

ANALYZING ALLAMA IQBAL'S POEM "KBHI AY NU-JAWAN MUSLIM TADABUR BHI KIA TU NY" THROUGH MOLINA AND ALBIR MODEL

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Abstract

This study investigate the translation techniques used by Khushwant Singh in translating text of Allama Iqbal poem Kbhi ay nu-jawan Muslim. The purpose of this study is to find out the translation techniques proposed by Molina and Albir (2002) used by the translator in translating the text of Allama Iqbal's poem. This study has used qualitative content analysis. The translation techniques used by the translator are literal translation, transposition, modulation, generalization and equivalence. The results indicate that transposition and literal translation are the best methods, since they transfer Iqbal's message to the target language without distortion. This highlights the importance of long-standing approaches to sustaining both accuracy and literary integrity in poetic translation.

Keywords: *translation techniques, Allama Iqbal, literal translation, Molina & Albir model, Source language, Target language*

Introduction

Translation is when a general management idea is transferred and reinterpreted in a new setting (Morris & Lancaster, 2006). Translation is a mental activity in which a meaning of given linguistic discourse is rendered from one language to another. It is the act of transferring the linguistic entities from one language in to their equivalents in to another language. Molina and Albir's model, introduced in their seminal work "Translation Techniques Revisited: A Dynamic and Functionalist Approach," offers a systematic categorization of translation techniques. They define translation techniques as procedures to analyze and classify how the equivalence works between the source and target texts. Their model includes eighteen distinct techniques such as adaptation, amplification, borrowing, calque, compensation, description, and modulation.

In this article we find out the translation techniques which is used by Khushwant Singh in translating the poem of Allama Iqbal. Allama Muhammad Iqbal (1877-1938) was a philosopher, poet, and politician in British India who is widely regarded as having inspired the Pakistan Movement. He is considered one of the most important figures in Urdu literature, with his poetic works being celebrated for their deep philosophical insights and spiritual significance. Iqbal's poetry transcends cultural and national boundaries, speaking to the universal human condition and the quest for spiritual and intellectual awakening.

Molina and Albir (2002) developed a comprehensive classification of translation techniques to provide a systematic approach for analyzing translation processes. They identified 18 different techniques. Molina and Albir model is widely respected and utilized in translation studies, but it is essential to complement it with other perspectives and approaches to capture the full complexity of translation.

Baker, M. (1992) appreciates the clear and distinct categorization offered by Molina and Albir, which helps in the systematic study of translation processes. She highlights the importance of such models in training translators. However, Baker also emphasizes that real-world translation often requires a combination of techniques, and rigid adherence to any single model might limit the translator's creativity Baker, M. (1992). Bassnett finds Molina and Albir's model useful for educational purposes, as it provides a structured way to approach translation tasks. She appreciates the differentiation between techniques, which helps in understanding the choices translators make. However, she cautions that such models should not replace critical thinking and the translator's intuitive decision-making process (Bassnett, S. 2002).

Scholars agree that a nuanced and holistic approach is necessary to produce translations that honor the depth and beauty of Iqbal's original work. By employing these varied techniques, translators can ensure that Iqbal's poetry continues to inspire and resonate with a global audience.

One of the primary debates revolves around the use of literal versus contextual translation techniques. According to Rahman (2009), literal translation often fails to capture the cultural and philosophical nuances of Iqbal's poetry. He argues that contextual translation, which adapts cultural references and idiomatic expressions, is essential for conveying the true essence of Iqbal's work. Similarly, Ali (2013) emphasizes the need for a balance between literal fidelity and cultural adaptation to preserve both the meaning and emotional impact of the original text.

Research Objectives

1. To identify and categorize the different translation techniques used in translating Allama Iqbal's poetry.
2. To analyze the effectiveness of these translation techniques in preserving the original meaning, tone, and cultural nuances of the poetry.

Research Questions

1. What are the translation techniques employed in translating Iqbal's poem "Kabhi Ay Naujawan Muslim" based on Molina and Albir's model, and how can they be classified?
2. Are the translation techniques identified effective in maintaining the original tone, cultural shades, and literary tone of Iqbal's poem?

