

Journal of Religion & Society (JR&S)

Available Online:

<https://islamicreligious.com/index.php/Journal/index>

Print ISSN: 3006-1296 Online ISSN: 3006-130X

Platform & Workflow by: [Open Journal Systems](#)**Applying Nida's Scientific Approach and Chomsky's TG Grammar to Recent English Translations of Iqbal's Shikwa and Jawab-e-Shikwa****Huma Imran**

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Abstract

This research focuses on analyzing the convert of Allama Iqbal's Urdu poems: Shikwa (The Complaint) and Jawab-e-Shikwa (The Response to the Complaint) in the English language with special reference to the linguistic and cultural translation. Because of their themes and style, these poems pose several translation difficulties. To implement features of syntactic and semantic transformations during translation the Scientific Approach is applied along with the use of Eugene Nida's dynamic and formal equivalence and Noam Chomsky's Transformational-Generative (TG) Grammar. As a result of comparing the translation made by Sultan Zahoor Akhtar and Altaf Hussain this research investigates how the interpreter solves the conflict between a close translation to the source text and the understanding of the text in English language. As findings are disclosed, it is more problematic to argue that animals do not restructure sentences in the same way; that they are either more or less semantically precise; or that they do not associate certain images as specific cultures do.

Keywords: Translation Studies, Dynamic Equivalence, Formal Equivalence, T-G Grammar, Syntactic transformations, Semantic Precision.

Introduction

Shikwa and Jawab-e-Shikwa by Allama Iqbal are still considered as eternal masterpiece in the genre of Urdu poetry, for their innovative efforts towards social and political and spiritual concerns of the Muslim community. These poems belong to the early part of the 20th century and are written forcefully, carving out the relationship between man and God, employing an opulent word choice packing thereby a potential theological-endowment. In combination, they represent an extraordinary measure of poetic illumination and philosophic appeal which put them at the core of Iqbal's accomplishment as a poet-philosopher. The definition of their meaning for today's reader translated from the French language poses significant challenges, mainly with an attempt to preserve their poetic expression, cultural specificity, and philosophical excessiveness.

He is considered as the Nobel Laureate of India and is recognized as the 'Shair ae Sharq' or 'the Poet of the East' and what is very important he was most preoccupied with the resurrection of the Muslim Ummah in all its dimensions: intellectual and spiritual. The issues that are underpinning his poems are existentialism, divine justice, human autonomy and faith in today's world among others. It is in and through these themes, as well as the combination of his remarkable trope images, that his literary incarnations resonate in the conceptual climate of colonial South Asia of the early twentieth century but meaning in the settings that are geographically and historically distant. This comprehensiveness of thought and feeling

however is often an expression of the cultural historical religious context of Iqbal's production—the daunting challenges for the translators who seek to translate Iqbal into English for international consumption (Iqbal, 2013).

That is why general difficulties, which can be identified in the process of *Shikwa* and *Jawab-e-Shikwa* translation, have some roots in the following points. Firstly, Urdu as a language can be changed from syntax and word order and flexibility in expression. This flexibility of form enables Iqbal to produce lines that are both formally complex, and affective (Siddiqui, 2019). The brevity of his poems and the density of their meanings sometimes may well create problems directly transposing his lines into the more syntactically restrictive English. In addition, because much of Iqbal's language is cultural and poetic in terms of referencing, and he often includes religious expressions and figures of speech in his work, along with employing metaphors and simile, the translated text tells us that there is a need for a critical, rather than a literal, translation. Accordingly, an effective rendition must be able to retain these aspects as far as possible and at the same time should be intelligible to English speaking readers without misrepresenting their underlying meaning or importance (Bausani, 1960).

Cultural and theological aspect of Iqbal's poetry adds up to the problems of translation. *Shikwa* and *Jawab-e-Shikwa* are full of Islamic concepts, quotations from Quran and hadith and historical facts being important to the Muslim society. For instance, in *Shikwa* Iqbal endows his work with a defiance, poetry narrates from the position of humanity or the Muslim community decrying to God its suffering and alleged demotion from His favor. The poem is very passion filled and yet pious however such literal translation is very risky and very emotional that needs a translator to balance the actualness of the poem to the Islamic theology (Iqbal, 2013; Siddiqui, 2019).

On the other hand, *Jawab-e-Shikwa* is God's reply to these complains, a well reason that tends much to justify that human sufferings are partly due to human sins. The poem also changes the narrative voice, and provides a divine view, which demands the reader's repentance, improvement, and restoration of faith. The act of translating this dialogue involves functions such as alternation between human characters and divine authorizations' and 'Selection of exact theological resonance and emotional tone', oriented toward admits a dramatic balance of the theological context (Bausani, 1960). Evidently, the major difficulty arises when it comes to utilizing the non-superfluous complexities which Iqbal, in his poetic work employs side by side with philosophical dimensions.

Iqbal can exert his command over Urdu ghazals where he is able to tell lofty thoughts within the economic form of constrained verses. Unlike most literary techniques that are used in poetry, rhythm and meter, as well as rhyme, are crucial to his poetry. All these poetic features add to the musicality to the piece to give a rhythm that brings out both the affective and cognitive appeal of the substance of the poem. Many languages like English despite having phonetic and rhythmic structure are incapable of mirroring this kind of rhythm and it becomes with translators' tasks to decide whether to stick to the poetic layout of the poem or the theme of the same (Iqbal 2013, Hussain 2020).

