at the end of the fifth and sixth lines. As for the lexical choices, he continues



using the compound words such as *Shēwa-i-taslīm* (line-1), *arbāb-i-wafā*- people with the habit to submit (line-5) and *Khugar-i-hamd*- Those who use to praise Allah (line-6). This shows the originality of Iqbal's vocabulary which creates difficulty in translation. Moreover, the stanza mostly contains words with negative connotations such as, *Qissa-i-dard*- a tale of grief, *majboor*-compelled (line-2), *Sāz-i-khāmōsh*-a muted lyre (line-3), *faryād*-sorrow (line-3), *Nālā*-sigh, *mazūr*-compelled (line-4) , *Shikwa* and *gilā* -complaint, (line-6). Most importantly, the occurrence of the adjective words *majboor*, *mamoor*, *mazoor* occur in a series and make the same *qafia* (rhyme) which intensifies the sad tone of the speaker who is going to make a painful complaint to Allah Almighty.

Table 2 English Translations of Stanza 2 of *Shikwa*

A.J. Arberry's Translation	Khushwanth Singh's Translation	Sultan Zahoor Akhtar's Translation
<p>True, we are forever, famous for our habit to submit;</p> <p>Yet we tell our tale of grief, as by our grief we are constrained.</p> <p>We are but a muted lyre; yet a lament inhabits it—</p> <p>If a sigh escapes our lips, no more can sorrow be contained.</p> <p>God, give ear to the complaint of us, Thy servant tried and true;</p> <p>Thou art used to songs of praise; now hear a note of protest too.</p>	<p>We won renown for submitting to Your will— and it is so;</p> <p>We speak out now, we are compelled to repeat our tale of woe.</p> <p>We are like the silent lute whose chords are full of voice;</p> <p>When grief wells up to our lips, we speak; we have no choice.</p> <p>Lord God! We are Your faithful servants, for a while with us bear,</p> <p>It is in our nature to always praise You, a small plaint also hear.</p>	<p>I grant that we have earned the name, As ever conforming to fate. But to there still a tale of pain, I can no longer help relate. We are like a silent lute, Whose cords have painful voice; While anguish, distends on the lips, We cry, have no choice. O Lord! Hear thou, these sad wails From those of established fidelity; From lips wonted but to hail Hear thou these words openly!</p>

#### 4.2.2.2 Analysis and Discussion

Arberry's translation of these lines, like his translation of the previous stanza, seems more compact as it contains less number of words as compared to the other two translators. Secondly, poetic devices such as alliteration and rhythm are more visible here. For example, 'f' sound is consistently repeated in the three words 'forever', 'famous' and 'for' and similarly, 't' sound is repeated in the second line in the words 'tell' and 'tale'. Khushwanth Singh's translation shows a difference, not only in terms of choice of lexemes, but also in terms of the organization as the clause *mashūr haen ham* that makes the second half of the verse in the ST, has been shifted to the beginning of the first line in the translation: "We won renown". **However, using House's (1998) model, it seems that the translator makes this syntactical adjustment for fulfilling poetic requirement and the translation does not show any distortion of meaning.** Similarly, the phrase *Shēwa-i-taslīm* has been translated by Arberry as 'habit to submit' where the infinite verb 'to submit' modifies the noun 'habit' preceding it. In Khushwanth Singh's translation, on the other hand, the word 'submitting' has been used as a gerund and is placed at the initial position before the prepositional phrase 'to Your will'. Here, the inclusion of pronoun 'Your' makes his translation semantically more accurate as it indicates that Muslims always submit to the will of Allah and no one else. Ultimately, the translation conveys much better sense as compared to Arberry because only 'habit to submit' does not specifically indicate submission to Allah and is, therefore, left open for interpretation.

Raja Sultan Zahoor Akhtar's translation looks somewhat similar to Khushwanth Singh's as he translates the expression *mashūr haen ham* as 'we have earned the name' and the words *Shēwa-i-taslīm* has been translated as 'conforming to the fate' which conveys almost similar connotations as the term 'fate', according to the Islamic creed, is understood to be 'the will of Allah' to which all the Muslims submit. As for the translation of the second half of the couplet, Arberry renders the phrase *Qissa-i-dard* as 'tale of grief' and the words *majbūr haen ham* as "by our grief we are constrained" as he closely follows the structure of the Urdu line, but at the same time the use of the word 'grief' in two phrases of the same line seems redundant in terms of meaning. However, there are two possibilities to explain this: Firstly, the recurrence of the consonant 'g' is due to the sound effect which the poet wants to

create through alliteration. Secondly, it enabled the poet to bring the word "constrained" at the end of the line as the same rhymes with the word "contained" in the fourth line. Khushwanth Singh's translation shows different lexemes with different syntax, though he manages to keep the meaning of the original intact. He translates the word *Qissa-i-dard* as 'tale of woe' and the clause *majbūr haen ham* as 'we are compelled to repeat' where the word 'woe' rhymes with the word 'so' in the previous line.

Raja Sultan Zahoor Akhtar's translation shows some similarity with the other two translators as he renders the words *Qissa-i-dard* as 'a tale of pain', but his translation of the same clause i.e. *majbūr haen ham*: "I can no longer help relate": is lexically different from the other two translations. However, the sense remains the same as the expression "I can not help" is generally used an idiomatic expression for the sake of emphasis or when something is necessarily to be done. Stylistically, this is closer to what the poet describes in the original. Moreover, apart from the lexical difference, another strategy that differentiates his translation from the other two translations is the use of the pronoun 'I' instead of 'we' in the beginning of the first and the last lines which Vinay and Deblnet refer to as transposition in their model. One important point in Sultan Zahoor Akhtar's translation of this stanza is that he maintains rhyme in the alternate lines as shown by the words 'fate' and relate (lines 1,3); 'voice' and 'choice' (lines 5,7) and 'wail' and 'hail' (lines 9,11). The words 'fidelity' and 'openly' have respectively four and three syllables, but they rhyme together in their last syllables.

Arberry translates the next line by using the same structure as he repeats the pronoun 'We' at the beginning of the line: "We are but a muted lyre; yet a lament inhabits it". Here the words 'a muted lyre' stands for the metaphorically used compound word *Sāz-i-khāmōsh* and "a lament inhabits it" stands for the clause *faryād sē mamūr haen*. Moreover, the plural pronoun 'we' appears to reflect the sense of the collective voice of the Muslim community as expressed in the *radeef* رَدِّفْ -*ham*- in the ST. Khushwanth Singh translates these expressions as "silent lute whose chords are full of voice" which conveys almost the same sense, but the use of the relative pronoun, 'whose' and the auxiliary verb 'are', not only affect the poetic quality of the line, but also extends the length of his line. However, in terms of sound quality, his translation shows a regular pattern of end rhyme where the word

‘voice’ rhyme with the word ‘choice’ in the next line. Raja Sultana Zahoor Akhtar’s translation shows similarity with Singh’s translation in terms of lexical choices, but he differs from the latter because he keeps a comparatively shorter length of his lines. This structural pattern is maintained throughout his translation.

The final couplet of the second stanza is translated by Arberry quite differently from the other two translators: *Ae Khudā Shikwa-i-arbāb-i- wafā bhī sun lē* is rendered as “God, give ear to the complaint of us, Thy servant tried and true”. Similarly, *Khugar-i-hamd sē thōrā sa gilā bī sun lē* is translated as “Thou art used to songs of praise; now hear a note of protest too”. Here, the meanings of the words ‘tried’ and ‘true’ also correspond to the sense of the original as the believers are often tested by Allah Almighty for their true faith and after successfully passing through these tests, their faith becomes stronger than before. Moreover, these words also give the repetition of ‘t’ sound and the word ‘too’ at the end of the last line not only repeats the same ‘t’ sound but also maintains the same rhyme which shows that both the techniques of alliteration and end rhyme have been used. However, despite the artistic beauty, the translation seems to be deviating from the content of the original as by using the compound possessive *Khugar-i-hamd*, the poet means to say that the believers of Allah Almighty are in the habit of praising Him in all circumstances. The expression *ارباب وفا* used in the previous line refers to the faithful servants of Allah Almighty. Similarly, *خوگر حمد* also refers to the believers who always praise Allah. It is a fundamental part of their faith that Allah Almighty is the only one who deserves praise. They know that whatever the circumstances may be, they need to resort to Allah and praise Him for all His blessings. In other words, Muslims always praise no one other than Allah Almighty, the only one who always listens to their pains and agonies. However, having a close look at Arberry's translation, it becomes clear that it is Allah Almighty who is "used to songs of praise". This is debatable because Allah Almighty is independent of everything, being the Creator and Controller of this universe. He is self-sufficient and besought by all. Even if human beings on the surface of the earth begin to worship or praise Allah, it will not do anything to Allah Almighty. And the consequences of their actions will go either in favour or against the individuals themselves. Therefore, if all the people become disbelievers, even then it will not do any harm to Allah Almighty. Thus, the use of the pronoun ‘Thou’ totally reverses the point of view, referential meaning, and impact of the

original. According to Baker (1992), referential meaning is derived from the relationship between a word and what it points to in the real world (p. 181)

Khushwanth Singh's translation, on the other hand, appears to transfer the meaning of the original as he translates the same words as "It is in our nature to always praise You". He translates the possessive compound *arbāb-i- wafā* as "faithful servants" in which the word 'faithful' is used for the *wafa* which closely follows the original. In comparison, Arberry uses the word 'servants' with no prior adjective, yet he uses two postpositive adjectives, 'tried' and 'true'. One possible reason for placing the two adjectives after the noun is to create musical effects through alliteration where the initial 't' sound is repeated in these words. Another reason for putting the word 'true' at the end of the line is to create rhyme with the word 'too' in the last line.

Sultan Zahoor Akhtar translates the word *Ae Khudā* as 'O Lord!' which appears to be a direct address to the addressee ie Allah Almighty. It captures the sense of the vocative expression *ae* which is used in Urdu language to address somebody directly. Similarly, his use of the phrase "from lips wonted but to hail" means that Muslims are habitual to adore Allah Almighty, and is very similar to Altaf Hussain translation: "From lips accustomed but to praise" (Hussain, 1954, p.13). Muhammad Ali Khan Tyro uses the the phrase "addict to praise" in which the word 'addict' is equivalent in meaning to the words 'habitual' and 'accustomed' (Tyro, 2000, p.16).

These three renditions are different from Arberry's translations where the use of the pronoun "Thou" changes the meaning as discussed earlier. Lastly, in Akhtar's translation, the word *arbāb-e-wafā*: 'those of established fidelity' is not only different from the other two translations in terms of diction, but also in length. One apparent reason for this may be that his chief concern is the rhyme, rather than the meaning as the words 'wail' and 'hail' sound together in the alternate lines. Moreover, the words 'fidelity' and 'openly' respectively rhyme together in their last syllables in the second and fourth lines of the last quartet.

#### 4.2.3. Stanza-3

تھی تو موجود ازل سے ہی تری ذات قدیم  
پھول تھا زیب چمن پر نہ پریشان تھی شمیم  
شرط انصاف ہے اے صاحب الطاف عمیم

بوئے گل پھیلتی کس طرح جو ہوتی نہ نسیم

ہم کو جمعیت کا طریقہ پریشانی تھی

ورنہ امت ترے محبوب کی دیوانی تھی؟

*Thī tō mawjūd azal sē hī tirī dhāt-i-qadīm*

*Phūl thā zēb-i-chaman par na parēshan thī shamīm*

*Shart insaf hae āe sāhib-i-ataf-i-āmim*

*Bū'-i-gul phaeltī kis tarh jō hōti na nasīm*

*Ham kō jam'iyyat-i-khātir yē parīshānī thī*

*Warna ummāt tirē mahbūb kī dīwānī thī*

#### 4.2.3.1 Brief Introduction

After finishing the prologue in the initial two stanzas where the poet explained the reason of making complaint, here he comes to the discussion of Muslims and specifically the significance of their existence in the world. As it appears from the use of past form تھی (was), the poet takes the reader back to the very initial stage of the history (ازل) when nothing existed except Allah Almighty. Allah Almighty is beyond the bounds or constraints of time. “He is the first and the last, and the manifest and the Hidden, and He is All-Knowing about every thing” (M’ariful Quran, Al-hadeed, verse no 2). He existed even before the creation of this universe. “He is the One who created the heavens and the earth in six days, then He positioned Himself on the Throne” (M’ariful Quran, Al-hadeed, verse no 3). It is another thing that human beings came to know about Him after they were created. This is what the poet describes in the second line as the words گل-پھول (flower) and چمن- (garden) are used in the metaphorical sense, which means that Allah Almighty existed since the beginning of the endless time, but no one knew about Him. In other words, the flower existed in the garden, but its aroma did not spread. This point is explained further in the second couplet when he uses the two interconnected terms بوئے گل (scent or aroma) and نسیم (breeze) that causes the former to spread. The last couplet describes the point of time in history when the companions of the prophet spread in all directions in order to preach the true message of Islam. They preferred to disseminate the message of oneness of Allah (*tawhid*) to every nuke and corner of the world rather than to stay in the company of the Prophet (peace be upon

him). This did not mean that there was something deficient in their love for the Prophet of Allah, but because conveying the true message of oneness of Allah and showing people the right path was a compulsion due to which they sacrificed the company of the beloved prophet. The poet addresses Allah Almighty and says that we, the Muslims were like fragrance which when diffuses, fills the atmosphere with its aroma. Similarly, the Muslims scattered in different parts of the world and disseminated His message. In this way, people who were passing through the dark ages came to know about the existence of Allah Almighty. Looking at other aspects of the stanza, the pattern of rhyme remains the same like the previous two stanzas as the first four lines end with 'م' (m) sound where the words قدیم, شمیم, عمیم and نسیم form the radeef (end rhyme) of the first four lines and the word تھی occurs at the end of both lines of the last couplet.

Table 3 *English Translations of Stanza 3 of Shikwa*

A. J. Arberry's Translation	Khushwanth Singh's Translation	Sultan Zahoor Akhtar's Translation
<p>In Thy Everlasting Essence Thou wast from eternity; Bright the bloom bedecked the garden; undiffused the scent abode; Lord of universal favour, let impartial justice be— Could the rose's perfume scatter with no breeze to waft abroad? Peace of mind and quiet spirit won we of our labours glad, Else the folk of thy beloved— should they be accounted mad?</p>	<p>That Your Presence was primal from the beginning of time is true; The rose also adorned the garden but of its fragrance, no one knew. Justice is all we ask for: You are perfect, You are benevolent. If there were no breeze, how could rose have spread its scent? We Your people were dispersed, no solace could we find, Or, would Your Beloved's following have gone out of its mind?</p>	<p>From when endless time began, Thy dateless Self had also been; But then no breeze its aroma stretch The blossom ruled as garden's queen Thyself being just, should concede, O Best! from whom all favours flow, Whether breeze had not moiled in love Thy aroma the people would not know? The joyous labor we quested for Thee Rejoice our spirits and was our vanity. Imagine Thou the disciples of Thy confidant Deftly spread, so wide the truth of</p>

#### 4.2.3.2 Analysis and Discussion

This stanza highlights the significance of the existence of Muslims and their role in spreading the name of Allah. Moreover, the poet focuses on different reasons that provide the logic as to why the complaint is being made. The first half of the initial couplet contains the words *azal* and ذات قدیم - *zāt-i-qadīm*--- the attributes which are associated with Allah Almighty. Arberry translates them as ‘everlasting’ and ‘eternity’ which are both semantically and phonologically related. In other words, they not only convey the idea of timelessness but the sound ‘e’ at the beginning of these words creates assonance. This shows how the translator creates a harmony between the form and content. Moreover, the second half of the couplet is translated by Arberry as ‘Bright the bloom bedecked the garden’ which stands for the clause پھول تھا زیب چمن *Phūl thā zēb-i-chaman*. Here, each one of the first three content words contains ‘b’ sound which creates an internal rhyme. This shows the translator’s knowledge and awareness of employing the tool of consonance for emphasising and reiterating the theme of beauty of the garden.

One difference between the two translators is their choice of phrases as Khushwanth Singh uses the gerund phrase ‘the beginning of time’ as the equivalent of the word *azal* whereas Arberry translates the same as ‘everlasting essence’ where the adjective ‘everlasting’ modifies the headword ‘essence’ in the noun phrase. Moreover, the repetition of ‘e’ sound at the beginning of these words creates assonance which shows Arberry’s strategy for producing the musical effects through these words. Similarly, his use of the noun ‘eternity’ as the equivalent of the phrase *zhāt-i-qadīm* is not only different from the adjective ‘primal’, used by Singh to translate the same, but it also enables him to fulfill the rhyming requirement. On the other hand, in Khushwanth Singh’s case, these different lexical choices are also significant because of their sound similarities as the words ‘presence’ and ‘primal’ show the repetition of ‘p’ sound and the words ‘time’ and ‘true’ show alliteration as the consonant sound ‘t’ is repeated at the start of these words. Moreover, there seems to be a regular sound pattern as the words ‘true’ and ‘knew’ in the first couplet; the words ‘benevolent’ and ‘scent’ in the second couplet and the words ‘find’ and ‘mind’ in the last couplet rhyme together which creates the *aa*, *bb*, *cc* rhyme scheme, regularly used by him in



his translation. According to Eesa (2000, p. 110), what supports the choice of the translator underlies the literary and poetic competencies and sensitivity he has.

Sultan Zahoor Akhtar's translation appears different from the other two translations because of the short length of its lines. Moreover, the use of the phrases 'endless time' and 'dateless Self' provides an example of homeoteleuton in which the adjectives, 'endless' and 'dateless' mutually rhyme in their second syllables. Both these words convey the sense of the word (ازل) in the original. The short lines seem to express the thought more closely as compared to the other two translations. Moreover, the sound 'b' is repeated in the words 'But', 'breeze' and 'blossom'. However, there is no specific rhyme scheme as only the words 'been' and 'queen' in the second and fourth line rhyme together. Similarly, his translation lacks the proper rhythm that we see in Arberry's translation. The second half of the original couplet contains metaphorical language which has been rendered almost similarly by both Arberry and Khushwanth Singh in terms of lexical choices and syntactical organization. The clause '*phool thā zēb-i-chaman*' has been rendered by the former as "the bloom bedecked the garden" and by the later as "The rose also adorned the garden". In the first translation, 'b' sound is repeated in the words 'bloom' and bedecked by Arberry which creates consonance. Similarly, assonance is created as Singh puts the additional adverb 'also' which has the same initial vowel sound as the one created by 'a' in the word 'adorned'. Both the translators have transformed the compound word *zēb-i-chaman*---a possessive adjective--- into verb phrase, which Vinay and Derbelnet refer to as transposition.

Sultan Zahoor Akhtar's translation shows variation in terms of word choice as he translates the same line as 'The blossom ruled as garden's queen'. Here the phrase 'garden's queen', also a possessive adjective, is metaphorically used to represent beauty at its peak. Moreover, this translation looks more befitting in the local context because flowers are usually assigned the names such as 'kings' and 'queens' due to their uniqueness. For example, rose is called the king of flowers because of its beauty and attractive colours. Similarly, jasmine, a white coloured flower, with its distinct aroma at night time, has been named as رات کی رانی (the queen of the night). Thus, the translator has used the phrase 'garden's queen' unlike the verb phrases 'bedecked the garden' or 'adorned the garden', but it

has been syntactically readjusted (structure-shift) and placed at the end of the last line to make it rhyme with the word 'been' in the second line.

The next line is translated by Arberry almost literally, though he shifts the first half of the ST ie شرط انصاف ہے *Shart insaf hae* and makes it the second half in the translation as 'let impartial justice be'. Similarly, he dislocates the second half of ST اے صاحب الطاف عمیم *áe sāhib-i-ataf-i-ámim* and makes it a first half of the translation as "Lord of universal favour". Thus, in order to meet the rhyming requirement, he places the word 'be' at the end of the line where it rhymes with the word 'eternity' in the first line. Khushwanth Singh, on the other hand, maintains the same structure of the ST; he, however, adds the pronouns 'we' (one time) in "Justice is all we ask for", 'you' (two times) in "You are perfect" and "You are benevolent" that echoes the dialogic style of the original. Moreover, he uses the adjectives 'perfect' and 'benevolent' in which the latter creates an end rhyme with the word 'scent' in the next line, in addition to their mutual internal rhyme.

Sultan Zahoor Akhtar's translation of the same line presents a different picture as he renders the Urdu word *insaf* (noun) as 'just' (adjective of quality) by associating it with Allah Almighty as "Thyself being just", a procedure which Vinay and Darbelnet refer to as transposition. Here the repetition of *ð* sound creates consonance. But more importantly, it emphasises the idea that Allah is perfect in justice. In this context, Bassnett (2002) argues that by transposing the text, the translator necessarily promotes actively or tacitly ideological, aesthetic and cultural values (p. 15).

As for the second half of the line, Arberry makes a literal translation as 'Could the rose's perfume scatter with no breeze to waft abroad' in which the word 'rose's perfume' stands for *بوئے گل* *Bū'-i-gul* and the word 'breeze' stands for the word *naseem*.

Khuswanth Singh translates the same line in almost similar manner as he transfers the same question form of the original line: "If there were no breeze, how could rose have spread its scent?" He, however, makes changes in the syntax as the word *Bū'-i-gul* which takes the initial position in the ST has been moved to the final position in TT, chiefly because its last syllable rhymes with the last syllable of the word 'benevolent' in the previous line. Moreover, the translated line becomes a conditional sentence with two clauses-- the conditional clause and the interrogative clause in which the subordinating conjunction 'If'

and the modal verbs, 'could' and 'have', make the translation, a grammatically organized, proselike sentence. Nida and Taber (1969, p. 105) define it as structural adaptation that can occur when a translator is translating a text from SL to TL.

The rendering of the final couplet especially of the first half shows a lot of difference among the three translators. A. J Arberry uses different lexemes in translating the first half of the ST couplet ہم کو جمعیت کا طریقہ پریشانی تھی - *Ham kō jam 'iyyat-i-khātir yē parīshānī thī*. It means that we the Muslims were worried about the fate of the whole humanity due to which we scattered in different parts of the world; otherwise we could have stayed in the company of your prophet with our intense love towards him. But the reason for separation from the prophet (peace be upon him) was no other than preaching the true message of Allah Almighty which was a source of satisfaction for them. We introduced the name of Allah Almighty to the people around the world and only then His existence came to be known to them". In Arberry's translation, "Peace of mind and quiet spirit won we of our labors glad", the expression "peace of mind and quiet spirit" gives the sense of جمعیت کا طریقہ in the original. Moreover, the adjective 'glad' has been placed after the noun 'labor' where it rhymes with the word 'mad' in the last line. Usually, an adjective is used before the noun as a premodifier when it is a single lexeme. However, Arberry's strategy to shift the position of the adjective is associated with the sound effect that he creates through the words 'glad' and 'mad', without necessarily affecting the meaning.

Khushwanth Singh's rendition is quite different from Arberry as he translates the same line as "We, Your people were dispersed, no solace could we find", where the latter half of the line is opposite in meaning to Arberry's "peace of mind" and remote from the meaning of the original. Similarly, he uses the phrase "out of its mind" where the noun 'mind' rhymes with the verb 'find' in the previous line. This shows the conflict between content and form. Newmark (1988, p. 42) holds that in translating a literary text, particularly poetry, there is often a conflict between the expressive and aesthetic function. He states further that aesthetic language is meant to please the senses and it is achieved through sound effects.

Similarly, the second line is also translated differently by the two translators. Arberry translates the line: ورنہ امت ترے محبوب کی دیوا نی تھی - *Warna ummāt tirē mahbūb kī*

*dīwānī thī* as “Else the folk of thy beloved—should they be accounted mad?” Where the words ‘the folk’ stands for the word *ummāt*; the words ‘thy beloved’ stands for the word *mahbūb* and the word ‘mad’ stands for *dīwānī thī* in the original text.

Khushwanth Singh translates the same line as “Or, would Your Beloved’s following have gone out of its mind?” where the possessive compound ‘Beloved’s following’ stands for the word *ummāt* and the verbal phrase “gone out of its mind” stands for the adjective دیوا نی *-dīwānī*. Here, the noun ‘followers’ could have been better choice instead of the word ‘following’. However, the latter is also used as a collective noun for a group of people who admire/support someone or something. Mahmood Ali Khan uses the phrase ‘Prophet’s adherents’ in which the headword ‘adherents’ is semantically similar to the word ‘followers’ (Tyro, 2000, p. 17).

Sultan Zahoor Akhtar's translation shows much variation in the syntax as the lines have been restructured for creating a rhyming effect. The word 'vanity', placed at the end of the second line is made to rhyme with the word 'Thee', though it is only their second syllables that rhyme together. The verb phrase "Deftly spread" which occurs in the first line in the ST has been moved to the second fourth line in the translated version. Similarly, the lexical choice also looks different as the adjectival phrases "joyous labor" and 'Rejoiced spirit' just seem to be the translator's addition as they, apparently have no equivalents in the ST.

#### 4.2.4. Stanza-6

تھے ہمیں ایک ترے معرکہ آرا وں میں  
 خشکیوں میں کبھی لڑتے کبھی صحرا وں میں  
 دیں اذانیں کبھی یورپ کی کلیسا وں میں  
 کبھی افریقہ کے تپتے ہوئے صحرا وں میں  
 شان آنکھوں میں نہ جچتی تھی جہاں دا روں کی  
 کلمہ پڑھتے تھے ہم چھا وں میں تلوا روں کی

*Thē hamiṅ ēk tire ma’rakā ārā’on mēṅ*

*Khushkiyōṅ mēṅ kabhi laṛtē kabhi sahrā’oṅ mēṅ*

*Dīṅ adhānēnēṅ kabhi yōrap kē kalīsaōṅ mēṅ*

*Kabhī afriqa ke taptē hu 'ē ṣehrā 'on mēṅ*

*Shān āṅkhōṅ mēṅ na jachtī thī jahāndārōn kī*

*Kalimah paṛhtē thē ham chā 'ōṅ mēṅ talwārōṅ ki*

#### **4.2.4.1 Brief Introduction**

This stanza is one among those stanzas of the poem where the poet describes the bravery of the skillful Muslims warriors who carried all-conquering sword of Islam as they engaged themselves in various battles against the evil forces. They used their swords against non believers in the battles which they fought on land and on the sea. They fought against them amidst all odds and difficulties and made sacrifices even if it came to the cost of their own lives. Their *adhāns* (calls to prayers) echoed from the churches of European lands and travelled across the African deserts. Most significantly, they did not fight for earning names or for any personal gain, or to acquire wealth, but their only purpose was to glorify the name of Allah Almighty. Therefore, they did not hesitate to give sacrifices even if it came at the cost of their own lives. Consequently, they were successful in ruling the world and preaching the name of the Creator. Moreover, what distinguished them from the other rulers of the world was that their mission was not the acquisition of worldly ranks and glories; rather their sole purpose was to please Allah Almighty. The stanza begins with the word *تھے* (were) which shows the sense of pastness. That is to say, the Muslims warriors used their acts of valour in the past. Moreover, he has repeatedly used the word *کبھی* -*kabhi* in lines 2 and 3 which conveys the sense of consistent struggle on the part of Muslim warriors at different parts of the world.