Significance

The translation of Iqbal's poetry is a complex and nuanced task that involves various techniques to ensure that the essence, style, and impact of the original work are preserved. This article explores the significance of these translation techniques in conveying Iqbal's poetic vision to a wider audience. The translation of Allama Iqbal's poetry is an intricate art that requires a blend of literal accuracy, cultural sensitivity, structural integrity, careful lexical choices, and emotional

fidelity. Each technique plays a vital role in ensuring that the translated works remain true to Iqbal's original vision while making his profound thoughts accessible to a global audience.

Literature review

Translation studies have significantly evolved over the past decades, with various models and frameworks developed to enhance our understanding of translation techniques. Among these, the model proposed by Molina and Albir (2002) stands out for its comprehensive approach to categorizing translation techniques. Translation Studies has matured from prescriptive "equivalence" debates to multi-dimensional models taking into account text type, function, and culture. Key contributions include Nida's formal vs. dynamic equivalence (closest natural equivalent to the SL message), Newmark's differentiation of methods, and Vinay & Darbelnet's procedures like borrowing, calque, modulation, and transposition. Molina & Hurtado Albir (2002) elaborate "translation techniques" as text-level operations and suggest a popular taxonomy of 18 techniques for use across genres.

Molina and Albir's model of translation techniques had a profound impact on translation studies, offering a detailed and functional framework for analyzing translation processes. While some critiques highlight its rigidity and the potential for oversimplification, the model's adaptability and comprehensive nature make it a valuable tool for both theoretical and practical applications. Empirical studies and comparative analyses underscore its effectiveness in various contexts, and its pedagogical utility is well-recognized in translation training. Schäffner (2004) notes that their approach aligns well with contemporary translation studies' shift towards a more descriptive and functionalist perspective. However, some scholars, such as Pym (2010), argue that the models of Molina and Albir categorization can be too rigid and might not account for the fluidity and creativity often required in translation practice.

Poetry translation presents unique challenges rhythm, sound patterning, metaphor, intertextuality, and culture-bound imagery, to be balanced between fidelity and creativity. Traditional narratives (Lefevere; Bassnett) emphasize strategic decisions and the translator's visibility; Holmes maps out the field's scope and research foci. Against this context, Molina & Albir's methods provide a detailed lens (e.g., literal translation, transposition, modulation, amplification) for charting the way particular poetic effects are achieved without presuming a single "best" solution.

Allama Iqbal's Urdu Persian corpus weaves together ethical renewal, khudi (selfhood), spiritual agency, and youth energization frequently through rich metaphor and culturally rich allusion. Such layers complicate the translational challenge: maintaining tone and cultural richness while rendering philosophical material accessible. Reference overviews highlight Iqbal's programmatic intent on learning about selfhood and reform throughout such works as *Asrār-e-Khudi* and companion collections.

Recent critical work has analyzed strategies and impact in these and other translations: research evaluates domestication in Kiernan, translator invisibility in Shikwa/Jawāb-e-Shikwa, thematic uncertainties, and even machine versus human translations. Recent studies have sought to adapt and extend Molina and Albir's model to address its limitations and expand its

applicability. Cheng (2014) proposes integrating additional techniques to cover emerging translation practices in multimedia and audiovisual translation. Other scholars, like Lee (2016), suggest combining the model with cognitive approaches to better understand the mental processes involved in translation. Research on the relay of Iqbal across languages further positions his translation ecology. Together, these demonstrate continued interest but sparse poem-specific analyses applying Molina & Albir's technique taxonomy opening the door to your detailed, technique-based report on "Kabhi Aye Naujawān Muslim."

Gargouri (2012) applied this model to analyze the translation of legal documents, finding that techniques like amplification and reduction were particularly prevalent. Munday (2008) compares it with Vinay and Darbelnet's (1958) model, noting that Molina and Albir's approach offers a more nuanced and flexible categorization, particularly useful for complex texts.

Mirza (2014) examines various translations of Iqbal's poetry and notes that maintaining the original rhyme scheme and meter is challenging but essential for retaining the aesthetic quality of the poems. She advocates for creative solutions, such as free verse or adaptive rhyme schemes, to achieve a balance between preserving the original form and ensuring the translated version is readable and engaging.