In fact, such poems have multi-layered message as is the case with Iqbal's poetry. His verses are in a way literal, one that the man on the livestock market could understand and at the same time the words have metaphysical and theological esotericism. For instance, '*shikwa*' could be a seemingly simple protestation couched in philosophical and juridical conceits about the order of creation and providence. It thus becomes incumbent upon a successful translation to preserve this multi-dimensional 'layering,' to keep the text appealing to scholars

and interested laymen of different epistemological dispositions regarding Iqbal (Akhtar, 2015).

Cultural influences are also an essential aspect in Iqbal's poetry because all works stem from the South Asian cultural, political environment of early twentieth century. Shikwa and Jawab-e-Shikwa may be viewed against the historical background as the Muslim empires decline, the effects of the colonialism on the Muslim world and finally, the attempts of the Muslim Ummah to revive its intellectual and ethical spirit. Many of the historical and cultural allusions are optimally tied to the overarching and passions of the poems. Translators must therefore give enough context of these references to allow for their understanding by English readers but at the same time they should not over-explain these parts in a way that hinder the flow (Siddiqui, 2019).

It is no less important that Iqbal's poetry is steeped in theological thinking. Shikwa is filled with allusions to Quran, Hadith and Islamic apocalypticism, which is also true for Jawab-e-Shikwa. For example, Iqbal often uses the tawhid, which signifies the oneness of God drawing from the Islamic philosophy or the divine Justice. He also uses history lessons of the Islamic people and the accomplishments of the Islamic civilization to buttress his points. The translation of these elements needs knowledge in Islamic philosophy and history while using writing that any reader of different cultural and religious backgrounds from them would be able to understand their importance and role (Akhtar, 2015; Hussain, 2020).

This emotional and spiritual dimension thus poses a problem to most translators who seek to translate Iqbal's poetry. Shikwa and Jawab-e-Shikwa are primarily felt both in the form of virtues and vices where there are questions in one side there are answers in another side using questions sentences, imagery and pathetic appeals. Already the themes contribute to this power, but the structure of the poems – the soliloquy – intensifies it, inviting the audience into a single speaker's highly specific, nevertheless relatable, conversation. It means that translators must do as much to convey not only the cognitional value of the poems, but also their passion and spirituality to make the translated text supposed to affect the readers (Bausani, 1960; Hussain, 2020). A brief comparative analysis of two latest translations of Shikwa and Jawab-e-Shikwa by Sultan Zahoor Akhtar and Altaf Hussain shows the challenges involved in translating Iqbal.

According to Akhtar, the postmodernism principle suggests maintaining as close a translation as possible to the source text while maintaining the religious allegories and such things as metaphor as the source text contains. While this method can be fawned for its thoroughness, the researcher is sometimes producing translations that are heavy with the words and complicated for a reader who does not understand or is unfamiliar with Iqbal culture and language. For his part, Hussain takes a simpler approach, which can be attributed to the targeted audience by setting out to make simple reads for people who speak English. According to Akhtar (2015) and Hussain (2020) his translation is fluent like prose very often; it makes Iqbal's ideas less alien, but sometimes it sacrifices the poetic or, at least, the cultured essence of the original.

Comparing these two translators one can get of the main issues of translating literature: the conflict between the literal and the accessible. While Akhtar's work reminds us about the value of the variety of source text Hussain's translations show us the utility of making Iqbal's message to a wider audience. Each theory lies in its advantages and disadvantages as it mirrors the different and multiple expectations of readers of the present time.

Therefore, the translation of Allama Iqbal's Shikwa & Jawab-e-Shikwa is a very sensitive task and working simultaneously in orienting the linguistic, cultural and theological components

of the text and in making the text acceptable to the English reader. A good translation requires one to balance between the poetic features of the poem, the philosophical meaning behind it, and cultural aspect all in an effort to preserve the plain and exalted vision by Iqbal. Thus, the simple translation of these masterpieces does not express any mere cerebral work but an intensely rigorous creative work that left an ever demanding and provoking challenge with translators of the present day.

Statement of the Problem

Translating Allama Iqbal's 'Shikwa (or The Complaint)' and 'Jawab-e-Shikwa (or The Response to the Complaint)' presents many challenges because all the three are intertwined in these poems. Translations of these poems into English should be as different from the original Urdu as possible in terms of syntax, semantics and practices of poetics; at the same time, they should retain as much of the first's philosophical and emotive appeal as necessary. Some of the recent translations include translations by Sultan Zahoor Akhtar and Altaf Hussain, which show how translating such works can pose these challenges and how these translators respond to them; however, some issues remain about the degree to which the translations achieve the kind of textual accuracy that is achieved by the source text and how easily accessible these translations are to readers who have English as their medio compliment. To fill this gap, this study aims to expose the semantic and cultural shifts that occur between the original text and the translations by adopting Eugene Nida's Scientific Approach and Noam Chomsky's Transformational-Generative (TG) Grammar.

Research Questions

1. In what way does Sultan Zahoor Akhtar and Altaf Hussain seek to overcome semantic, syntactic and cultural barriers to translating Shikwa and Jawab-e-Shikwa into English?
2. In what ways do dynamic and form equivalence concepts of Nida influence the interplay of formality and transparency of the following translations?
3. What kinds of transformations are performed by TG Grammar by Chomsky essentialized in the translation works and how they influence the representation of Iqbal's philosophical and theological concern?