Table 4 *English Translations of Stanza 6 of Shikwa*

<b>A.J Arberry's Translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahoor Akhtar's Translation</b>
<p>It was we and we alone who marched Thy soldiers to the fight,  Now upon the land engaging, now embattled on the sea,  The triumphant Call to Prayer in Europe's churches to recite,  Through the wastes of Africa to summon men to worship Thee.  All the glittering splendor of great emperors we reckoned none;  In the shadow of our glinting swords we shouted, "God is One!"</p>	<p>Of all the brave warriors, there were none but only we.  Who fought your battles on land and often on the sea.  Our calls to prayer rang out from the churches of European lands  And floated across Africa's scorching desert sands.  We ruled the world, but regal glories our eyes disdained.  Under the shades of glittering sabers Your creed we proclaimed.</p>	<p>It was we who marched  As warriors, none else but, we.  And upon the land we also fought,  And battled upon the sea.  Our Azan's call rang out  In churches of European lands.  And made this magic tune,  Over Africa's blazing sands.  The glamour of our conquerors  Regal glories were disdained.  Under the shad of flashing swords  The "kalima was proclaimed.</p>

#### 4.2.4.2 Analysis and discussion

The very first line highlights the distinctive valor of the Muslims in the battlefield against their enemy. Arberry translates this line by using the second person plural pronoun 'we' twice which is followed by the predicative adjective. This type of construction possibly enables him to emphasize the idea that no one else could have performed such an arduous task of throwing themselves in danger. However, his translation seems problematic in the second half of the first line as he used the relative pronoun 'who' and then the second person pronoun 'Thy' in the phrase, 'Thy soldiers'. This syntactical choice seems to be a creative transposition in order to fulfill the rhyme requirement, but at the same time, it creates ambiguity in meaning. Firstly, if the soldiers were Muslims then who were the people who brought them to the battlefield? Were they those who did not fight themselves, but motivated the others to confront the disbelievers in the battlefield? If it were so, then the question arises: Who were those who actually fought, and who were those who brought

them to the battlefield but did not participate themselves in the fighting? However, this is not the case as nowhere in the original text does the poet mention that there were two groups of people, one of which was engaged in fighting and the other took them to the battlefield. In this context, the use of the pronoun, 'Thy' deviates from the meaning of the original. This becomes further clear when compared with Khushwanth Singh and Sultan Zahoor Akhtar's translations. The former translates the same line by using a different structure as he brings the phrase "of all the brave warriors" to the start of the line and taking the pronoun 'we' at the end of the line. Similarly, he also uses the pronoun 'Who' at the beginning of line-2. The whole line is read as such: "Who fought Your battles on land and often on the sea". Now, this translation seems adequate in terms of meaning, but the use of the pronoun 'Who', at the beginning of the sentence, affects the translation in three ways. First, all 'Wh' words are used at the start of interrogative sentences for making questions. Looking at the translation of the second line, it is visible that the translator has used full stop which is syntactically not correct. Second, if the translator has used it as a relative pronoun 'who' with its antecedent 'we', then there should not have been a full stop at the end of the first line. But, this is not possibly the case as the words 'we' and 'sea', respectively occurring at the end of these lines sound together to form a couplet. The third possible reason for the full stop at the end of the line may be due to a typographical mistake for which the translator is not responsible. Another notable feature in Khushwanth Singh's translation is the use of the adverb 'often' which has two functions: It enables him to maintain the length of his line. Furthermore, it creates assonance with the word 'on' which enhances the musical effect through internal rhyme.

Sultan Zahoor Akhtar uses four lines to translate what A.J. Arberry and Khushwanth Singh render in a couplet. His rendition lacks both rhythm and rhyme due to considerable modification in form, as a result, only the words 'we' and 'sea', rhyme in the alternate lines. However, the lexical choices remain almost the same except for the use of the word 'battled' used in the phrase 'battled upon' instead of the noun 'battle' which what Viney and Darbelnet refer to as transposition in their model. Moreover, his translation of the first line: "It was we who marched as warriors" is unambiguous and is much closer to the meaning of the original. Altaf Hussain also uses the word 'warriors' in his translation, "As warriors on thy fields of fray" (Hussain, 1954, p. 17).

A.J Arberry's rendition of the second line is more adequate as compared to the previous case as the use of the adverb 'now' as the equivalent of the word 'کبھی - *kabhi*' in line-2 of the original text conveys the sense of continual fighting by the Muslims against the evil. In addition, the use of the adjective 'triumphant' before the expression 'call to prayer' not only shows the translator's creativity, but it **also matches with the meaning of the original**. In other words, the Muslims used to deliver *adhāns* whenever they would capture some territory. The *adhāns* in that case indicated their victory against their adversary. Moreover, it bears the additional meaning—the inception of the Muslims' kingdom—apart from its usual practice of calling the people to prayers which Arberry translates as under:

“...to summon men to worship Thee (line 4, page, 6).

Khushwanth Singh's translation presents a different picture not only in terms of his syntactical arrangement but also his selection of different lexemes and phrasemes. For example, Arberry's third line ends with the infinitival phrase 'to recite' where the word 'recite' rhymes with the word 'fight' at the end of the first line. Khushwanth Singh, on the other hand, uses the word 'rang out' in the middle of the third line to mean the same. This is what Catford (1965) calls structure-shift in translation. In other words, it is a situation in which an SL sentence or clause undergoes a change at structural level in the TT.

Secondly, whereas Arberry uses the possessive adjective, “Europe's churches” in the same line, Khushwanth Singh's translation contains a combination of noun, prepositional and adjectival phrases and reads like this: the churches of European lands. Here, the word 'lands' is seemingly, the translator's addition, which is probably used to complete the first line of the second couplet, as the second line concludes with the words "desert sands". Again the word 'sands' seems redundant, as deserts are made up of sands, but the translator appears to create musical effects through rhyme, irrespective of this redundancy.

Sultan Zahoor Akhtar continues with this form in translating the second couplet. His lexical choices remain nearly the same except for the adjectival phrase “magic tune” which he associates with *adhān*. Moreover, he uses the adjectival phrase 'blazing sands', where the adjective 'blazing' is similar in meaning to the word 'scorching' used by Khushwanth Singh, but unlike the former, he avoids using the word 'desert' before the noun 'sands' which is adequate. Another feature of Sultan Zahoor Akhtar's translation is his retention of the word



‘Azan’ which he only transcribes in roman Urdu probably to keep the meaning of the religious flavour and shades of meaning associated with it. Finally, one more notable feature of his rendition is his lopsided rhyming pattern in which the second and fourth lines rhyme together, but the first and fourth lines end with different words having no sound similarity.

Finally, in rendering the last couplet, the three translators have used different strategies with different lexical and syntactical choices. This is not surprising in the context of their different requirements for concluding their lines. Arberry’s style of translating the first line not only seems adequate, but it also appears to have close resemblance with the original, شان آنکھوں میں نہ جچتی تھی جہاں دا روں کی - *Shān āṅkhōṅ mēṅ na jachī thī jahāḍārōṛ kī*, which he translates as “All the glittering splendor of great emperors we reckoned none”. Keeping in view the idiomatic Urdu phrasal expression, this translation looks quite adequate. However, Arberry’s translation of the second line is debatable because it deviates from the meaning of the original as he translates it as “In the shadow of our glinting swords, we shouted, “God is one!”. This translation deviates from the actual meaning because the chanters were Muslims and the swords were those of the enemies. But the use of the pronoun ‘our’ is ambiguous and creates confusion in conveying the actual sense. This argument is further validated by Altaf Hussain’s and Mahmood Ali Khan Tyro’s translations, given as under:

Beneath the shade of blades unsheathed (Hussain, 1954, p. 17)

In the shadow of the swords (Tyro, 2000, p. 6)

Khushwanth Singh as usual uses his lengthy line in order to translate the final two lines of the original stanza. Moreover, he renders the idea of worldly disliking by the Muslims as "but regal glories our eyes disdained" where the word 'disdained' rhymes with the verb, 'proclaimed', used in the last line of the stanza. This is different from A.J. Arberry's rendition whose final couplet ends with the words 'none' and 'One'. Another difference with Arberry’s translation is that he uses the adjectival phrase 'glittering sabers' which conveys the similar meaning like Arberry’s ‘glinting swords’, but unlike Arberry, he did not use the pronoun 'our' before swords which **matches with** the sense of the original.

Sultan Zahoor Akhtar's translation of the final two lines of the original stanza creates confusion, particularly in the first two lines as he mixes up two different senses which do not convey the actual meaning. To make it further clear, he uses the phrase 'the glamour' and associates it with 'our conquerors' in the first line. And in the second line, his first argument turns on its head as he writes: "Regal glories were disdained". Thus, the two lines become contradictory because what is stated in the first line gets confused with the second line and ultimately, concludes with nothing. Moreover, he uses the single word 'conquerors' which is a shorter expression in contrast to Khushwanth Singh's use of the longer expression in the form of a complete sentence: "we ruled the world", although both convey the same meaning. But he leaves the first line incomplete in the form of sentence fragment before he starts another line. This grammatical deviation is also one of the reasons for confusion in meaning. In rendering the last line, he leaves the word "Kalima" untranslated which shows his understanding of religious connotations and the absolute nature of its actual wording which does not afford itself to translation. The same is translated by Khushwanth Singh as "Your creed" which is not the true equivalent of "Kalima". This strategy is also used by Altaf Hussain who translates the last line as "In *Kalima* we glory sought" where the word *Kalima* in the prepositional phrase remains untranslated (Hussain, 1954, p. 17).

#### 4.2.5 Stanza-8

ٹل نہ سکتے تھے اگر جنگ میں اڑ جا تے تھے  
 پاؤں شیروں کے بھی میدان سے اکڑ جا تے تھے  
 تجھ سے سرکش ہوا کوئی تو بگڑ جاتے تھے  
 تیغ کیا چیز ہے ہم توپ سے لڑ جا تے تھے  
 نقش توحید کا ہر دل پہ بٹھا یا ہم نے  
 زیر خنجر بھی یہ پیغام سنا یا ہم نے

*Tal na saktē thē agar jang mēṅ ar jā tē thē*

*Pā'ōṅ shērōn ke bhi maydān se ukhar jā tē thī*

*Tojh sē sarkash hūwa kō'ī to bigar jā tē thē*

*Tēgh kiyā chīz hu 'ā, ham tōp sae lar jā tē thē*

*Naqsh tawhīd kā har dil pe bithāyā ham nēn*

*Zēr-i-khanjar bhi yeh payghām sunāyā ham nēn*

#### 4.2.5.1 Brief Introduction

These lines describe the bravery of the Muslims in the fight against their enemies. Moreover, they also highlight their strong faith and firm belief in the oneness of Allah which was the source of their success even in the adverse circumstances. In the first line, the poet mentions that even the ‘line hearted’ enemies who were famous in their time, could not face them and were compelled to run away from the battlefield. Similarly, the great warriors were afraid of Muslims as the latter were always ready to give sacrifice for the sake of Allah Almighty. Here, by using the metaphor - شیروں ‘lions’, the poet not only expresses the strength of the opponents, but most importantly, he emphasizes the valour and bravery of the Muslim heroes, who were able to defeat even the strongest of their adversaries. Moreover, they preached the true message of *tawhid* (oneness of Allah) even when they were under the enemy’s sword points. They also debased the cannons of enemy. They proclaimed the message of oneness of Allah and preached His name even beneath the dagger’s point of their foes. Because the major focus in this stanza is about the steadfastness shown by the Muslims against their enemy; therefore, the vocabulary used, also supports this theme. For instance the words جنگ (war), شیروں (lionhearted warriors), سرکش (rebel), تیغ (sword), توپ (cannon), خنجر (dagger). Furthermore, the verbs are also expressive of intense feelings, which in turn, give rise to the high emotional tone of the speaker.

Table 5 English Translations of Stanza 8 of *Shikwa*

A.J Arberry’s Translation	Khushwanth Singh’s Translation	Sultan Zahoor Akhtar’s Translation
<p>We were rocks immovable when in the field we took our stand, And the bravest-hearted warriors by our thrust were swept away; It sufficed us to enrage, if any gainsaid Thy command, Then we hurled us on their cannons, took their sword</p>	<p>Once in the fray, firm we stood our ground, never did we yield, The most lion-hearted of our foes reeled back and fled the field. Those who rose against You, against them we turned our ire, What cared we for their sabres? We fought against cannon fire. On every human heart the image</p>	<p>In the fray, we stood our ground And did not yield nor dread; The lion-hearted enemies were, Uprooted in the battle and fled. And those who rose against, Our swift, grim anger faced. What cared we for their sabres, Their canons we debased.</p>

<p>points but for play.          Into every heart we struck          the impress of Thy Unity          And beneath the dagger's          lightning preached the          message, Lord of Thee</p>	<p>of Your oneness we drew,          Beneath the dragger's point, we          proclaimed Your message true.</p>	<p>On human heart we set Thy          seal,          Thy oneness "Tawhid" we          impress.          And beneath the dagger's point,          Proclaimed your message with          stress.</p>
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#### 4.2.5.2 Analysis and Discussion

The subject matter of this stanza relates to the resoluteness of the Muslim fighters in the field. Arberrry, while transposing the verb phrase *ٹل نہ سکتے تھے* *Tal na saktē thē*, translates the first verse by using the metaphor 'rocks immovable' to represent the valor of the Muslims at the time when they took stand in the battlefield. Similarly, the second verse of the ST contains the word *shērōn*- a plural of the adjective word *sher* which is used for the one who has a good knack of armory. Moreover, Arberrry also uses the adjective 'bravest-hearted warriors' which also gives the same sense. The first person plural pronoun has been used twice in the first line in the translation, once in subjective form (we) and once in the possessive form (our) as the equivalent words for the pronoun *Ham* in the ST. However, the same occurs in the source text not before the second half of the fourth verse *تینغ کیا چیز ہے ہم* *Tēgh kiyā chīz hu'ā, ham tōp ae lar jātē thē*. Here, the possessive pronoun 'our' is used with the noun 'thrust' after the preposition 'by' and the sentence is in passive form. Moreover, the verb phrase "swept away" is used at the end of the line. This also shows the translator's creativity without changing the sense as the use of the pronoun in the first line transfers the image of the original and makes explicit what is not explicitly expressed in words by the poet himself before the fourth line.

Khushwanth Singh's translation shows much regularity in rhyme as each couple of lines end with the same sound. Furthermore, 'f' sound is repeated many times in the first four lines in the words 'fray', 'foes', 'fled', 'field', 'fought', and 'fire'. It is important to note here that not only the sound effects of these words give the sense of the original, but they also reflect the theme of the ST, as all of them relate to the "battlefield". The second verse of the ST *ہم بھی میدان سے اکڑ جاتے تھے* *Pā'ōṅ shērōn ke bhi maydān se ukarh jātē thī* is rendered by the two translators quite differently, with Arberrry translating it

as "And the bravest-hearted warriors by our thrust were swept away". His translation shows the transformation in the voice from active to passive form, which, Vinay and Derbelnt termed as modulation in their model. Modulation in translation sometimes leads to some changes in semantics or point of view of the original text. For example, Fitzgerald (1859) completely rearranged and reworked the ST while translating Omar Khayyam's quatrains.

On the other hand, Khushwanth Singh translates the same as "The most lion-hearted of our foes reeled back and fled the field" which retains the same form as that of the ST. Furthermore, Singh's use of words like 'foes', 'fled', and 'field', with 'f' sound shows his usual interest in creating the melodious effect in his translation.

Raja Sultan Zahoor Akhtar's translation shows some similarity with both Arberry and Singh's translations in terms of lexemes and phrasemes as he uses the prepositional phrase "In the fray" and "and fled" respectively in the first and fourth line which have also been used by Khushwanth Singh, though his translation shows much variation in terms of length. Similarly, he uses the adjective "line hearted" as the equivalent for the plural noun شیروں - *shērōn* used in the ST which is also used by Khushwanth Singh. Moreover, like Arberry, he uses modulation in translating the second verse of the ST by transforming the active into passive construction: "The lionhearted enemies were uprooted in the battle". Mahmood Ali Khan tyro also uses a similar structure though his word choice is different. His translation of the same line is as follows:

The valiant foes leonine were set to flight (Tyro, 200, p.22)

Arberry rendered the second line with some syntactical readjustment, shifting the first half of ST verse *تو بگڑ جاتے تھے* to *bigarh jātē thē* to make it the first half in the translation "It sufficed us to enrage". Likewise, he makes the first half of the ST verse: *تجھ سے سرکش ہوا کوئی* *Tojh sē sarkash hūwa kō'ī* to become the second half of the translated line "if any gainsaid Thy command". Khushwanth Singh translated the same line by slightly changing the ST structure as the repetition of the preposition 'against' in the prepositional phrases "against You" and "against them", brings the word 'ire' at the end of the line: "Those who rose against You, against them we turned our ire". This variation allows the word 'ire' to rhyme with the word 'fire' at the end of the following line, but it extends the length of the line which also affects its poetic beauty, especially its rhythm. Raja Sultan

Zahoor Akhtar renders the first part of the verse like Khushwanth Singh, but he deletes the pronoun ‘You’ which is the equivalent of the pronoun *Tojh* in the ST. Moreover, he seems to have adopted modulation as a strategy by using the passive construction like Arberry: “The lion-hearted enemies were, uprooted in the battle and fled”.

The last line is rendered by Arberry in such a way that he shifts the first half of the ST verse by making it the second half of the translated line. Similarly, the second half of the verse is shifted to the first half of the translation. Both the original and the translation have been reproduced as under:

نقش توحید کا ہر دل پہ بٹھا یا ہم نے - *Naqsh tawhīd kā har dil pe bithāyā ham nēn*

Into every heart we struck the impress of Thy Unity

However, this strategy is not followed in the second verse as the translator adheres to the structure of the original: *Zēr-i-khanjar bhi yeh payghmām sunāyā ham nēn* –And beneath the dagger's lightening preached the message, Lord of Thee'. By using the pronouns 'Thy' before the noun 'Unity' and 'Thee' after the noun 'Lord', the translator brings the words 'Unity' and 'Thee' that create an end rhyme. It appears that he is more concerned with the aesthetic aspect of the English poem. The aesthetic or poetic function is centered in the sound effect of language which includes meter, repetition, and euphony (Easa, 2008, p. 8). Moreover, the second person pronouns, 'Thy' and 'Thee' also gives the sense of a dialogic style of the original.

Khushwanth Singh's translation is different from Arberry's both in terms of word choice and the way they are structured as he makes the addition of the word 'human' before 'heart'. Likewise, he uses the words 'image' and 'oneness' as the equivalents of *نقش* -*Naqsh*-*توحید* and *tawhid*. As for the syntax, the translator takes the phrase “we drew” to the end of the line where the word ‘drew’ rhymes with the word ‘true’ in the last line. This indicates his consistency in placing the mutually rhymed words at the end of each couplet, although the extra length of his line mars its rhythm. Akhtar’s rendition shows some similarity with both Arberry and Singh’s translations in terms of lexical choices as he also uses the words ‘impress’ ‘oneness’ ‘message’ ‘Tawhid’, ‘beneath the dagger’. However, his translation shows much difference in terms of the way these lexemes have been put together. For

example, the word نقش *-naqsh* has been rendered by Arberry as “we struck the impress of Thy Unity” in which the word ‘impress’ has been used as a noun which is closer to the original when seen in the religious context. But the same has been rendered by Raja Sultan Zahoor Akhtar as a verb phrase, “Thy oneness “Tawhid” we impress” where the word “impress” is put at the end of the line: ‘We impress’-- a strategy which Vinay and Darbelnet called, transposition in their model. This is similar to what Catford (1965) refers to as structure-shift. Moreover, although the noun ‘oneness’ is the translation of the word *Tawhid*, used in the original, but transferring the original form as well as its translation indicates the translator’s tendency to further emphasize the idea associated with it even at the cost of redundancy. Lastly, although, his translation lacks the regular rhythm, here, the use of rhyming words such as ‘oneness’, ‘impress’ (line-10) and ‘stress’ (line-12) ending with the same ‘ess’ syllable creates musical effect in the translation.

#### 4.2.6 Stanza 13

صفحہ دھر سے باطل کو مٹایا ہم نے

نوع انساں کو غلامی سے چھڑایا ہم نے

تیرے کعبے کو جبینوں سے بسا یا ہم نے

تیرے قرآن کو سینوں سے لگا یا ہم نے

پھر بھی ہم سے یہ گلا ہے کہ وفا دار نہیں

ہم وفا دار نہیں تو دلدار نہیں

*Safha-i-dahr sa sē bāṭil kō miṭāyā ham nēḥ*

*Naw-i-insān ko ghulāmī sē churāyā ham nēḥ*

*Tēre k’ābē ko jabīnōn se basāyā ham nēḥ*

*Tēre qur’ān ko sīnōn se lagāyā ham nēḥ*

*Phir bhī ham sē ye gilā hae ke wafādār naḥīn*

*Ham wafādār naḥīn tū bhī dildār naḥīn*

#### 4.2.6.1 Brief Introduction

Here also, the poet describes the deeds of bravery performed by the Muslims both in terms of their services to humanity and as the true believers and worshippers of Allah Almighty. In fact, this stanza concludes the discourse that was initiated in stanza no 3. Here the poet appears to put his strong arguments to prove his point as he states that the Muslims preached the message of truth (Islam) and erased falsehood (idolatry) from the pages of the history of this earth. Again, it was no other than the Muslims who unchained mankind from the bonds of slavery and filled Kaaba, with their foreheads humbly prostrated. They were the true believers who clasped the Quran firmly to their breasts. But inspite of all these sacrifices, a charge of being unfaithful is laid against them which is a matter of great surprise. The plural pronouns *ham* (we) is repeated in the first four lines which refers to the Muslims, whereas the pronoun *Tēre* (Your), used in the third and fourth lines and *Tū* (You) refers to Allah Almighty Whom the poet addresses.

Table 6 *English Translations of Stanza 13 of Shikwa*

<b>A.J. Arberry's Translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahoor Akhtar's Translation</b>
<p>We erased the smudge of falsehood from the parchment firmament;</p> <p>We redeemed the human species from the chains of slavery;</p> <p>And we filled the Holy Kaaba with our foreheads humbly bent,</p> <p>Clutching to our fervent bosoms the Koran in ecstasy.</p> <p>Yet the charge is laid against us we have played the faithless part;</p> <p>If disloyal we have proved, hast Thou deserved to win</p>	<p>We blotted out the smear of falsehood from the pages of history</p> <p>We freed mankind from the chains of slavery.</p> <p>The floors of Your Kaaba with our foreheads swept,</p> <p>The Koran You sent us we clasped to our breast.</p> <p>Even so You accuse us of lack of faith on our part:</p> <p>If we lacked faith, you did little to win our heart.</p>	<p>We were who, doffed from this earth,</p> <p>The pages of falsehood stained.</p> <p>We were who, from despot drudgery,</p> <p>Got the humans race unchained</p> <p>We were who, bowed our brows To Thy Holy Ka'ba's shrine.</p> <p>We were thorax held, Qur'an thy Book Divine.</p> <p>Even so, Thou have accused We have lurked the ardent's part,</p> <p>If unfaithful, we have been Did Thou have won our heart?</p>



#### 4.2.6.2 Analysis and Discussion

The three translations seem quite different from one another in terms of the choice of lexemes and phrasemes that consequently creates difference in the meaning. Arberry translates the word *صفحة دهر* - *Safha-i-dahr* in the first verse as “parchment firmament” whereas the same has been translated by Khushwanth Singhs as “pages of history” that seems more appropriate as compared to the former. Raja Sultan Zahoor Akhtar’s translation is much closer to that of Khushwanth Singh’s in terms of the sense, though both have used different lexemes. In translating the second verse, both Arberry and Singh have used a similar strategy except that the former uses the phrase “we redeemed” and the later the phrase “we freed” as the equivalents of the verb phrase *چھڑایا ہم نے* - *churāyā ham nēṇ* in the ST. Moreover, both of them have used the words “chains of slavery” for the Urdu word *غلامی* - *ghulāmī* whereas the same has been translated by Sultan Zahoor Akhtar as “despot drudgery” which is different from the other two translations for several reasons: Firstly, because the expression, “We were who, from despot drudgery, Got the human race unchained”, being a passive construction, is different from the active construction “we freed... the chains of slavery” used by the other two translators which is an active construction. This variation is categorized as modulation according to Vinay and Darbelnet model. Secondly, the word 'unchained' in the line "Got the human race unchained" has been passivized. This process also involves the addition of the prefix 'un' and 'ed' inflection to the root word 'chain'. These procedures are categorized as transposition and modulation according to Vinay and Derbelnet’s model. Here, they allow the translator to bring the word ‘unchained’ at the end of the line with the word ‘stained’ in the second line of the stanza. Moreover, the verb ‘bent’ in the phrase “humbly bent” is similar in sound to the word ‘firmament’ in the first line. The strategy of modulation in poetry’s translation is used in different ways by translators. For example, Ayaz (2009) conducted her research work on ideological modulation used by Kiernan in translating Iqbal’s poems.

Khushwanth Singh’s translation is different from Arberry’s in terms of lexical choice as he uses the phrase ‘we swept’, putting it at the end of the line and because of its sound similarity with the word ‘breast’, though they share their final ‘t’ sound. Also the words ‘floor’ and ‘foreheads’ create consonance through ‘f’ sound. Sultan Zahoor Akhtar translates

the same as "We "were who, bowed our brows, To Thy Holy Ka'ba's shrine" where 'b' sound is repeated in the words 'bowed' and 'brows'. Moreover, the word 'shrine' at the end of the line rhymes with the final syllable of the word 'divine'. But the use of the apostrophe with the word Ka'ba shows as if it has a shrine, which is semantically inaccurate.

The first verse of the last line is rendered by Arberry as "Yet the charge is laid against us we have played the faithless part" where the word 'part', in the noun phrase 'faithless part' rhymes with the word 'heart' at the end of the line. Khushwanth Singh's translation of the same verse is quite similar to Arberry's as he also uses the word 'part' and 'heart', but by bringing the word 'If' in the beginning of the last line, he makes it a conditional clause with a different style: "If we lacked faith, you did little to win our heart" which is different from the interrogative clause in Arberry's translation: "hast Thou deserved to win our heart?". Moreover, the question mark at the end of the line changes the tone and highlights the point of inquiry. Sultan Zahoor Akhtar translates the adjectival phrase وفا دار نہیں - *wafadar nahen* as 'unfaithful', whereas Arberry and Singh respectively use the words 'faithless and 'lacked faith', to translate the same. The former (when used as a noun) means not having religious faith while 'faithless' is lacking faith, or lacking belief in something. However, the root word is 'faith' with the prefix 'un' (in Akhtar's translation) and the suffix 'less' (in Arberry's translation). Khushwanth Singh, however, uses the verb phrase consisting of the head word 'lacked' before the noun 'faith' which is a transposition strategy according to Viney and Darbelnet. This is similar to what Catford (1965) refers to as level/rank shift: a situation in which a source language item at one linguistic level has a target language translation equivalent at a different level.

#### 4.2.7. Stanza-15

بت صنم خانوں میں کہتے ہیں مسلمان گئے  
 بے خوشی ان کو کہ کعبے کے نگہبان گئے  
 منزل دہر سے اونٹوں کے حدی خوان گئے  
 اپنی بغلوں میں دبائے ہوئے قرآن گئے  
 خندہ زن کفر ہے احساس تجھے ہے کہ نہیں  
 اپنی توحید کا کچھ پاس تجھے ہے کہ نہیں

*But ṣanam khānōṅ mēṅ kehtē haēṅ musalmān ga'ē*

*Hae khushī un ko ke ka'bē ke nighbān ga'ē*

*Apne baghlōṅ mēṅ dabayae huae qur'an ga'ē*

*Manzal-i-dahr sē ūṅtōṅ ke ḥudī khan ga'ē*

*Khandazan kufr hae, iḥsās tujhē ha eke nahīṅ*

*Apnī tawḥid ka kuch pās tujhē ha eke nahīṅ*

#### **4.2.7.1. Brief Introduction**

Keeping in view the overall structure of the poem, this stanza comes at number second in the third part which describes the worst conditions of the present day Muslims. In the previous two parts of the poem, the poet has described the reason as to why he has embarked upon the subject of complaining to Allah Almighty. Moreover, he has also highlighted the role of the Muslims, particularly focusing on their introduction in terms of who they are and what is their importance in lightening the dark pages of history at the time when humans being used to worship idols and trees. Now it is here when a reader can easily feel the change in tone, almost in the middle of the poem, as the poet seriously laments the wretched condition of the present day Muslims. The poet feels depressed at the decline of the Muslims' power and consequently, the taunts that non-Muslims fling at them. In extremely pathetic tone, he deplors the fact that the disbelievers and idols, in their temples, rejoice at the Muslims, who were previously safeguarding their holy place Ka'ba, are no more there. They feel happy that the Muslims, who used to travel in the scorching deserts on their camels in the past, have vanished now with their sacred book Qur'an tucked under their arms. The use of the verb *گئے* (they went) in the past form gives the sense of loss and deprivation as the poet says that the Muslims have lost the big treasure i.e. the holy book that provided them the true guidance towards the right path. In the last two lines, the poet shows more irritation at this sorry state of affairs and his tone becomes bitterer as he reacts to this dismal situation in the surrounding. Therefore, he turns to Allah Almighty; invoking Him that now it is the question of protecting the belief of *tawḥid*, the oneness of Allah which is the soul of this universe. The second person pronoun *تجھے* (You) is repeatedly used in these lines as he engages himself in a direct dialogue with the Creator.

