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**A Linguistic Analysis of Formal and Dynamic Equivalence in M.A.K. Khalil's Translation of Iqbal's Prayer Poem "Lab Pe Ātī Hai Duā Ban Ke Tamanna Merī" under Nida's Model**

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**ABSTRACT**

*This article intends to analyze the equivalent effect of Iqbal's poem "lab pe ati he dua ban ke tamanna meri" translated by M.A.K Khalil under the lens of Nida's theory of translation. Researcher selected the model of Eugene Nida's principle of equivalent effect as the framework of this research article. The textual data consists of English translations of Iqbal's Urdu poem "lab pe ati he dua ban ke tamanna meri" translated by M.A.K Khalil. Researcher conducted qualitative research to analyze the English translation of this poem by using the Eugene Nida's approach of translation theory which is based on principle of equivalent effect. The purpose of the study is to analyze that either these translations convey the content, form and feel of the original text or not in the perspective of Nida's approach of translation. Critical evaluation of this translation, it is revealed that the translator has used a variety of strategies to transfer the content of source text into target text. These include, render in the selected verses and leaving out the others, making prose translation rather poetic translation, with no pattern of rhythm and rhyme scheme, or going for poetic translation and preserving proper rhythm and rhyme and, sometimes, the translator has decided to translate in free verse. Finally, the study ends with an understanding that the translators' knowledge of the source text and target text as well as their skill in poetry translation results into different products.*

**Keyword:** Iqbals's Poem, Translation, Nida's Theory, Critical Evaluation, Rhythm, Rhyme

## **INTRODUCTION**

This research endeavors to investigate the English translation of the selections from Iqbal's poetry. A translation is fundamentally a linguistic activity; the success of translation project depends on how the translator transfers the content from one language into another. In other words, translatability of the source text has to do with the knowledge and skill of the translator. Moreover, translation usually involves two language sand, therefore; translatability depends on similarities between the two languages. Like human beings, languages are also connected in groups, incorporating religions, culturesand history. Hence the smooth and simple translations are those in which there is linguistic, cultural and historical affinity. For example, all the modern languages of Europe, including French, Spanish, Italian and English have close similarities that makes them easily translatable. But the great difficulty is encountered when there are differences between culture, language family, and Historical period. Chinese, Arabic or English and Asian languages are exponentially different from one another, and, therefore, Interlingual translation becomes difficult. However, no language in the world is untranslatable, since all languages share some common features that we call language universals. Thus, translators render what is best in the world literature. For instance, Aristotle's classical work, Poetics, that was originally written in Greek, has been rendered into several other languages, including Syriac, Arabic, Italian, English, and finally into Urdu. These multiple translations are a sufficient proof of the imperishable nature of classical literature. Iqbal wrote his poetry in two Asian languages: Persian and Urdu. English is a completely different from these languages in s cultural background, etymology and language family. Therefore, English translations of Iqbal are not without inadequacies. However, various translations of both his Persian and Urdu works show the love and attachment of the translators towards his poetry.

One reason of translating Iqbal's poetry is his personality. He was not only a poet, but also a thinker, a philosopher, a politician, a jurist and a religious reformer who tried to bring revolution through his pen. His poetry is a reservoir of his revolutionary ideas. He is generally known as the poet of the East, but he was also a cosmopolitan poet. Thus, he must not remain within the lingual barricades of Urdu and Persian; rather his universal ideas must be globalized. For this purpose, rendering his poetry into English is an act of globalizing his message. However, English is a horizontally different language from both Persian and Urdu which creates problems i n the act of translation. Moreover, poetic translation is a kind of controlled re-creation of the rhyme scheme and rhythmic patterns of the original author (Iqbal in the present case). Therefore, the translator enjoys no freedom of thought like the original poet does. Secondly, semantic complexities, particularly, synonyms, cultural symbols and idiomatic expressions create difficulty in translating Iqbal. The fact that his poetry is deeply rooted in the Islamic, Asian and contemporary culture makes it hard tore produce in English. Further, Iqbal's thoughts are deeply wrapped up in philosophy, and nearly all fields of philosophy interact into it. This particular feature also presents problems in translation. This research work explores whether this translation Iqbal's poem keeps the meaning of the original text or deviates from it. Because of Iqbal's enormous services towards Persian and Urdu literature, he is credited with the title of Allama which means extraordinarily learned. In fact, his works reflect the core of the patriotic Muslim identity in South Asia. Further,

he is reckoned as the “ideological founder” (Mehmood, 2021, p. 67) of Pakistan. Consequently, his poems have been rendered by both foreign and indigenous translators.

