

## Stylistics and Translation: A Descriptive Analysis of the Translation of Iqbal's *Jawab-e-Shikwah* "Answer to Complaint" by Pritchett

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### Abstract

*Translation not only involves transferring meaning but also encompasses the conveyance of style. The study aims to analyse the role of style in poetic translation. It investigates which stylistics devices are employed at the phonological and semantic levels in the creation of the poem, and how these are transferred in the translated work. Further, it has been investigated which translation strategies are used by the translator. For this purpose, Iqbal's poem Jawab-e-Shikwah and its translation "Answer to Complaint" by Pritchett have been selected. This analysis is conceptually grounded in a synthesis of stylistics and descriptive translation studies (DTS). The study reveals that Iqbal's poetry is fraught with stylistic devices- rhythm, rhyme, assonance, consonance, alliteration, metaphor, hyperbole, and allusion. Despite employing literal translation, transliteration, sense-for-sense translation, compensation, and deletion, the target language rendition exhibits a loss of rhythmic and musical qualities. He has tried to compensate the stylistic devices of alliteration, assonance and consonance in the translation, but mostly he has deleted these devices due to structural differences in the source and target languages. Furthermore, among the entire stylistic devices used by him, allusion has made the translation more problematic one due to its embeddedness in the source language (SL) culture.*

**Keywords:** Stylistics, Poetic Translation, Descriptive Translation Studies, Translation Strategies

### 1. Introduction

Translating poetry is widely regarded as one of the most challenging forms of translation. It presents numerous difficulties, requiring the preservation of the original style to evoke the same impact in the target language as in the source language (Tisgam, 2014). An author possesses a distinctive style which is reflected in his stylistic features including diction, sentence structures, and figure of speeches and so on. He selects specific syntactic and lexical choices from the range of linguistic possibilities according to his purpose (Finch, 2005). The transference of this style in the target text makes the process of translation more problematic because of linguistic and cultural differences. Hence, the translators have to study not only the source language (SL) and its culture but also the style of the SL author as well for translation. They have to keep in mind which stylistic devices are used by the author. Thus, in the process of poetic translation, the translator faces a number of problems including linguistics, literary, aesthetic and socio-cultural problems (Hariyanto, 2008). Linguistic problems are related to the inclusion of particular collocation and ambiguous syntactic structure. Literary and aesthetic problems are related to particular poetic structures, sounds and metaphoric language. Socio-cultural problems become apparent when the translators have to translate the expressions which are embedded in the SL culture. Frost (2001) also posits his claim regarding untranslatability of poetic translation. He says that poetry is what is lost in translation. It becomes difficult to translate meter, image and syntactical structure of SL into TL.

The present study also analyses this difficult task of poetic translation. It focuses on the role of style in the Urdu to English poetic translation, but analyses its role at the phonological and semantic

levels. For this, Iqbal's poem *Jawab-e-Shikwah* has been selected with its translation "Answer to the Complaint" done by the Pritchett. Iqbal's renowned poems, *Shikwa* and *Jawab-e-Shikwa*, were originally written in Urdu and later published in his seminal work, *Bang-e-Dara*. These poems are celebrated for their melodic cadence, poetic elegance, and profound philosophical insights. *Shikwa* takes the form of a poignant lament, in which the poet expresses a sense of disillusionment with Allah for seemingly abandoning Muslims. In response, *Jawab-e-Shikwa* presents a divine rejoinder, offering a profound and thought-provoking exploration of faith, spirituality, and the human condition.

Present study addressed the following research questions:

1. How are the stylistic devices at the phonological and semantics levels followed in the 'Answer to Complaint' by Pritchett?
2. Which are the translation strategies used by Pritchett in the process of transmission of these devices?

To investigate the above-mentioned research questions, stylistics in combination with Descriptive Translation Studies (DTS) has been used as a conceptual framework in the present study.

## 2. Literature Review

Several studies have been conducted that analyse the use of stylistic devices in translation. Kolahi (2012) analysed the English translation of Sepehri by investigating the seven proposed translation strategies by Lefever (1975), and found that literal translation was more frequently used in the translated version. In the same way, Lotman & Lotman (2015) examined the elements of transmission of alliteration in the Russian and Estonian translated texts, and observed various techniques in the transferring of the alliteration. These include rejecting, transmitting and compensating the alliteration.