Research Objectives

1. To investigate semantic and syntactic translation strategies and cultural translation employed by Sultan Zahoor Akhtar and Altaf Hussain in translating Shikwa and Jawab-e-Shikwa.
2. To assess these translations using Eugene Nida's dynamic and formal equivalence to understand how fidelity and accessibility have been brought into practice.
3. To explore analyzed works with light from Chomsky's TG Grammar; particularly the syntactic transformations used and their implications on the representation of Iqbal's themes.

Literature Review

The various translations of Allama Iqbal, especially Shikwa (The Complaint) and JawabShikwa (The Response to the Complaint) have subsequently evoked critical academic interest because of the profound poetic, philosophical, and theological component in these two masterpieces. These poems, written in the early twentieth century include themes of socio-political and other-worldly concerns of the Muslim World, its imagery uses complex syntax and has high theological overtones. Interpreting such text means facing several essential difficulties while translating such texts into English it is possible to mention the

following issues: the question of maintaining the poetic and artistic text; and the problem of conveying cultural and ideological relevance of the text. Consequently, the field of Iqbal studies is rife with analysing strategies of translation and their suggestions (Venuti, 1995; Nida, 1964).

Reading Iqbal is not just about trying to establish meaning of the words used but is considerably influenced by cultures and philosophies. Domestication and foreignization are key concepts representing the author's major contribution to the translation strategies discussion which was made in his book *The Translator's Invisibility* published in 1995. Drawing on Venuti's dissertation translated cultural transfer theory, it has become standard to appraise how interpreters translate texts demanding construal so as performing in comprehensible to the target audiences and the translator's critical sensitization of the cultural and ideological architectures that structure the originals. Thus, the newness that Venuti's theory is most appropriate in the context of Iqbal poetry as the latter is grounded in Islamic idea and South Asian tradition of literature. This is true in Venuti's "invisible translator", which lays down a critique for erasing the translator for domestication of text, features the ethical issues of practice for aiming at culturing texts for other cultures. Such a process of reading Iqbal requires balancing a stay with cultural specificity and making their meaning fully available to the modern reader unfamiliar with the intricacies of Urdu poetry or Islamic apocalypticism (Venuti, 1995).

Equity as one of the dominant concerns of the field of translation studies, Eugene Nida's treatment of equivalence particularly with reference to religious texts. further, in his *Toward a Science of Translating* 1964 Nida introduced dynamic and formal equivalence to give a method of how to interpret texts with theological and philosophical content. While formal approach pays much attention towards the structure of the source text; its purpose is to render linguistic and syntactic features of the source text without much concern of fluency. On the other hand, dynamic equivalence tends to transfer the text to an extent that this would be easily understood in ordinary life and practice by targeting the audience by considering the variations in readability (Nida, 1964).

Cultural context as an important approach is critical to the general understanding of the texts and more so the translation of *Shikwa* and *Jawab-e-Shikwa*. These poems are informed by Islamic eschatology, verifiable consciousness, and philosophical posed all of which require dynamic equivalence to give English-speaking community understand these meanings. For instance, there are such vivid images as the divine throne (Arsh) or the Night Journey (Miraj) which contain severe theological implications as the meaning of the word 'Arsh' and the whole concept of the Night Journey, that need to be translated literally in order to retain the spirituality of the text while addressing the audience of naturalist readers. Nida's idea of receptor-oriented translation sheds some precious fragments of information as to how such highly contextualized verses could be read and enjoyed by non-Urdu-speaking audiences (Nida, 1964).

The translation of Urdu poetry into English has always come across a matter of academic concern, researchers such as Ahmed and Khatoon (2015) have underlined that getting the affective features of a poetic text is not always easy. Their works explicate how figures of speech, imagery and meter or rhyme, dense often receive a poor translation as linguistic and cultural differences weaken the first. Due to Iqbal's poetry this challenge becomes more apparent as the poetry is more complex in its textual-philosophical context and intertwines the poetic devices, philosophical ideas and socio-political perspectives. It is for this reason

that Ahmed and Khatoon's findings call for a middle position that would help translate the text literally, while at the same time allowing the literary work to presenting a change that is healthy in helping the translated work retain its beauty and emotional appeal to logical extremes (Ahmed and Khatoon, 2015).

Studying Iqbal and his work in English has revealed that the cultural contents and deep philosophy are often left unnoticed in translations. Naeem (2017) takes issues with earlier translators whose translations, he says, are clear and straightforward but do not commit to staying as close to the original text as possible. It can also work to efface the ideological density and the cultural particularity that characterize Iqbal's writing. Accordingly, Naeem has universally recommended that each of the cultural aspects and the intellectual contents of Iqbal's poetry needs to be maintained and that, at the same time, the poet's work must be made as easy as possible for those readers who do not have formal training in the Persian language (Naeem, 2017).

New generation translation of *Shikwa* and *Jawab-e-Shikwa* has been attempted by Sultan Zahoor Akhtar and Altaf Hussain. These interpreters, however contemporary, assume distinct approaches basically in translating Iqbal's verses to English. Akhtar translated volumes, launched in 2019, are notable for the overall interpretation's proximity to the source text with a notable focus on the translation of theological references and other poetic features. His approach shows that he wants to stay true first to the thing/practice/content of the first Urdu which frequently means translating pieces that are heavy going to newcomers in the realm of Urdu poetry. Although this approach clearly honors the multilayered nature of Iqbal's work, it risks losing a more generalized audience to provide an initial approach to his poetic writings (Akhtar, 2019). It is for this reason that Ahmed and Khatoon's findings call for a middle position that would help translate the text literally, while at the same time allowing the literary work to presenting a change that is healthy in helping the translated work retain its beauty and emotional appeal to logical extremes (Ahmed and Khatoon, 2015).