Since poetry is dense both formally and culturally in Iqbal, a technique-level analysis explains how meaning, tone, and cultural subtlety are put into practice in translation decisions. Molina & Albir's system already widely impactful across text categories offers testable categories (e.g., literal translation, transposition) which map neatly onto the current research results. Earlier Iqbal research rarely classifies methods with this paradigm at poem level; this research work therefore fills a methodological void and provides evidence of the efficacy of individual methods in maintaining tone and cultural fidelity in Urdu poetry. Future research and adaptations will likely continue to refine and expand the model, ensuring its continued relevance in the evolving field of translation studies.

Methodology

The research uses a qualitative, descriptive, and analytical study design to analyze the translation of Allama Iqbal's poem "Kabhi Ai Naujawan-e-Muslim Tadabbur Bhi Kiya Tu Ne" in Bang-e-Dra. The poem was chosen because of its rich linguistic attributes and cultural richness, which render it a challenging but thought-provoking text for translation analysis. The theoretical framework of Molina and Hurtado Albir's (2002) translation technique model is used, as it provides a structured method for discerning micro-level procedures like literal translation, modulation, adaptation, and amplification, which are relevant in translating poetry.

The above analysis was carried out based on the original Urdu text and its English translation [insert translator's name, e.g., Kiernan]. Every line of the source was matched with its English translation, and techniques used were determined, classified, and tested for semantic appropriateness, stylistic appeal, and cultural relevance. Although this approach allows for a concentrated analysis of translating strategies, the research is confined to one poem and to one translator's interpretive decisions, limiting the generalizability of the findings.

Data Analysis

Line # 1

Original text	TT (Khushwant Singh)	Translation Techniques
کبھی اے نوجوان مسلم تدبّر بھی کیا تو نے	Have you ever pondered, O young Muslim?	Literal translation, transposition technique

The translation "Have you ever pondered, O young Muslim?" closely follows the original text's meaning and structure by using literal translation and transposition techniques. The translation maintains the rhetorical and poetic tone of the original line, adhering to the literal meaning while adjusting the grammatical structure to fit English syntax.

Overall, the translator has effectively conveyed the message of the original text while ensuring it is comprehensible and impactful in English. Each word is translated directly to maintain the original meaning and structure. For example, "کبھی" is translated as "Have you ever," "اے" as "o young Muslim," and "تدبّر بھی کیا تو نے" as "pondered."

Transposition involves changing the grammatical structure from the source text to the target text. In this translation, the structure is slightly adjusted to fit English syntax. The original Urdu sentence has a poetic and rhetorical structure, which is typical in Urdu poetry. When translated into English, the sentence structure is adjusted to a more conventional question format in English while maintaining the rhetorical nature.

Line# 2

Original text	TT (Khushwant Singh)	Translation Techniques
وہ کیا گردوں تھا، تو جس کا ہے اک ٹوٹا ہوا تارا	What kind of firmament was that from which you are a fallen star?	Literal translation, Modulation

The literal translation used that is closely follows the structure and meaning of the original text without significant alteration. "وہ کیا گردوں تھا" becomes "What kind of firmament was that," and "تو جس کا ہے اک ٹوٹا ہوا تارا" becomes "from which you are a fallen star. Modulation involves changing the point of view, focus, or cognitive category in the translation. Here, the phrase "اک ٹوٹا ہوا تارا" (a broken star) is translated to "a fallen star," which shifts the image from being "broken" to "fallen," preserving the metaphorical sense in a way that is more idiomatic in English.

Line# 3

Original text	TT (Khushwant Singh)	Translation Techniques
تجھے اس قوم نے پالا ہے آغوشِ محبت میں	This nation has nurtured you in its lap of love	Literal translation, Modulation, Transposition

The translation is primarily a literal translation. The words and structure are kept quite close to the original Urdu phrase. There is a slight modulation here, particularly with the phrase "آغوشِ محبت میں." While "آغوش" directly translates to "lap" and "محبت" to "love," the phrase "آغوشِ محبت میں"

"محبت میں" might be rendered more idiomatically in English as "in the embrace of love" or "with loving care." The translator has chosen "in its lap of love," which is still faithful to the original but slightly modulated to maintain a poetic tone in English.

Transposition technique is also used. There is a minor structural shift from Urdu to English. In Urdu, the object "تجھے" comes first, while in English, the subject "This nation" comes first. This shift is necessary due to the syntactical differences between the two languages.