Prior research on the stylistic aspects of translation reveals a significant gap in studies concerning Urdu-English translation. Thus, the present study has filled this gap by taking *Jawab-e-shikwah* of Iqbal written in Urdu along with its English translation.

For this purpose, Stylistics and DTS have offered a multidisciplinary framework to the current study. In translation studies research, there is a growing trend of employing multidisciplinary frameworks. For example, Irshad and Yasmin (2022), as well as Irshad & Yasmin (2023) have applied the multidisciplinary framework of feminist translation theory and discourse analysis. Stylistics is the branch of linguistics which interprets the texts in terms of their style. The style is reflected through various stylistic features, such as diction, sentence structures, and figure of speeches and so on. Writers consistently adopt a particular style in their communication, making specific syntactic and lexical choices from a range of linguistic options to suit their purpose (Finch, 2005). Furthermore, the focus of the Descriptive Translation Studies (DTS) is on the process of translation, how it occurs rather than how it should occur. It emerged in the 1980s as a new approach to translation theory. Developed by Gideon Toury, it was influenced by his earlier work in the 1970s and the polysystem theory (Munday, 2016). This approach focuses on describing how translations are actually carried out, rather than prescribing how they should be done (Toury, 1995). This marks a significant shift in translation theory, moving away from the prescriptive models that existed before the 1970s, which outlined specific guidelines for carrying out the translation process. This integration of stylistics and translation gives insights into the ways language style affects the process of translating texts from one language to another.

### 3. Research Methodology

The multidisciplinary framework integrating stylistics and Descriptive Translation Studies (DTS) served as the methodological foundation for analyzing the data. To examine the data, a systematic approach was employed, comprising four key steps. Initially, Muhammad Iqbal's poem "Jawab-e-Shikwah" was selected for analysis. Next, the stylistic devices utilized by Iqbal in the poem were identified and underlined. The analysis then proceeded to investigate how these devices were transferred during the translation process. Finally, the translation strategies employed by Pritchett in rendering the poem were examined, providing insights into the complexities of translating Iqbal's work.

### 4. Data Analysis and Discussion

In order to investigate which stylistic devices are used by Iqbal at the phonological and semantic level, and how these devices are rendered in the process of translation, and which translation strategies are used in this process, his poem *Jawab-e-Shikwah* and its translation by Francis Pritchett has been selected. Iqbal, recognized as the Poet of East, was not only a poet but also a political thinker and philosopher. He felt sorry for the inactive situation of the Muslims of the world generally and in subcontinent particularly. He wrote his poetry to awaken them from the deep slumber, and motivated them to stand up for their rights. The selected poem is a part of his book *Bang-e-Dara* "The Call of the Road". He wrote this poem in the early 20<sup>th</sup> century which was the peak of his poetic revelation, and was written as a response to his another famous poem *Shikwah* 'Complaint' which had created confusion among the scholars, and he was accused of making harsh linguistic choices in conversation with Allah in his poem. On this response, he wrote *Jawab-e-Shikwah* in 1913 which ended all these confusions. In it, he has used the imagined voice of Allah in order to clarify the reasons of the troubles of the Muslims which they have entangled. This poem has been selected to investigate the stylistic devices used by Iqbal at the phonological and semantic levels. Then, the translation of these devices has been analysed to see what these are communicating in the TL, and what translation strategies are used by Pritchett in the process of translation. The discussion begins with the phonological level.

Phonological level includes various stylistic devices, for example, rhythm, rhyme, alliteration, assonance, consonance and so on. It gives an idea that the arrangement of sounds in the poetry provides aesthetic value. It means that the overall purpose of the devices is to beautify poems. These devices with reference to translation have been investigated one by one. The discussion begins with Rhythm.

#### 4.1. Rhythm

It is a kind of "movement marked by the regulated succession of strong and weak elements" (Anon 1971, 2537). Halliday (1994) also defines it as a succession of beats which occurs at more or less regular intervals. Thus, it is a movement of uniform recurrence of a beat. In the poetic language, this beat is called a meter. It is a source of creating aesthetic value in the poem. Every language has its own rhythmic patterns. Urdu in this regard is different from English. It is a syllable timed language whereas English is stressed timed in nature. So, both the languages have different rhythmic patterns. Consider one of the verses from Iqbal with its translation in English by Pritchett.