Interestingly, Hussain's 2021 translations take on a more accessible style, focusing on readability and engagement for English-speaking readers. By improving syntax and employing contemporary phrases, Hussain's translations mean to bridge the cultural and etymological divide that often hinders appreciation of Iqbal's work among non-Urdu speakers. However, this approach raises questions about the extent to which cultural and philosophical nuances are preserved in the process of transformation. Hussain's attention on accessibility reflects the principles of dynamic equivalence, yet it additionally features the inherent trade-offs involved in deciphering complex literary texts (Hussain, 2021).

Despite the critical commitments of Akhtar and Hussain to the translation of *Shikwa* and *Jawab-e-Shikwa*, their works remain underexplored in academic discourse. While previous studies have extensively analyzed earlier translations of Iqbal's poetry, little attention has been given to these recent efforts and the unique challenges they address. This study seeks to fill this hole by applying Nida's and Chomsky's theoretical frameworks to Akhtar's and Hussain's translations, offering a nuanced understanding of the interplay between linguistic structure and cultural transformation.

By examining how these translators negotiate the division of fidelity versus accessibility, this research contributes to the evolving discourse on translation studies. The discoveries not just shed light on the specific challenges of deciphering Iqbal's philosophical and theological poetry but additionally also offer broader bits of knowledge into the strategies and trade-offs involved in adjusting complex literary works across languages and cultures. Ultimately, this

study expects to enhance our understanding of how Iqbal's ideas and creativity can be effectively conveyed to worldwide audiences while preserving the integrity of his vision (Akhtar, 2019; Hussain, 2021).

Theoretical Framework

Nida's Scientific Approach

Eugene Nida developed more that concerns general and specific difficulties to translations as well as systematic approach toward translation problems especially to texts rich in theological, philosophical, and cultural concepts. Nida presented two basic principles that are indispensable for the process of translators making conclusions as to how a source text might be translated into a receptor language, with the meaning, intent and impact of the first piece of work being respected (Nida, 1964).

Dynamic Equivalence: Dynamic equivalence is a topic considered by Nida and it serves as a cornerstone of his approach. This strategy focuses on the way of explaining the intended idea, intent, and meaning of the source text in a manner that will be normally accepted by the target community. It concerns with the outcome and not the innermost iconic implementation of the source language. In dynamic equivalence the aim of the interpreter is to be as clear, as easily understood, and as natural as possible in the target language. The translators will probably accustom a text that will evince an equivalent emotional and intellectual impact on the first target audience as would the first text (Nida, 1964).

They will also assist in making quite literal interpretations where needed because as mentioned above, quite a lot of colloquialisms, metaphors as well as cultural symbols in this book make the work difficult to translate using a direct approach. In the case of Iqbal's *Shikwa* and *JawabeShikwa*, established in Islamic eschatology, theological and socio-political themes, concerned, DE makes certain not only the cultural and the profound poetic force of Iqbal's work is maintained while translating, but also equally important to ensure its intelligibility to the people who are non- Urdu speakers. Overemphasizing this abstraction engulfs Iqbal's deep philosophy, natural poetry, and subtle theology in allegory while simultaneously risking the loss of the emotions and feelings he invested in his ideas.

For example, while interpreting religious idioms or the symbolism of justice or Iman, faith, he said dynamic equivalence allows the interpreter to use expressions in English that do not have direct translation in Urdu but can convey similar meaning. Here, it is intended to promote the depth of Iqbal thinking, but to introduce it to a new audience who may not be familiar with the first text or its linguistic and cultural references (Nida, 1964).

Formal Equivalence: In contrast to dynamic equivalence, formal equivalent places a huge emphasis on maintaining the form and kind of the original text. This strategy to alien is to respect as much as possible the first syntax, the choice of words, semantic markers even if it means not translating fluently or not translating in a regular manner. The idea is to follow the purity of the source text maintaining the structure and etymological traits that might be of great importance during translation of theological or philosophical works when particular terms and the choice of words have critical importance (Nida, 1964).

In case of translating Iqbal's *Shikwa* and *Jawab-e-Shikwa*, Formality needs to be awarded due to its ability to preserve the syntactical construction, tone and stanza configurations in the poetry. This approach is important since poetry is mainly based on emotions, rhythm and such other features as tone. But it can also represent problems when translated into another language, as structures and poetry in English and in Urdu are drastically different. The result

can be what looks more like a direct translation yet sounds all unnatural and contrived in English.

Perfect stabilization, though it performs satisfactorily in maintaining the fidelity to the original text and focusing on the formal outlines of the text to create successful linguistic translations, fails now and then since the translated text tends to be too difficult for readers who are unfamiliar with cultural and theological aspects of the source text. In such cases, the issue is to localize a proper balance between adhering to the structural framework and achieving the translation's semantic significance and rightly understood explicitness to the targeted audience. (Nida, 1964).

Shikwa and Jawab-e-Shikwa are philosophical and theological texts and Nida's approach helps the translationist to consider such texts and their implications. The problem is therefore in achieving the right measure of dynamic and formal equivalence to convey the first work's meaning and mood to the target readers, as well as making the text comprehensible for English readers

(Nida, 1964).