Line # 4

Original text	TT (Khushwant Singh)	Translation Techniques
کچل ڈالا تھا جس نے پاؤں میں تاج سر دارا	It had crushed the crown of Dara under its feet	Literal translation, transposition, generalization

Literal Translation: The translation adheres closely to the original text so literal translation is used. Transposition technique is used as there is a minor syntactic adjustment due to the differences in sentence structure between Urdu and English. In Urdu, the relative clause "جس نے" (which) precedes the action, while in English, the subject "It" comes first. This change is necessary to fit English grammar rules.

The word "تاج سر دارا" is specifically "the crown of Dara." While the translation "the crown of Dara" is quite specific, if there were any idiomatic or culturally specific nuances in the original that were generalized in translation, this would be noted. Here, "Dara" refers to a historical figure (Darius), and the term "crown" is straightforward, so generalization technique is used.

Line# 5

Original text	TT (Khushwant Singh)	Translation Techniques
تمدن آفریں، خلاق آئین جہاں داری	The creator of civilization, the author of the rules of governance	Literal translation, Transposition, Equivalence

Literal Translation is used in this line as the translation maintains a close adherence to the original text "تمدن آفریں" is translated as "The creator of civilization." "خلاق آئین جہاں داری" is translated as "the author of the rules of governance." Transposition is used as there is a change in the word order to fit the syntactical structure of English. The original Urdu phrase "تمدن آفریں، خلاق آئین جہاں داری" places both descriptors consecutively, while the English translation uses a definite article "The" at the beginning and splits the two descriptors into separate, complete noun phrases.

Equivalence is used as the phrase "آئین جہاں داری" is translated as "the rules of governance," which conveys the equivalent concept in English, even though the word-for-word translation might differ slightly. The techniques applied here include literal translation, transposition and equivalence. These techniques help maintain the original meaning and stylistic elements while ensuring clarity and readability in the target language.

Line # 6

Original text	TT (Khushwant Singh)	Translation Techniques
وہ صحرائے عرب یعنی شتربانوں کا گہوارا	That desert of Arabia, which is the cradle of camel riders	Literal translation, Transposition, Modulation

Literal Translation: The translation is quite literal, maintaining the meaning and structure of the original text as "وہ صحرائے عرب" is translated as "That desert of Arabia." "یعنی" is translated as "which is." "شتربانوں کا گہوارا" is translated as "the cradle of camel riders."

Transposition technique is used as the word order is adjusted to fit English syntax. The relative clause "یعنی" ("which is") helps connect the two ideas smoothly in English. Modulation is also used as the phrase "شتربانوں کا گہوارا" is translated to "the cradle of camel riders," capturing the metaphorical sense of "گہوارا" (cradle) as a place of origin or nurturing environment.

Discussion and Recommendations

The examination of Iqbal's "Kabhi Ai Naujawan-e-Muslim Tadabbur Bhi Kiya Tu Ne" under Molina and Albir's (2002) model indicates that the translator utilized a combination of literal translation, modulation, and adaptation in balancing fidelity and readability. Literal translation served to maintain the philosophical tone and straightforward appeals to the Muslim youth, and modulation and adaptation were employed for the transmission of cultural and metaphorical expressions that could otherwise lose their effectiveness in English. Amplification also occurred where more elucidation was needed to pick up Iqbal's intended level of depth. Each of these techniques together demonstrates the way translation methods not only convey meaning but also preserve the poem's stylistic elegance and cultural significance. But the over-reliance on some methodologies at the expense of others sometimes resulted in a lessening of the original's rhythmic and metaphorical force, highlighting the fundamental issues in translating Urdu poetry into English.

Future translators need to follow a balanced strategy maintaining literal meaning where precision is essential and using modulation and adaptation to preserve cultural sensitivity and poetic imagery. Comparative study of several translations may also show how different strategies affect readers' perception of Iqbal's message. Use of paratextual aids (e.g., footnotes or glossaries) is also advisable to fill in cultural gaps without burdening the target text.

Conclusion

Applying Molina and Albir's model to Iqbal's poem highlights the importance of balancing fidelity to the original text with cultural and contextual adaptation. The translation strategies ensure that the poem's motivational and spiritual messages resonate with the target audience. The use of various techniques like transposition, modulation, equivalence, and literal translation helps in preserving the poem's depth and richness. Using Molina and Albir model, we can see how different translation strategies helps in conveying the poem's core message effectively, ensuring that the essence and inspirational quality of Iqbal's words are retained in translation.

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