Table 7 English Translations of Stanza 15 of *Shikwa*

A.J. Arberry's Translation	Khushwanth Singh's Translation	Sultan Zahoor Akhtar's Translation
<p>Hark, the idols in the temples shout,          “ The Muslims are no more.”          Jubilant to see the guardians of the K’aba’s shrine depart;          The world’s inn is emptied of those singing cameleers of yore,          Vanished is their caravan, Koran close pressed to reverent heart.          Disbelief is loud with laughter; art Thou deaf, indifferent?          Disregardest Thou Thy Unity, as if it nothing meant?</p>	<p>In the temples of idolatry, the idols say, ‘The Muslims are gone!’          They rejoice that the guardians of the Kaaba have withdrawn.          From the world’s caravanserai singing camel-drivers have vanished;          The koran tucked under their arms they have departed. These infidels smirk and snigger at us, are you aware?          For the message of your oneness, do You anymore care?</p>	<p>Yell the idols in the temples          The Muslims are, forever gone.          Triumphant, they are on their attainment          Guardians of Ka’ba are withdrawn.          From the canvas of the cosmos          The singing camel men have faded.          In the bosoms and their armpits          Clasping “Quran” have vacated.          Infidels smirk and snicker          Are Thou art even aware?          For the message of Thy “Tawhid”          Do Thou self even care?</p>

#### 4.2.7.2 Analysis and Discussion

The first line of the stanza gives the idea that Ka’ba, which had remained the holy place for the Muslims to worship, has now become the place for idolatry. Arberry translates this line by putting the word ‘hark’ at the start of his translated line for which the possible reason is to bring the reader’s attention towards something important. Moreover, the verb phrase, *مسلمان گئے* - *musalmān ga’ē*, used at the end of the second half of the ST, is translated by him as “ The Muslims are no more” where the word ‘more’ rhymes with the word ‘yore’ in the third line. Further, both the words create consonance, with the ‘m’ sound coming at their start. However, his translation of the second line is confusing as he seems to mistranslate and redundantly use the possessive compound "the K’aba’s shrine". It is understandable to every Muslim that Kaaba is the holy place to which they turn their faces during prayers; it is the place where the Muslims, coming from different parts of the world

gather to perform *hajj*. But the addition of the apostrophe creates the impact that the shrine is some separate part of the Kaaba.

Khushwanth Singh as usual adds some extra words such as the noun 'idolatry' in the first line and the verb 'rejoice' in the second line, which not only lengthens his translation, but also makes it pseudo-poetic in tone. In other words, his translation shows much lexical similarity with MAK Khalil's translation who renders the same line as "The idols in temples say 'The Muslims are gone'" (Khalil, 1997, p. 4).

Furthermore, where Arberry uses the adverb 'no more' to express the departure of Muslims, Khushwanth Singh uses the verb 'gone', probably because of its sound similarity, particularly with the last syllable of the word 'withdrawn' in the second line. This shows his preference for keeping the rhyme scheme intact even if his line becomes redundant in terms of words. Moreover, in translating the verb *گئے* into adverb is the strategy which according to Viney and Darbelnet model falls under the category of transposition. Sultan Zahoor Akhtar also goes for the same lexical choices which have been used by Khushwanth Singh as the words 'gone' and 'withdrawn' respectively occur at the end of the second and fourth lines. However, his translation lacks the rhyme scheme in the first and fourth lines. Moreover, in Khushwanth Singh's translation, these words respectively occur in the first couplet, but in Akhtar's translation, they occur in the alternate lines without a regular rhyming pattern.

Arberry continues using the apostrophe in the second couplet as he translates the word *منزل دہر* - *manzal-i-dahr* as the 'world's inn' which makes him more economical as compared to Singh in terms of lexical and syntactical choices. Another indication of different words choices in the two translations can be found in translating the word *حدی خوا* - *hudī khan* in the original text for which Arberry uses a single word i.e. 'cameleers', whereas Singh uses the word 'camel-drivers', a hyphenated compound word. Moreover, Arberry's use of the word 'inn' is shorter than the word 'caravanserais', but the later is more adequate in terms of conveying the local meaning because cameleers used to travel in the Arab world and Asia. Therefore, both camel and cameleers are particularly associated with this part of the world. As Oxford Advanced Learner's Dictionary defines the word 'caravanserais' as the place where travelers could stay in the desert areas of Asia and North Africa. Sultan Zahoor Akhtar uses the phrase 'canvas of the cosmos' for which the most

likely reason is his interest in the sound quality of the neighboring words where /k/ sound is repeated to creates consonance.

Similarly, the three translators use different lexical and syntactical strategies in translating the second half of the second couplet in the ST. Arberry uses the verb 'vanished' in the beginning of the fourth line whereas Singh has used the same at the end of the third line where his key focus is to bring it together with the verb 'departed' in the fourth line for the sake of rhyme, even though these two are not fully rhyming words. Arberry's another technique is the use of the word 'heart' at the end of the same line to complete the rhyming pattern with the word 'depart' in the second line, although the pronoun phrase, 'their' or caravan, used an antecedent seems to disagree with its singular anaphora, heart. However, despite this grammatical flaw, his poetic craft seems adequate. On the other hand, Singh uses the prepositional phrase "under their arms" as the equivalent of the plural noun 'بگلوں' in the ST and Akhtar uses two words, 'bosoms' and 'armpits' to translate the same where one could have been enough.

Finally, in rendering the first line of the last couplet, Arberry uses the word 'disbelief' for the word کفر and his full translation reads like this: "disbelief is loud with laughter", which is a word for word translation, but the translation fails to convey the sense of the original. In other words, Arberry possibly misunderstands the figurative meaning associated with the word کفر. In the present context, the use of the word 'disbelief' is not accurate even though it conveys the literal meaning. In contrast, both Singh and Akhtar respectively use the plural noun 'infidels' which is more adequate as compared to Arberry's use of 'disbelief'.

#### 4.2.8 Stanza 19

تیری محفل بھی گئی چاہنے والے بھی گئے  
شب کی آہیں بھی گئیں صبح کے نالے بھی گئے  
دل تجھے دے بھی گئے اپنا صلہ لے بھی گئے  
آکے بیٹھے بھی نہ تھے اور نکالے بھی گئے  
آئے عشاق، گئے وعدہ فردا لے کر

اب انہیں ڈھونڈ چراغ رخ زیبا لے کر

*Tērhi mehfil bhi ga 'i chāhnēwalē bhi ga 'ē*

*Shab ki āhēn bhi ga 'in, subh kē nālē bhī ga 'ē*

*Dil Tujhe dē bh'I ga' ē, apnā ṣilā lē ga'□ē*

*Ā ke bēthē bhi na the keh nikālē bhi ga'□ē*

*Ā'e ushāq, ga 'ē wa 'da-i-fardā lēkar*

*Ab inhēñ dhūnd charāgh-i-rhkh-i-zēbā lēkar*

#### 4.2.8.1 Brief Introduction

This stanza relates to the glorious period of the Muslims which has now become the story of the past. The tone of the poem changes as the speaker feels unhappy at the current sorry state of affairs. All the practices of worshipping Allah Almighty are no more there as the people who intensely loved Him are dead now. This is beautifully described in the very first line of the stanza: تیری محفل بھی گئی چاہنے والے بھی گئے which means that those who loved you have left this world. The next line further elaborates the same idea that such people used to pray at midnight and wept before their creators. They did not take rest and consistently remained away from their homes to preach the true message of Islam. They have been rewarded for their prayers. The lexical choices in these lines, particularly, the repetition of the word گئے (went) in the first two couplets describes the events of the past. It is only in the last line that the adverb of time اب (now) has been used by the poet, which shows the contrast between the past and the present.

Table 8 English Translations of Stanza 19 of Shikwa

A. J Arberry's Translation	Khushwanth Singh's Translation	Sultan Zahoor Akhtar's Translation
Gone is now the thronged assembly, and Thy lovers too are gone Ended are the midnight sighings, silenced dawn's deep threnody:	Your <i>mehfil</i> is dissolved, those who loved you are also gone: No sighs through the nights of longing, no lamenting at dawn. We gave our hearts to You, took the wages You did bestow;	Thy alive crowd is defused, Thy lovers too have gone. Gone are midnight sighs, And no moaning at dawn! The hearts we offered and went

<p>They bestowed their hearts upon thee, and with their reward passed on;</p> <p>Scarcely were Thy faithful seated when they were dismissed from Thee</p> <p>So Thy lovers came, so with the promise of “To-morrow” went</p> <p>Now come, seek them with the lantern of Thy beauty’s blandishment</p>	<p>But hardly had we taken our seats, You ordered us to go.</p> <p>As lovers, we came, as lovers departed with promise for tomorrow.</p> <p>Now search for us with the light that on Your radiant face does glow.</p>	<p>Took the wages Thee bestow, But hardly had we been seated Thouself ordered to go!</p> <p>As devotees we had arrived And went with a promise of tomorrow.</p> <p>Now search for us with the light That thy beaming face does glow!</p>
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#### 4.2.8.2 Analysis and Discussion

Arberry translates the word *mehfil* (noun) as a noun phrase ‘thronged assembly’ where the word ‘thronged’ (adjective) modifies the noun ‘assembly’, though both are almost similar in meanings. However, this expression is not the true equivalent of the word *mehfil* which is a culture-specific term. Newmark (1988) holds that for cultural-specific words the translator may adopt a neutralising procedure by using a culture-free word that he refers to as functional equivalent. He further holds that sometimes, meaning is explained by splitting up the lexical unit into its sense components which can take more than a single word as its descriptive equivalents. Similarly, the expression *chāhnē walē* is translated as ‘Thy lovers’ where the second person possessive pronoun ‘Thy’ stands for the word تیری (also a pronoun) in the original.

In Khushwanth Singh's translation on the other hand, the word *mehfil* remains untranslated: “Your *mehfil* is dissolved”; it is rather transferred in the same form which what Vinay and Derbelnet called as loan translation in their model. This is partly because of the difficulty involved in finding the corresponding expression in the TL and partly because he wanted to retain the local connotations associated with this word in the religious context. Furthermore, the term *mehfil* is used in the Eastern society in two different contexts: First, when the literary figures, particularly poets, accompanied by the audience, gather at some place to recite their verses; this is called *mehfil-e-mushaira*. Second, such gatherings are held on two types of religious occasions: The first include, *mehfil-e-Meelad* in which the people commemorate the birthday of the prophet Muhammad (peace be upon him) on 9<sup>th</sup>



*rabiul awal*, the third month of the Islamic calendar. Moreover, sometimes such religious gatherings are conducted by a saint (who is accompanied by his followers) in remembrance of Allah Almighty which is called *mehfil-e- dhikar*. The second type is scheduled, usually once in a week or month. And since these gatherings or *mehfils* are not seen in Western societies, therefore, the translator moves it untranslated in the target text. Larson (1984) argues that language and culture are essential parts of each other since the meaning cannot be moved without considering the cultural aspects of words. Sarah (2017) conducted her research work on Rehatsek's translation of Gulistan of Saadi. She found that loan translation (transference) was the mostly used procedure for translating the culture-specific words.

Singh's another strategy is the use of longer expressions instead of shorter ones. Here too, he has used the expression "those who loved you", unlike Arberry's 'Thy lovers' which is shorter than the former. According to Vinay and Derbelnet, the procedure in which a word is modified from one form into another form is called transposition. Sultan Zahoor Akhtar has added the adjective 'alive' in translating the word *mehfil* as 'alive crowd' which seems inadequate in the present context. However, his translation of the latter part of the same verse is almost the same as that of Arberry.

In rendering the second verse, Arberry translates the expression شب کی آہیں *Shab ki āhēn?* as "midnight sighings" where the word 'sighings' functions as a gerund. However, Khushwanth Singh goes for a comparatively longer construction as he translates the same as "sighs through the nights of longing" which is quite different in terms of structure. Similarly, the word نالے بھی گئے *subh kē nālē* is rendered by Arberry as "dawn's deep threnody" where the word 'threnody' rhymes with the word 'assembly' in the previous line. Khushwanth Singh on the other hand, makes different choices in both lexemes and phrasemes in rendering the same verse. He uses the gerund "lamenting" as the equivalent of the word نالے - *nālē*. As for the noun صبح - *subh*, though he uses the equivalent 'dawn', but it is placed at the end of the line because of its rhyming similarity with the word 'gone' in the previous line. Sultan Zahoor Akhtar's translation is somewhat similar to that of Khushwanth Singh in terms of word choice as the words 'gone' and 'dawn' come together, but the former is also repeated at the start of the next line which reflects the sense of loss associated with the past.

Arberry's translation of the next verse is different from his other two counterparts especially in terms of the repeated use of the pronouns 'They' and 'their' such as "They bestowed their hearts", "they were dismissed". Khushwanth Singh's translation of the same verse shows variation as he uses the pronouns 'We' and 'us' in translating the same text such as "We gave our hearts to You", and "...hardly had we taken our seats, You ordered us to go". Akhtar, like Singh, also uses the same 'we' and 'us' pronouns, though he changes the voice from active to passive such as "hardly had we been seated...", a strategy which has been described by Vinay and Darbelnet as modulation in their model. The translation of the last verse *اب انھیں ڈھونڈ چراغ رخ زیبا لے کر* - *Āb inhēñ dhūñd charāgh-i-rukḥ-i-zebā lēkar* also shows the same procedure used by Arberry as he translates it "Now come, seek them with the lantern of Thy beauty's blandishment". Here, the use of the word 'blandishment' seems to fulfill the rhyme requirement where its last syllable rhymes with the word 'went' in the previous line and 'b' sound repeated in the words 'beauty' and 'blandishment', but the word 'blandishment' impacts the meaning as it is in no way near to the original meaning: *رخ زیبا rukḥ-i-zebā* (bright face). Khushwanth Singh on the other hand, continues with the same 'us' pronoun in translating the last verse: "Now search for us with the light that on Your radiant face does glow". Here the phrase 'radiant face' which is the equivalent of the compound noun *rukḥ-i-zebā* seems to convey better sense than 'beauty's blandishment'. Moreover, the word 'glow' rhymes with the third syllable of 'tomorrow' in the previous line which shows the syntactical variation in the two translations.

Raja Sultan Zahoor Akhtar's translation, apart from the length of lines, has more in common with Khushwanth Singh's translation as the words 'tomorrow' and 'glow' come at the end of the line in the same way. Similarly, he renders the possessive compound *rukḥ-i-zebā* as 'beaming face' which carries almost a similar meaning as that of 'radiant face'. Finally, like Khushwanth Singh, he has also used the pronoun 'we' and 'us' which refers to the people: "As devotees we had arrived" and "Now search for us..."

#### 4.2.9 Stanza 24

وادی نجد میں وہ شورسلاسل نہ رہا  
 قیس دیوانہ نظارہ محفل نہ رہا  
 حوصلے وہ نہ رہے ، ہم نہ رہے ، دل نہ رہا  
 گھر یہ اُجڑا ہے کہ تو رونق محفل نہ رہا  
 اے خوش آن روز کہ آئی و بصد نازائی  
 بے حجابانہ سوئے محفل ما باز آئی

*Wādi-i-Najd mēn wō shō-i-shōr-i-salaāsil na rahā*

*Qaes diwāna-i-nazzār-i-mahmil na rahā*

*Hawṣlē who na rahē, ham na rahē, dil na rahā*

*Ghar ye ujr hā he ke tū na rahrownaq-i-mehfil na rahā*

*Ē khushā rōz ke ā'i-o-baṣad nāz ā'ī*

*Bē hijābāna sū'ē mehfil-i-mā bāz ā'ī*

##### 4.2.9.1 Brief Introduction

Like the previous stanza, here too, the poet continues with the same thought of describing the events of the past. The very first line alludes to a famous lover whose original name was Qais, but he came to be known as *Majnoon* as he was madly in love with his beloved *Laila*. The poet describes that the sound of the clanging of Qais's chains is no more heard in the valley of Najd, a place where Qais's beloved, Laila was born. The second line also refers to Qais who once used to be the great lover of Laila, but a time came when he could not look into the sedan of Laila, despite his utmost effort. Here, the poet uses the love relationship between *Majnoon* and *Laila* to symbolise the love of the true believers towards Allah Almighty. It means that those who are intensely in love with Allah Almighty cannot see Him, but they still love Him. However, he feels sorry for the present situation because those who were deeply in love with Allah are no more there. Another tragedy is that all the beauty of *mehfil* has vanished as we do not see You (referring to Allah) among ourselves. Therefore, our hearts are barren of the sentiment of love for you which, if present, could have enlivened them. The last two lines show the desire of the speaker as he prays for the golden sunny day to return with her bright face. Again, he uses the metaphorical expression

of the 'sunny day' by which he means the "day(s) of glory" that he wishes to return with all its grandeur. As for the tone, the speaker seems to express mixed feelings of hope and disappointment. Furthermore, he has used aural and visual imagery in the compound words such as شورسلا سل (clanging sound) and نظاره محمل (the sight of the sedan) in the first two lines. However, he feels depressed at the same time when he ponders over the present situation. This is very much clear by the repetition of the *ham qafia* (rhymed) words, *na raha* at the end of the first four lines. In the concluding two lines ( in Persian), the use of the word *ā'ī-* (آی) gives hope as the poet prays for the return of good old days.

Table 9 English Translations of Stanza 24 of *Shikwa*

A.J. Arberry's Translations	Khushwanth Singh's Translation	Sultan Zahoor Akhtar's Translation
<p>In the vale of Nejd no longer may those clanging chains be heard,</p> <p>Qais no more awaits distracted Laila's litter to behold;</p> <p>Vanished are those passionate yearnings; we are dead, our hearts interred;</p> <p>Gone the light of the assembly, the abode is dark and cold.</p> <p>Joyous day, when Thou returnest in Thy beauty and grace.</p> <p>And unbashfully revealst to our gathering Thy face!</p>	<p>The valley of Nejd no longer rings with the sound of Qais' chains:</p> <p>No more is he crazed to glimpse Leila's litter, no more his eyes he strains.</p> <p>We have lost the daring of former days, we are not the same. Our hearts are cold.</p> <p>You are no longer the spirit of the mehfil, ruin is on our household.</p> <p>O happy day, return a hundred times with all Your grace!</p> <p>Drop Your veil and let us gaze upon your lovely face.</p>	<p>The vale of "Najd" no longer tolls</p> <p>The sound of "Qais's" chains;</p> <p>No more he glimpse "Laila's" sedan</p> <p>No more his eyes he strains;</p> <p>The craving of the heart are dead,</p> <p>Our heart is cold, and so are we.</p> <p>The ruination fills our home</p> <p>As shines not, the light of Thee</p> <p>Blessed day! Return hundred times</p> <p>With all thy beauty and grace!</p> <p>Past Thy veil and thrive my bunch,</p> <p>So, we view Thy comely face!</p>

#### 4.2.9.2 Analysis and Discussion

In translating this stanza, the three translators seem to have used different approaches both in the selection of words and the structure of lines. Arberry seems to have followed the ST more closely in translating the word *shōr-i-salāsil* as "clanging chains" as compared to

the other two translators who rendered the same as 'the sound of "Qais's chains"'. Similarly, in the second verse, Qais's situation has been described in different words by Arberry: "Qais no more awaits distracted Laila's litter to behold". Khushwanth Singh and Raja Sultan Zahur Akhtar, on the other hand, render it similarly in terms of the choice of words except for the word "litter" and "sedan" respectively used by them to represent the same object: "No more is he crazed to glimpse Leila's litter, no more his eyes he strains" (Singh's translation), "No more he glimpse "Laila's" sedan, No more his eyes he strains" (Akhtar's translation). However, one significant point in the two translators is that both of them use the verb 'glimpse' in the same meaning, but Arberry uses the infinitival phrase "to glimpse", Akhtar uses it as a finite verb with the pronoun 'he' which requires the suffix 's' as a tense marker, but the same is missing in the translation.

In translating the next verse, the Urdu word حوصلے *-Hawṣlē* has been rendered by Arberry as "passionate yearnings" and by Khushwanth Singh as 'daring'; whereas Raja Sultan Zahur Akhtar translates the same as 'cravings'. All the three words carry closer connotations associated with the idea of the courage of the heart in the ST, but the different choices used by the three translators allow them to use different structures and ultimately end their lines with different words to fulfill the requirements of rhyme and rhythm. Similarly, the translation of the next verse: گھر یہ اُجڑا ہے کہ رونق محمل نہ رہا *-Ghar ye ujrā he ke rownaq-mehfil na rahā-* also shows variation as Arberry translates the word *mehfil* as 'assembly' whereas Khushwanth Singh transfers the same untranslated into the TT, a strategy which what Vinay and Darbelnet refer to as "borrowing". One possible reason for transferring the word *mehfil* in untranslated form is that Singh wanted to retain the local meaning as described in the ST, thinking that the word is embedded in the cultural and religious setting of the Muslims' world. Newmark (1988) refers to such strategy as "transference" in which the translator tries to retain the local colour by preserving cultural names and concepts. Similarly, when a translation retains some of the foreign elements of the original and breaks the target conventions, is what Venuti (1995) calls foreignisation. Furthermore, he states that such translation is different from domestication in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text.

Another significant point is regarding the translation of the word 'ghar' which is translated respectively by Arberry and Khushwanth Singh as 'abode' and 'household': both have almost the same meaning. But the most probable reason for this different lexical choice seems to be the sound quality of these words. For example, in the former case the noun 'abode' rhymes with the verb 'behold' and in the latter case, the noun 'household' rhymes with the adjective 'cold' in the previous line. To conclude, the translation of this stanza shows variation in terms of the word choices of the three translators, but a reader can still sense similarities in terms of meaning in the three translations.

#### 4.2.10 Stanza-25

بادہ کش غیر ہیں گلشن میں لب جو بیٹھے

سنتے ہیں جام بکف نغمہ کو کو بیٹھے

دور ہنگامہ گلزار سے یک سو بیٹھے

تیرے دیوانے بھی ہیں منتظر ہو بیٹھے

اپنے پروانوں کو پھر ذوق خود افروزی دے

برق دیرینہ کو فرمان جگر سو زی دے

*Bāda kash ghavyr haen gulshan mēn labe jū baethē*

*Suntē haen jāṁ bakaf naghma-kū kū baethē*

*Dūr hangāma-i-gulzār sē yak sū baethē*

*Tēre diwāne bhī haen muntazir-i-hū baethē*

*Apnē parwānon ko phir dhawq-i-khud afrōzi dē*

*Barq-i-dērīna do phir farmān-i-jigar sōzi dē*

##### 4.2.10.1 Brief Introduction

The main theme of this stanza revolves around the idea that people (referring to non Muslims) have busied themselves in self indulgence as they enjoy drinking by a riverside garden and listening to the cuckoo's song with a wine in their hands. They are engaged in their own pleasures and are ignorant of whatever is happening in the world. On the other side, there are also the lovers of Allah Almighty who have been metaphorically referred to

as ‘moths’, waiting for the voice of *Allahu* to stir them to action again. It means that their potential faith that has temporarily become dead is still having the ability to get fire. Therefore, the poet invokes the door of Allah Almighty to revive the same sentiments in the believers which the true lovers once exhibited in the past. They were happy to sacrifice themselves for the sake of Allah Almighty. Further, the first four lines of the stanza gives a sense of stagnancy as the word *بیٹھے* (stay inactive) has been repeated at the end of these lines. This also shows the continuation of the same theme in the previous stanza where the phrase *نہ رہا* (is no more there) has been used by the poet to express the sense of inactivity. However, the use of the word *پھر* (again) in the fifth line shows the poet’s longing for the revival of the burning spirit which enables the lovers to burn themselves before the light.

Table 10 *English Translations of Stanza 25 of Shikwa*

<b>A. J. Arberry’s Translation</b>	<b>Khushwanth Singh’s Translation</b>	<b>Sultan Zahoor Akhtar’s Translation</b>
<p>Strangers sitting within the garden, quaffing wine beside the stream;</p> <p>Glass and hand they sit and listen to the cuckoo song of spring.</p> <p>For from the commotioned meadow we sit silently and dream.</p> <p>Dream, Thy lovers of Thy coming, and the cry of “He, the King!”</p> <p>Reawaken in Thy moths the eager joy to be aflame,</p> <p>Bid again the ancient lightnings brand our bosoms with Thy Name!</p>	<p>Strangers revel in the garden, beside a stream they are sitting;</p> <p>Wine goblets in their hands, hearing the cuckoo singing.</p> <p>Far from the garden, far away from its notes of revelry,</p> <p>Your lovers sit by themselves awaiting the moment to praise You.</p> <p>Rekindle in Your moths passion to burn themselves on the flame;</p> <p>Bid the old lightning strike, brand with Your name.</p>	<p>Drunken aliens in the garden, By the fountain are sitting.</p> <p>Sparkling glasses in their hands They listen to the "Cuckoo" singing!</p> <p>Away from disorder in the garden</p> <p>Quiet in a corner seated too, Love aching loonies await</p> <p>Thy furor igniting spice of “Hoo”!</p> <p>Ignite in Thy moths the urge To burn themselves on the flare.</p> <p>Kindle again the ancient lightning,</p> <p>Mark our souls with Thy name!</p>

#### 4.2.10.2 Analysis and Discussion

The first verse is translated by Arberry and Khushwanth Singh with a somewhat similar approach as they both use the word 'strangers' for the expression بادہ کش غیرہیں - *Bāda Kash ghayr* and 'garden' for the word گلشن - *gulshan* in the original text. However, Arberry seems to be mindful of maintaining the usual structure of *the abab* rhyme scheme which he has used throughout the poem. Further, the repetition of the consonant (s) sound in the words "strangers, sitting, stream" creates musical euphony. Moreover, the translator brings the prepositional phrase "beside the stream" at the end of the line where the word 'stream' rhymes with the word 'dream' in the alternate line. On the other hand, Singh almost repeats Arberry's line except for the word 'revel' which he has put in the first half of the line. Furthermore, unlike Arberry who has used the word 'sitting' as gerund, Singh uses it as present participle by putting the auxiliary 'are' before it and shifts it to the end of the line. This modification, on one side, makes his translated line become longer, but at the same time allows him to make it rhyme with the word 'singing' in the next line.

Sultan Zahoor Akhtar's translation also shows variation in terms of choice of words as he uses the word "Drunken alien" as the equivalent of بادہ کش - *Bāda kash* and 'fountain' of the word گلشن - *gulshan*, although both the words 'stream' and 'fountain' represent water in a general sense. His translation of the first verse of the second line also shows variation as the possessive compound ہنگامہ گلزار - *hangāmaba-i-gulzār* rendered by Arberry as 'commotioned meadow' in which the word 'commotioned', used as an adjective, seems to be neologism as the same only exists as a noun in the *Oxford Advanced Learners' Dictionary* to denote 'a noisy action or disturbance'. However, the addition of 'ed' inflection to convert into adjective seems to be based on his intuition and creativity.

The same has been translated by Khushwanth Singh in a visibly different way as he focuses more on 'alliteration' by using words with 'f' sound: "Far from the garden, far away from its notes of revelry". Sultan Zahoor Akhtar's translation also shows variation as he renders the same word as "disorder in the garden". The difference becomes more evident in the second verse as the three translators use diverse techniques in rendering it. Arberry uses the expressions "Thy coming" and "He, the King!" which may symbolize the coming of the Christ according to the Christian belief. Kiernan, an English translator of Iqbal also used an



Anglicised and Christianised register in translating his Urdu poetry into English (Ahmad & Asghar, 2015).

Moreover, there is an obvious difference in Raja Sultan Zahoor Akhtar's rendition of the same verse which reads like: "Love aching loonies await Thy furor igniting spice of "Hoo"! where the word "Hoo" (untranslated) means the slogan of *Allah o Akbar* which according to Muslims' belief rekindle and reawaken their dead spirit and weak faith. Similarly, Singh uses the possessive (pronominal) phrase 'Your moths' as the equivalent of the phrase 'اپنے پروانوں' *apnē parwānon* in the ST. However, his translation, like Arberry lacks the word "Hoo" which exists in Akhtar's translation. Probably, the translators could not realise the distinctive meaning associated with this particular religious term which is pronounced during a loud worship by Muslims as a stimulus or motivational force for their spiritually weak heart. According to Elewa (2014), non native translators usually find it difficult to translate the religious terms or theological concepts because of their intricate meanings. Altaf Hussain's translation seems to reflect the sense of the original as he retains the word 'Hu': "Thy frenzy-kindling breath HU" (1954, p.37).