#### Source Language Text:

*Dil Se Jo Baat Nikalti Hai, Asar Rakhti Hai*

*Par Nahin, Taaqat-e-Parwaaz Magar Rakhti Hai* (1st verse from *Jawab-e-Shikwah*)

### Translated Text:

The thought/word that emerges from the heart has effectiveness,

It has no wing, but it has the power of flight

In the SL poetic tradition, this rhythm is described in terms of the *behr* which is responsible for the creation of musicality. This is the meter of the verse, and is described in terms of long or short syllables. Consider the above-mentioned SL verse in terms of division of long or short syllables:

<i>dil</i>	<i>se</i>	<i>jo</i>	<i>baa</i>	<i>T</i>	<i>ni</i>	<i>kal</i>	<i>tī</i>	<i>hai</i>	<i>a</i>	<i>sar</i>	<i>rakh</i>	<i>tī</i>	<i>hai</i>
<i>par</i>	<i>na</i>	<i>hīñ</i>	<i>tā</i>	<i>qa</i>	<i>T</i>	<i>e</i>	<i>par</i>	<i>vāz</i>	<i>Ma</i>	<i>gar</i>	<i>rakh</i>	<i>tī</i>	<i>hai</i>
(=)	(-)	(=)	(=)	(-)	(-)	(=)	(=)	(-)	(-)	(=)	(=)	(=)	(=)
(=)	(-)	(=)	(=)	(-)	(-)	(=)	(=)	(-)	(-)	(=)	(=)	(=)	(=)

- “=” stands for long syllables
- “-” stands for short syllable.

The verse is written in Ramal meter. In it, “the next-to-last long syllables can be replaced at will by two short syllables” (Pritchett; n.d). The same meter is followed throughout the poem. There are 14 syllables and 7 feet in each line of the stanza. Thus, it follows the Ramal Hepta meter. On the other, consider the following analysis of the translation of the same verse.

The thought/word that emerges from the heart has effectiveness,

It has no wing, but it has the power of flight

The translation is not representing any particular rhythm or meter. In other words, no pattern of meter is being depicted in it. Though patterns of stressed and unstressed syllable can be seen, but there is not consistent pattern that can define its meter. It happens because the focus of the translator is on conveying the thematic content rather than on the form of the translation. Thus, it leads towards the loss of original harmony and beauty present in the SL poem. The next stylistic device under discussion is rhyme.

### 4.2. Rhyme

It is linked with the repetition of similar sounds in two or more words which come at the final position in the lines of the poem. The poem is composed of 36 stanzas having the same length. The first four lines follow the same rhyming patterns whereas the last two lines have different pattern. Thus, the rhyming scheme is AAAABB. It has been observed that AAAA pattern of rhyming scheme has further four patterns regarding the words come at the end position of each of the four lines. Consider the following patterns:

#### 1) Pattern 1:

- Last word in each of the first four *misrasas* (lines) are same
- Example A (see the Appendix)

#### 2) Pattern 2:

- Last two words in each of the first four *misrasas* (lines) are same
- Example B (see the Appendix)

3) Pattern 3:

- Last three words in each of the first four *misrasas* (lines) are same
- Example C (see the Appendix)

4) Pattern 4:

- No same word at the end of the each of the first four lines but last sound of the last words in each of the first four lines follow the rhyming schemes.
- Example D (see the Appendix)

The categorization of the stanzas according to the above mentioned patterns can be understood with the help of the following illustration.

Stanzas numbers according to the pattern 1	Stanzas numbers according to the pattern 2	Stanzas numbers according to the pattern 3	Stanzas numbers according to the pattern 4
4, 5, 10, 11, 19, 20, 25, 27, 28, 29, 30, 31, 35, 36	1, 2, 3, 6, 7, 8, 9, 13, 15, 16, 23, 24, 32, 34	33	12, 14, 17, 18, 21, 22, 26

On the other hand, the last two lines of each of the stanza have the rhyming scheme of BB. This pattern has also further three patterns regarding the words come at the end position of each of the two lines. These are as following:

1) Pattern 1

- Last word in each of the last two lines are same
- Example E (see the Appendix)

2) Pattern 2

- Last two words in each of the last two lines are same
- Example F (see the Appendix)

3) Pattern 3

- Last three words in each of the last two lines are same
- Example G (see the Appendix)

The categorization of the last two lines of stanzas according to the above mentioned patterns can be understood with the help of the following illustration.