This study is based on analysis of Iqbal’s Urdu poem which is translated by M.A.K Khalil

*The Research questions:*

1. How is the poetic text of Iqbal’s poem “lab pe ati he dua ban ke tamanna meri” translated by M.A.K Khalil?
  2. How is the meaning of Iqbal’s poem “lab pe ati he dua ban ke tamanna meri” affected in the translation of M.A.K Khalil?
- *The objective of this study* is to analyze the translated work of Iqbal’s poem “lab pe ati he dua ban ke tamanna meri” which is translated by M.A.K Khalil?
  - To find out the quality of translation of poem “lab pe ati he dua ban ke tamanna meri” translated by M.A.K Khalil?
  - To trace the equivalent effect in Iqbal’s poem “lab pe ati he dua ban ke tamanna meri” translated by M.A.K Khalil?

#### LITERATURE REVIEW

In the act of communication between two nations using diverse languages, translation acts as a bridge and a medium of communication (Shafie, 2012). While translating the text, the translators adopt different strategies. According to Yang (2010), translation scholars are divided in their positions concerning the two popular strategies: domestication and foreignization. Sometimes, the translators inform the readers about their strategies in the prefaces, also called para-texts, which help the translation researchers in the analysis of translation (Tolendano, 2013). The rendition of poetry is usually considered to be a taxing task as the translators have to consider transferring both content and form. Moreover, not only each word, but every line in a poem is significant in terms of meaning and sound. Therefore, a translator’s knowledge, and artistic skills are put to test in the act of translation. However, despite these issues, the rendition of poetry can help introduce the poet as a literary character at national as well as international levels (Lefevere, 1975).

The first English translation of Iqbal’s poetry was done by Iqbal himself in 1901. He rendered his poem *آشک-خوناشک* Ashk-i-Khoon as “Tear of Blood” which is an elegy written on the death of Queen Victoria. Since then, different translations of Iqbal’s Persian and Urdu works have been done by both foreign and indigenous translators. Thus, we have got more than a century of a large number of translations. The list includes Arberry, Kiernan and Mathews. These translators did an admirable work to render Iqbal’s poetry. But, at some places they replaced the ST elements with the discourse that was comprehensible to the target audience (Asghar, 2014). In other words, they did not transcend political and socio-historical barriers in order to gain an informed standpoint. Next to Nicholson stands Kiernan whose famous rendition titled; “Poems from Iqbal” were republished in 1999. It is a verse-to-verse rendition in which Kiernan has endeavored to transfer the meaning of the source text. Another notable feature of the translation is the language and style which creates a good impression on the mind of the reader. However, the translator has occasionally failed to transfer the sense of the original in the translation.

Another orientalist who rendered Iqbal’s selected poems is Mathews. These poems include selection from *Bang-e-Dara*, *Bal-e-Jibril* and *Zarb-e-Kalim*. A evaluation of these poems reveals

the cultural, political and religious themes of Iqbal's contemporary life. One notable reason for this selection seems to be the translator's interest in comparing Iqbal's thoughts with European poets on a similar topic. The translation shows no addition and deletion on the part of the translator and the poem is rendered into fluid and simple prose. Moreover, the translator has also given four appendices as vocabulary guide to the readers. However, in spite of all these qualities, the translation shows occasional deviation from carrying across the contextual meaning of the source text.

### ANALYSIS

The textual data consists of Iqbal's poem "lab pe ati he dua ban ke tamanna meri" translated by M.A.K Khalil. Data is analyzed as Nida (1969) said the last point of the translation is literary translation, basically Nida's principle of equivalent effect is a way on which a translator travels from literal to literary translation. And literary translation is, which gives the whole sense, effect, feel and grace of the original like. As Nida said the closest approximate is the proper translation of the poetry which applies approximately the same effect on the target language readers and audience as the source language readers and audience felt. This data analysis is based on Eugene Nida's principle of equivalent effect.