#### 4.2.11 Stanza-28

بوئے گل لے گئی بیرون چمن راز چمن  
کیا قیا مت ہے کہ خود پھول ہیں غماز چمن  
عہد گل ختم ہوا، ٹوٹ گیا ساز چمن  
اڑگئے ڈالیوں سے زمزمہ پرداز چمن  
ایک بلبل ہے کہ ہے محو ترنم اب تک  
اس کے سینے میں ہے نغموں کا تلا تم اب تک

*Bū'ē gul lē gā'ī bē'rūn-i-chaman rāz-i-chaman*

*Kiya qayamāt ha eke khud phul haen ghammz-i-chaman*

*'Ehd-gul Khatm h'uā tuḡ gayā sāz-i-chaman*

*Ur ga'ē dālīon sē zamzama pardaz-i-chaman*

*Ēk bulbul ha eke hae mahwa-i-tarannum ab tak*

*Us ke sine mēḡ hae naghmōn ka talāḡum ab tak*

#### 4.2.11.1 Brief Introduction

This stanza describes the miserable conditions of the Muslims which is irritating for the poet. He feels sad at the unhappy circumstances of the “garden” because all its beauty and fragrance have been stolen and, as a result, it is left barren. But what is more worrying and sad is the fact that the flowers themselves have become the enemies of the garden. However, metaphorically, it means that the Muslims have become hypocrites as they themselves have disclosed the secrecy as well as their internal flaws to the enemy which has weakened their strength. Consequently, the golden period of the spring has ended, and no bird exists in the garden to sing except the lonely nightingale who has adorned the garden with its beautiful songs. The presence of nightingale is the ray of hope among, otherwise, hopeless situation. Its songs are not disturbed by the change of seasons and therefore, they are still full of sweet voice, with its emotional appeal for the listeners. It seems that the word *bulbul* represents the poet himself and the songs of the *bulbul* represent the verses which he (the poet) sings in order to arouse the spiritless Muslims from their slumber and make them ready for action. Thus, the speaker seems optimistic and the stanza ends with a hopeful note.

Table 11 *English Translations of Stanza 28 of Shikwa*

A.J. Arberry's Translation	Khushwanth Singh's Translation	Sultan Zahoor Akhtar's Translation
<p>Now the secret of the garden by the rose's scent is spread; Shame it is, the garden's blossoms should themselves the traitor play!</p> <p>Now the garden's Lyre is broken, and the rose's bloom-toed sped, And the minstrels of the garden from their twigs have winged away; Yet one nightingale sings on there, rapt by his own melody, In his breast, the plangent music tosses still tempestuously.</p>	<p>The scent of the rose stole out, and the garden's secret is betrayed: What calamity! A flower itself should the traitor's role have played.</p> <p>The lute of the garden is broken, the season of flowers gone, Tree's branches are bare, the garden's songsters have flown. Remains alone the bulbul, in its song's raptures lost. Its breast is full of melodies that are still tempest-tossed.</p>	<p>The scent of the blossoms stole The secrets of the garden away What calamity! 'the traitor's role The garden buds ought play! The garden's lyric is done; The season of flowers is gone; And from its perch upon the twig, Each hiss songster has flown. A lonely nightingale sings on In garden all day long; Its throat beats with jungle still And pours out its soul in song.</p>

#### 4.2.11.2 Analysis and Discussion

Arberry translates the first verse which looks different from the other two translators both in terms of diction and structure: “Now the secret of the garden by the rose’s scent is spread” where the noun phrase “the secret of the garden” stands for the possessive compound *rāz-i-chaman* and the verb phrase ‘is spread’ stands for the *lē gā’ī* -- also a verb phrase. However, Khushwanth Singh’s translation shows variation as he divides the line into two parts by putting a caesura in the middle of the line: “The scent of the rose stole out, and the garden’s secret is betrayed”. This division seems to convey a better sense of the original as the phrasal verb ‘stole out’ is the equivalent of the verb phrase *lē gā’ī* in the ST. Similarly, the second part of the line makes it further clear that because of the stealing out of scent from the garden, its “secret is betrayed”. This point is missing in AJ Arberry’s translation. Sultan Zahoor Akhtar’s translation shows some resemblance with that of Khushwanth Singh’s as he has also used the words ‘scent’ and ‘secrets’ which respectively collocate with the words ‘stole’ and ‘away’.

Arberry translates the second verse as “Shame it`is, the garden’s blossoms should themselves the traitor paly” where the invented verb phrase “traitor play” stands as the equivalent of the possessive compound, غماز چمن - *ghamamz-i-chaman*. But the word ‘traitor’ is not accompanied by the apostrophe (‘s) to show possession. However, the same has been respectively translated by Khushwanth Singh and Sultan Zahoor Akhtar as “What calamity! A flower itself should the traitor’s role have played”; What calamity! “the traitor’s role The garden buds ought play”!. Both these translations are different from Arberry’s as unlike the former, who has perhaps applied the invented verb phrase (traitor play), they have used the possessive (traitor’s) in the noun phrase (the traitor’s role).

Most of the remaining stanza has been translated by the three translators with different strategies. The second verse of the next line: اڑگئے ڈالیوں سے زمزمہ پردازچمن - *Ur ga’ē dālīon sē zamzama pardaz-i-chaman*, is rendered by Arberry as “And the minstrels of the garden from their twigs have winged away” where the word ‘minstrels’, usually found in English poems, stands for the word پرداز - *pardaz* (singers) in the original. Khushwanth Singh on the other hand, continues with the same procedure of breaking the line into two, with a caesura in the middle of the line as he translates it as "Tree's branches are bare, the

garden's songsters have flown" where the word 'flown' rhymes with the word 'gone' in the previous line. Sultan Zahoor Akhtar's translation shows resemblance to that of Khushwanth Singh's in terms of word choice, but it differs from him in form as the length of his quartets is considerably short. He renders the same line as "And from its perch upon the twig, each hiss songster has flown". He too, like Khushwanth Singh, has placed the words 'gone' and 'flown' at the end of the lines, for the sake of creating rhyming effect.

The last line is about the singing of nightingale which is translated by Arberry as "Yet one nightingale sings on there, rapt by his own melody ----- In his breast the music tosses still tempestuously". The same line is rendered by Khushwanth Singh somewhat similarly as he chooses the same words, but he strings them in different structure. In other words, where Arberry has placed 'melody' and 'tempestuously' at the end of the line to create an end rhyme, Khushwanth Singh has also created the internal rhyme by leaving the word *bulbul* untranslated in the first line, and by using the word 'full' in the next line. Thus, he again uses the strategy which Vinay and Darbelnet refer to as 'borrowing' in their model. Baker (1998) also describes 'borrowing' or 'loan translation' as one of the strategies in rendering culture-specific words.

As for the last line, it shows a lot of variation, with Arberry translating it as "In his breast the plangent music tosses still tempestuously" where the adverb 'tempestuously' has been transposed from the *تلا تمل* -*talatum* in the ST. Khushwanth Singh on the other hand, uses the compound hyphenated word "tempest-tossed" which, on one side, creates consonance, with its double 'tt' sound, and on the other side, constitutes a rhyme with the word 'lost' in the previous line. Sultan Zahoor Akhtar's translation is a little different from the other two translations in the sense that he uses the word 'throat' which "beats with the jungle still" whereas in Arberry's translation, it is not the throat, but "his breast' where the plangent music tosses...", though it does not create any remarkable difference in the meaning because both throat and chest get involved in creating the sound. In other words, the idea to sing or utter something is first created in the heart which exists inside the 'breast'. So, here, the whole (breast) possibly represents a part (heart). Lastly, like Arberry, Khushwanth Singh also uses the word 'breast': "its breast is full of melodies....".

#### 4.2.12 Stanza-31

چاک اس بلبل تنہا کی نوا سے دل ہوں  
 جاگنے والے اسی بانگ درا سے دل ہوں  
 یعنی پھر زندہ نئے عہد وفا سے دل ہوں  
 پھر اسی بادہ دیرینہ کے پیاسے دل ہوں  
 عجمی خُم ہے تو کیا ، مے تو حجازی ہے مری  
 نغمہ بندی ہے تو کیا ، لے تو حجازی ہے مری  
*Chāk is bulbul-i-tanhā ki nawā sē dil hōn*  
*Jāgnē wālē isī bang-i-darā sē dil hōn*  
*Ya'ni phir zinda na'ē 'ehd-i-wafā sē dil hōn*  
*Phir isī bāda-i-dērīna ke piyāsē dil hōn*  
*'Ajami Khum hae to kiyā, mae to hijāzi hae mirī*  
*Naghma hindi hae to kiyā, lae to hijāzi hae mirī*

##### 4.2.12.1 Brief Introduction

In the concluding lines of the previous stanza, the poet talked about the plangent music of the *bulbul* with its enormous potential. In the present stanza, he continues with the same idea and pulls his argument further, hoping that the lonely song of the بلبل -*bulbul* is full of spirit which could perhaps pierce through the dead hearts and arouse them again. He prays that this *bang-e—dara* (a collection of Iqbal poems of which *Shikwa* and *jawab e Shikwa* constitutes a part) may prove to be a clarion call for the awakening of spiritually weak Muslims. He is hopeful that the magic song of the nightingale could arouse them from their sleeps so that they can make a resolve to restart their life with a new commitment and a new spirit. He prays that the hearts may again become thirsty for the same strength of faith which their forefathers possessed once. The closing two lines describe the poet's hopefulness for the revival of the *Hijazi* (Arabian) wisdom, no matter if his body is non Arab. Again, he says that it does not matter if his language is non Arab, but the message which he wants to convey is *Hijazi*. In other words, he says that he is there to preach the same message which is *Hijazi* in nature.

Table 12 *English Translations of Stanza 31 of Shikwa*

A.J Arberry's Translation	Khushwanth Singh's Translation	Sultan Zahoor Akhtar's Translation
<p>Break, hard hearts, to hear the carol of this nightingale forlorn;</p> <p>Wake, dull hearts, to heed the clamour and the clangour of this bell;</p> <p>Rise, dead hearts, by this new compact of fidelity reborn;</p> <p>Thirst, dry hearts, for the old vintage whose sweet tang you knew well.</p> <p>Though the jar was cast in Persia, in Hejaz the wine first flowed;</p> <p>And though Indian the song be, from Hejaz derives the mode.</p>	<p>Let the lament of this lonely bulbul pierce the hearts of all,</p> <p>Arouse the hearts of the sleeping, with this my clarion call.</p> <p>Transfused with fresh blood, a new compact of faith we'll sign.</p> <p>Let our hearts thirst again for a strip of the vintage wine.</p> <p>What if the pitcher be Persian, from Hejaz is the wine I serve.</p> <p>What if the song be Indian, it is Hejazi in its verve.</p>	<p>Let Nightingale's lonely song `Slice the hearts of all;</p> <p>Let awake the hearts of the sleeping With my clarion call!</p> <p>Charged with fresh blood, A new bond of faith we sing;</p> <p>Let our hearts crave again For thirst of classic wine!</p> <p>The jar I possess be "Ajami" The wine from "Hijaz" I serve</p> <p>What, if the song if from "India"</p> <p>The "Hijazi" is its verve.</p>

#### 4.2.12.2 Analysis and Discussion

This is the last stanza of *Shikwa* which ends with a positive note as the poet hopes for the reawakening of the spirit in the dead hearts. Arberry translates the first verse as "Break, hard hearts, to hear the carol of this nightingale forlorn" which is quite different from Khushwanth Singh's translation: (Let the lament of this lonely *bulbul* pierce the hearts of all) for several reasons: Firstly, Arberry's translation is direct in narration and active in style, which seems quite different from the other two translations. Secondly, the word 'hearts' which stands as the equivalent of the word دل -*dil* (heart) in the ST has been repeated four times like that of the original: "Break hard hearts", "Wake dull hearts", "Thirst dry hearts". This parallel structure is missing in the other two translations.

Thirdly, in terms of word choice too, Arberry's translation looks different. For instance, "nightingale forlorn" (an unusual noun phrase with the adjective "nightingale" placed after the noun "nightingale" ) is used as the equivalent of the phrase بلبل تنہا کی نوا -

*bulbul-i-tanhā*, also retains the same ST structure. This is what Viney and Darbelnet describe as literal translation which is similar to Nida and Taber's (1969) formal correspondence. Formal correspondence consists of a TL item which represents the closest equivalent of a SL word or phrase. This construction enables the translator to make the word 'forlorn' rhyme with the word 'reborn' at the end of the third line. Moreover, the word 'carol' which means a song, sung especially, on the eve of Christmas has been rendered as the equivalent of the word نوا – *nawa*. This is a strategy which Viney and Darbelnet called adaptation in their model. Howel and Caroe (1963) also applied adaptation in the translation of selected poems from Khushhal Khan Khattak's poetry. For example, one of his Pashto poems (*Sandarrah*- سنډره) in which the poet repents over his past sins, is translated as 'a psalm' by the co-translators. Comparing the Pashto poem with English psalm, they write:

This prayer seemed to call for a setting in English as near as possible to that of Coverdale version of the Psalm of David, known to Muslim as Zabur. It must speak for itself, but here will be those, not only among Pathans, who will hold Khushhal's sins venial than those of the Psalmist. (Howel & Caroe, 1963, p. 9)

On the other hand, Khushwanth Singh's translation shows variation with "let imperative" as it appears from the word 'Let' which occurs twice at the start of the lines 1 and 4: "Let the lament of this lonely bulbul pierce the hearts of all" and "Let our hearts thirst again for a strip of the vintage wine". Similarly, Khushwanth Singh only partially translates the possessive compound *bulbul-i-tanhā ki nawa*: "the lament of this lonely bulbul", as the word *bulbul* remains untranslated which is what Vinay and Darbelnet refers to as lone translation in their model. Altaf Hussain also uses the adjective 'sad' before *bulbul* which has got almost similar connotation like lonely (Hussain, 1954, p. 42). Sultan Zahoor Akhtar's rendering also shows the same strategy as the word 'Let' has been used three times at the start of lines 1, 3 and 7: "Let Nightingale's lonely song Slice the hearts of all"; "Let awake the hearts of the sleeping" and "Let our hearts crave again". Here the word 'let', used in the beginning of the each line, possibly expresses the wish and desire. Similarly, Singh also uses the word 'let' at the start of the first and fourth lines. But, Arberry avoids the word 'let' which makes his translation different in structure, though not in meaning/function. In his translation, the repetition of the word 'hearts' occurs. For example, the word 'hearts' has been

used four times similar to the word دل in the original: "Break hard hearts", Wake dull hearts, Rise, dead hearts, Thirst dry hearts which indicates a much closer association with the original and the translation. All of them seem to be imperative constructions beginning with verbs, 'Break', 'Wake', 'Rise' and 'Thirst', but it is different from those of that begin with 'let'. However, as apparent from the vocabulary used by the three translators, it seems that the translations carry the sense of hope and optimism, expressed by the poet in the original text.

### 4.3 Jawab-e-Shikwa (part-2)

*Jawab-e-Shikwa*, which constitutes the second part of this analysis, consists of 36 stanzas in total. I have purposively selected 12 stanzas from this poem including, stanza no 1, 2, 3, 8, 13,16, 21, 24, 25, 26, 30, and 36. Like part-1, the sequence of analysis remains the same as firstly, I have given the original text in Urdu along with transliteration. Secondly, I have given a brief introduction which is followed by the three translations in the tabular form. Lastly, I have analysed, compared and discussed these translations in detail.

#### 4.3.1. Stanza -1

دل سے جو بات نکلتی ہے اثر رکھتی ہے  
 پر نہیں طاقت پرواز مگر رکھتی ہے  
 قد سی الاصل ہے رفعت پہ نظر رکھتی ہے  
 خاک سے اٹھتی ہے گردوں پہ نظر رکھتی ہے  
 عشق تھا فتنہ گرو سرکش و چالاک مرا  
 آسماں چیر گیا نالا بیباک مرا

*Dil se jō bāt nikaltī he athar rakhtī hae*

*Par nahīn tāqat-i-parvāz magar rakhtī hae*

*Qudsi ul riaṣl hae, ri'fat pe nazar rakhtī hae*

*Khāk sē uṭhtī hae, gardūn pe guzar rakhtī hae*

*'Ishq tha fitnagar-o-sarkash-o-chālak mirā*

*Āsmān chīr gayā nāla-i-bēbāk mirā*

#### 4.3.1.1 Brief Introduction

This is the first stanza of *Jawab-e-Shikwa* (Reply to the Complaint) which links back to the initial stanza of *Shikwa* (Complaint) where the poet has pointed out that his strength of



expression gives him power and courage to make a complaint to Allah and outpour his woeful story. In these lines too, the poet talks about the nature and effect of the content that comes directly out of the heart. The poet says that whatever comes directly out of the heart produces enormous effect. By using the metaphorical language, he says that albeit it is wingless, yet it has the strength and power to fly. Moreover, its origin is noble, and it aims to achieve a higher objective. It arises from the earth, but has the ability to reach to the heights of heaven. In the next line, he further develops and explains his previous argument by specifically describing his own love. He states that his love was troublesome, revolutionary and wily in nature and his outcry was fearless, therefore, it pierced through the sky and rose up straightaway.

Table 13 *English Translations of Stanza 1 of Jawab-e- Shikwa*

<b>A.J. Arberry's Translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahoor Akhtar's Translation</b>
<p>Speech that issues from the heart a magic influence exerts;</p> <p>Wingless though the discourse be, yet it has power to soar on high;</p> <p>Holy is its origin, and so its gaze to heaven converts.</p> <p>And though from the dust it rises, it can overpass the sky.</p> <p>Arrogant and cunning was my love and on such mischief, bent</p> <p>That the very walls of heaven fell down before its wild lament.</p>	<p>Words spoken from the heart never fail to have effect;</p> <p>Sacred and pure their origin, on lofty heights, their sights is set.</p> <p>They have no wings and yet they have power to fly;</p> <p>They rise from the dust and pierce through the sky.</p> <p>So headstrong and insolent was my love, so much on mischief bent</p> <p>So outspoken my plaint, it tore through the firmament.</p>	<p>Passion streaming from the heart</p> <p>Never <u>fail</u> to have effect.</p> <p>But no! Blessed is its origin, On heights its locus is set;</p> <p>Though they have no wings, Yet pierces through the sky;</p> <p>So reckless and erratic was my passion,</p> <p>Such clamor raised its sighs, So intense was my plaint</p> <p>It tore through the skies</p>

#### 4.3.1.2 Analysis and discussion

A reader can understand the subject matter of the first stanza of *Jawab-i-Shikwa* in connection with the initial stanza of *Shikwa* where the poet states that he could not remain silent as he had the gift of note which enabled him to complain, even though it was none else

than the Creator Himself. So, the present stanza, being the response to that complaint gives information about what happened when the complaint was made. Arberry translates the first verse: *دل سے جو بات نکلتی ہے اثر رکھتی ہے* - *Dil se jō bāt nikaltī he athar rakhtī hae* as "Speech that issues from the heart a magic influence exerts". Here, the verb 'exerts' has been deliberately placed at the end of the sentence which means that the normal sentence order has been restructured for the sake of creating a rhyming effect. Khushwanth Singh's translation of the same verse: "Words spoken from the heart never fail to have effect", shows a different approach as he negates the opposite in the expression "never fails to have effect", a strategy which Vinay and Darbelnet describe as 'modulation' in their model. Although the sense remains somewhat the same in both the translations, but by using the phrase "never fails" it seems that the translator has done this for the sake of emphasizing the idea of effective force of spontaneous speech. Singh another concern is rhyme which means that the word 'effect' partially rhymes with the word 'set' in the next line. One more difference in the two translations is that Arberry uses the singular words 'speech' and 'discourse' for the noun *بات bāt* in the ST which is followed by the pronouns 'it' and 'its' in the remaining stanza, whereas Khushwanth Singh translates the same into the plural 'words' which is followed by the pronoun 'they' in the following lines of the stanza.

Raja Sultan Zahur Akhtar's rendition, as usual, is different from the other two translators in terms of the length of the lines as he renders in short lines, and in a quatret form. Moreover, his rendition, unlike the other two translations, lacks the regular rhyme, especially in the first quartet where the words 'effect' and 'set' only partially rhyme with the word 'heart'. On the other hand, Altaf Hussain's translation of the same quartet shows better rhythm and word choice as shown below.

When passion streaming from the heart  
 Turns human lips to lyres,  
 Some magic wings man's music then,  
 His song with soul inspires; (Hussain, 1954, p. 45)

In the above translation, the words 'lips' and 'lyre' (1-2); 'magic', and 'music' (line - 3); 'song' and 'soul' (line-4) have been used to create alliteration for the sake of emphasis.

In rendering the last verse, A.J. Arberry uses the phrase “the very walls of heaven fell down” as an equivalent of the verb phrase *Āsmān chīr gayā* which seems to be an inadequate translation in terms of meaning as Iqbal actually talks about the piercing of the sky whereas falling down of the wall seems totally alien to the sense of the original (Asghar, 2014). Furthermore, the inadequacy of the phrase 'fell down' is apparent from the fact that heaven does not have walls according to Islamic cosmology. Emily Dickinson states "the words must be under close examination of a translator in order to discover the original writer's denotative and connotative meanings" (as cited in Charters, 1987, p. 837). Therefore, keeping in view Arberry's translation, one is left with the only possible explanation for such translation that is to keep the prosodic requirement. However, keeping in view the scientific interpretation of how sound travels and passes through the matter, both Khushwanth Singh and Raja Sultan Zahur Akhtar's translation of the verb phrase *chīr gayā* as “tore through” seems to convey much better sense.

#### 4.3.2 Stanza-2

پیر گر دوں نے کہا سن کے کہیں ہے کوئی

بولے سیا رے سرعرش بریں ہے کوئی

چاند کہتا تھا ، نہیں ، اہل زمیں ہے کوئی

کہکشاں کہتی تھی پوشیدہ کہیں ہے کوئی

کچھ جو سمجھا مرے شکوے کو تو رضواں سمجھا

مجھے جنت سے نکالا ہوا انسان سمجھا

*Pir-i-gardūn ne kaha sun ke, kahīn hae kō'ī*

*Bōlē sayyārē, sarē 'arsh-i-bar īn hae kō'ī*

*Chānd kehta thā nahīn, ehl-i-zamīn hae kō'ī hae kō'ī*

*Kekhashān kehti thi, pōshīda yahīn hae kō'ī hae kō'ī*

*Kuch jo samjhā mire shikwē ko to ridwān samjhā*

*Mujhē janat se nikāla hu 'ā insān samjhā*

#### 4.3.2.1 Brief Introduction

The theme of the first stanza also continues in this stanza as the poet further describes the story of the latter happening after the outcry tore through the sky and reached the heaven. He points out that the creation, living in heaven, was surprised after listening to this peculiar sound over there. They were curious and therefore, made inquiries as to who created the voice that looked strange to them in every aspect. They were guessing in their own ways about the location from where this voice emitted. For instance, the planets said that perhaps there is someone on the top of the heavenly roof. The moon replied, no, this is someone from the earth. Galaxy (Milky Way) said that surely, someone is hidden here. But these were all guesses and the only one who understood the poet's voice was *Rizwan* (the gatekeeper of heaven) who construed that it was the man who was once thrown away from the paradise.”

The mood in the first four lines remains the same as the *radeef* *ہے کوئی* - 'hae kō'ī' (someone is there) is repeated in the first four lines which shows the sense of curiosity and inquisitiveness. But in the last two lines, the repetition of the word *!سمجھا* (understood) indicates that this curiosity discontinued once the real identity of the speaker became known to those who listened to his voice.

Table 14 *English Translations of Stanza 2 of Jawab-e- Shikwa*

<b>A.J. Arberry's Translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahoor Akhtar's Translation</b>
<p>Listening the ancient Sphere said, "someone seems to be about;"</p> <p>Cried the Planets, "There is someone in the upper ether pure;"</p> <p>"Not so lofty," called the Moon. "down on the earth there, not a doubt;"</p> <p>"No," the Milky-Way retorted. "He is hiding here, for a sure."</p> <p>Guardian Rizwan, he if any, my complaint distinctly heard:</p> <p>"He is man, just newly driven out of Eden," he averred.</p>	<p>The aged vault of heaven heard. 'There is someone somewhere,' said he.</p> <p>The planets spoke, 'Here on these ancient heights someone must be.'</p> <p>'Not here, 'said the moon, 'it must be someone from the earth below.'</p> <p>Spoke the Milky Way, ' It must be someone hidden here we do not know.'</p> <p>Only the gatekeeper of Eden did some of my plaint recognize</p> <p>And understood that I was the man thrown out of paradise</p>	<p>The aged sphere heard in amazement,</p> <p>Someone is somewhere, said he.</p> <p>The planets paused and chimed in,</p> <p>On paradise someone must be.</p> <p>Bright moon said " You are wrong,</p> <p>Some mortal from earth below".</p> <p>The Milky Way too joined parlays,</p> <p>Someone is hiding here we don't know.</p> <p>Guardian of heavens "Rizwan" alone,</p> <p>Could understand and recognize,</p> <p>He made out for a human who</p> <p>Had lost his paradise.</p>

#### 4.3.2.2 Analysis and Discussion

The content of this stanza is about the reaction exhibited by the heavenly bodies when they heard the complaint of the speaker. By using the possessive compound *پیر گر دون - Pir-i-gardūn* in the first verse, the poet refers to the sun, which is translated by Arberry as 'ancient sphere'. His translation of the whole verse reads like this: "Listening the ancient Sphere said, "someone seems to be about;" where the last word 'about' appears to fulfill the poetic requirement as it sounds with the word 'doubt' in the alternate line. Moreover, the word 'Listening' shows the process of listening and saying at the same time which conveys much better sense in comparison with Khushwanth Singh's translation who renders the same "aged vault of heaven", but he uses the word 'heard' in a separate sentence. Furthermore, he uses another sentence where he reverses the usual syntax of the sentence and takes the subject after the verb ("said he") in which the word 'he' rhymes with the word 'be' in the next

line—a pattern of rhyme scheme which he has followed in almost every stanza. However, compared with Arberry's translation, who uses the word 'listening' as a gerund at the start of the initial line, in Sing's translation, rhythm is partially broken because of a different lexical and syntactical strategy.

Sultan Zahur Akhtar renders the same as “aged sphere” as he replaces the word ‘ancient’ with ‘aged’ and he also puts the word the rhyming words ‘he’ and ‘be’ like Singh, but unlike the latter, they respectively occur at the end of alternate (2<sup>nd</sup> and 4<sup>th</sup>) lines. This is similar to the rhyming pattern used by Arberry. Consequently, his rendition seems to have similarities with the other two translations in terms of diction (with Singh) and rhyme scheme (with Arberry). In the remaining part of the stanza, the three translators are different in their choice of words as the phrase *کہیں ہے کوئی* - *kahīn hae kō'ī* has been translated by Arberry “someone seems to be about” where the word ‘doubt’, in addition to its sound quality, also shows a sense of suspense shown by the residents of heaven.

Khushwanth Singh's translation, as usual, shows much regularity in keeping the rhyme intact in most of the stanzas. For example, the words, 'he' and 'be' which sound alike, occur in the first couplet. A similar strategy is used in the remaining stanza as he brings the mutually rhyming words at the end of each line of the couplet. For instance, there are words' such as ‘below’, ‘know’ and ‘recognize’, ‘paradise’ which rhyme together. As a result, the translation of the stanza shows *aabbcc* rhyme scheme. Sultan Zahur Akhtar's translation, unlike the other two translations, lacks a regular rhyme as the first line in each quatret is different from the other lines in terms of words' sounds. But to maintain the artistic style, the translator has used alliteration in each quartet as shown by the words 'planets, 'paused' and 'paradise' in the first; the words 'moon', 'mortal' 'milky way' in the second quartet and the words 'heaven', 'He', 'human', and 'Had' in the third. Mahmood Ali Khan Tyro's translation shows much better rhythm and a rhyme scheme as shown by the translation of the first two couplets below:

“There's some one nigh” the hoary gyre divined;

Said galaxy, “concealed is some one here!”