Chomsky's Transformational-Generative Grammar Assumptions

Translation can be explained from an integral perspective by focusing linguistic structures as represented by Chomsky's Transformational-Generative (TG) Grammar. TG Grammar gives the qualification between deep structure, and surface structure providing theoretical background to assess how meaning is conveyed through several syntactic transformation in different language (Chomsky, 1957).

1. Deep Structure: Deep structure refers to the architecture and essential grammatical relations required for constructing sentences in all the languages at all times and places according to the guidelines buried beneath normative theories. It focuses on the question of basic structure of a sentence as a before and after transformation process for instance word placement or word selection. Because meaning resides in sentence structure, the variable, diverse surface phenomena of different language types do not prevent translators from perceiving the core of the sentence and the relations inside it (Chomsky, 1957).

In fact, for Iqbal's Shikwa and Jawab-e-Shikwa, the analysis of the deep structure of the original Urdu text can only be seen as cardinal, especially as the syntax of Urdu is globally incredibly flexible and differs significantly from that of English that can be, to a certain extent, rigid. Word order, as noted earlier, may be altered for emphasis or a desire to emphasize a specific word, phrase, or clauses; compound sentences can be more intricate than they are in English. Thus, the so-called deep structure enables the translator to distinguish between the real essence of a given sentence and afterward apply the adequate transformations which convert this significance into English (Chomsky, 1957).

2. Surface Structure: Phonemic signifier, is the individual sign of a sentence in that certain language. It owes this to the syntactic rules and word order lexically built for that language. During the process of translation, of attempting to translate a text from one language to the next the physical grammar and texture of the source text has to be translated according to the grammar and language rules. This work often involves swapping the position of the words, altering the basic structures of the sentence, and adapting complicated developments into something more feasibly simple in English (Chomsky, 1957).

Aquiring both the intent and context of the original, and then using TG Grammar, previously unseen problems, such as the way in which to translate this sketch of Urdu sentences into English are revealed. Urdu analyze flexible sentence where include only SOV and varieties

and also difference with English language the follow strictly SVO order. Furthermore, Urdu uses even more of compound-complex sentences that needed a major restructuring of the sentence structure while being translated into English.

For example, Iqbal's compound sentences – highly volatile in terms of rhythm and syntax – throw into awkward uncertainty unexpected clauses, germinal metaphors made wider by the simultaneous use of subordinate clauses. Perhaps the surface structure of these sentences must be elaborated or rearranged to make the English text clear and to follow the reliability of the deep structure. Nevertheless, such conversions may at times lead to such feelings of lack in the fine theological or philosophical distinctions which are put in the original syntax (Chomsky, 1957). Translators are advised to look at the apparent conflict or contrast between the deep structure of the source texts and the surface structure of English as they translate the *Shikwa* and *Jawab-e-Shikwa*, by use of TG Grammar.

Methodology

Text Selection

For this study, two ongoing English translations of Iqbal's *Shikwa* and *Jawab-e-Shikwa* are inspected:

1. Sultan Zahoor Akhtar: As a formal equivalence translator Akhtar preserves both the exact wording and cultural elements of Iqbal's poetry. In his 2019 work he follows Nida's formal equivalence method to maintain the literary structure, rhythm, and theological meaning of the text.
2. Altaf Hussain: Hussain selects translation methods for better understanding and easy reading access. Hussain transforms Iqbal's advanced written expression into understandable terminology for English speakers who are new to Urdu poetic styles (Hussain, 2021).

Comparative Analysis

The study will contrast chosen verses from the two translations to assess:

1. Semantic Shifts and Lexical Choices: We examine each translator's method of handling metaphors, casual expressions, and religious terms according to Nida (1964).
2. Syntactic Transformations: Our study will determine the translators' success in following English grammar patterns alongside preserving Iqbal's intended meaning and tone according to Chomsky's observations (1957).
3. Cultural and Theological Nuances: I aim to analyze the strategy each translator uses to communicate cultural and religious themes from Iqbal's poetry into English literature (Akhtar, 2019; Hussain, 2021).

The research methodology focuses on three key aspects: how faithful the translators remained, how easy the text was to understand, and how well the text sounded to readers. Through this evaluation of these elements the research investigates the complete approach used by both translators to interpret Iqbal's profound spiritual and philosophical verses (Nida, 1964; Chomsky, 1957).

Analysis

1. Semantic Shifts and Fidelity to the Source Text

A critical aspect of translating Iqbal's poetry lies in maintaining semantic fidelity while navigating the challenges of cross-cultural translation. Both Sultan Zahoor Akhtar and Altaf Hussain exhibit distinct approaches to balancing the original meaning with readability, often leading to significant semantic shifts. The original Urdu texts of *Shikwa* and *Jawab-e-Shikwa* contain references that present challenges in translation, as rendering them accurately in

English without losing their specific nuances or meanings requires careful consideration (Nida, 1964).

Sultan Zahoor Akhtar's Approach

Akhtar's translation is deeply rooted in formal equivalence, where he strives to preserve the meaning and structure of the original text. He retains specific theological and cultural terms that are critical to the source text's richness. For example, Akhtar carefully translates terms like "Fard" (individual), "Nizam-i-Kainat" (the system of the universe), and "Qadar" (divine power), which are significant in the theological framework of Iqbal's work. By using footnotes and glossaries, Akhtar ensures that readers are introduced to these terms, which helps preserve the intellectual depth of Iqbal's verses (Akhtar, 2019). However, this strategy can make the translation feel academic and at times, less fluid or emotionally resonant compared to the original. The academic tone might not capture the lyrical beauty and spiritual urgency that Iqbal's poetry conveys in its original Urdu context.