Stanzas numbers according to the pattern 1	Stanzas numbers according to the pattern 2	Stanzas numbers according to the pattern 3
1, 2, 4, 10, 11, 13, 14, 15, 18, 19, 21, 23, 25,	3, 6, 7, 8, 9, 12, 16, 17, 20, 22, 24, 29, 32, 35,	5, 31

In the process of translation, the translator, Pritchett, has not followed the rhyming schemes according to the SL. For example, take the example from the first stanza from the SL and its translation by Pritchett.

**Source language text**

- Dil Se Jo Baat Nikalti Hai, Asar Rakhti Hai* (a)  
*Par Nahin, Taaqat-e-Parwaaz Magar Rakhti Hai* (a)  
*Qudsi-Ul-Asal Hai, Riffat Pe Nazar Rakhti Hai* (a)  
*Khaak Se Uthti Hai, Gardoon Pe Guzar Rakhti Hai* (a)



*Ishq Tha Fitna Gar-o-Sarkash-o-Chalaak Mera* (b)

*Aasman Cheer Gaya Nala-e-Bebaak Mera* (b)

#### Translated text

The thought/word that emerges from the heart has effectiveness,  
It has no wing, but it has the power of flight  
It is heavenly in origin, it keeps its gaze on the heights,  
It arises from the dust, it maintains a right-of-way over the sky.

My passion was disturbance-creating and high-headed and clever/tricky,  
My shameless lament tore open the sky as it went along.

The above-mentioned translation indicates that it has not followed any rhyming schemes. It happens because of the structural differences in both of languages, and emphasis of the translator more on the thematic content of the poem. Thus, it results in the loss of musicality and rhythm in the translated text. Thus, it leads towards the loss of aesthetic value in the translation. The next point under discussion is alliteration.

#### 4.3. Alliteration

It is described as the repetition of same consonants at the initial positions of the closely connected words. Thus, there are following three conditions for alliteration:

- 1) Sounds should be consonants.
- 2) Sounds should come in the closely connected words.
- 3) Sounds should come at the initial position.

For example, a line from Romeo Juliet "How silver- sweet sound lover's tongues by night" (ACT 11 Scene 11) show the repetition of /s/ at the initial position of "silver", "sweet", and "sound", and so it is alliteration. The same technique has been used by Iqbal in the poem in order to create musical effect. Consider some of the following lines from the poem with their translation by Pritchett.

	Alliteration	
	Source Text Urdu	Translated Text
1	<i>Bole <u>S</u>ayyaare, <u>S</u>ar-e-Arsh-e-Bareen Hai Koi! (stanza 2 Line 2)</i>	The planets <u>s</u> poke: " <u>S</u> omebody's at the top of the celestial sphere!"
2	<i>Baat <u>K</u>arne <u>K</u>a <u>S</u>aliqa <u>N</u>ahin <u>N</u>adanon Ko! (stanza4, Line 6)</i>	The fools have no skill in conversation!"

In the above-mentioned examples, the underlined sound /s/ from example 1, and /k/ from example 2 are the instances of alliteration in the SL. The translation of the first example indicates that the translator has followed the alliteration of /s/ as this sound is present in both Urdu and English. But the SL verse is indicating the strong alliteration where the similar word-initial consonants are also followed by similar vowels (...Sayyaare, Sar...). On the other, it has become difficult to maintain it in the translated text, and the translator has managed to convey the weak alliteration (same

consonants are repeated which are followed by different vowels) as the expression, “spoke: Somebody’s” is indicating. The next example of alliteration indicates that the translator has not followed the repetition of /k/ sounds in the process of translation. Overall, it has been observed that the translator has used the strategy of deletion in the process of translation of alliteration. Its reason is the structural differences in both languages. Thus, this loss of alliteration has also resulted in the loss of aesthetic value of the poem as it is conveyed through alliteration. As Hariyanto (2008) posits that if the crude alliteration is given in the translation by replacing it with the carefully composed alliteration of the SL, gentleness and delicacy is destroyed in the translated text. The next stylistic devices under discussion include consonance and assonance.

