Cultural Translation and National Identity: An Exploration of Iqbal's Poetry in English Translation
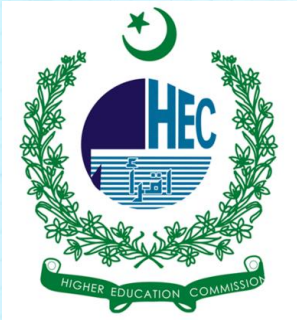
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Abstract

This study explores the thematic interpretation of Allama Iqbal's Shikwa and Jawab-i-Shikwa through Khushwant Singh's translations, employing Molina and Albir's analytical techniques. A conceptual framework was developed, focusing on fundamental aspects such as meaning, uncertainty, thematic dedication, and translation distinction. The theoretical foundation draws on Saussure's theory of meaning, complemented by insights from translation theories proposed by Jacobson, Nida, and Baker. Utilizing a qualitative approach, the study applied content analysis as its analytical technique. Categories emerged through in-depth examination of text samples, facilitating the analysis of meaning and identification of ambiguities. The findings highlight the significant challenges inherent in translating texts deeply rooted in cultural, historical, and religious contexts. They emphasize the importance of possessing in-depth knowledge and understanding of the target language. Furthermore, the study advocates for the integration of Iqbal's works into national educational frameworks, positing that such inclusion could significantly contribute to the preservation and broader understanding of Muslim history.

Keywords: Allama Iqbal, Shikwa and Jawab-i-Shikwa, Khushwant Singh, English translation, linguistic transformation.

Introduction and Background

Language is a complex and multifaceted phenomenon that displays differences across various levels, including morphology, syntax, semantics, and pragmatics. These distinctions are crucial when translating texts between languages, as they can significantly impact the meaning and interpretation of the original message. At the heart of any written or spoken literature lies its underlying message, which encapsulates its essence and significance. Therefore, ensuring consistency in meaning during translation is paramount. A translated text should convey clarity in its message, avoiding ambiguity and equivocality. Translations serve as a bridge between languages, facilitating communication and cultural exchange. However, solitary substitution of words with synonyms does not achieve meaningful equivalence. Rather, the translator plays a pivotal role in constructing this linguistic bridge,

conveying cultural, social, economic, and national diversities through translation (Bernacka, 2012).

This paper aims to analyze Khushwant Singh's translation of Allama Muhammad Iqbal's seminal poems, Shikwa and Jawab-i-Shikwa, titled "Complaint and Answer: Iqbal's Dialogue with Allah" (2006). The primary objective is to investigate uncertainty in thematic meaning within the translated text. To achieve this, a theoretical framework is developed using Ferdinand De Saussure's philosophy of meaning as a core theory. Saussure, regarded as the progenitor of linguistic structuralism, introduced a groundbreaking approach to analyzing language and social phenomena through signs (Fedtke, Wiedemann, 2021). Over time, Saussure's ideas have been integrated with translation theories proposed by Roman Jakobson (1995, 2004), Eugen Nida's scientific approach to meaning (1964), and Mona Baker's theory of Thematic Meaning (2011). The concept of uncertainty is explored and analyzed using Drazen Pehar's framework (2001).

Translation theories, rooted in linguistic frameworks, draw upon the foundational work of linguists, providing a robust framework for analyzing literary texts (Ngozi, 2016). This research framework centers on Saussure as a primary linguist, complemented by insights from three prominent translation theorists, illustrating the interdisciplinary nature of language and translation studies. This approach focuses on the interconnectedness within language, translation, and meaning, enhancing the critical analysis of literary texts.

Aims and Objectives

• To critically analyze Khushwant Singh's application of Molina and Albir's translation techniques in his translations of Shikwa and Jawab-i-Shikwa, and examine how these techniques influence the thematic meaning of the poems.

• To explore the semantic complexity of the translations through the lens of Saussure's linguistic concepts, including his theory of signs, signifiers, and signifieds.

• To investigate the challenges and uncertainties inherent in translating culturally and historically specific texts like Shikwa and Jawab-i-Shikwa, and examine how Khushwant Singh's translations address these challenges.

Research Questions

• What translation techniques, specifically from Molina and Albir's framework,

were employed by Khushwant Singh in his translation of Allama Muhammad Iqbal's poems, "Shikwa" and "Jawab-i-Shikwa"?

• To what extent does Khushwant Singh's translation of Allama Muhammad Iqbal's poems, "Shikwa" and "Jawab-i-Shikwa", successfully convey the thematic meaning and semantic complexity of the original text, and what are the implications of his translation choices?