Altaf Hussain's Approach

In contrast, Hussain adopts a dynamic equivalence approach, prioritizing accessibility and fluidity for a general English-speaking audience. He often sacrifices the precision of specific theological terms in favor of terms that are more easily understood by the target audience. For instance, while

Akhtar uses "Fard" (individual) to emphasize the Islamic concept of individual responsibility, Hussain translates it as "human being" or "individual soul." This approach may make the translation more accessible but results in a slight dilution of the specific Islamic cultural and theological dimensions that Iqbal intricately weaves into his work. (Hussain, 2021).

Semantic Shifts

An example of a significant semantic shift can be seen in a verse from *Shikwa*:

Original Urdu:

”تو شاہین ہے، پرواز ہے ک م تیرا، تیری منزل، آسمانوں سے بھی اونچی ہے“
 (“You are an eagle, your flight is limited, Your destination is higher than the heavens”).

Akhtar's Translation:

“You are an eagle, your flight is limited, Your destination is higher than the heavens.”

Hussain's Translation:

You are an eagle starting your life journey because your true destination goes past the stars. Akhtar follows the original metaphor closely by turning “asmanon se bhi ooncha” into “higher than the heavens.” Hussain decides to use a different image instead of saying beyond the stars. By altering the phrase the translator makes the biblical metaphor more universal and simplifies its connection to religious sources. Hussain wants readers to feel the poet's words reach farther than just the stars so he replaces “higher than the heavens” with “beyond the stars.” Although the metaphor remains effective the deep Islamic theological meaning behind the original verse lost its strength when translated by Venuti (1995).

Syntactic Transformations

The way Urdu puts words together differs greatly from English, and gives poets like Iqbal many options on how to order their sentences. Through inverted sentence patterns and flowing sentence combinations with rhetorical tactics Urdu poets Iqbal talks about develops natural reading rhythm and emphasis. English, however, follows a more rigid

Subject-Verb-Object (SVO) order. Translators face an obstacle when turning Iqbal's difficult sentence patterns into English and keeping the original work direct and appealing to read.

Sultan Zahoor Akhtar's Use of Formal Equivalence

Akhtar reproduces Iqbal's lengthy, detailed sentence patterns exactly as in the Urdu poem's original text. Akhtar keeps the elaborate sentence style Iqbal often uses when translating his work. Consider the following example from Shikwa:

Original Urdu:

”تیرے دامن میں محبت ک ایک جو درد ہے، وہی ہ ے جو دل و جان میں راز ہے

(“The pain of love that exists in your embrace, That is the secret in the heart and soul”).

Akhtar's Translation:

“The suffering caused by love is the hidden part of yourself that lives in your embrace.” Through his translation Akhtar tries to keep English direct sentences direct while keeping the original sentence parallelism intact. Yet translating the original syntax directly from Iqbal proved challenging despite staying true to his words because English readers struggle with Chomsky's findings about syntax (Chomsky, 1957). The extended sentence patterns need focused reading habits from readers because they make the translation harder to grasp.

Altaf Hussain's Approach:

Hussain takes the challenging sentences from Iqbal's writing and makes them simpler so everyone can understand them better. For the same passage, Hussain may translate it as: In your intimate embrace, the sharp pain of loving is kept as an essential part of your heart and spirit.

His clear, easy to follow translation connects better with audiences, but when it cuts down sentence complexity, it falls short of the thoughtful meaning and poetic music seen in the original poetry. Hussain converts Iqbal's complex sentence patterns in verse for better reading while sacrificing part of the formal poetic design according to Nida (1964).

Cultural and Theological Nuances

Iqbal creates his poems using Islamic teachings, moments when he finds God, and stories from his home region of South Asia. His many mentions of Islam help us grasp what his poetry truly means.

Sultan Zahoor Akhtar's Cultural Fidelity

Through his translation Akhtar strives to keep all religious and cultural elements from Iqbal's poetry intact. As a result, the original words for God (Ilah) and Prophet (Nabi) are left in their original Arabic. When readers see these Islamic theological terms they directly experience the true setting from Iqbal's original work with this approach (Akhtar, 2019). But these words might confuse readers who don't know about Iqbal's religion and culture. To serve researchers and interested readers Akhtar adds notes and dictionaries to define essential religious terms used by Iqbal.

Altaf Hussain's Approach

Hussain chooses universal terms instead of specific Islamic vocabulary throughout his text. Akhtar's phrase “Ilah” becomes either Hussain's “the Divine” or “God.” To match Akhtar's direct reference to Muhammad (PBUH), Hussain uses phrases like “messenger of God” or “divine leader” to name the Prophet throughout his writing. By making the text more accessible to a larger audience the translator decreases the impact of key religious references found in Iqbal's original work according to Venuti in 1995. In their original form. This ensures that readers are directly confronted with the Islamic theological context of Iqbal's work, preserving the authenticity of the source text (Akhtar, 2019). However, these terms may be unfamiliar or inaccessible to readers who do not share the same religious or cultural background. As a result, Akhtar includes footnotes and glossaries to explain these terms, which can be helpful for scholars and readers seeking a deeper understanding of Iqbal's work.

Altaf Hussain's Approach

Hussain takes a more universal approach, opting to replace some of the specific Islamic terminology with more generalized terms. For instance, where Akhtar uses "Ilah" (God), Hussain might use "the Divine" or "God." Similarly, where Akhtar references the Prophet Muhammad (PBUH) directly, Hussain may use a more generalized phrase like "God's messenger" or "divine guide." This approach increases accessibility for a wider audience but, in doing so, diminishes some of the specific cultural and theological references that are central to Iqbal's work (Venuti, 1995).