“Somebody's close th' Empyrean” stars opined;

Gainsaid the moon, “tis one from lowly sphere!” (Tyro. 2000, p. 47)

### 4.3.3 Stanza-3

تھی فرشتوں کو یہ حیرت کہ یہ آواز ہے کیا  
 عرش والوں پر بھی کھلتا نہیں یہ راز ہے کیا  
 تا سرعرش بھی انساں کی تگ و تاز ہے کیا؟  
 آگئِ خاک کی چٹکی کو بھی پرواز ہے کیا؟  
 غافل آداب سے سکاں زمین کیسے ہیں  
 شوخ و گستاخ یہ پستی کے مکین کیسے ہیں

*Thī farishtōṅ ko bhi ḥayrat ke ye āwāz hae kiyā*

*‘Arsh wālōn pe bhi khulta nahīn yē rāz hae kiyā*

*Tā sarē ‘arsh bhī insān kī tag-o-taz hae kiyā*

*Ā ga’I khāk kī chutkī ko bhi parvāz hae kiyā*

*Ghāfil ādāb sē mukkā-i-zamīn kaesē haen*

*Shōkh-o-gustākh ye pastī ke makīṅ kaesē haen*

#### 4.3.3.1 Brief Introduction

The previous stanza is concerned with amazement shown by the planets at the strange sound which they heard. They gave their estimate of the origin of this peculiar sound and it was no other than the guard of the paradise who identified that the source was no other than the son of Adam. Now it comes to the superior creation of the paradise—the angels who were also baffled by the mysterious sound began to ask each other. They were even more surprised to know how an earthly creature can dare to have access to the celestial heights. Moreover, how a handful of dust, whose dwelling is earth, has learnt the art of flying to reach the firmament. On top of it, how can the inhabitants of earth be rude, arrogant and impudent to such an extent? Thus, the discussion in this stanza as well as in the previous stanza hovers around the surprising nature of the voice that was quite unexpected in the world of paradise. The repetition of the word کیا (what) in the first four lines indicates the sense of wonder expressed by the angels after hearing the strange voice. The last couplet

further elaborates the continuity of the same theme of curiosity and inquisitiveness shown by the heavenly creatures as expressed in the interrogative *radeef*, کیسے ہیں (how are they?).

Table 15 *English Translations of Stanza 3 of Jawab-e- Shikwa*

<b>A.J. Arberry's Translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahur Akhtar's Translation</b>
<p>All angels in amazement shouted, "Why, whose voice is it?"</p> <p>Dwellers in the firmament were baffled by the mystery.</p> <p>"Shall a mortal man aspire in our high firmament to sit?</p> <p>Can that little speck of dust take wings and soar loftily?</p> <p>They have clean forgot their manners, those inhabitants of the earth;</p> <p>What effrontery, what rudeness for such things of lowly birth!</p>	<p>Even to the angels, the voice came as a complete surprise;</p> <p>Nor was the mystery unveiled to other dwellers of the skies.</p> <p>(They wondered): Could celestial heights have become the aim of man's striving?</p> <p>Could this handful of dust have learnt the art of flying?</p> <p>These earth-dwellers, how little of manners do they know!</p> <p>How cheeky and insolent are these habitants of regions down below!</p>	<p>The angels, even could not tell</p> <p>What was the vent so strange,</p> <p>Whose covert sounded to exist above</p> <p>The empyrean sense's range</p> <p>To heavens can ever a man attain</p> <p>And reach these regions high?</p> <p>Could tiny speck of mortal clay, Has learnt such art to fly?</p> <p>These beings of earth, how little</p> <p>The manners do they know;</p> <p>How rude and arrogant are they, These mortals of tracts below.</p>

#### 4.3.3.2 Analysis and Discussion

This stanza extends the previous discussion with the same style of suspense and enquiry. A.J. Arberry uses different techniques to capture the same tone as the translation of the first verse "Why, whose voice is it?" shows. Secondly, he transforms the active voice of the ST into a passive construction in rendering the second verse: 'Dwellers in the firmament were baffled by the mystery', a strategy which Vinay and Darbelnet's model describes as modulation. In the next line too, the same style of inquisition and curiosity continues as the translator has used inverted commas and the question mark at the end of the third verse. Furthermore, the words, 'baffled' and 'mystery' give the sense of surprise on part of the angels which has been repeatedly expressed in the *radeef* 'کیا ہے؟' - 'hae kiyā' in the ST. Moreover, there is a regular rhyming scheme of *ab, ab* and, *cc* as the alternate lines rhyme in the stanza, with the last two lines respectively ending with the words 'earth and 'birth'.



However, the translator brings the infinitival phrase 'to sit' at the end of the third line which rhymes with the word 'it' in the initial line. It seems that the translator has used it for the sake of its sound similarity with 'it' in the first line. Lastly, Arberry's translation of the fourth line is grammatically incorrect for two reasons: First, as the construction "They have clean forgot" has the verb 'forgot' in the present form after the auxiliary 'have' which should have been in the past participle form (forgotten). Second, he has used the adjective 'clean' instead of the adverb 'clearly' before the verb 'forgot' which shows grammatical error. **Moreover, evaluating the translation in the light of House's (1998) model, it seems that there is a slight change of meaning, but** the sentence somehow conveys the sense. One possible reason for this mismatch could be a linguistic strategy that he has deliberately used for poetic effect. On the other hand, Altaf Hussain's translation of those couplets shows grammatical accuracy as shown below:

How little do these beings of earth

The laws of conduct know;

How coarse and insolent they are,

These men who live below. (Hussain, 1954, p. 47)

Khushwanth Singh's translation shows some similarity with A.J. Arberry's translation, but it is different in structure and organization of lines. His translation of the first line is in a statement form, ending with the word 'surprise' which is an equivalent of the word حيرت - *hayrat* in the ST. In terms of the rhyming scheme, every two lines rhyme together as the words "surprise-skies, striving-flying, know-below" occur at the end of these lines and make a rhyming pattern *aa*, *bb* and *cc*. Raja Sultan Zahoor Akhtar's translation shows variation, both in the choice of words as well as in the syntax. In other words, unlike Arberry, he uses the words 'What' and 'Whose' at the beginning of lines -2 and 3 in the first quartet that creates assonance. Moreover, the words 'strange' and 'range' rhyme together in the second and fourth lines in the first quartet and the same pattern continues in the next two quartets. However, unlike the other two translations where the last word in each line either rhymes with the next line or alternate line, here, the last word, each in line-1 and line-3 is different in sound and consequently, a regular rhythm and rhyme is missing.

#### 4.3.4 Stanza-8

وہ بھی دن تھے کہ یہی مائے رعنائ تھا

نازش موسم گل لالہ صحرائی تھا

جو مسلمان تھا اللہ کا سودائی تھا

کبھی محبوب تمہارا یہی ہرجائی تھا

کسی یکجائی سے اب عہد غلامی کر لو

ملت احمد مرسل کو مقامی کر لو

*Wo bhī din thē keh yehī māyā-i-ra'nā'ī thā*

*Nāzish mawsim-i-gul lālā-i-ṣaḥrā'ī thā*

*Jō muslmān thā Allah kā sawdā'ī thā*

*Kabhi maḥbūb tumhārā yehī harjā'ī thā*

*Kisi yakjā'ī se ab 'ehd-ī ghulāmī kar lō*

*Millat-i-Ahmad-mursal ko maqāmī kar lō*

##### 4.3.4.1 Brief Introduction

These lines refer back to the twenty second stanza of *Shikwa* where the word ہرجائی - *harjai* has been used by the poet for Allah Almighty. Here, in the last couplet, the use of the word یکجائی - *yakjā'ī* shows a response to the complaint. The poet uses metaphorical language as he compares the present conditions of the Muslims with their past days. There was a time when they were strong mainly because they firmly held themselves to Islamic teachings. But in contrast, at present, they have lost their strength because they do not follow their predecessors. Being a reply from Allah Almighty to the poet's plaint, the stanza explains that the belief of Muslims regarding Allah Almighty was strong in the past and therefore, the 'Tulip' of Islam (used in the metaphorical sense) ruled supreme in the desert. Once there was a time when every Muslim was intensely in love with Allah Almighty—the one you now call ہرجائی (untrue). Now go and commit yourself to sign a new bond of service and confine the 'Millat' of Muhammad to some local deity. So, the central idea in the stanza is about the downfall of the Muslims in the present time. The poet says that they have become

weak in their love to Allah and His prpohet Muhammad (peace be upon him) and by doing so, they have degraded themselves in the eyes of Allah Almighty. The pleasant tone in which the poet defines the glorious past of the Muslims changes into a sad one in the last two lines with the word ‘now’ at the start of the second last line. Moreover, the last couplet also gives the hidden message that the message of Islam, being universal in nature, is not confined to any local place or region.

Table 16: *English Translations of Stanza 8 of Jawab-e-Shikwa*

<b>A.J. Arberry’s Translation</b>	<b>Khushwanth Singh’s Translation</b>	<b>Sultan Zahur Akhtar’s Translation</b>
<p>Once the tulip of the desert was of elegance the queen, In the season of the roses reigned her loveliness supreme; Then in every Muslim eye the burning love of God was seen, The beloved you name as fickle was the heart adoring’s dream If you will, with one more constant a new bond of service sign; The communion of the Prophet, in a narrower space confine.</p>	<p>There were days when this very Allah you regarded as sublime; The tulip of Islam was the pride of the desert in blossom time. There were days when every Muslim loved the only Allah he knew; Once upon a time, He was your Beloved; the same Beloved you now call untrue. Now go and pledge your faith to serve some local deity And confine Muhammad’s following to someone locality.’</p>	<p>Those were times when the very One was taken as sublime. The “Tulip” of Muslims was pride Of desert, in burgeon time. Once every born Muslim Loved the only “Allah” he knew Sometime “This” was thy Beloved The same, thyself now call untrue. Begone! And with some local deity, A new bond of the indulgence sign And the “Millat” of the Prophet To some local space confine!</p>

#### 4.3.4.2 Analysis and Discussion

Like most of the stanzas in *Jawab-e-Shikwa*, the present stanza functions as a response to the complaint made in *Shikwa* and therefore, it refers back to what was mentioned before. The three translations show variation in terms of lexemes and phrasemes which in turn indicate how the translators understand the text. Arberry restructures the initial

line of the ST as he makes the second half of the original as the first half of the translation, leaving only the expression *وہ بھی دن تھے* - *wo bhī din thē* which he translates as ‘Once’ -- the first word in the translation. Moreover, he also makes syntactical readjustment by shifting the prepositional phrase “of elegance” before the noun phrase, “the queen”, for which the most probable reason is his concern for fulfilling the rhyming requirement as the next line ends with the word ‘seen’, a word with the same sound. The same rhyming pattern continues in the following lines of the stanza in which the words ‘supreme’- ‘dream, and ‘‘sign’- ‘confine’ rhyme together in the alternate lines.

Khushwanth Singh's rendition looks quite different which shows his better understanding of the metaphorical meaning associated with the text, rather than its surface meaning. Consequently, his translation appears to be more adequate than Arberry. He renders the word *yehī māyā-i-ra'nā'ītha* as ‘this very Allah you regarded as sublime’. Similarly, unlike Arberry, to him, the word *گل لاله* - *gul lālā* is not the simple ‘tulip’; it is rather “the tulip of Islam” which was the “pride of desert in blossom time” where the word ‘time’ rhymes with the word ‘sublime’ in the previous line. This pattern also continues in the next lines and concludes with the words ‘knew’-‘untrue’, and ‘deity’-‘locality’.

Sultan Zahur Akhtar's translation retains the same usual form with a comparatively shorter length than the other two translations. In terms of lexical choice, his translation shows resemblance with Khushwanth Singh's translation as the second line of the first, except for the word, 'One', used to represent the conception of 'Oneness of Allah', is exactly the replica of the later. Similarly, Khushwanth Singh translates the second line of the ST verse: *کبھی محبوب تمہارا یہی برجائ تھا* - *Kabhi maḥbūb tumhārā yehī harjā'ī thā* as “Once upon a time He was your Beloved — The same Beloved you now call untrue”. The same has been translated by Sultan Zahur Akhtar as “Sometime This was thy Beloved- The same, thyself now call untrue” which shows the repetition of *ḍ* sound. Apart from these similarities, the translation looks different because it lacks a regular rhyme scheme as only the second and fourth lines in each quartet have words with the same sounds. However, it shows 'alliteration' with the recurrence of 't' sound in the words 'time', 'taken', 'Tulip' and 'th' sound in the words 'Those', 'This', 'thy' and 'thyself'. One significant difference among the three translators is in the way they translate the noun phrase *ملت احمد مرسل* - *Millat-i-Ahmad-*

*mursal* as Arberry renders it as "The communion of the Prophet" in which the word 'communion' is used as the equivalent of the word *millat*. This is debatable because by using the word *millat*, Iqbal means *ummat*, a nation with a single belief, which is not restricted by any geographical boundary or any local place or region. This shows a sharp contrast with Altaf Hussain who translated the same as Muhammad's universal creed which conveys a much better sense of the original (Hussain, 1954, p.51). On the other hand, the term communion is mostly used in Christianity. As *Oxford Advanced Learner's Dictionary* defines it as a ritual, held in the Church during which people enjoy eating bread and drinking wine to commemorate the last meal that Christ had with his devotees. Therefore, using the same as the equivalent of *millat* is a strategy of, what Vinay and Darbelnet call, adaptation in their model. The British translators sometimes decided that the texts they translated should be written in a very British context, i.e., the *Iliad* or *Arabian Nights* taking place in England.. (Venuti, 2004, p. 45).

Khushwanth Singh's translation of the same line: "Muhammad's following", is different from the other two translators as he has probably used the word 'following' as the equivalent of the word *Millat*. It is generally used as an adjective and precedes the noun. However, it can also be used in the meaning of the noun 'follower/s' ( a body of supporters or admirers) . In the first case, it does not occur after the possessive adjective, 'Muhammad's as grammatically it requires a noun after it. In the present case, the second use is understandable as it comes after the possessive adjective "Muhammad's". Raja Sultan Zahur leaves it untranslated as it keeps the same form *Millat* in the TT. This borrowing strategy is probably used because he did not find its true equivalent in the target language and culture.

#### 4.3.5 Stanza-13

منفعت ایک ہے اس قوم کی نقصان بھی ایک  
ایک ہی سب کا نبی دین بھی، ایمان ن بھی ایک  
حرم پاک بھی، اللہ بھی قرآن بھی ایک  
کچھ بڑی بات تھی ہوتے جو مسلمان بھی ایک  
فرقہ بندی ہے کہیں اور کہیں ذاتیں ہیں؛  
کیا زمانے میں پنپنے کی یہں باتیں ہیں؟

*Manfa'at ēk hae is qawm kī nuqṣān bhī ēk*

*Ēk hī sab ka nabī, dīn bhī, īmān bhī ēk*

*Haram-i-pāk bhi, Allah bhī Qur'ān bhi ēk*

*Kuch baṛī bāt thī hōtē jō musalmān bhī ēk*

*Firqa bandi hae kahīn awr kahīn dhātēn haen*

*Kiyā zamānē mēn panapnē ki yehī ki yehī bātēn haen*

#### **4.3.5.1 Brief Introduction**

This stanza emphasizes the unity of the Muslim nation, which according to the speaker, is unfortunately lacking in today's Muslims. According to the religion of Islam, the Muslims all over the world are like a single body, irrespective of the geographical boundaries and, therefore, they share the same profit and loss. It means that if something happens to a Muslim, his brother Muslim, being closely associated with him in the relationship of brotherhood, is equally affected by it. Moreover, they are the followers of the same prophet; they believe in the same religion i.e Islam and are also similar in their beliefs as they turn their faces towards the same Kaaba, bow their heads before Allah Almighty and accept Him in His oneness with the core of their hearts. However, it is quite surprising that they are not united and have subjected themselves to the narrow confines of sect and schism. Moreover, they are conscious about their casts as they think themselves superiors to others which is contrary to the equality which their religion has taught them. The fact of the matter is that there is nothing to hear about action except the useless discourse. In other words, they have engaged themselves in a futile discussion and their life is without action.

Table 17 English Translations of Stanza 13 of *Jawab-e- Shikwa*

A.J. Arberry's Translation	Khushwanth Singh's Translation	Sultan Zahur Akhtar's Translation
<p>One and common are the profit and the loss the people bear.</p> <p>One and common are your prophet, your religion, and your creed,</p> <p>One the Holy Sanctuary, one Koran, one God you share;</p> <p>But to act as one, and Muslims—that would every bound exceed.</p> <p>Here sectarianism triumphs, class and caste there rule the day;</p> <p>Is it thus you hope to prosper, to regain your ancient sway?</p>	<p>You are one people, you share in common your weal and woe.</p> <p>You have one faith, one creed and to one Prophet allegiance owe.</p> <p>You have one sacred Kaaba, one God and one holy book, the Koran.</p> <p>Was it difficult to unite in one community every single Mussalman?</p> <p>It is factions at one place; divisions into castes at another.</p> <p>In these times are these the ways to progress and to prosper?</p>	<p>One are thou people, Profit and loss thou share.</p> <p>Your Prophet and creed is one, The same truth thou declare</p> <p>Thy K'aaba is one, God is one, And one is the blessed Quran;</p> <p>Still, divided each from each, Lives every Mussalman.</p> <p>There are sects all over, And castes are somewhere.</p> <p>In these times, are these ways, To progress and to prosper?</p>

#### 4.3.5.2 Analysis and Discussion

The content of this stanza relates to the need for the unity of Muslims among themselves as it is the only way to their progress. The argument is developed in the *radeef* *ایک بھی* - *bhī ēk*, repeated in the first two couplets which indicate the sense of oneness. Arberry's translation shows the repetition of the noun phrase "One and common" in the beginning of the first two lines which then continues further in each line except the last one, where, like the poet, he finishes the last line with the question mark, probably for the sake of putting more strength in his argument. This indicates how the content of the original has been transferred in the TT. The translation shows alliteration in the repetition of 'p' sound in the words 'profit', 'people', 'Prophet' in the first two lines and 'c' sound in the words 'class' and 'caste' in the fifth line. The translation shows the usual rhyme scheme, with the final words of alternate lines rhyming together up to the first four lines, and the fifth and sixth

lines have the final words with the same sounds. This also shows how his translation follows the form of the original, especially in the last couplet.

Khushwanth Singh's translation also consists of six lines like that of Arberry translation. However, the syntax is different as the word 'You' has been repeated three times at the start of the first three lines: "You are one people", "You have one faith, "You have one sacred Kaaba" which gives the sense of the unity of Muslims. Comparing the two translations, it looks that the choice of words is mostly the same, but the way in which they have been strung together (syntax) is quite different. One such example is the occurrence of the word 'creed', which exists in both the translations, but is used at different places. In Khushwanth Singh's translation, it occurs in the middle of the second line after the word 'one', whereas in Arberry's translation, it is placed at the end of the line, (that would every bound exceed) where not only its meaning, but also the sound is equally important as it rhymes with the word 'exceed' in the fourth line.

However, though the word 'exceed' in the sentence "that would every bound exceed" adds to the musical effects of the stanza, but, **using House (1998) model of translation quality assessment** and keeping in view the context, the sentence as a whole **shows an overt error as there is significant mismatch with** the meaning of the original. In other words, the poet means to say that the Muslims believe in the oneness of Allah, they turn their heads towards a single Kaaba. Till that point, Arberry's translation looks quite adequate as it conveys the same sense. But then the poet feels sorry for the lack of unity among Muslims as he wishes that they should also have been united. He states that it would not have been something unusual if the Muslims had been assembled under a single flag. Here, Arberry seems to have simply failed to understand the contextual meaning associated with the fourth line of the stanza. In other words, his translation "exceeding of every bound" shows that he is concerned with the individual meanings of the words which are quite remote from the sense of the original. Paterson (2006) states that poetic discourse is something which is felt intuitively, and it goes beyond its apparent meaning and form, that makes its crucial inherent aspect i.e. content.

The other two translations of the same text: "Was it difficult to unite in one community every single Mussalman?" and "Still, divided each from each, lives every



Mussalman” respectively done by Khuswanth Singh and Sultan Zahur Akhtar seem to convey much better sense. Similarly, Altaf Hussain’s translation also seems to have transferred the **contextual meaning**: “Yet, still, divided each from each, Lives every Mussalman” (Hussain, 1954, p. 57).

Another common point between these two translations is the untranslated form of the word ‘Mussalman’, which unlike Arberry, has been transferred in the TT without any change, a strategy which is highlighted as ‘borrowing’ in Vinay and Darbelnet’s model. The use of this strategy is possibly due to the sound similarity of the word ‘Mussalman’ with the word ‘Koran’ in the previous line which creates a melodious effect. Moreover, its occurrence also shows that the text is not independent in English, but a translation, which retains the foreign elements of the ST.

#### 4.3.6 Stanza-16

واعظ قوم کی وہ پختہ خیالی نہ رہی

برق طبعی نہ رہی، شعلہ مقالی نہ رہی

رہ گئی رسم اذان، روح بلالی نہ رہی

فلسفہ رہ گیا، تلقین غزالی نہ رہی

مسجد مرثیہ خواں ہیں کہ نمازی نہ رہے

یعنی وہ صاحب اوصاف حجازی نہ رہے

*Wā'iz-i-qawm ki wo pukhta khiyālī na rahī*

*Barq ṭab'I na rahī sho'la maqālī na rahī*

*Reh ga'I rasm-i-adhān rūḥ-i-bilālī na rahī*

*Falsafā reh gayā talqīn-i-ghazālī na rahī*

*Masjidēn marthiya khān haen keh nimazī na rahē*

*Ya'ni wō ṣāhib awṣṣāf hijāzī na rahē*

#### 4.3.6.1 Brief Introduction

The basic idea in the poem is that the present day's Muslims have lost the old values of their predecessors in many respects. The preachers of today lack mature thinking and intellectual sharpness which their forefather possessed. Similarly, in religion, اذان - *adhān* (call for prayer) still exists, but only with its traditional form and has lost the spirit of Bilal. Here the poet alludes to Bilal (May Allah be pleased with him) who used to call for prayer with the spirit and spark of his faith due to which every Muslim listener got attracted towards the mosque. At the time when Muhammad (peace be upon him) was alive, even the hypocrites did not have the courage to miss their prayers at mosques. But such situation does not exist today as the Muslims of the present day have lost their religious fervour and attachment towards worship. The teachings of Ghazali, a great Muslim scholar of wisdom, have been replaced by empty Philosophy, devoid of religious spirit. The mosques are empty, crying that there is no one to pray. Moreover, those people who were endowed with *Hijazi* qualities are no more there.

Looking at the word choices used in the stanza, it appears that the poet feels sad over the wretched conditions of the present day's Muslims. In every line, the present situation is compared and contrasted with the situation in the past. For instance, the word پخته خیالی - mature thinking (line-1), شعله مقالی - intellectual sharpness (line-2), روح بلالی - the spirit of Bilal (May Allah be pleased with him) (line-3), تلقین غزالی - the preaching of Ghazali (line-4) are followed by the *radeef* نہ رہی (is no more there) in the first two couplets which shows that all these great qualities have now become the things of the past. The last two lines also carry the same thought by describing that the beauty of mosques exists no more as they are deserted places, with no worshippers inside them. Overall, the tone of the poet is sad because he feels sorry for the passing of the good old days.

Table 18 *English Translations of Stanza 16 of Jawab-e- Shikwa*

<b>A.J. Arberry's Translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahur Akhtar's Translation</b>
<p>Now no more the preacher's message from a ripened judgment springs,</p> <p>Quenched the lightning of his spirit, out of the lantern of his word;</p> <p>Lifeless hangs the Call to prayer, with no Bilal to lend it wings;</p> <p>While philosophy spins on, Ghazali's lectures go unheard.</p> <p>'Silenced is the voice of worship,' she deserted mosques lament;</p> <p>'Where are now the brave Hejazis, men of godly, true intent?</p>	<p>Your mentors are immature: there's no substance in what they preach;'</p> <p>No lightning flashes enlighten their minds. There's no fire in their speech.</p> <p>Only a ritual the call to prayer; the spirit of Bilal has fled.</p> <p>There's no end philosophizing; Ghazali's discourse remains unread.</p> <p>Now mourn the empty mosques. No worshippers fill them with prayer.</p> <p>The likes of noble Hejazi gentlemen are no longer there.'</p>	<p>The reverends are immature</p> <p>No substance in what they preach,</p> <p>No lightning is in their minds, No fire is in their speech.</p> <p>Call to prayers is routine</p> <p>The spirit of "Bilal" is lacking.</p> <p>Philosophy is, of course there</p> <p>Unheard is Ghazali's preaching!</p> <p>The mosques yell and cry</p> <p>No worshipers fill them for prayer.</p> <p>The type of noble gentlemen</p> <p>The "Hijazis" are not there.</p>

#### 4.3.6.2 Analysis and Discussion

This stanza makes a comparison and contrast between the golden days of the past and the dark period of the present. In the past, Muslims had a strong belief, and their life was full of religious activities. However, now the situation has completely changed because the Muslims have lost all their previous glory. This is reflected in Arberry's translation of the first line where the adverbial phrase "Now no more" marks the difference between the past situation and the present which conveys the sense of the original. The same is the case with the second line where the word 'Quenched' denotes that the discourse of the present day's preachers has lost that firepower which was associated with the speech of their predecessors

in the past. The language used by Arberry is direct which gives a smooth flow to the translation whereas Singh's translation looks more like a paraphrase. Following are the translations of Iqbal's first line rendered by Arberry and Singh:

Now no more the preacher's message from a ripened judgment springs (Arberry)

Your mentors are immature: there's no substance in what they preach (Singh)

As the above translations indicate, Arberry uses the adverbial phrase 'Now no more' at the beginning of the sentence and takes the verb 'springs' to the end of the line which allows him to avoid auxiliary. Singh's translation shows a different approach as he goes for the word 'mentors' followed by the auxiliary 'are'. Moreover, unlike Arberry, he does not use 'no' initially, but after the expletive subject 'there'. In this way, what follows the word 'immature' is simply a paraphrase of what comes before the colon. Thus, it lacks the poetic beauty which exists in Arberry's translation. The same sense appears to continue in the next line, as the word 'No' comes at the start of the line, but the language is more direct: "No lightning flashes enlighten their minds". Again the translator makes use of the empty subject 'there' in the second clause and places the rhyming word 'speech' at the end of the line. Now comparing it with Arberry's translation, it seems that although, both use figurative language to transfer the image of *برق طبعی* - *Barq ṭab'i* (lightning of the spirit) and *شعله مقالی* - *sho'la maqālī* (speaking power), but their words choices and organization of lines are different from each other.

Akhtar's translation seems to have a close resemblance with Singh's translation in terms of vocabulary as the occurrence of the words 'immature', 'substance', 'preach', 'fire', and 'speech' exist in both translations. However, his two lines constitute Arberry's single line. Moreover, the use of anaphora as a rhetorical device in the last three lines shows repetition of the word 'no' (no substance, no lightning, no fire) which makes the translation look different in form.

Arberry translates the next line as "Lifeless hangs the Call to prayer, with no Bilal to lend it wings", where the first half stands for the clause *ره گئی رسم اذان* - *Reh ga'i rasm-i-adhān*. Here the adjective 'lifeless' is used to convey the sense of *rasm-i-adhān*. Moreover, the translation of this line contains the allusion to a great time in the Islamic history when a

prominent *sahabi*, Bilal (May Allah be pleased with him) used to call people to prayer. His call was full of spirit and animation due to which every Muslim was attracted to join the prayer at the mosque. The poet describes this quality of *adhan* as *rūḥ-i-bilālī na rahi* where the phrase *na rahi* means that it is lacking in the present age. Arberry translates the same as “with no Bilal to lend it wings”. By using the words ‘lifeless’ and ‘wings’, Arberry has applied personification to show the contrast between the animated *adhan* of Bilal as if it was having a life of its own, and the lifeless *adhan* delivered by Muslims in the present age. Another reason for using the word ‘wings’ is perhaps its sounds similarity with the word ‘springs’ in the first line.

Similarly, seen in the context of Vinay and Darbelnet’s model, Singh makes almost literal translation of the said line: “Only a ritual the call to prayer; the spirit of Bilal has fled” where the word ‘ritual’ stands for the word رسم - *rasm* and ‘call to prayer’ is used for اذان in the original. These two different lexical strategies have a significant effect on the length of the translations. Moreover, the difference in the word choice is also strongly linked with the rhyming pattern of the translation in the sense that the word 'fled' has sound similarity with the word 'unread' in the fourth line: "Ghazali's discourse remains unread".

Akhtar’s translation seems comparatively simple as he renders the subject line by using the parallel structure like: ‘is routine’, is lacking’, ‘is of course there’. His lines are short, with the words ‘lacking’ and ‘preaching’, rhyming together in the alternate lines. Moreover, keeping in view the religious context, the word ‘preaching’, used as the equivalent of the word *talqīn* in the original, seems closer in conveying the meaning than the words ‘lecture’s and ‘discourse’, respectively used by Arberry and Singh.