#### 4.4. Consonance and Assonance

Consonance is the repetition of consonant sound in the adjacent words. It is different from alliteration where the repeated consonants appear at the start of the word. On the other hand, consonance appears elsewhere in the adjacent words (Hassan, 2012). On the other hand, assonance is described as the repetition of same vowel sounds in the closely connected words having different consonants. Consider the following examples of assonance and consonance from the poem with their translation.

Consonance:		
	Source Text Urdu	Target Text English
1	<i>Ayi Aawaz<sub>z</sub> Ghum-Angaiz<sub>z</sub> Hai Afsana Tera ( stanza 5, Line 1)</i>	A voice came: "Your story <sub>y</sub> is grie <sub>f</sub> -evoking,
Assonance:		
	Source Text Urdu	Target Text English
2	<i>Naaz Hai Taa<sub>q</sub>at-e-Guftaa<sub>r</sub> Pe Insanon Ko ( stanza 4 Line 5)</i>	"Me <sub>n</sub> pride the <sub>m</sub> selves on their power of speech--

The above mentioned first example *ayi aawaz<sub>z</sub> ghum-angaiz<sub>z</sub> hai afsana tera* has the /z/ consonance as *awaz<sub>z</sub>* and *angaiz<sub>z</sub>* indicate. Its translation “a voice came: "Your story<sub>y</sub> is grie<sub>f</sub>-evoking” indicates that he has repeated the consonant /r/, and thus compensated the stylistic device of consonance /z/ in the translation with the consonant /r/. In the second example, the repetition of sound *aa* in the *taa<sub>q</sub>at* and *guftaa<sub>r</sub>* is an example of assonance. The translations of the verse where these stylistic devices have been used indicate the translator has compensated these devices in other words - in the co texts of the verses. In the translation of *Naaz Hai Taa<sub>q</sub>at-e-Guftaa<sub>r</sub> Pe Insanon Ko* as “me<sub>n</sub> pride the<sub>m</sub>selves on their power of speech”, he has repeated the vowel /e/ in the words ‘me<sub>n</sub>’ and ‘the<sub>m</sub>selves’ and thus has used the stylistic device of assonance. Thus, on one hand, he replaced long vowel with short one and secondly he has not compensated it in the adjacent words. Thus, the compensation of alveolar sound (z) with that of palatal (s) and long vowel (aa) with that of short one (e) affect the rhythm and musicality of the poem.

The next stylistic device under discussion works at the semantic level. These include metaphor, hyperbole and allusion. The discussion begins with the metaphor.

#### 4.5. Metaphor

Metaphor is a stylistic device which indicates a kind of resemblance between two objects. It is an indirect comparison between these objects. Consider the following underlined example of metaphor with its translation.

Metaphor:	
Source Text Urdu	Translated Text
<p><i>Taa Sar-e-Arsh Bhi Insan Ki Tag-o-Taaz Hai Kya?</i>  <i>Aa Gyi <u>Khak Ki Chutki</u> Ko Bhi Parwaaz Hai Kya?</i></p> <p>(Stanza 3 line 3,4)</p>	<p>"Does mankind run about even to the height of the celestial sphere?  Has a <u>pinch of dust</u> attained even flight?"</p> <p>==These and the following lines (down to the end of stanza 4) appear to be the words of the Paradise-dwellers who hear the speaker's complaint.</p>

*Khak ki chutki*, in the above-mentioned example, is a metaphor that is used for man. It seems to fall within the category of 'adapted metaphor' (Newmark, 1988). The expression of *khak* 'dust' is intertextual in nature which is taken from the religious discourses in the SL culture, and is usually discussed in the context of the creation of man. Iqbal has made the neologism in the usage of this expression by combining it with *khak ki chutki*. This expression is used metaphorically as it refers to the man. This is particular style of the poetry of Iqbal. This expression is not used in the TL in this specific style. Thus, in the translation of this expression, the translator has used the strategy of literal translation. However, it is creating confusion in the process of translation. It is not indicating to whom this metaphor is used. Thus, there are various reasons why the usage of this style is creating confusion in the mind of the target language readers.