An example of this shift can be seen in a verse from *Shikwa*:

Original Urdu:

"کیوں زیاں ک رہوں سود فراموش رہوں؟"

("Why must I suffer loss, forgetting all profit?").

Akhtar's Translation:

"Why must I suffer loss, forgetting all profit?"

Hussain's Translation:

"Why lose what is mine and forgo gain?"

Akhtar retains the rhetorical structure of the original, which emphasizes the philosophical query. In contrast, Hussain simplifies the phrasing, making it more accessible but removing some of the weight and complexity of the original (Hussain, 2021).

Discussion: Challenges and Insights in Translating Iqbal's Philosophical Poetry

Iqbal's poetry needs careful translation because of its deep philosophical theological and cultural elements. Our challenge is to present both the literal text message and the cultural environment that surrounds his work. Sultan Zahoor Akhtar and Altaf Hussain present different methods of translating *Shikwa* and *Jawab-e-Shikwa* by focusing on how to balance text accuracy against making the work accessible to readers. This discussion uncovers challenges in translating Iqbal's philosophical poetry and compares two interpretations based on dynamic and formal equivalence theories, poetic methods, and sentence structure changes.

The Hard Part of Conveying Iqbal's Deep Philosophical and Religious Ideas

Through his poems Iqbal shared ideas from philosophy and theology built upon both Islam and South Asia plus his academic research. Translating these intricate thoughts presents a double challenge: Our translation goal consists of two parts our main aim is to keep his scholarly knowledge intact while also presenting his fundamental religious and cultural values from which his ideas derive. Through his writings Iqbal examines how divine justice connects with social control of humans which leads to spiritual transformation and calls the entire Muslim community towards joint guidance. Translators must handle the dual challenge of bringing English texts into line with the original word meanings and religious teachings as well as cultural traditions.

Akhtar's Approach to Theological Fidelity

Sultan Zahoor Akhtar stays close to understanding relationships word-for-word when translating, making sure that religious beliefs and deep thought remain accurate. To protect the original text, he uses very Islamic words like "Ilah" (God), "Nabi" (Prophet), and "Ummah" (community), directly from Islamic terminology. Our team must use footnotes and glossaries in every translation because some translation terms might be new to readers in English. The clarifications help maintain theological accuracy, but they make the text harder to understand for many readers.

Hussain's Approach to deal with Accessibility

Through dynamic equivalence Altaf Hussain makes his translations easier to understand and more accessible. Hussain uses common English words for God and messenger to open Iqbal's poetry to broader readers across the English-speaking world. Maintaining directness makes the English text accessible but also reduces key Islamic references from the original Arabic. Hussain's easy-to-understand formatting makes the text nicer but also dilutes its important religious and academic depth. Too many translations tackle both accuracy and easy understanding at the same time, forcing translators to choose between being true to the original and making current readers understand better.

Various Poetic Ways Help Translate Texts Better

Through poetry Iqbal displays powerful metaphors combined with visual elements as well as rhythmic patterns that make his work both deeper in emotion and more beautiful to experience. These tools remain tightly connected to the language and culture of Urdu which makes them hard to properly translate. Through his original sonnets Iqbal combined poetic imagery with philosophical expressions mainly through depictions of birds, heaven or divinity. Iqbal needs deep understanding to translate his writings because his metaphors are fundamental to how he says and explains things, and translation must do these parts justice.

Akhtar Worked Hard to Translate the Literary Elements

Akhtar works hard to keep formal equivalence, yet this approach results in too straightforward interpretations of symbols and metaphors for English readers to understand completely. When Iqbal wrote his Urdu poems, their poetic tools – rhythm, rhyme, and meter – were key parts of how they looked and felt. These touches are often lost when the poems are translated into English. For instance,

The specific nature of “Tu shaheen hai, parwaz hai kam tera” stays faithful to the source material yet translating its emotional power and rhythm poses problems. By sticking to scholarly accuracy Akhtar creates texts that deliver intellectual clarity rather than artistic beauty.

Hussain's Emphasis on Poetic Fluidity

Conversely, Hussain's interpretation emphasizes more on dynamic equivalence, which considers more prominent fluidity in the interpretation of metaphors and symbolism. Through his strategy Hussain creates fresher readings of Iqbal's metaphors because he renders “asmanon se bhi ooncha” (above the heavens) as “beyond the stars.” Expanding on the image gives us more clues, but also reduces the religious values hidden within. What started as a complex symbol changed into something less detailed. Hussain's relaxed writing style makes the poems easier to understand, but it also misses the surprise of how Iqbal's special culture and faith helped his metaphor work so well. When Hussain interpretation captures the emotional core of Iqbal's poetry, he sometimes falls short of the emotional punch, since the underlying poetic structure is missing.

Syntactic Transformations: From Urdu to English

In poetic texts of both Urdu and English sentence structures differ a lot because of basic syntactic rules that poets use to reach creative effects. In Urdu literature writers namely, Iqbal make use of flexible word placement to create highlighted rhythm and impact for their work. English obeying the firm Subject Verb-Object pattern creates translation challenges in handling difficult sentence arrangements.