One thing which is common among the three translations is that the word اذان is translated as ‘call to prayer’. However, the same is retained in both Altaf Hussain and Tyro’s translation, given below:

Azan’ yet sounds, but never now

Like Bilal’s soulfully;.... (Hussain, 1954, p. 59)

Remains Azaan with Bilal’s soul un-frought

Philosophy’s there Ghazali’s teachings none! (Tyro, 2000, p.61)

The translations of the last couplet show both similarities and differences in terms of diction. While Singh uses the word 'mourn' which conveys somewhat similar meanings to the words, 'yell, and cry' used by Akhtar. But, in terms of the tone, the former refers to the emotional process of dealing with bereavement, sadness or loss and the latter two indicate the emotional response to some excitement, pain and shouting, or screaming which may not be necessarily 'bad' or sad (Oxford Advanced Learner's Dictionary). Arberry on the other hand, makes syntactical alteration as he brings the second part of the line to make it the first part of the translation. Instead of using the word 'worshipper' as the equivalent of the word نمازی - *namazi* he personifies the word worship as he translates "Silenced is the voice of worship". The second half of his translation after caesura also shows personification as he gives the life quality to 'worship': "she deserted mosques lament" as if it is something living.

As for the last line, Singh and Akhtar's translations look somewhat similar in word choice, style and rhyme as both ends with the phrase "not there", but the length differs as two lines of Akhtar's translation form one-line of Singh's translation. Arberry's translation, on the other hand, ends with the noun phrase in a question style: "men of godly, true intent?" which is probably for the sake of emphasizing the idea that such men do not exist now. Moreover, the change in point of view (modulation) is also applied.

#### 4.3.7 Stanza-21

تم بوآپس میں غضبناک، وہ آپس میں رحیم  
 تم خطا کارو خطا بیں، وہ خطا پوش و کریم  
 چاہتے ہیں سب کہ ہوں اوج ثریا پہ مقیم  
 پہلے ویسا کوئی پیدا تو کرے قلب سلیم  
 تحت فغفور بھی ان کا تھا، سرپر کے بھی  
 یوں ہی باتیں ہیں، کہ تم میں وہ حمیت ہے بھی

*Tum ho āpas mēḡ ghadabnāk, wo āpas mēḡ raḡim*

*Tum khaḡa kāro-khaḡā bīḡ wo khaḡāpōsh-o-karīm*

*Chāhte sab haen ke hōḡ awj-i-thurayya pe muqīm*

*Pehlē vaesā ko 'I paedā to karē qalb-i-salīm*

*Takht-i-faghfūr bhi unka tha, sarīr-kae bhī*

*Yūñ hī bātēñ haen ke tum mēñ wo ḥamiyyat hae bhī*

#### 4.3.7.1 Brief Introduction

A close reading of this stanza shows that the poet continues with the same thought which was expressed in the previous stanza. The contrast between the past and present is very much visible from the use of the words غضبناک-furious and رحيم – merciful (line-1), تم - wrong doers /fault finders and خطا پوش و كريم -pardoning and merciful in the first couplet. The distinguishing line between the past and present is also apparent from the use of the pronouns. In other words, the second person pronoun تم (you), addressed to the present-day Muslims, is repeatedly used in the beginning of the first two lines. On the other hand, the pronoun وہ (They), referring to the Muslims of the past, is also used the same number of times which highlights the moral strengths that they possessed. In the next line, the poet states that everyone desires to dwell on the heights of stars, but it needs the same amount of courage and ability to do that. As for the Muslims in the past, they were able to acquire the throne of China and Iran, but nowadays, there are mere empty talks all around without no serious desire or struggle for action. Therefore, it becomes questionable as to whether the present day's Muslims have the same redeeming instincts to become like their predecessors or not.

Table 19 *English Translations of Stanza 21 of Jawab-e- Shikwa*

A.J. Arberry's Translation	Khushwanth Singh's Translation	Sultan Zahur Akhtar's Translation
<p>You are wrath with one another, they were kindly, merciful;</p> <p>You, who sin, see sins in others, they concealed their brothers' sin;</p> <p>Be the Pleiades your dwelling, if they are attainable;</p>	<p>You always quarrel among yourselves; they were kind and understanding.</p> <p>You do evil deeds, find faults in others; they covered others' sins and were forgiving.</p> <p>To live atop the Pleiades is the heart's wish of everyone of you;</p>	<p>Thou are cross with one another, They were kind and understanding Thou, tort thyself, see wrong in others,</p> <p>They shielded others and were remitting.</p> <p>To be at the top is the, Heart's desire of each one amid you!</p> <p>First, produce such a soul, Who can make the dream come</p>

<p>Yet your souls must be in order, and with them you should begin.</p>	<p>First produce a discerning soul who can make the dream come true.</p>	<p>true. They held the realm of Cathay, And scaled the Persian throne: Where is the manly honor they had Thou are great in words alone.</p>
<p>They possessed the realm of China, they ascended Persia's throne;</p>	<p>Theirs was the throne of Persia, theirs the kingdom of Cathay</p>	
<p>You have not their manly honour, and are great in words alone</p>	<p>Are you made of that honest stuff or of empty words? You say.</p>	

#### 4.3.7.2 Analysis and Discussion

As discussed earlier, this stanza draws a comparison between the Muslims at present and their predecessors in the past. The use of comma in the middle of the first two lines functions as caesura which makes a dividing line between the past and the present. Arberry translates the first line as "You are wrath with one another", they were kindly, merciful', where the pronouns 'You' and 'they' respectively stand as the equivalent of the pronouns *تم* and *وہ*, used in the ST. Moreover, 'You' represents the present day's Muslims and 'they' represents the Muslims in the past. Singh's translation shows a little variation as he uses the sentence "You always quarrel" where the word 'quarrel', preceded by the adverb (of frequency) conveys the idea contained in the adjective *غضبناک* - *ghazabnāk* in the original. However, Singh's translation is different from the other two translations as the words 'cross' (used by Arberry) and 'wrath' (used by Akhtar), are basically nouns, but function as adjectives. Therefore, changing the adjective – *ghazabnāk* into verb 'quarrel' is a procedure which is described as a transposition in Vinay and Darbelnet's model. Moreover, he uses the adverb 'always', for which the probable reason seems to be the vowel sound that creates assonance with the word 'among'. Akhtar's translation seems to have similarities with the other two translations as like Arberry, he uses a similar expression except for the two lexical variations—the classical form of the second person pronoun 'Thou' instead of 'You' and the adjective 'cross' instead of the noun 'wrath'. Moreover, the second line of his translation is the same as that of the second half of Singh's first line.



The second line of Arberry and Singh's translations appear somewhat identical in terms of meaning. Moreover, both use transposition as they translate the adjective words *khaṭa kār-o-khaṭā bīn*, *khaṭāpōsh-o-karīm* of the ST. However, their lexical choices make their translations look different in terms of form. Arberry creates consonance through the repetition of 's' sound in the words 'sin', 'see'. Singh, on the other hand, creates consonance by using the words with 'd' sound such as 'do', 'deeds' and 'f' sound such as 'find' and 'fault'. Akhtar's translation shows lack of consonance on the syntagmatic level; however, on the paradigmatic level the second and third person plural pronouns 'Thou' and 'They' have been alternatively used at the start of each line which shows the comparison between the Muslims of the present day and those of the past.

The rendition of the next line also shows variation as the three translators use different strategies. For instance, Arberry uses the base form 'be' in translating the first line of the second couplet: "Be the Pleiades your dwelling, if they are attainable". His counterpart Singh goes for the infinitival clause in rendering the same line: "To live atop the Pleiades is the heart's wish of everyone of you;". These different lexical choices and syntactical variation bring two different words, 'attainable' and 'you', at the end of the lines where they create a different rhyme scheme. For instance, in Arberry's translation, the adjective 'attainable' rhymes with another adjective 'merciful' in the previous line, whereas the pronoun 'you' rhymes with the adjective 'true' in the following line in Singh's translation. The same words also occur in Akhtar's rendering in the second and fourth lines of the second. However, what makes Akhtar's translation different from Arberry and Singh's is that the word 'Pleiades' which exists in the latter is missing in the former.

The renditions of the last couplet by the three translators show a visible difference in the style and point of view in the sense that Arberry retains the same interrogative style of the original: "Are you made of that honest stuff or of empty words? You say". Moreover, his translation shows a visible change in point of view: "You have not their manly honour, and are great in words alone". By using the negative sentence to describe the lack of honour, Arberry uses the modulation strategy. Furthermore, one reason for this strategy enables him to bring the word 'alone' at the end of the line, along with another rhyming word 'throne' in the previous line. Akhtar's translation contains lines which also exist in the other two

translations. For example, the second half of the fourth line in Singh's translation also constitutes the fourth line of the second quartet of Akhtar's translation. Similarly, the last line of Akhtar's translation, "Thou art great in words alone", forms the second half of the last line in Arberry's translation.

#### 4.3.8 Stanza-24

قیس زحمت کش تنہائ صحرا نہ رہے  
 شہر کی کھائے ہوا باد یہ پیما نہ رہے  
 وہ تو دیوانہ ہے بستی میں رہے یا نہ رہے  
 یہ ضروری ہے حجاب رخ لیلا نہ رہے  
 گلہ جو نہ ہو، شکوہ بیداد نہ ہو  
 عشق آزاد ہے کیوں حسن بھی آزاد نہ ہو  
*Qaes Zahmat kash-itanhā'i-ṣaḥrā na rahē*  
*Shehr ki khā'ē hawā, bādiya pēma na rahē*  
*Wo to diwāna he bastī mēn rahē yā na rahē*  
*Ye darūri ha eke ḥijāb-i-rukḥ-i-laylā na rahē*  
*Gila-i-jawr na hō, shikwa-i-bēdād na hō*  
*'Ishq āzād hae, kiyūṅ ḥusn bhī azād na hō*

##### 4.3.8.1 Brief Introduction

In these lines, the poet makes a comparison between the past and the present. He seems to be specifically concerned with the Muslim youths of his time and those of the past. He states that they have lost the sensation of true love and the spirit of sacrifice as they want to have a comfortable life, free of troubles and tribulations. In other words, he bemoans the tragic fact that the youth of the present time lack the burning love like Qais, and is no longer prepared to endure the hardships of love for the sake of Allah Almighty. The line is the allusion to Qais (*majnoon*) who used to roam in the desert in the memory of his beloved (*Laila*). The poet states that if Qais is free in his will in terms of whether he wants to live in city or desert, then there is no logic to defend that Laila should veil her beauty. However, this metaphor has been used here to refer to the relationship between Allah Almighty and the Muslims. In other words, the poet means to say that He (Allah) should not turn away from

them. As for the tone of the stanza, it shows the mixed feelings of the poet: At first, he accepts and acknowledges the weaknesses of the Muslims that have lost the intensity in their love towards Allah Almighty. But, at the same time, he also argues that Allah Almighty should pardon their weaknesses by virtue of His kindness. In other words if Qais can exercise his free will in deciding to live in the city or desert, Laila should not be bound to veil her face. The concluding lines end with a positive note as the repetition of the word *نه بو* shows the sense of hope and encouragement.

Table 20 *English Translations of Stanza 24 of Jawab-e-Shikwa*

<b>A. J. Arberry's Translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahoor Akhtar's Translation</b>
<p>Qais, if so he pleases, may endure the desert's solitude, Or become a city-dweller, roam no more the empty waste; Qais may choose the one or other in the madness of his mood- This is sure and certain, Laila must unveil her beauty chaste; End the protests of injustice, cease the cries of tyranny- Why shall loveliness in bondage languish, seeing love is free?</p>	<p>Today's lovers are not like Qais; they cannot bear the loneliness of desert waste; They have breathed the city's airs; for dessert wines, they have no taste Qais is crazed with love; he may or may not choose the city as his dwelling place: But there is no reason why Leila should not raise her veil and show her lovely face. Enough of protesting against the cruelty: enough of complaining against tyranny; If love can wander freely, why should beauty be not set free?</p>	<p>"Qais" now can no longer, Bear, the lonely deserts waste. They-now breath, the city airs; For desserts waste, they have no taste. He is crazy, may not choose, The city as his abiding place? Vital is, that "Laila", should raise, Her veil and show her lovely face! End the demurs of inequity! Nor speak of any tyranny! When love his no yoke, then why Should beauty be not free?</p>

#### 4.3.8.2 Analysis and discussion

The main idea in the stanza is that true love needs sacrifices of lovers as they have to undergo trials and tribulations. Furthermore, today lovers are not like "Qais" as they do not know the pros and cons of true love. However, the first line is a bit difficult to understand

because of its ambiguous meaning, especially that of the word *Qais*—a person who was madly in love with *Laila* —has been metaphorically used by the poet.

As far as Arberry's translation is concerned, it seems that he has failed to understand the word *Qais*, symbolically used by the poet. He uses the third person singular pronoun 'He' which immediately follows the name *Qais*, placed at the start of the translated line. In the ST, it seems that the poet has metaphorically used the name *Qais* to represent today's lover. The poet gives an example of the degree of hardships that the past lovers such as *Qais* were willing to endure in deserts. On the other hand, today's lovers are not truly committed to their love; they are comfortable, as they enjoy the life of the city. This factor becomes more visible when one looks at Singh's translation of the same line. He (Singh) uses the possessive adjective 'today's lovers' followed by the pronoun 'They' in the next clause. In this way, his translation shows a close similarity with the meaning of the original.

However, Singh mistranslates the phrase *با د یہ پیما نہ - bādiya pēma* as “dessert wines” (line-2). According to Oxford Advanced Learner's Dictionary, dessert wine refers to the sweet wine that is drunk with or after dessert. This translation is deviant for several reasons. First, there is a clear difference between the meaning of 'desert' and 'dessert' as the former refers to a 'barren land' or 'desolate place' and the latter refers to a 'sweet or pudding' after meal (Penguin dictionary of synonyms and antonyms). Now keeping in view the context of the poem where the poet wants to compare and contrast the 'city airs' with 'deserts waste', the word 'wine' in Singh's translation, being closely linked with the second meaning, is out of context. Second, the expression *شہر کی کھائے ہوا* used by the poet seems to have nothing to do with 'dessert' or 'desert wine'. He figuratively means to say that youths are enjoying the city air and they are unwilling to face the difficulties of life in the desert. Therefore, Singh's translation: “for dessert wines, they have no taste” may be considered as a poetic recreation where the word 'taste' rhymes with the word 'waste' in the first line. Finally, the phrase 'dessert wine' in the translation may be understandable to the audience in the Indian culture, but it is not a part of the Muslims' culture.

Akhtar's translation shows similarity with Singh's translation as apparent from the words 'waste' and 'taste', used at the end of the second and fourth lines. However, his translation is confusing in the sense that the word, 'Qais', used as a singular noun in the third

line of the first quatet, is then referred to as a plural pronoun 'They' which create the **grammatical mismatch** between the singular 'antecedent' (Qais) and the plural 'anaphora'(They). In the next line, he uses the singular pronoun 'He' which refers back to 'Qais', used at the beginning of the first line. Hence, the question arises in the mind of the reader as to whether the translator was able to understand the intent of the author in using the name 'Qais' or otherwise.

This point is also validated by Altaf Hussain's translation as he does not use the phrase 'dessert wine' like Singh and the third person plural pronoun 'They' like Akhtar. Moreover, his translation reflects the sense of the original as shown below.

If longing Qais roams no more,  
 But seeks the town again,  
 Leaving the lonely desert wastes  
 To share tile life of men,  
 Qais is mad: what if he dwells  
 In town or wilderness? (Hussain, 1954, p.4.)

In the remaining stanza, the translators have used different lexemes in rendering the same content. For example, the expression *وہ تو دیوانہ ہے* - *Wo to diwāna he* has been translated by the three translators in the following way: -

In the madness of his mood (Arberry)  
 Qais is crazed with love (Singh)  
 'He is crazy' (Akhtar).

These translations are different both in terms of vocabulary and syntax. For example, the word 'madness', used by Arberry, as an equivalent of the word *دیوانہ* in ST is closer to the meaning and sense of the original as compared to the word 'craze' and 'crazy'. Arberry's another speciality is the use of consonance which is created through sound in the words 'madness' and 'mood'. This shows how form is effectively integrated with the content. Moreover, the existence of caesura in almost each line creates a pause in the line which makes it easier for the reader to understand the meaning. The same is the case with Singh's translation where the number of lines remains the same. Moreover, the length of the lines

also remains almost similar to that of Arberry, chiefly because he brings the verbs to the end of the line which allows him to shorten the length of his lines. He also uses caesura which is characterized by the semicolon and comma. Furthermore, his translation shows a regular pattern of rhyme scheme where every two lines sound together.

#### 4.3.9 Stanza-25

عہد نو برق بے آتش زن ہر خرمن ہے

ایمن اس سے کوئی صحرا نہ کوئی گلشن ہے

اس نئی آگ کا اقوام کہیں ایندھن ہے

ملت ختم رسل شعلہ بہ پیرا بن ہے

آج بھی ہو جو براہیم کا ایماں پیدا

آگ کر سکتی ہے انداز گلستاں پیدا

*Ēhd-i-naw barq hae, ātash zan-i-har khirman hae*

*Aeman is se kō'ī ṣeḥrā na kō'ī gulshan hae*

*Is na'ī āg ka aqwām-i-kuhan īndhan hae*

*Millat-i-khatm-i-rusul shu'la be perāhan hae*

*Āj bhi hō jō brāhim kā īmāṇ paedā*

*Āg karsaktī he andāz-I gulistāṇ paedā*

##### 4.3.9.1 Brief Introduction

This is the 25<sup>th</sup> stanza of *Jawab-e-Shikwa* which contains both the elements of hope and disappointment. In the final two lines of the previous stanza, the poet asks the reader to stop making the complaint of cruelty because justice must be done. Similarly, here too the poet informs the reader about the destructive wave of modern civilization which has the capacity to set ablaze everything that comes in its way. It is like a lightning which gets fire because of its inflammable nature and burns every haystack that exists anywhere in a barren land or in a garden. The poet says that the new civilization is specifically dangerous for the orthodox Muslim states whose dwellers are the staunch believers in the unity of Muslim Ummah—the Ummah which is not bound by any caste, ethnicity or geographical

boundaries. However, like the concluding couplet of the previous stanza, the poet seems to be optimistic as he hopes for the revival of the same old spirit which can thwart the evil forces of the new age. The last two lines allude to the famous story of the Prophet Ibrahim (May Allah’s mercy be upon him) who was thrown into a huge fire by Namrod just because he refuted the practice of idolatry and believed only in the oneness of *Allah*. His belief in accepting the absolute power of Allah Almighty was so strong that he did not feel any fear of the burning power of fire. He even refused to be helped by the angels who came by their own will to save him from what appeared to be a dangerously powerful fire. Allah Almighty directly ordered the fire to become cold and harmless for the Prophet Ibrahim (Al-Anbiyya, verse-69). The same happened as the fire burnt everything, even the rope to which His hands were tied, but no harm was done to his body. It is narrated that the fire turned into a garden in which the prophet Ibrahim remained for forty days, enjoying eating and drinking, and not feeling even the less intensity of heat. But what made all that possible was His strong belief in Allah Almighty, the Creator, the doer, and the controller of everything. So, Iqbal wishes that if today’s Muslims become the carriers of a strong faith and belief like the prophet Ibrahim, they will become immune to the evil forces that are raising their heads to weaken them.

Table 21 *English Translations of Stanza 25 of Jawab-e-Shikwa*

<b>A.J. Arberry's translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahoor Akhtar's Translation</b>
<p>This new age is like a lightning, setting every stock ablaze;            Not a desert, not a garden is in safety from its blast;            The new fire elects for fuel peoples of the ancient days.            The communion of the prophet joins the general holocaust;            Ah, but if the faith of Abraham again would brightly show,            Where the flames are at</p>	<p>The new age is like lightning; inflammable is every haystack,            Neither wilderness nor garden is immune from its attack.            To this new flame old nations are like faggots on a pyre;            Followers of the last Messenger are consumed in its fire.            Even today if Abraham's faith could be made to glow;            Out of Nimrod's fire, a garden of flowers would grow.</p>	<p>The new age is lightning, Inflamed is every haystack.            Neither barren nor a garden Is secure, from its attack.            To this new fire, are the fuel, Old nations like faggots on a pyre            Disciples of the last "Messenger" Are swilled in its fire.            Even if today the faith Of "Ibrahim" is made to glow.            Out of the Infidels fire,</p>

their fiercest, there a garden fair would grow!		A garden of blossoms will grow.
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#### 4.3.9.2 Analysis and discussion

The three translations of the first line have similarities in the content as there seems no remarkable difference in the translation of the initial half of the line. But then in the second half, Arberry uses transposition strategy as he goes for the verb phrase, “setting every stock ablaze” as the equivalent of the possessive compound *آتش زن بر خرمن - ātash zan-i-har khirman*. Khushwanth Singh and Sultan Zahoor Akhtar respectively use the adjectives ‘inflammable’ and ‘inflamed’ to translate the same. Similarly, in translating the second line Arberry and Khushwanth Singh have opted for different lexical choices as Arberry uses the word ‘blast’ at the end of line-2 which rhymes with the word ‘holocaust’ in the fourth line, whereas Khushwanth Singh uses the word ‘attack’ which completes the couplet with the word ‘haystack’ in the first line. Sultan Zahoor Akhtar also uses the same words as those used by Khushwanth Singh, but he adheres to the shorter length in contrast to Singh’s lengthy couplet. In other words, what the former does in four lines, the latter uses only two lines to translate the same content, but the length of the lines show variation in the two translations.

In rendering the third line, Arberry and Khushwanth Singh have used different strategies because the clause *اقوام کهن - aqwām-i-kuhan*, has been rendered by the former as ‘peoples of the ancient days’ whereas the latter renders the same as ‘old nations’. Moreover, Arberry uses the word fuel for the word *ایندھن - indhan*, whereas Singh uses the phrase ‘faggots on a pyre’ which is not only different in terms of lexemes, but it also shows his strategy of adaptation by making the translation understandable to the target audience. It is customary among some people in Hindi religion to place the dead body of a person on a pyre and then the ashes are usually thrown in rivers *Ganga* and *Jamna*. Toury (1995) argues that different translators of the same text, while working in different situations, use different strategies in translation and consequently come up with different translations. Sultan Zahoor Akhtar seems to imitate Singh as he does the same, but he renders in two lines what Singh translates in a single line. Thus the structure of the two translations is different.



The translation of the fourth line also shows variation as the three translators have applied lexical choices. The word ملت - *millat* has been rendered by Arberry as 'communion' once in stanza -8 of *Jawab-e-Shikwa* and now in the present stanza. According to Oxford Advanced Learner's Dictionary the word 'communion' means a ceremony in the Christian Church during which people eat bread and drink wine in the memory of the last meal that Christ had with his disciples. Similarly, the word 'holocaust' means an act of killing or destruction, but it specifically refers to the historical events that took place in the 1930s and 1940s in which millions of Jews were killed by the Nazis in Germany. Arberry's complete line is reproduced here as under: -

The communion of the prophet joins the general holocaust

Now looking at the context of the poem, the poet means to say that the *Ummah* of the last prophet (peace be upon him) is exposed to a serious threat of the modern civilization. He compares it with the fire and cloth in the sense that when a cloth gets fire, it burns it at once. Similarly, the unity of the Muslim *Ummah* is at stake because the damaging power of modernism is likely to shake the very foundation of Islam. Now, after having a close reading of the translation, the reader can find two observations in the translation: At first, the Muslims have no such festival as 'communion' or anything that is in vogue in Christianity. Moreover, they do not believe in the killing of Jesus Christ as according to the Quranic explanation (*tashrih*) and the saying of Prophet Muhammad (peace be upon him) Jesus Christ was ascended to heaven by Almighty and would return to the earth in the capacity of an *ummati* (follower) of the last Prophet Muhammad (peace be upon him). So, Arberry's use of the word 'communion' is an adaptation and Christianised version of Iqbal's original line in which he talks about the dismal conditions of the modern-day Muslims and, therefore, **it shows a mismatch** with the sense of the original. Secondly, by associating the verb 'join' with the Muslims means that the Muslims are responsible for the vast destruction or the 'holocaust' whereas Iqbal means that they are under threat because the new age is like inflammable lightning which is going to shake their beliefs. **This is what House (1998) calls the distortion of meaning where the denotation of the ST is distorted in the TT.**

The translation of the last couplet shows no remarkable difference in the word choice except for the word *Nimrud* used by Khushwanth Singh which alludes to the huge

fire burnt by him (Nimrud) for burning the Prophet Ibrahim (Alaih-e-salaam). Likewise, both Arberry and Singh use the word 'grow' at the end of the last line, but Singh's association of the word 'glow' with Abraham's faith is more adequate than Arberry's use of the word 'show' in terms of meaning. Sultan Zahoor Akhtar uses the same structure in which the second and fourth lines rhyme together.

#### 4.3.10 Stanza-26

دیکھ کر رنگ چمن ہو نہ پریشاں مالی  
 کوکب غنچہ سے شاخیں ہیں چمکنے والی  
 خس و خشاک سے ہوتا ہے گلستاں خالی  
 گل بر انداز ہے خون شہداء کی لالی  
 رنگ گردوں کا ذرا دیکھ تو عنا بی ہے  
 یہ نکلتے ہوئے سورج کی افق تا بی ہے

*Dēkh kar rang-i-chaman hō na prēshān mālī*

*Kawkab-i-ghuncha se shākhēñ haēñ chamaknē wālī*

*Khas-o-khāshāk sē hōtā hae gulistān Khālībar*

*Gul bar andaz hae khūn-i-shuhadā ki lālīn*

*Rang gardūn ka dhrā dekh to 'unābī hae*

*Ye nikaltē huē sūraj ki ufaq tābī hae*

##### 4.3.10.1 Brief Introduction

The content of this stanza shows the transition from the static condition of the autumn to the dynamic nature of spring where everything seems full of energy. Autumn and spring are used not in their literal meaning, but in their symbolic meaning as they respectively indicate the condition of dormancy and revival. In the final couplet of the previous stanza, the poet has expressed a sense of hope which is further developed in these lines. This is apparent from the word choice of the poet, for example, the nouns چمن- garden, غنچہ -bud- شاخیں-branches, گلستاں – garden, سورج- sun; carry positive connotations which create an optimistic tone, particularly in the context of the stanza. Moreover, it shows a

contrast with the situation in *Shikwa* where the poet states that the golden period of spring has ended and there are no birds in the garden to sing except the lonely nightingale, adorning the garden with its beautiful songs. Here, he is full of hope because he encourages the gardener not to be disappointed at the temporary, colourless and dormant conditions of the garden. If winter comes, spring can not be far behind. Soon the naked boughs will disappear, and the buds will sprout on the branches and will cover the naked boughs. This idea is expressed in the phrase چمکنے والی (about to sprout), used in the second line of the stanza. Similarly, the poet says that choking weeds and brambles will be uprooted and it will restore the beauty of the garden. Moreover, where martyrs shed their blood, crimson colours must be born. Likewise, the russet colour of the sky indicates that the new sun is going to rise very shortly. So, the poet has used the metaphorical language which is further adorned with the imagery of colour to convey his message. What is important is the change of tone which has become predominantly optimistic in the present stanza.