Verse 1:

Urdu: لبہاں آتی ہے دعا بن کے تمنا میری

Translation: My longing comes to my lips as supplication of mine

Analysis: This verse introduces the child's prayer as a deep-seated desire. According to Nida's dynamic equivalence, the translation effectively conveys the emotional intensity of the original. The dynamic approach ensures that the reader understands the yearning expressed as a heartfelt plea, maintaining the emotional resonance of the source text.

Verse 2:

Urdu: زندگی شمع کی صورت ہو خدا یا میری

Translation: O God! May like the candle be the life of mine!

Analysis: The metaphor of life as a candle is preserved in translation, achieving formal equivalence by keeping the imagery intact. Nida's formal equivalence approach focuses on literal accuracy, which is evident here as the candle metaphor is retained to symbolize enlightenment and guidance.

Verse 3:

Urdu: دُور دنیا کا مرے دم سے اندھیرا ہو جائے

Translation: May the world's darkness disappear through the life of mine!

Analysis: This verse maintains the dynamic equivalence by translating the concept of dispelling darkness with the light of the speaker's life. The translation captures the intended effect of the original text, aligning with Nida's goal of preserving the impact and meaning.

Verse 4:

Urdu: ہر جگہ میرے چمکنے سے اُجالا ہو جائے

Translation: May every place light up with the sparkling light of mine!

Analysis: The translation successfully conveys the imagery of light and illumination. The dynamic approach here ensures that the poetic effect of "sparkling light" is clear and impactful, reflecting the original's intent to evoke a sense of enlightenment and positivity.

Verse 5:

Urdu: ہومرے دم سے یونہی میرے وطن کی زینت

Translation: May my homeland through me attain elegance

Analysis: This verse highlights the desire for national pride and beauty. The translation preserves the sense of honor and elegance, aligning with formal equivalence principles to maintain the original meaning and cultural significance.

Verse 6:

Urdu: جس طرح پھول سے ہوتی ہے چمن کی زینت

Translation: As the garden through flowers attains elegance

Analysis: The comparison between the homeland and a garden is retained in the translation. Nida's formal equivalence is evident as the translation mirrors the original metaphor, ensuring that the cultural and visual imagery is preserved.

Verse 7:

Urdu: زندگی ہومری پروانے کی صورت یارب

Translation: May my life like that of the moth be, O Lord!

Analysis: The moth metaphor symbolizes sacrifice and devotion. The translation captures this metaphor, adhering to formal equivalence by preserving the source text's imagery and deeper meaning.

Verse 8:

Urdu: علم کی شمع سے ہومجھ کو محبت یارب

Translation: May I love the lamp of knowledge, O Lord!

Analysis: This verse maintains the dynamic equivalence by translating the concept of knowledge as a guiding light. The translation preserves the educational and aspirational tone of the original, making it accessible and meaningful.

Verse 9:

Urdu: ہومراکم غریبوں کی حمایت کرنا

Translation: May supportive of the poor my life's way be

Analysis: The translation effectively conveys the intention of supporting the poor. The dynamic approach ensures that the call to social responsibility is clear, reflecting the original's emphasis on charity and compassion.

Verse 10:

Urdu: ضعیفوں سے محبت کرنا سے دردمندوں ،

Translation: May loving the old, the suffering my way be

Analysis: This verse's focus on compassion for the elderly and suffering is preserved. The translation aligns with dynamic equivalence by capturing the emotional and moral essence of the original, making it relatable to English-speaking readers.

Verse 11:

Urdu: بُرائی سے بچانا مجھ کو! مرے اللہ

Translation: O God! Protect me from the evil ways

Analysis: The plea for protection from evil is straightforwardly translated, reflecting formal equivalence by maintaining the original request's clarity and urgency.

Verse 12:

Urdu: اُس رہ پہ چلا نامجھ کو نیک جورا ہ ہو،

Translation: Show me the path leading to the good ways

Analysis: The request for guidance towards righteousness is clearly conveyed. The translation aligns with dynamic equivalence principles, preserving the original's moral and spiritual direction. Overall, M.A.K. Khalil's translation adheres well to Eugene Nida's linguistic model, effectively balancing dynamic and formal equivalence. The translation captures the original's emotional depth, metaphors, and cultural nuances while making the poem accessible to a broader audience.