- 1) Particular style of the author (neologism in making metaphor of this expression)
- 2) Embeddedness of this expression in the socio-cultural context of the source language culture

#### 4.6. Hyperbole

It is a kind of exaggerated statement of the fact. Iqbal has also used this device in his poem. Take the following underlined example of hyperbole with its translation.

Hyperbole	
Source Text Urdu	Target Text English
<p><i>Aasman <u>Cheer Gaya</u> Nala-e-Bebaak Mera</i></p> <p>(Stanza 1, line 6)</p>	<p>My shameless lament <u>tore open the sky as it went along</u></p>

The above-mentioned underlined expression *Cheer Gaya* indicates the hyperbolic usage of the expression by Iqbal. The Urdu expression *cheer gaya* means 'rupture in something'. Here, the poet does not mean literally the fracture in the sky, but he has used the expression hyperbolically in order to exaggerate the fact. He has used it in order to highlight the intensity of the 'complaint'



that the poet has made. The translator has used the strategy of literal as well as sense for sense translation. He has not only translated the expression literally as 'tore', but has also added the expression 'open...as it went along' in order to make the situation clear. It means that by tearing and thus opening the sky, the lament went along with it. This expression is creating different images among the source and target language readers. It indicates in the SL that it is hyperbolically used, and it means that by crossing the sky, it has reached to God. On the other hand, translation is indicating the different image - this voice went along the sky. As the expression *cheer gya* is language specific in the source language poetry, and it demands the translator to use the strategy of addition in order to convey its semantics in the TL. The next stylistic device under discussion is allusion.

#### 4.7. Allusion

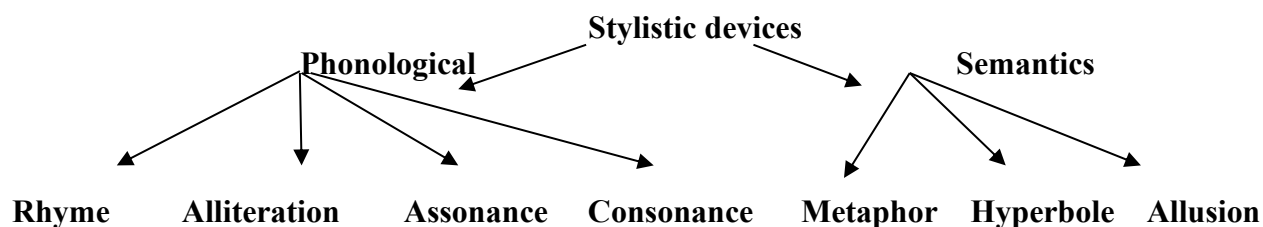
It is a stylistic device which is used to give reference to some person, thing, place, or idea which has a kind of political, cultural or historical significance. Iqbal has also used this stylistic device in his poem. Consider the following example of allusions with their translation.

Allusion	
Source Text Urdu	Target Text English
<u><i>Haidari Faqr Hai Ne Doulat-e-Usmani</i></u> Hai (Stanza 20, line 3, 4)	<u>"There's neither the <b>Haidari</b> austerity,</u> <u>nor the '<b>Usmani</b> 'wealth',</u>

The above-mentioned underlined expressions *Haidari Faqr*, *Doulat-e-Usmani* are the examples of allusions. He has used the allusions- *Haidari* and *Usmani*- of two important personalities from the Islamic religious history. *Haidri* is used for Hazrat Ali, and *Usmani* is a reference towards Hazrat Usman. The expressions *Haidri* and *Usmani* indicate the particular style in the poetry of Iqbal where he used the phoneme / i: / at the end of the words to create rhythm in the poems. *Fakr* means *fakeeri*, *drweshi* (*Frahang-e-Asifa*), and thus *Hadiri fakr* is the simple way of life of Hazrat Ali. *Dolat-e-Usmani* does not refer only to the wealth of Hazrat Usman but also his way of using the money as he used to spend his money in charity. The translation indicates that the translator has used the translation strategies of transliteration and literal translation in order to transfer the expressions in the TL. *Haidari* and *Usmani* are translated as *Haidri* and *Usmani* respectively by using the translation strategy of transliteration and *faqar* and *dolt* are translated by using the translation strategy of literal translation. But these allusions, because of their cultural specific and intertextual nature, are creating problems of comprehension for the TL readers.