Table 22 *English Translations of Stanza 26 of Jawab-e-Shikwa*

<b>A. J. Arberry's Translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahoor Akhtar's Translation</b>
<p>Let the gardener not be downcast to descry the garden's plight:            Soon the starlight of the blossoms shall the naked boughs adorn,            And the choking weeds and brambles will have vanished out of sight,            And where martyrs shed their life-blood crimson roses will be born.            Look upon the deep vermillion flooding all the eastern sky---            It is your horizon, glowing to behold your sunrise</p>	<p>Let the sorry plight of the garden upset the gardener;            Soon the buds will sprout on the branches and like stars glitter.            Weeds and brambles will be swept out of the garden with a broom;            And where martyr's blood was shed red roses shall bloom.            Look, how russet hues have tinged the eastern skies!            The horizon heralds the birth of a new sun about to rise.</p>	<p>Let the owner not be mournful            To see his garden's plight,            As soon the branches will be gay            With buds, with and beaming bright;            Leaves and weeds will be swept,            Out of the garden with a broom;            Where the martyrs shed their blood            Crimson roses will bloom.            Look upon the deep vermillion            Brightening the eastern skies,            The glow on yonder horizon's brow,</p>

		Heralds a new sunrise.
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#### 4.3.10.2 Analysis and discussion

Seen in the context of the original poem, this stanza concludes the discussion of mournful situation of the present as the future seems full of hope, happiness and encouragement. This is expressed by the speaker in the very first line: دیکھ کر رنگ چمن ہو نہ - *Dēkh kar rang-i-chaman hō na prēshān māli*. The three translations show some similarities as the word ‘Let’ which is usually used at the start of English passive constructions, occurs in all the three translations. Similarly, the English words ‘garden’ and ‘gardener’ which stand for the words *chaman*- چمن and *māli*- مالی is found in the three renderings. But apart from the lexical similarities, the translators appear to have used different choices in the organization of their translated lines. Arberry's use of the passive voice sentence is different from that of Khushwanth Singh because the former emphasises the situation of the gardener. His translation reads like this: "Let the gardener not be downcast....". Singh, on the other hand, uses syntax where the focal point is “the sorry plight of the garden”. In terms of poetic devices, they both have used alliteration in the words 'garden' and 'gardener' but in Arberry's case, this technique also applies to the words 'downcast' and 'descrie'. Moreover, Khushwanth Singh has maintained a regular rhyme scheme of *aabbcc*, whereas in Arberry's rendering, the alternate lines rhyme except the final two lines. His translation looks closer to the original in terms of structure as compared to Arberry. Sultan Zahoor Akhtar's translation has some similarities with Arberry's translation in terms of lexical choices as shown by the words ‘garden’s plight’, ‘soon’ ‘crimson’, ‘vermillion’ and ‘sunrise’. However, these translations are different with respect to the length and structure of lines. In other words, Arberry keeps the same number of lines in rendering Iqbal's six lines stanza whereas Akhtar, as usual, uses twelve shorter lines to translate the same text. Moreover, Akhtar’s use of the word ‘owner’ for the word *mali* in the original is not only different from ‘gardener’, used by Arberry, but it is also not its equivalent in terms of meaning, though they both have a common ‘er’ sound. Khushwanth Singh, like Arberry, has also used six-line stanza, the structure that he has followed throughout the course of the whole translation.

In terms of rhyme scheme, the translations are not the same as the translators have used different syntax. For example, in Arberry's translation, the last word in the first line is 'plight' which rhymes with the word 'sight' in the alternate line. On the other hand, in Khushwath Singh's translation, the word 'gardener' rhymes with the word 'glitter' in the subsequent line in the first couplet of the stanza.

In translating the second couplet, both Arberry and Khushwath Singh have used the words 'weeds' and 'brambles' as the translation of the word - خشاک و خس *Khas-o-khāshāk*, but they have used different strategies to transfer the original content. Arberry uses direct language: "And the choking weeds and brambles will have vanished out of sight". Moreover, the phrase "vanished out of sight" shows tautology which is probably used partly for the sake of emphasis and partly for the sake of rhyme as the word 'sight' rhymes with the word 'sight' in the first line. Khushwath Singh, on the other hand, uses a passive construction in translating the same: Weeds and brambles "will be swept out of the garden with a broom". Here the addition of prepositional phrase "with a broom" apparently shows that the translator wants to convey the idea that weeds and brambles can be cleaned by broom. However, it also seems to be a poetic recreation in terms of the aesthetic aspect of the translation as the word 'broom' is similar in sound to the word 'bloom' in the next line. The translation of the remaining part of the stanza shows no remarkable variation except for the last line where Arberry uses the possessive adjective "Your" before the word "horizon" and "sunrise" which conveys the metaphorical rather than the literal meanings of these words, similar to the one used by the poet himself.

#### 4.3.11 Stanza-30

بے جو بنگا مہ بپا یورش بلغاری کا  
 غا فلوں کے لئے پیغام بے بیداری کا  
 تو سمجھتا ہے ، یہ سامان بے دل آزاری کا  
 امتحان بے ترے ایثار کا، خود داری کا  
 کیوں ہر اسان بے صہیل فرس اعدا سے  
 نورحق بچھ نہ سکے گا نفس اعدا سے

*Hae jo hangāma bapā yōrish-i-Bulghārī kā*

*Ghāfilōṇ ke li'e paeghām hae bēdarī kā*

*Tu samajhta hae, ye sāmān hae dilāzārī kā*

*Imtiḥān hae tire īthār kā Khuddārī kā*

*Kiyūn harāsān hae ṣahīl-i-furs-i-a'dā sā*

*Nūr-I-ḥaq bujh na sake gā nafs-i-a'dā sā*

#### 4.3.11.1 Brief Introduction

This stanza describes the attack by Bulgarians which, according to the poet, was a huge threat for the Islamic state. The poet emphasizes the need for a struggle on the part of the Muslims. Moreover, the vocabulary used here also relates to the efforts and sacrifices, which according to the poet, was the need of the hour. For example, the word بیداری – awakening (line2-), ایثار - sacrifice (line-4) give useful clues to the main idea expressed in the stanza. Historically speaking, the Muslims were fearful of this onslaught and they considered it as a painful exercise. The poet aims to encourage the Muslims by emphasizing the positive side of this challenging situation. Thus, he seems to be didactic in his approach, trying to make them think the other way. He states that Bulgarian onslaught should not be taken as something fearful or intimidating which will harm them, but it is aimed to test them in terms of their self respect and sacrifices which will strengthen their beliefs. He further argues that the noises of the enemy's horses should not be a source of creating terrors in their hearts because their owners are non- believers and therefore, they have no courage to oppose the strength of the believers. Lastly, the Muslims are stronger as compared to their enemies by virtue of their belief which provides them with the light that could not be extinguished by their foes.

Table 23 *English Translations of Stanza 30 of Jawab-e- Shikwa*

<b>A.J. Arberry's Translation</b>	<b>Khushwanth Singh's Translation</b>	<b>Sultan Zahur Akhtar's Translation</b>
Now the onslaught of the Bulgars sounds the trumpet of alarm Screaming to the heedless sleepers news of an awakening; Thou suppose it the tiding	The tumult caused by the Bulgar onslaught and aggression Is to rouse you out of complacency and gird your loins for action Presume not that to hurt your	The clamor bread by "Bulgarians" The offensive and aggression; Is to rouse thou out of vanity And grid thy self for action. Suppose not that to harm thy

<p>of fresh grief and mortal harm, Yet it can thy self-denial and thy pride to testing bring. Wherefore fearest thou the neighing of the war-steeds of the foe? Never shall Truth's light be doused, for all God's enemies may blow.</p>	<p>feelings, it a sinister device; It is a challenge to your self-respect; it is a call to sacrifice. Why tremble at the snorting of the chargers of your foes? The flame of truth is not snuffed out by the breath the enemy blows</p>	<p>senses It is a baleful device. Is a claim to thy self-respect, And is a call to sacrifice. Why then twitter at the snorting, Of the war steeds of thy foes? The light truth could not be quenched, With breaths which the enemy blows.</p>
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#### 4.3.11.2 Analysis and discussion

This is the 30<sup>th</sup> stanza of *Jawab-e- Shikwhah* and it seems as if the speaker wants to put up his strongest argument before concluding the poem. The three translations appear different in terms of word choice and structure. Arberry translates the word *يوريش* - *yōrish* as 'onslaught' and the plural word *غا فلوں* - *Ghāfilōṇ* as 'heedless sleepers' which is a noun phrase. Though his translation of the first word appears to be adequate, but in the second, he combines the adjective 'heedless' with the noun sleepers. Although the phrase has visibly no effect on the overall structure of the line, it shows the translator's creativity to use the modifying adjective, 'heedless' for the sake of emphasising the meaning. Khushwanth Singh's translation, on the other hand, shows modulation as his first line begins with the expression 'tumult caused by the Bulgar' which is a passive construction. According to Newmark (1988, p. 106), active for passive' (and vice versa) is a common transposition.

Moreover, Singh also used an additional word 'aggression' at the end of the line for which the possible reason is to fulfill the rhyme requirement as it is somewhat similar to the word 'action' in the next line. Another point which distinguishes him from Arberry's translation is the use of the word 'complacency', in the infinitival phrase "to rouse you out of complacency" which conveys different sense when compared with the noun phrase "heedless sleepers", used by Arberry.

In Sultan Zahoor Akhtar's translation, however, other things being equal, the word 'vanity' in the phrase "to rouse thou out of vanity" carries entirely diverse connotations in the present context, **which according to House (1998) shows a significant semantic**

**mismatch with the original text.** Same is the case with the translation of the next line in which the two phrases “the tiding of fresh grief” and “mortal harm” stands as the equivalent of the Urdu word دل آزا ری – *dil āzārī*. Khushwanth Singh's translation again shows variation, not only in terms of lexical choices but also in the syntax as he brings the infinitival phrase "to hurt your feelings" before the clause "it is a sinister device" where the word 'device' makes similar sound with the word 'sacrifice' in the next line which, in itself, seems to be an addition in the translation. The translation of the next lines also shows variation as Arberry translates the word خود دا ری - *Khuddārī* as 'self-denial' which gives different sense. The other two translators render the same word as 'self-respect' which stands much closer to the meaning of the original. Hussain (1954, p.72) also translates the words ایثار and خود دا ری as “pride, and "sacrifice" which conveys the sense of the original.

Finally, in rendering the last line of the ST: نورحق بجھ نہ سکے گا نفس اعدا سے - *Nūr-i-ḥaq bujh na sake gā as-i-a'dā sā*, both Arberry and Khushwanth Singh respectively use the words ‘doused’ and ‘snuffed out’ which look closer equivalent of the verb بجھنا -*buja* in Urdu, by virtue of having similar connotation like that of the word 'extinguish' which is also used by Altaf Hussain in his translation of the same word. Sultan Zahoor Akhtar, on the other hand, uses the word 'quench' which seems imprecise in the present context because we can understand the word 'quench' in the sense of quenching one's thirst for something like drinking water etc, but it is not used in the meaning of ‘douse’ or ‘extinguish’ a fire or a light.

#### 4.3.12 Stanza-36

عقل ہے تیری سپر عشق ہے شمشیر تیری

مرے درویش! خلافت ہے جہاں گبر تیری

ما سوا اللہ کے لئے آگ ہے تکبیر تیری

تو مسلمان ہو تو تقدیر ہے تدبیر تیری

کی محمد سے وفا تو نے تو نے تو ہم تیرے ہیں

یہ جہاں چیز ہے کیا، لوح و قلم تیرے ہیں

*‘Aql hae teri sipar, ‘ishq hae shamshīr terī*



*Mīre darwēsh Khilafat hae jahangīr terī*

*Mā siwa Allāh ke li'ēg hae takbīr teirī*

*Tu musalmān hō to taqdīr hae tadbīr terī*

*Kī muḥammad se wafa tū ne to ham tērē haen*

*Yeh jahān chīz h hae kiyā, lawḥ-o-qalam tērē haen*

#### 4.3.12.1 Brief Introduction

This stanza focuses on the strong qualities of a believer that distinguishes him from the non-Muslim. The tone of the speaker is encouraging, right from the first line to the end of the stanza. The poet says that the wisdom of a Muslim is like a shield which provides him protection from every danger. Moreover, his intense love towards Allah Almighty is his sword which defends him from the evil forces. On the basis of having these two great qualities, he is never afraid of anything. His world is not limited to a certain area or vicinity, but he has the whole universe at his disposal. In other words, being a true lover of Allah Almighty, his kingdom is not confined to a certain geographical boundary; rather he rules all over the world. The immense power of ‘Allah o Akbar’ is like a fire which burns everything that is associated with heathanism. The true belief is the chief weapon of a Muslim which empowers him to shape his own destiny. In the closing couplet, the poet says that if the Muslims are faithful in their love towards Prophet Muhammad (peace be upon him), Allah almighty will start loving them. He will make them, not only the owner of this world, but they will have access to all the treasures, including the “tablet and the pen” which are apparently beyond human’s limit. The speaker in this stanza is predominately concerned with highlighting the strong qualities of the Muslims. Furthermore, he makes a direct address by using the second person pronoun in different forms such as تیری, تو ( You, Your) and تیرے (Your) which have been repeatedly used in the first four lines.

Table 24 English Translations of Stanza 36 of Shikwa

A. J Arberry’s Translation	Sultan Zahur Akhtar’s Translation
Thou hast Reason for thy buckler, and thy sword is Love Divine;	Wisdom is thy shield and sword

<p>So accoutered, my brave dervish, seize the world beneath thy sway.</p> <p>‘God is Greatest’ – all but God consume with this bright flame of thine;</p> <p>Thou a Muslim art, and Destiny thy edict must obey.</p> <p>Be thou faithful to Muhammad, and We yield Ourselves to thee;</p> <p>No this world alone—the Tablet and the Pen thy prize shall be.</p>	<p>The flaring Love Divine, So accoutered my “Dervish” Seize the world, it is thine? God is great, is sparkling flame The sounds of thy “Takbeer” great; If thou art a true Muslim, Thy elbow grease, thy fate. If thou break not faith with “Muhammad”, We shall always remain, for thee; What alone in this universe? The Tablet and our Pen “THY PRIZE SHALL BE”</p>
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#### 4.3.12.2 Analysis and discussion

This is the last stanza of *Jawab-e-Shikwa* which brings the poem to an end with a positive note. It is translated only by Arberry and Sultan Zahoor Akhtar. The very first verse of the stanza makes a metaphorical comparison between -عقل *Aql* and- سپر *sipar* and between عشق *ishq* and شمشیر *shamshīr* as the poet says عقل ہے سپر تیری عشق ہے شمشیر تیری *Aql hae sipar tirī, ‘ishq hae shamshīr tirī* where they respectively stand for the shield and the sword. All the words used by the poet are nouns. Arberry literally translates the first verse as “Thou hast Reason for thy buckler, and thy sword is Love Divine;” where the word ‘Reason’ stands as the equivalent for the word *Aql* and ‘buckler’ for the word *sipar*, but it is debatable as to how the translator's use of the word 'reason', that is followed by the complement 'for', can be understood in the meaning of 'wisdom', as used by the poet in the ST. In other words, **applying House’s (1998) standard of translation quality assessment, the translation overtly deviates from the meaning of the original, as its other meaning, being the cause of something to happen, seems to have a significant change and a mismatch with the ST in the present context.**

This becomes clear when it is compared with Sultan Zahur Akhtar's translation as he opts for the alternative word 'Wisdom' as the equivalent of 'reason'. He renders the verse as "Wisdom is thy shield and sword the flaring Love Divine". In translating the word *Ishq*, both translators have used transposition as shown by the phrase "Love Divine" where the word

‘divine’ functions as a postpositive adjective. Moreover, Sultan Zahur Akhtar has also used an extra adjective 'flaring' before the word 'Love' to make it "flaring Love Divine". In other words, he translates a single word عشق by using two adjectives (*flaring* and *divine*), in addition to the noun ‘love’ as the equivalent of the word عشق. This is quite similar to Altaf Hussain’s translation: “The flaming love divine” where the words ‘flaring’ and ‘flaming’ are equivalent in meanings (Hussain, 1954, p.79) . However, the non availability of finding a single English equivalent for the term عشق shows its peculiar meaning which makes it difficult to translate. Faruqi (2012, p. 3) argues that the primary meaning of *ishq* is associated with ‘worship’ not ‘love’ and, therefore, the latter fails to describe the ‘intensity’ connected with the former.

The next verse takes the point further as if *Aql* and *Ishq* are the weapons of *darvĕsh* through which he can rule the world مرے د رویش! خلافت بے جہاں گیر تیری - *Mĭre darwĕsh Khilafat hae jahangĭr tirĭ*. In rendering the same, both the translators leave the word د رویش - *darvĕsh* untranslated, probably because of its deeper religious/cultural connotation. M.A.K. Khalil, in the explanatory notes to his translation describes the term in the following words:

This a stage in *sufism*. According to *sfism* when a person reaches this stage of spiritual elegance he does not need strict observance of rituals for his soul’s purification. He also has the ardent Love of God and the latter has much regard for the *darvĕsh* and grants his supplications. The word is used here in that context, i.e. God would grant the request of Allama Iqbal for alleviating the sufferings of the Muslim world and improving its condition to ultimately restore it to its pervious glory. (1997, p. 17)

Tyro translates the same as ‘hermit’ which is perhaps as its closer English equivalent (Tyro, 2000, p. 81).

Another difference between Akhtar and Arberry’s translation is that the adjective ‘brave’ exists only in Arberry’s translation. The second half of the clause which follows after *darvĕsh* has been rendered by Arberry as “seize the world beneath thy sway”, and by Sultan Zahur Akhtar as "seize the world, it is thine?" This difference seems to have more to do with the aesthetic aspect of the TT as the final words in both the translations: 'sway' and 'thine', rhyme with other words (obey and divine) of the similar sound. But, **assessing the**

**quality of Akhtar's translation, it appears** that in the existence of the question mark, after the word 'thine', **indicates a mismatch to the** point of view and mood the original.

The third line in Arberry's translation shows a considerable difference as he uses the superlative degree of the adjective 'Great' in translating the third verse of the ST: ما سوا الله مآ سوا الله - *Mā Siwa Allāh ke li 'āg hae takbīr tirī* whereas Sultan Zahur repeats the positive degree 'great', once in the middle of the first line and next at the end of the second line where it sounds with the word fate in the fourth line. The first verse of the last couplet is translated by Arberry as "Be thou faithful to Muhammad, and we yield ourself to thee;" whereas the same has been translated by Sultan Zahur as "If thou break not faith with "Muhammad", we shall always remain, for thee". The difference in the two translations is that unlike the first translation which starts with the imperative 'be', the second translation starts with the conditional conjunction 'If'; and secondly, it also contains the adverb 'always' which seems to be the translator's own creative composition. In the former translation, the reflexive pronoun 'ourself' also shows a mismatch with the plural grammatical structure i.e. 'ourselves, used with the first person plural pronoun 'we'.

## CHAPTER 5

### FINDINGS AND CONCLUSION – REVISITING THE WORK (THE POEMS)

This study has explored the translational strategies used by the translators in rendering Iqbal's two Urdu poems, *Shikwa* and *Jawab-e-Shikwa*. Moreover, it has also focused on the impact of the translators' lexical and syntactical choices in their translations. Lastly, it has identified how far these translations maintain the form and content of the original poems. In the following lines, I have discussed the findings in the light of the research questions.

#### 5.1 Findings in the Light of Research Question 1

The analysis of the textual data in the light of the first research question shows that the translators have used the following strategies:

Literal translation. The translators, at some places, have done the literal translation. For example, Arberry and Khushwanth Singh have made the following translations of the last line of the very first stanza of *Shikwa*.

'Dust be in my mouth' (Arberry)

'Dust fills my mouth' (Singh).

Similarly, the fourth line of the stanza no 3 of *Shikwa* is literally translated by Arberry:

بوئے گل پھیلتی کس طرح جو ہوتی نہ نسیم

'Could the rose's perfume scatter with no breeze to waft abroad?'

Here, the possessive noun 'rose's perfume' stands for the compound noun بوئے گل *Bū'-i-gul* and the word 'breeze' stands for the word *naseem*.

Another example of literal rendering is found in the third line of stanza-16 of *Shikwa* which is translated by Singh and Akhtar.

Only a ritual the call to prayer; the spirit of Bilal has fled (Singh)

Call to prayers is routine (Akhtar)

The spirit of “Bilal” is lacking.

In the above translations, the words ‘ritual’ and ‘routine’ stand for the word رسم - *rasm* in the original.

Loan translation. The translators have also used the strategy of loan translation in those cases where the equivalent word did not exist in the target language. Consequently, they transferred the word untranslated to retain the cultural aspect and local connotations associated with it. For example; the word محفل (*mehfil*) in the first line of Stanza-19 of *Shikwa* has been left untranslated by Khushwanth Singh for which the possible reason is to preserve its local meaning. However, the same has been respectively rendered by Arberry and Akhtar as ‘thronged assembly’ and ‘alive crowd’ which are not its true corresponding expressions.

Another example is that of the word بلبل (*bulbul*) which occurs in the fifth line of stanza-28 of *Shikwa*. It is transferred in its original form in Khushwanth Singh whereas the other two translators have rendered it as ‘nightingale’. Singh's preference for loan translation is probably the local image associated with the bird as expressed in the Eastern poetry which is different from the west. For example, in Keats' *Ode to Nightingale*, the speaker desperately wants to reach the bird's state through alcohol. But in the case of Iqbal *گل*-*bulbul* - بلبل - have a very strong association with *گل* – and the garden being its permanent habitat. This is expressed in the last couplet of the stanza.

Transposition. The translators have applied transposition at different places in their translations. They have either changed the part of speech **or grammatical category for fulfilling the prosodic and syntactical requirement. The study has shown that the translators have used the strategy of transposition without essentially changing the sense of the original.**

One such example is the translation of the adjective *zian kār* in the first stanza of *Shikwa* as a verb in their translations. Both Arberry and Akhtar have used the verb ‘suffer’ before the noun ‘loss’ which becomes “suffer loss”, a verb phrase. Khushwanth Singh transposed it as “lose” which is a verb. Similarly, the plural pronoun ہم – *hum* (we) in the first stanza of *Shikwa* is translated by Akhtar as singular pronoun ‘I’ which is another

example of transposition. **Similarly, in translating the word لڑتے in the second line of stanza-6 of Shikwa, Arberry uses the word embattled and Akhtar uses the word battled. These are different from the word ‘battle’, used by Singh, which is a noun.**

Modulation. Modulation results when the translator changes the voice or point of view. For example, the second line of the stanza-8 of *Shikwa* is rendered by the three translators as under:

پاؤں شہیروں کے بھی میدان سے اکڑ جاتے تھے - *Pā'ōṅ shērōn ke bhi maydān se ukarh jātē thī*

And the bravest-hearted warriors by our thrust were swept away (Arberry).

The lionhearted enemies were, Uprooted in the battle (Akhtar).

The most lion-hearted of our foes reeled back and fled the field (Singh)

The above first two translations show modulation as both Arberry and Akhtar have transformed the active voice into passive form. On the other hand, Khushwanth Singh's translation shows no such variation in the form. **Similarly, in translating the fourth line of stanza-19 of *Shikwa*, Akhtar uses the passive construction: "hardly had we been seated", which is modulation.**

Another instance of modulation is seen in both Singh and Akhtar's translations of the same stanza. Their translations show variation as they use the pronouns 'we' and 'us' unlike Arberry who has used 'they' and 'their' in translating the same text.

Adaptation: Sometimes, the translators have used the most familiar terms, understandable to the target audience. For example, in translating the word ایندھن - *īndhan*, both Singh and Akhtar have used the phrase 'faggots on a pyre' which is not only different from the word 'fire' used by Arberry, but it also shows how the translators have adapted and contextualised the target text. It is common in some of the Hindi families to place the dead body of a person on a pyre and then the ashes are usually thrown in rivers *Ganga* and *Jamna*.

Similarly, the strategy of adaptation has been used by Arberry in translating the word مِلّت - *millat* (used in the phrase مِلّت احمد مرسل - *Millat-i-Ahmad-mursal*) as 'communion'. This is probably because of the religious connotation associated with the term. By using the word

*millat*, Iqbal means *ummat*, a nation with a single belief, unrestricted by any geographical border or any local place or region. Contrastively the term 'communion', in Christianity refers to a ritual held in the Church during which people enjoy eating bread and drinking wine to commemorate the last meal that Christ had with his devotees (Oxford Advanced Learner's Dictionary). Therefore, by using this term as the equivalent of *millat*, he opts for adaptation strategy to make it understandable to the English audience. Akhtar on the other hand, leaves it untranslated as it keeps the same form *Millat* in the TT. This is probably because he did not find its equivalent in the target language and culture.

Thus, the translators have used a variety of strategies in rendering the ST. Therefore, their translations show relatively different pictures in terms of the way they transfer the content and form of the ST. These differences appear in their different versions of the same lexical and syntactical segments of the ST. Consequently, it has much to do with the knowledge of the translators regarding the ST (Urdu) and the TT (English).

## 5.2 Findings in the Light of Research Question 2

The second question dealt with exploring the ways, the translators' strategies in the three selected English translations of *Shikwa* and *Jawab-e-Shikwa* have an impact on their translations. The translators' knowledge and understanding of the ST (Urdu) and TT (English) and the procedures they use result in different translations. The analysis has shown that the three translators have used different lexical and syntactical strategies, which in turn, also affect their translations.

The study has shown that Arberry's translation is more fluent and perhaps prosodically more artistic and rhythmical than Singh and Akhtar. **This is apparent from the poetic style as well as the expressiveness of Iqbal's rhetoric, reflected in almost all of his translated stanzas. Moreover, his translation also shows a consistent rhyme scheme, in addition to the equal length of his lines.**

This can be seen from the comparisons his translation of the first line of stanza-16 of *Jawab e-Shikwa* with Singh and Akhtar's translations as given below:-

**Now no more the preacher's message from a ripened judgment springs (Arberry)**



**Your mentors are immature: there's no substance in what they preach (Singh)**

**The reverends are immature**

**No substance in what they preach, (Akhtar)**

The above translations clearly show the difference of movement and rhetoric that distinguishes Arberry's translation from the other two translations. Arberry brings the verb 'springs' at the end of the line. In contrast, the other two translators have used the verb 'are' in addition to the verb 'preach'. Arberry uses possessive "preachers" in order to avoid using the verb 'preach'. Although the length of Arberry and Singh's translations show no difference in terms of length and number of words, but Arberry's use of lexical and syntactical choice allows him to create rhythm and movement in his line. This indicates his sound knowledge of English poesy.

But, at the same time, in the preface before translation, he confesses his 'inadequate knowledge of Urdu, especially the way Iqbal used it in his verses (p. v). In this way, his translation was not direct, because he had first to request for the prose translation of the said poems in English before his own attempt to make it verse to verse translation. Moreover, he acknowledges that "he would have been obliged to abandon the attempt, but it was possible by the collaborative efforts of Shaikh Muhammad Ashraf, the publishers, and Mr. Mazheruddin Siddiqui who procured for him a literal rendering of the original into English" (p.v). Arberry's failure to understand the contextual meaning has an impact on his translation, which is reflected **as overt semantic mismatches at** some places in the translation. But these facts notwithstanding, as a translator, he has made a good attempt to maintain a metrical structure, which in turn, makes his rendition, poetically much better than Khushwanth Singh and Zahoor Akhtar. His overall style specifically reflects the spirit of the original. His lexical choices are more compact as compared to the other two translators because he uses verbal nouns, and avoids using auxiliaries and passive constructions. Consequently, he maintains the pattern of the original, though he has changed the actual rhyme scheme of Iqbal's sextet form 'aaaabb' into 'ababcc'. Almost every line of his translation consists of dactylic foot, followed by six iambic feet. For example, the second line of *Shikwa* is scanned as under:

/ / - - / - / - / - / - - /

Why- think-not/up-On/the-Mor/-row-/Drowoned- in Grief/for-Yes/-ter-day (15 syllables)

Similarly, caesura also falls after the first three feet which shows that he has tried to recreate the structure of Iqbal's original Urdu line. By adopting such a pattern, it seems that he manages to convey the sense in a single line, what Zahoor Akhtar does in two lines: And despond over sorrow of yesterday?

Nor image of what tomorrow retains, (Akhtar)

However, it is probably because of the structural differences between Urdu and English that his English line reaches up to 15 syllables, with four extra syllables (11) than the original Urdu line. This extra length of his line also impacts the lexical choices made by him. As a result, he appears to be under constraint to include some redundant words, to meet the requirements of the meter. **But, using House's (1998) model of translation quality assessment, this result in the following mismatches in meaning when compared with the ST.**

1. بے جا شیوہ تسلیم میں مشہور ہیں ہم۔

True, we are forever, famous for our habit to submit; (*Shikwa*, stanza no. 2, p. 3).

Here, the words, *our* and *forever* seem redundant. The first one refers to the same pronoun *we*, and the second one, may be phonologically significant, but semantically does no purpose. Similarly, a reader can find redundant words in the following line.

2- قصہ درد سناتے ہیں کہ مجبور ہیں ہم۔

*Qissa-i-dard sunātē haen keh majbūr haen ham*

Yet we tell our tale of grief, as by our grief we are constrained (*Shikwa*, Stanza, 2, p. 3).

Here the first *our* is acceptable, but *yet* and *our grief* seem redundant in terms of meaning and serve no function other than assonance and consonance.

3- کلمہ پڑھتے تھے ہم چھاؤں میں تلوا روں میں۔

In the shadow of our glinting swords, we shouted, “God is one!” (*Shikwa*, stanza no. 6, p. 4). Here, again the translator deviates from the actual meaning because the chanters were Muslims and the swords were those of the enemies. But the use of the pronoun ‘*our*’ makes confusion in conveying the actual sense and is incorrect.