#### *Discussion*

According to the study's results, Khalil's translation exhibits an unequal but balanced conflict between dynamic and formal equivalency. The original lexical components, syntactic structures, and rhyme schemes are preserved at various times by the translator, who upholds formal equivalency and preserves the formal beauty and rhythm of Iqbal's Urdu poem. Words like *duā* (prayer) and *tamanna* (wish/desire), for instance, are faithfully translated to the linguistic surface of the original text while retaining their direct referential meaning.

The emotional and cultural overtones of Iqbal's poetry, which incorporates Islamic mysticism, educational principles for children, and a national identity marker for Pakistan, could not be adequately conveyed by formal equivalency alone. In this case, Khalil often used dynamic equivalence, emphasizing the desired impact of the source text above its precise structure. By emphasizing naturalness of language and emotional effect in English, the poem maintains its prayer-like tone, which is intended to mould young readers' moral imaginations and ensure that the intended audience feels a similar spiritual resonance.

#### *Nida's Linguistic Model's Function*

To analyze this translation, Nida's dual model of equivalence offers a helpful framework. As can be seen, formal equivalency preserves form and structure while running the danger of creating English terms that are not natural. When translating a devotional poetry, dynamic equivalence, on the other hand, places more emphasis on the receptor's reaction. As it attempts to bridge cultural gaps and recreate the intended effect for a global readership unfamiliar with Iqbal's original cultural and religious background, Khalil's translation exemplifies how the dynamic dimension becomes especially important when rendering a text with strong spiritual and cultural resonance.

The cultural embeddedness of Iqbal's poetry is a crucial component of this research. In addition to being a private prayer, the poem expresses Iqbal's ideas on moral education and national identity. The prayer in the original Urdu contains allusions and metaphors that are closely related to Indo-Muslim educational traditions, Persianized Urdu idioms, and Islamic doctrines. Khalil's translation inevitably domesticates certain aspects while somewhat foreignizing others in an effort to keep it readable for English speakers. For example, certain culturally unique implications are unavoidably softened or eliminated in the process, even as the rhythm and simplicity are preserved for global accessibility.

This trade-off draws attention to a drawback of Nida's model: dynamic equivalency might weaken the cultural diversity present in the original text, even when it successfully conveys the overall tone. Strict formal equivalency, on the other hand, runs the danger of creating a translation that

is stiff or unintelligible to English readers. The practical conflict between the two kinds of equivalence is therefore shown by Khalil's translation.

### Conclusion

Khalil's translation has both advantages and disadvantages, according to the research. Positively, Iqbal's poem's religious tone, moral lessons, and readability are all well maintained in the translation. This accomplishment is in line with Nida's focus on translation that is receptor-oriented. Furthermore, the lexical and syntactic decisions often show a careful balancing act between imaginative adaptation and literal accuracy. However, there are certain losses in terms of poetic rhythm, cultural references, and semantic complexity. It is challenging to translate Urdu's metaphorical layers and rhythmic cadences which are influenced by centuries of Persian literary tradition into English. Thus, while accurate in spirit, Khalil's translation occasionally oversimplifies the original's grammatical complexity. This reduction highlights the difficulty of complete equivalency, which is a larger issue in translating poetry.

By showing the applicability and limits of Nida's paradigm when applied to a work as culturally and spiritually complex as Iqbal's poetry, this research advances the field of translation studies. It supports the idea that translation involves a sophisticated balancing act between form, content, and cultural resonance rather than a simple word transfer. The results indicate that rather than strictly following one equivalency, translators of literary and religious works often need to switch between formal and dynamic equivalency.

The research also highlights the importance of the target audience. The target audience for Khalil's translation is English-speaking people who may not be acquainted with Islamic teaching methods. Dynamic equivalency works better in these situations because it maintains the desired spiritual and emotional reaction. However, formal equivalency can be required for scholarly or cultural preservation reasons. This suggests that the balance between Nida's two equivalency categories should be determined by the translation's goal.

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