#### 5. Findings and conclusion

The preceding discussion underscores the pervasive use of stylistic devices in Iqbal's poetry. The subsequent illustration facilitates comprehension of the poetic devices employed.



Though the translator has used the translation strategies of literal translation, transliteration, sense for sense, compensation and deletion in the process of rendering these devices in the TL, a loss of rhythm and the musical effect have been observed in the process of translation. Thus, it acknowledges the claim of Robert Frost that poetry is lost in the translation. However, in the present translation, the translator has tried to compensate the stylistic devices of alliteration, assonance and consonance in the translation, but mostly he has deleted these devices in the process of translation due to structural differences in the source and target languages. Furthermore, among the entire stylistic device used by him, the device of allusion has made the process of translation more problematic one due to its embeddedness in the SL culture. Thus, it acknowledges Hariyanto's (2008) view that not only the linguistic and aesthetic problems but socio-cultural difference in the SL and TL also makes the task of poetic translation difficult one. Thus, by highlighting the aforementioned challenges in transmitting poetic style from Urdu to English—both in general and in the specific context of Iqbal's poetry—this study opens up new horizons within the research paradigm for future scholars to examine translated Urdu poetry more broadly, and to further explore the translations of Iqbal's other poetic works in particular. Moreover, as the study deals with the stylistic analysis at phonological and semantic levels, it will give an opportunity to these researchers to analyse the translated text at other levels of stylistics as well.

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### Appendix

#### Example A

*Iss Qadar Shokh Ke Allah Se Bhi Barham Hai*  
*Tha Jo Masjood-e-Malaeek Yeh Wohi Aadam Hai?*  
*Alam-e-Kaif Hai, Dana-e-Ramooz-e-Kam Hai*  
*Haan, Magar Ijz Ke Asrar Se Namehram Hai*  
(Stanza 4; *Jawab-e-Shikwah*)

#### Example B

*Dil Se Jo Baat Nikalti Hai, Asar Rakhti Hai*  
*Par Nahin, Taaqat-e-Parwaaz Magar Rakhti Hai*  
*Qudsi-Ul-Asal Hai, Riffat Pe Nazar Rakhti Hai*  
*Khaak Se Uthti Hai, Gardoon Pe Guzar Rakhti Hai*  
(Stanza 1; *Jawab-e-Shikwah*)

#### Example C

*Ho Na Ye Phool To Bulbul Ka Tarannum Bhi Na Ho*  
*Chaman-e-Dehr Mein Kaliyon Ka Tabassum Bhi Na Ho*  
*Ye Na Saqi Ho To Phir Mai Bhi Na Ho, Khum Bhi Na Ho*  
*Bazm-e-Touheed Bhi Dunya Mein Na Ho, Tum Bhi Na Ho*  
(Stanza 33; *Jawab-e-Shikwah*)

#### Example D

*Kya Kaha? "Bahr-e-Musalman Hai Faqt Wade-e-Hoor*  
*Shikwa Be-Ja Bhi Kare Koi Tau Lazim Hai Shaoor!*

*Adal Hai Fatir-e-Hasti Ka Azal Se Dastoor*  
*Muslim Aaeen Huwa Kafir Tau Mile Hoor-o-Qasoor*  
(Stanza 12; Jawab-e-Shikwah)

**Example E**

*Ishq Tha Fitna Gar-o-Sarkash-o-Chalaak Mera*  
*Aasman Cheer Gaya Nala-e-Bebaak Mera*  
(Stanza 1; Jawab-e-Shikwah)

**Example F**

*Ghafil Aadaab Se Yeh Sukkaan-e-Zameen Kaise Hain*  
*Shokh-o-Gustakh Yeh Pasti Ke Makeen Kaise Hain!*  
(Stanza 3 ; Jawab-e-Shikwah)

**Example G**

*Shukr Shikwe Ko Kiya Husn-e-Ada Se Tu Ne*  
*Hum Sukhan Kar Diya Bandon Ko Khuda Se Tu Ne*  
(Stanza 5 ; Jawab-e-Shikwah)