The use of the pronoun *our* also seems problematic in stanza 8 of *Shikwa*

4. تیغ کیا چیز ہے ہم توپ سے لڑجاتے تھے

Then we hurled us on their cannons, took their sword points but for play (*Shikwa*, Stanza, 8. p. 8). Arberry’s another mistranslation results when he redundantly uses the possessive compound ‘the Kaaba’s shrine’, which is reproduced as under.

5. بے خوشی ان کو کہ کعبے کے نگہبان گئے۔

Jubilant to see the guardians of the Kaaba’s shrine depart (*Shikwa*, Stanza, 15, p. 12)

The translation shows as if the shrine is some part of the Kaaba, whereas Kaaba is undoubtedly a holy place to which Muslims from all over the world turn their faces, and it is not a shrine as such.

Likewise, in translating the following line, Arberry eliminates the actual name (Owais), leaving only the tribal name, *Qarni*, which may not be properly understood by the Western readers. Moreover, unlike Khushwanth Singh, his translation of the said line is not supported by the footnotes or endnotes.

6. رسم سلمان و اویس قرنی کو چھوڑا۔

Did we quit the path of Salman, ease from Qarani to learn? (*Shikwa*, Stanza no. 21, p. 16)

7. امتحان بے ترے ایثار کا، خود دا ری کا۔

Yet it can thy self-denial and thy pride to testing bring (*Shikwa*, stanza no 30, p.46)

Arberry renders the word خود دا ری - *Khuddārī* as ‘self-denial’ which gives completely different meaning, in fact, the opposite of ‘self-respect’ which is closer to the sense of the original. Likewise, for the word ایثار - *īthār* Arberry uses the word ‘pride’ which is also out of context.

Semantic mismatch is also visible in translating the word تاز و تگ used by Iqbal as follow.

8 تا سر عرش بھی انسان کی تگ و تاز بے کیا؟ - 8

Shall a mortal man aspire in our high firmament to sit? (*Jawab-e- Shikwa*, Stanza,3, p.28).

Keeping in view the context, the poet means to say that the angels and other heavenly creatures were surprised by the queer sound and they inquired as to how human beings could have access to the topmost place in the heavenly world. However, it is debatable how the use of the infinitival phrase 'to sit' could be adequate and conveys the same meaning.

9. کچھ بڑی بات تھی ہوتے جو مسلمان بھی ایک ( *Jawab-e- Shikwa*, Stanza, 13).

But to act as one, and Muslims—that would every bound exceed. (Arberry, p. 35)

As the above line shows, Iqbal feels unhappy at the lack of concord among Muslims and he argues that their success lies in their unity. He states that they share the same belief of *tawhid*, but the worrying point is that they are not assembled under a single flag. However, having a close reading of the translation, it seems that Arberry did not comprehend the contextual meaning associated with the text. Therefore, his rendition, “exceeding of every bound” shows that he is concerned with the surface meanings of the words which is quite remote from the sense of the original.

10. عقل بے تیری سپر عشق بے شمشیر تیری.

Thou hast reason for thy buckler, and thy sword is Love Divine (Stanza no. 36, page, 50).

Almost similar situation happens in the above translation because the word ‘reason’ stands as the equivalent for the word *Aql* and ‘buckler’ for the word *sipar*, but it is unclear in the sense that the word ‘reason’ which is followed by the preposition ‘for’ can be understood in the meaning of ‘wisdom’, as used by the poet in the ST. Its other meaning, being the cause of something to happen, is not only illogical, but it also deviates from the sense of the original in the present context.

To sum up, Arberry artistry is beyond doubt and the same goes for his proficiency in English which makes his translation poetically much better, but because of his lack of sound

knowledge of the ST, he is not able to grasp the meaning of the ST, especially those embedded in a cultural and religious context.

The next translation in the current study is that of Khushwanth Singh, who, like Arberry was also a foreign translator. In the preface, he acknowledges that he has "no pretensions to being a scholar of Urdu or Iqbal", as the little knowledge that he had in the past, was almost forgotten, but the motivation to translate Urdu poetry into English started with Iqbal, particularly, the musical resonance of some of his lines of the two poems (Singh, p.15). Furthermore, he points out that the "fiery music of some of the lines of these two poems rekindled the dead love in him, and kept the flame of his interest alive (p.15). The analysis of his translation has shown that he has some similarities with Arberry's rendition in terms of the number of lines, though the length of his line is longer than his predecessor. Singh's diction includes functional words such as auxiliaries and conjunctions which has increased the length of the lines. Moreover, I have also found occasional lexical similarities between the two translators, but the distinguishing feature between the two is that some of the terms such as *mehfil*, *bulbul* and *musalman* went untranslated in Singh's translation which shows his awareness of the cultural and religious specific meanings that he wanted to retain in the translation. In such cases, he has also provided footnotes for further understanding of the target readers. Arberry, on the other hand, has made no use of the loan words.

Singh's another major concern was to maintain the musical resonance in his translation. Therefore, each couplet in his English stanzas has rhyming words at the end, forming a rhyme scheme of *aabbcc*. But where Arberry's language is poetic, that of Singh is pseudo-poetic, or more like a prose. The most probable reason for this is that he, himself, was not a poet. It seems as if he has closely read the text of Arberry and in his attempt to enforce his self-created poesy, he has somewhat distorted the poetic beauty that is the characteristics of Arberry's translation. A closer look at the translation, as shown in the succeeding lines, provides ample proof for the subject argument.

کیوں زیاں کار بنوں سود فرا موش رہوں؟ - 1

فکر فردا نہ کروں محو غم دوش رہوں

Why must I suffer loss, oblivious to gain,

Why think not upon the morrow, drowned in grief for yesterday? (Arberry, p. 3).

Why must I forever lose, forever forgo profit that is my due,

Sunk in the gloom of evenings past, no plans for the morrow pursue. (Singh, p. 28)

As the two renditions of the above couplet indicate that Arberry has managed to maintain rhythm and rhyme in both his heptametric lines. Singh, on the other hand, has inserted the rhyming words at the end of his lines and this pattern runs through the whole translation. Moreover, he is also able to create consonance by using words with ‘f’ sound, but by doing this, he has not maintained the flow and the rhythm of Iqbal’s line. Consequently, his translation looks like a paraphrase of Arberry’s translation, with an attempt to create a poetic impression. However, it is his merit that a reader can still sense some fluency and cohesion in his translation.

Another notable feature that I found in the analysis of his translation is that he has succeeded to keep the rhyme scheme intact, but he has failed to capture **the sense and meaning of the original**. This mostly applies to the text where the context is religious, as apparent from the translation of the fifth couplet of stanza no. 3, (p.30) of *Shikwa*.

ہم کو جمعیت کا طریقہ پریشانی تھی - 2

ورنہ امت ترے محبوب کی دیوا نی تھی؟

We Your people were dispersed, no solace could we find,

Or, would Your Beloved’s following have gone out of its mind?

From the reading of the above couplet, it seems that Iqbal actually means to say that the fragrance or aroma of *tawhid* previously remained undiffused, but it spread all over the world through the efforts of Muslim Ummah, which like a breeze, caused its fragrance to reach everywhere This was a source of satisfaction for them. Singh’s use of the phrase, “no solace could we find” fulfills the poetic requirement, when compared with the phrase “out of its mind” in the last line. But, there seems a semantic mismatch to the phrase

جمعیت خاطر , in the original.

Another example in Singh's translation is found in the use of the word 'creed' in stanza no 6 (p. 33) of *Shikwa*.

کلمہ پڑھتے تھے ہم چھاؤں میں تلو ا روں کی - 3

Under the shades of glittering sabres Your creed we proclaimed

According to Longman Dictionary, creed is an official, formal, religious or political statement. especially that of Christian belief, uttered at some Church services. However, it can not be the true semantic equivalent of *Kalima*--a particular Islamic term, with its specific wording *La Ilaha Illallah*', that emphasises the Oneness of Allah Almighty. which is different from the Christian conception of the Creator. So, creed is not its adequate translation.

Singh's lack of proper knowledge of the ST becomes visible at least at some places in his translation when it is analysed in the context of meaning. A comparative analysis of Arberry and his translation of the following couplet of stanza no.24 (*Jawab-e-Shikwa*) validate this aurgument.

اے خوش آن روز کہ آئی و بصد ناز آئی - 4

بے حجابانہ سوئے محفل ما باز آئی

O happy day, return a hundred times with all Your grace!

Drop Your veil and let us gaze upon your lovely face (Singh, p. 51).

The expression 'O' used in the first line, coupled with the repetition of the pronoun 'Your' in the second line in the above translation, shows the use of the present tense and the imperative form by Khushwanth Singh, whereas a close reading of the original indicates that the poet talks about the future as he desires for the happy day to come with all its colours. Arberry' translation appears to reflect the sense of the original, as shown below: -

Joyous day, when Thou returnest in Thy beauty and grace.

And unbashfully revealst to our gathering Thy face! (Arberry, p.18)

Finally, the religious connotation, associated with the word *faqr* creates a problem as Singh renders stanza no. 20 of *Jawab-e- Shikwa*, as shown below: -

My third translator in the present study is Sultan Zahoor who translated the two poems titled, "Representation and Reply" (1998). The distinguishing feature of his translation is the accompanying transliteration in Roman Urdu, which according to the translator, was added for the sake of those target readers, who could understand Urdu, but were not able to read it. Moreover, accepting the merits of the previous translators in the introduction, Akhtar has stated in the preface that both Arberry and Singh have done 'salient' jobs, but he claimed that being foreign translators, their idiom was not Urdu (Akhtar, p.xii). Therefore, his approach was quite different from those of Arberry and Singh in the sense that he has rendered Iqbal's six lines stanzas into twelve lines which is twice the number of the ST. This enormous alteration in the number of lines also results in variant length, even in the lines of a single stanza. For example, the translation of the very first stanza of *Shikwa* shows this mismatch: -

کیوں زیاں کار بنوں سود فرا موش رہوں؟ 1-

فکر فردا نہ کروں محو غم دوش رہوں

*Kioun ziyankar banun sud faramosh rahun*

*Fikr-i- farda na karun mahw-i- gham-i-dosh rahun*

- / - / - /

Why should/ I suf/fer loss, (3-feet)

- - / - / - / /

And ab/stain to quest what/ a vail I may? (5-feet) (Akhtar, p. 3)

- / - / - / - / -

Nor i/mage of /what to/morrow/retains (5-feet)

- / - / - / - / -

And des/pond o/ ver sor/rows of /yes/ter/day (5 ½ feet)

- - / - - / - - / - -

And des Pond o ver Sorrow of Yes ter day

The above lines show a remarkable mismatch in their lengths as the first line consists of six syllables and the second consists of ten syllables. Moreover, no specific meter could be applied even on the second and fourth lines that rhyme together. This metrical



inconsistency weakens the prosodic pattern, and hence, its appeal, by marring the acoustic impact of the poetic rhetoric. Likewise, the irregularity in rhythm also creates doubt about the apt tackling of the rules of English versification. Secondly, at a few places some grammatical errors were also found. For instance, his translation of stanza no.24 of *Shikwa* reinforces the said argument.

2. No more he glimpse “Laila’s” sedan. (Akhtar, p. 49)

Here, Akhtar’s uses the finite verb ‘glimpse’ after the third person singular subject ‘he’ which requires the suffix ‘s’ as a tense marker, but the same is missing in the translation.

Another example of a similar kind is found in stanza no 27 of *Shikwa*:

3. My Heart’s cravings are unfulfilled

Constantly the lifeblood drain;

My bosom is dagger gashed,

Strive hard with the cry of pain. (Akhtar, p.54)

As apparent from the verb 'drain' in the second line, the translation is ambiguous. It is not clear whether it is the lifeblood that drains out, or it is the heart's cravings that drain the blood out. Furthermore, there is a connection between the subject ' My bosom' in the third line and the verb 'Strive' in the beginning of the fourth line, but grammatically speaking, the subject 'My bosom' is a third-person singular which requires the following verb with affix 's' or 'es'. But, in the present case, the verb does not match with its subject. It should have been 'strives', rather than 'strive'.

A similar mismatch occurs in the translation of the first line of *Jawab-e-Shikwa* where the verb ‘fail’ does not agree with the third person singular subject, ‘passion’.

4. Passion streaming from the heart

Never fail to have effect. (Akhtar, p. 66)

Another disparity arises when he restructures his lines as 1, 3, 2, and 4 and then alternatively uses the pronouns ‘its’ and ‘they’ where the subject, understandably remains

the same i.e. 'passion. The insertion of the pronoun 'they', is not understood as shown below:-

5. But no! Blessed is its origin,  
 On heights its locus is set;  
 Though they have no wings,  
 Yet pierces through the sky; (Akhtar, p. 66).

Accordingly, the translation of stanza no 26 of *Jawab-e-Shikwa* is not accurate and therefore, needs clarification.

6. As soon as the branches will be gay  
 With buds, with and beaming bright;

Here, it is understandable that the branches, with their new buds, in the spring season, will be gay. But, the phrase, "beaming bright" which follows the buds, makes no sense because buds sprout, they do not beam. It would have been adequate if the translator had used the word 'star' between 'with' and 'beaming', which is omitted. Whether this omission is intentional on the part of the translator or it is a printing mistake, such mismatches are not justifiable in any way.

Akhtar's next drawback as a translator lies in his improper use of collocations at some places which creates the impact of incorrect English usage in his translation. For instance, the second last line of Stanza-3 (p.6) of his translation reads like the following: -

7. But then no breeze its aroma stretch

There are, indeed, two problems with the translation. Firstly, the noun breeze is a singular noun (subject) and it requires its verb to have the suffix 'es' in the present simple tense, which is missing here. Secondly, the verb 'spread' would fit as the last word of the sentence instead of 'stretch' because the breeze spreads the aroma of the garden or flower; it does not stretch it. Therefore, the word 'stretch' is not the right lexical choice to collocate with the word aroma.

Similarly, the pronoun ‘Thouself’ in the translation of stanza-19 (p.38) has never been used in English. Such types of incorrect lexical choices also occur at different places in the translation which are not the equivalents of the Urdu lexemes.

Oceans- بحرظلمات (pp.24, 25)

Ka’aba’s shrine کعبہ (Akhtar, pp.26, 27)

Trillions ہزاروں -

Hiss songster زمزمہ پرداز (p.56)

The first one is a plural noun, referring to all oceans, whereas the referent of the Urdu word بحرظلمات is the Atlantic Ocean. In the second case, کعبہ is not a place with a shrine, but, it is a holy place to which the Muslims from all over the world turn their heads for worship.

Likewise, in the last stanza of *Jawab-e-Shikwa* (reproduced as under), other things being fine, but the use of the question mark (?) changes the point of view and mood of the original.

یہ جہاں چیز ہے کیا، لوح و قلم تیرے ہیں۔8

Seize the world, it is thine?

### 5.3 Findings in the Light of Research Question 3

The last question was concerned with the exploration of how far the three translations transferred the content and form of the original. The analysis has shown that both Arberry and Singh have translated Iqbal's sextet into the same number of lines whereas Akhtar's translation consists of twelve lines which is twice to that of the other two translators. Moreover, the translators have not only used different words and phrases in their translations, but they have also changed the category of words in rendering the same content. This stylistic variation, in turn, resulted in different structures of their lines. For example, Arberry's translation was loaded with more content words and fewer grammatical words which made it more poetical and rhythmical as compared to Singh. However, his translation has shown some gaps in terms of transferring the content of the original, particularly in those cases where he has opted for the surface meaning rather than the

contextual meaning associated with the text. In other words, he occasionally failed to capture the meaning and message contained in the original text.

Singh's translation is similar to Arberry's translation on macrolevel ie the number of lines in both cases remains the same. However, at a micro-level, the internal word and phrase structure remains different. Moreover, Singh's translation, at large, looks more like a prose translation rather than poetic as he uses grammatical words, which not only extends the length, but also affects the rhythm and flow of his lines. However, his diction seems to have based on words with sound similarities that create a musical effect. He maintains a regular rhyme scheme, *aabbcc*. Furthermore, he appears to have an awareness and understanding of the meanings of culture-specific words, and this is probably one of the reasons why he has transferred some ST words, leaving them untranslated in the TT. However, the translation of religious terms, at some places, is not adequate in terms of meaning.

Akhtar's translation is considerably different from Arberry and Singh's in terms of structure or form in several ways. Firstly, he used twelve lines to translate Iqbal's six lines stanza. Besides, the length of his lines also varies from three feet to five feet that result in inconsistent prosodic pattern and versification. Secondly, being an indigenous translator, it appears that he has a good understanding of Urdu idioms and Iqbal's stylistics which enables him to convey the meaning of the original, but at a few places, his translation needs semantic clarification. Likewise, his translation also embodies occasional grammatical and structural inaccuracies, including, subject-verb agreement, use of collocations and pronouns which indicate his lack of the similar proficiency in English. Lastly, his translation also shows borrowed words related to culture and religion which he possibly left untranslated because of their local meaning that could not have been transferred satisfactorily, if he had used their English equivalents.

## **5.4 Conclusion**

This study has investigated the translational strategies used by the three translators in rendering Iqbal's two famous poems, *Shikwa* and *Jawab e- Shikwa*. It explored how the different lexical and syntactical choices used by the translators have an impact on the meaning and poetic beauty of their translations. Finally, it has investigated as to how far the

translators were able to transfer the content and form of the original text (Urdu) in the target text (English). The data consisted of twenty-four stanzas, twelve each from the two poems: *Shikwa* and *Jawab-e-Shikwa*. First, I have briefly introduced each stanza, keeping in view, its theme, tone, style and structure. Then the three translations were analysed by using Vinay and Darbelnet model. **Moreover, Reisse (1989) theory of text typology and House (1998) model of translation quality assessment have also been used for evaluating these translations in terms of mismatches.** After a detailed analysis of the textual data, it was found that the translators have opted for different lexical and syntactical choices, based on their understanding and interpretation of the ST. Since the original the St is a literary work, it must be translated overtly. **The strategies include literal translation, borrowing, transposition, modulation and adaptation. The study has shown that these strategies have been used by the three translators in various ways. In literal translation, no change in meaning has occurred as the translators have opted for word for word rendering. For example, both Singh and Akhtar have literally translated the phrase ‘ بلالی روح (Jawab-e-Shikwa, Stanza, 16) as “the spirit of Bialal”. Likewise, Akhtar translates the compound word تلقین غزالی as Ghazali’s preaching that gives the meaning of the original. There are a few examples of loan translations or borrowings in Akhtar and Singh’s translations, but hardly any in Arberry’s translation. This shows the translators’ knowledge and awareness of the religious and culture specific words and, consequently, their preferred strategy to deal with them. On the other hand, Arberry’s use of adaptation shows his cognizance of the cultural differences and, accordingly, making his translation understandable to the target audience.**

The analysis has revealed that in addition to make a direct translation, the translators have also used the strategies of oblique translation. In direct translation, the translators focus on following the ST whereas in oblique translation, they use transposition, modulation and adaptation. Transposition include changing the part of speech for fulfilling syntactical requirement or converting singular into plural and vice versa, without changing the sense. For instance, Arberry, uses ‘transposition’ while translating the verb phrase ٹل نہ سکتے تھے *Tal na saktē thē*, into noun phrase 'rocks immovable' that to represent the valor of the Muslims at the time when they took stand in the battlefield. **Similary, the adjective *sud faramoshi* in the ST is translated by Khushwanth**

Singh as “forego profit”, which is a verb phrase. According to Munday (2001), transposition shows the translators’ good command over language. Similarly, the analysis has also revealed several instances of modulation where the translators have either changed the voice or point of view. For example Arberry’s translation of the second line of Jawab-e-Shikwa, “Dwellers in the firmament were baffled by the mystery” shows modulation. The study has shown that transposition mostly occurred at lexical level where the sense and meaning remained intact. However, modulation has occurred at syntactical level where the literal translation was not possible. In other words, the translators have opted for idiomatic translation in translating the ST and the point of view was changed. This also shows the translators’s knowledge as well as their knack of translating poetry. Munday (2001) argues that modulation is the touchstone of a good translator.

Moreover, using House’s (1998) model and looking at the type of mismatches between the ST and TTs, it has been identified that these mismatches are mostly overt errors rather than covert errors. According to House (1998) covert errors occur in those cases where the translator does not translate a part of the ST or make a translation that hides anything that betrays foreignness of a source text. Such translation is like an original text or independent text in its own way with no resemblance to ST and TT. This is not the case in the present study as the analysis of the translations has shown that they have not left any part of the ST untranslated. Moreover, they have used different strategies and their translations have shown similarities and differences with the ST, but their translations are not free translations and there is no breach of the SL system. In other words, their translations are overt translations rather than covert. Furthermore, the translators have opted for oblique translations where they have shifted the elements of the ST at lexical and syntactical levels in case of transposition and modulation. In transposition, the change occurs at lexical level, whereas in modulation the change occurs in the structure and point of view.

However, sometimes the translators have used the strategy of adaptation by changing the cultural reference, particularly in those cases when the source culture situation does not

exist in the target culture. House (1998) states that in such type of situation a translator tries to find out some alternative equivalents conforming to the target culture and the intended audience. She calls such procedure as cultural filtering. My analysis of the three translations has also revealed several instances of adaptation where the translator seems to modify the translation for the target audience. For example, Arberrry has used the term ‘communion’ in translating the phrase مَلَّتْ اَحمَد مرسل of the ST. Another instance of adaptation applied by Arberrry is the use of the term “holocaust” that is perhaps also an example of free or creative translation because it has no equivalent in the ST. Similarly, Singh’s use of the phrase “faggots on a pyre” is an adaptation of the ST that clearly shows his tendency to make the translation acceptable to the target audience.

The translators understanding of the ST and the approach they adopt have impact on their translations. The translators’ comments in the prefaces have also proved helpful in evaluations of their translations. For example, Akhtar claims that being an indigenous translator, he has the benefit of familiarity with Urdu language and local culture. This holds true to some extent as his translation is better at those places when it comes to the understanding of the local idioms. However, the study has shown that it is not only the meaning, but also the awareness of the poetic beauty which is equally important in translation. In this vein Akhtar’s translation lacks regular rhythm and rhyme and the use of poetic devices that is the characteristic of Arberrry’s translation. Similarly, Singh’s tendency to pay attention to the musical aspect is clearly visible in his translation. But, to fulfill this requirement, he sometimes uses extra or redundant words which affect the flow and rhetoric of his translation. However, unlike Akhtar, who translates Iqbal six line stanzas into twelve lines without a proper rhyme scheme, Singh manages to renders it into the same number of lines like Arberrry.

Moreover, it has also been identified that the translators' different choices have an impact on keeping the meaning and the poetic beauty of the original intact. At some places, the translators' tendency to focus on maintaining the form resulted in a loss of meaning. Consequently, the translations have shown some gaps in terms of transferring the content and form of the original. **This also shows that it is not always easy to transfer all the**

**elements of the ST in the translation, especially when the languages involved are structurally different. In addition, the study has shown that different rules of prosody of the languages involved in the translation process also play vital roles in the accuracy and adequacy of translation. The analysis has also revealed the semantic mismatches at some places which explicate why poetry translation is difficult as compared to the translation of prose.**

Secondly, the study has also shown that the deeper philosophy, the abundant use of metaphors, and the cultural and religious allusions make Iqbal's poetry difficult to translate. The translators have to go beyond the surface meanings for understanding the deeper meanings associated with the text. Therefore, the translators' knowledge and understanding of the SL and TL are very crucial in the act of translation. Similarly, their knowledge of cultural and religious specific terms has an impact on the adequacy and accuracy of translation. For example, both Arberry and Singh's translations have shown that at times, they have focused on the surface meaning, rather than the contextual meaning associated with the ST. In other words, they have not captured **the contextual meaning associated with the text**. Therefore, their translations, at a few places revealed some visible **gaps and mismatches with the original**.

Thirdly, William Frost's view that the best poetry is lost in translation also seems to hold true to some extent to the present study. As the analysis of the translations have shown that at several places, the translators were not able to understand the deeper meaning of the ST and only relied on literal meanings which led to lacunae in the ST and TTs. But, the multiple translations of the two poems also support Benjamin's (1923) argument that the higher the level and quality of a text, the more it affords itself to translation even if its meaning is not transferred satisfactorily. Benjamin puts these remarks about sacred writing in which harmony and revelation can be felt. He notes that such texts deserve to be translated in other languages, but the translator must try to preserve the quality and merit of the ST. Iqbal's *Shikwa* and *Jawab-e-Shikwa* is saturated with the sacred Islamic fundamentals that existed once in all its glory but are no more in practice now. However, the multiple translations of the two poems indicate its translatability, though with varying degree of adequacy and accuracy.



I conclude this study with the following insights: Without wishing to sound pretentious, translating poetry can almost be considered as being closer to works of art rather than to mechanical mappings from one language to another. In translating poetic text, there is no way to come up with absolute right or wrong answer like mathematics because of the complexity and subtlety of language. Therefore, it is wrong to expect that the translators of a single ST will produce exactly the same finished products even though they may have similarities. Therefore, verse to verse translation with absolute perfection is not possible, especially in the present case where the languages involved are syntactically different. Secondly, the knowledge of the translator regarding the technical aspects of poetry is also a significant point in transferring the content and form of the ST to the TT. The study of the three translations indicates that loss and gain is likely to occur in the process of translation as **the mismatches in the three translations have shown. Finally, preserving the meaning of the original and maintaining the poetic beauty in translating poetry is a challenging task for any translator.**

### **5.5 Contribution of this Study to the Existing Body of Knowledge**

This study discussed the translational strategies used by the three translators: namely, AJ Arberry, Khushwanth Singh and Sultan Zahoor Akhtar in translating Iqbal's two well known poems: *Shikwa* and *Jawab-e-Shikwa*. The reason of popularity was not only the theme, but also the language that was apparently misunderstood by some groups. Indeed, the second part i.e *Jawab-e-Shikwa* was written to clear this misunderstanding. It was meant to justify the "ways of God to men" like Milton's "Paradise Lost", though the context was different. Generally speaking, Iqbal's works have been widely discussed and translated by both indigenous and foreign translators which have been explored by various researchers. However, the investigation of the three translations, rendered by three different translators, belonging to different linguistic and cultural backgrounds has not been done in the past. The present study has endeavoured to bridge this gap by exploring the translational strategies of three translators who rendered those poems at different times. **Moreover, the present work is unique because it has used Katharina Reisse's framework of text typology, House's (1998) model of translation quality assessment and Viany and Darbelnet's (2004) model of translation procedures.** The study has explored how the translations of a single

work could be different in terms of lexical and syntactical choices. Moreover, how the translators' knowledge and understanding of the SL and TL could have an impact on preserving the content and form of the original.

## **5.6. Recommendations**

After carrying out the analysis of the three English translations of Iqbal's *Shikwa* and *Jawab-e-Shikwa*, the following recommendations are suggested:

**One of the significant implications of the study is that students of translation studies can learn how to evaluate the quality of translation of poetry.**

**Moreover, the findings achieved from comparing a single ST with three TTs can be helpful for the trainers of translations and those who are interested to translate between two structurally different languages and cultures.**

Anyone who embarks on a piece of translation, specifically literary translation, should acquaint themselves with some fundamental concepts in translation studies.

Poetry, the most condensed of all other literary genres is also predominantly more connotative than denotative. Therefore, the translator should have a sound knowledge of both languages and cultures to do justice in the act of translation.

Services of research scholars and students on Iqbal studies should be utilised to carry out research works on, and make faithful renditions of his works echoing the unity of content, and form as well as the sense and spirit.

Translators should have belief in themselves. They should closely read the previous translations, but they should try to fill the vacuum left by their predecessors.

Iqbal's Poetry is loaded with a complex vocabulary, especially the possessive adjectives in which he often combines three or more words which present a challenge for the translators. So are the metaphors and local idioms that need a deeper understanding on the part of the translators. So, the translators of his poetry should only reproduce those metaphors which have a common currency in the target language. If not, an equivalent metaphor may be produced in the translation.

Religious and culture-specific words must be provided with the additional footnotes for an understanding of the target readers.

Lastly, the translators should focus on creating a balance in transferring both content and form because it is not only the meaning which is significant, but equally significant are the rhythm and rhyme.

### **5.7 Suggestions for Future Researchers**

The following recommendations have been made for future researchers.

1. The translations of Iqbal's *Shikwa* and *Jqawab-e-Shikwa* can be investigated for their ideological significance.

2. Similarly, these translations can also be explored by using Lawrence Venuti's theory of Foreignization and Domestication.

3. Translation of some selected poems of Iqbal by other translators such as V.J Kiernan can also be compared with the translation of some other translators such as Altaf Hussain.

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