Akhtar's Preservation of Syntactic Complexity

By sticking to formal translation principles Akhtar delivers versions that preserve Iqbal's complex Urdu sentence structures. The attempt to keep Iqbal's thoughts direct causes

difficulty for readers trying to understand but does protect the integrity of his intellectual message. The original Urdu text from Iqbal presents linked complex sentences to build detailed effects. Through his translations Akhtar works to preserve the organization of Iqbal's original Urdu despite making the English convoluted to follow. Both Akhtar's translated text and Urdu original use similar syntax yet reading these complex ideas proves hard for English readers.

Hussain makes text easier to read using direct syntax.

While working on the sentences and speaking in easy words, Hussain makes his translations simpler to read. Akhtar gives us flowing sentences when he translates a challenging passage, while Hussain separates the writing into easier, direct sentences. The textual simplifications improve translation accessibility yet reduce the required depth and intricacy of the source content. Hussain's translation way improves reading for everyday people but loses some serious intellectual and sentence structure richness that Akhtar keeps.

When translators adapt texts they must handle religious and cultural elements from their source language. The poetry of Michael Iqbal depends on Islamic values, South Asian traditions, and philosophical ideas that translators find hard to handle properly. When reading Iqbal's poems, his religious and societal background helps explain what he intended his whole creation to show. Understandably, World Poetry, whose words hold many layers of meaning, requires well-informed interpretation, taking into account both languages play a role and looking deep into Islamic, Asian, and tight thinking traditions.

Akhtar's Cultural Fidelity

Akhtar does a special job of remaining faithful to the Islamic viewpoint by spending time keeping religious terms and customary signs within the translation. He translates and explains the meanings of Islamic prayer terms, such as Tasbeeh, and concepts like Fard (individual), by adding detailed footnotes. By sticking to original terms Akhtar maintains accurate Muslim culture in writing yet creates obstacles for readers who lack this knowledge. The translation brings deep intellectual ideas but can be hard for readers without Islamic study or South Asian understanding.

Conclusion

The English versions of Shikwa and Jawab-e-Shikwa translate by Sultan Zahoor Akhtar and Altaf Hussain explain the special challenges of translating Iqbal's philosophical and poetic expressions. Translators should maintain strict adherence to original texts when working on literary and theological works as seen in how these two translators handled their projects. In his translation Sultan Zahoor Akhtar preserves both Iqbal's deep philosophical content and his individual cultural identity. He ensures proper language translation to protect all the deep religious concepts, cultural elements, and spiritual thoughts of Iqbal's poetry. Formal translation efforts create a more scholarly text instead of preserving the emotional impact and poetic flow found in the original work. Akhtar includes religious terms to expand those who want to study Islam, but this may confuse those seeking just basic cultural awareness in Iqbal's work.

Since Hussain views his translation through dynamic equivalence, he focuses on making the text accessible and flowing. His approach turns written religious concepts into clear flowing verses that English-speaking readers can easily understand. Though Hussain makes the verses more flowing and emotional his translation cuts out vital theological and philosophical elements that make Iqbal's Urdu verses truly unique. Hussain balances between making

Iqbal's philosophical ideas accessible to many readers and staying faithful to the religious and cultural details of the original writing.

These translations show us why translators of philosophy and religious books have such tough work ahead of them. Translators face a delicate task in working between two goals: Taking care to match the text word for word, while making it easy to understand for today's readers. Unable to find a direct match to his writing content Iqbal presents the hardest translation challenge because it deeply connects with his Islamic and cultural roots. These two translation methods – dynamic equivalence and formal equivalence – address translation problems but sacrifice one key factor each in exchange for accuracy or cultural reliability.

Two methods – Chomsky's transformational grammar and Nida's dynamic equivalence – let us understand how translations and cultures vary when words mix between languages. Two goals: maintaining accuracy to the original text and creating a translation that resonates with its readers. When dealing with Iqbal's poems, the translation challenge is greatest because they are deeply rooted in his cultural and religious world. Each of these translation approaches – dynamic equivalence and formal equivalence – helps solve translation challenges, but comes at the expense of prioritizing either accuracy, readability, or cultural meaning.

Two theoretical frameworks – Chomsky's transformational grammar and Nida's dynamic equivalence – help us better analyze how translations and cultures change when languages mix. What Nida found is that a translation must maintain perfect accuracy between both words and culture, while Chomsky showed how word order shifts when moving between writing systems that differ. The system demonstrates to translators how to maintain text meaning while presenting it to readers in easy-to-understand terms. An interpreter's ability to handle opposing translation demands determines the result in their output. Transforming a text's precise concepts into something readers can grasp requires both excellent language skills and complete knowledge of both cultures and their religious settings. Through their translation methods Akhtar and Hussain show how to make Iqbal's works more accessible to English speakers.

Studying moral translation matters for texts shaped by religion and culture demands in-depth research especially into the work of Iqbal whose text relies heavily on its religious and cultural background. We should examine how this impacts cultural credibility when we follow two translation approaches: Our work aims to improve text understanding without disturbing its cultural roots. Our research must find ways to translate poetry that protects artistry, intellectual depth, and helps make links among nations and their faiths.

The translation of Iqbal's poems extends beyond word-for-word replacement as it protects his essential Muslim spiritual messages. Our understanding of Iqbal's work grows when we look at how two translators, Sultan Zahoor Akhtar and Altaf Hussain, go about handling the same texts. They base their translations on requiring readers to think hard and also connect to Muslim traditions and beliefs. These techniques demonstrate how translators work with hard-to-translate poems plus explain why Iqbal's writing remains challenging to understand.

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