Literature Review

Translation plays a vital role in understanding language, meaning, and communication dynamics, as evident in Khushwant Singh's application of Molina and Albir's techniques (Molina & Albir, 2020). However, the translation process poses significant challenges due to linguistic diversity, which can dilute the original purpose and aspect of the text (Rivera, 2021). Variations in vocabulary, structure, and contextual associations, compounded by culturally specific terms tied to particular speech communities, underscore the complexity of translation (Saussure, 1983). This study explores the role of Saussure's concepts of meaning in Khushwant Singh's interpretation of Allama Iqbal's seminal poems, Shikwa and Jawab-i-Shikwa. By analyzing the relationship between the signifier and the signified, the research aims to identify shifts in meaning and ambiguities that emerge during translation (Saussure, 1983). Drawing on Saussure's linguistic theories and insights from translation scholars such as Roman Jakobson, Eugen Nida, Mona Baker, and Drazen Pehar (Molina & Albir, 2020), the study contributes to the development of meaning-centered approaches in translation studies.

The study highlights the importance of understanding cultural, social, and religious subtleties in translation and their impact on language education in Pakistan (Baker, 2011). Through an examination of thematic ambiguities, the study emphasizes the crucial role of translators in representing cultural, social, economic, and national diversities in their interpretations (Iqbal, translated by Khushwant Singh). Ultimately, this research examines how Saussure's theories of meaning influence Singh's interpretations of Allama Iqbal's Shikwa and Jawab-i-Shikwa, with a particular emphasis on the relationship between the signifier and the signified.

Study of Meaning
Key Concepts in Translation Studies

In Translation

Conversation and Cultural Adaptation ensure fidelity and sensitivity in Khushwant Singh's translation.

Thematic Meaning

Textual cohesion maintains clarity and accuracy across languages, as per Saussure's concepts.

Ambiguity

Translation poses significant challenges affecting the accuracy of transferring Iqbal's poetry to a new audience (Rivera).
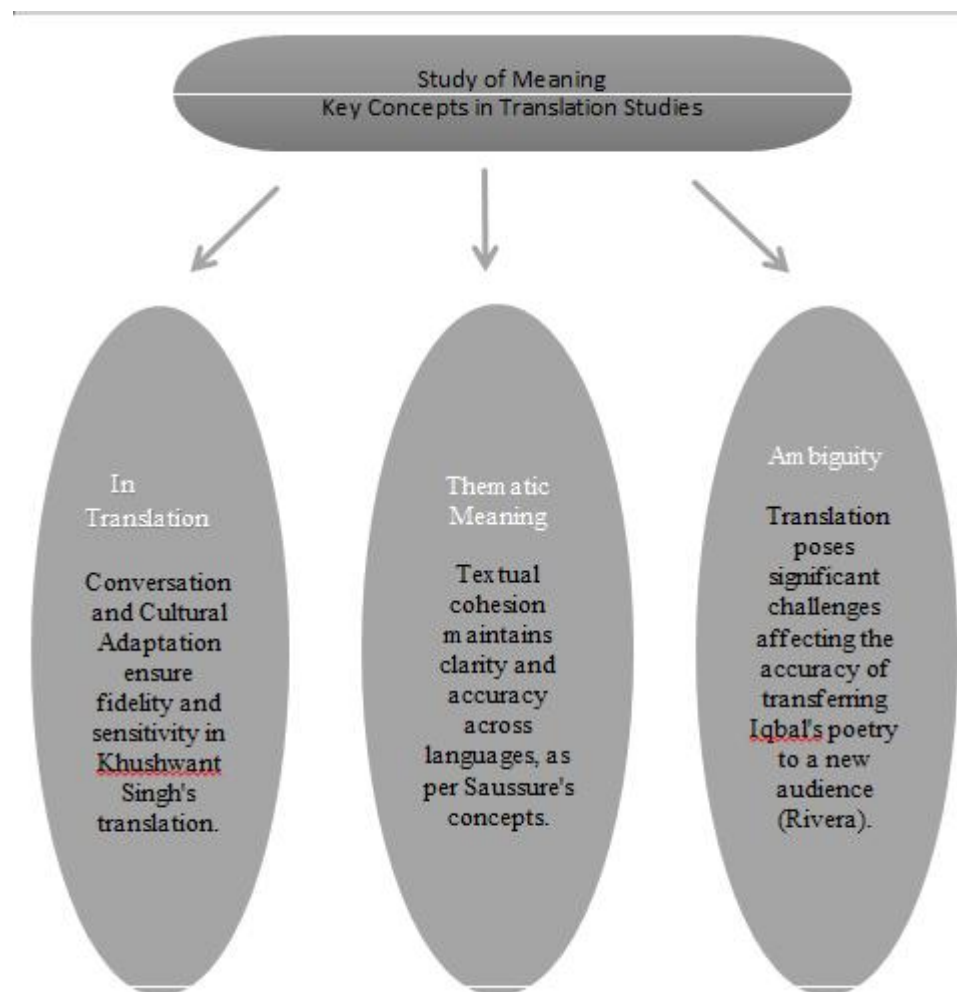
Fig. No. 1

Molina and Albir (2020) identify several techniques crucial for preserving meaning and context during translation, particularly when navigating cultural and linguistic differences. These techniques encompass:

▪ **Equivalence Preservation:** Maintaining the original meaning and impact despite linguistic and cultural disparities.

▪ **Cultural Adaptation:** Adapting content to ensure cultural relevance and understanding for the target audience while preserving the original cultural essence.

▪ **Pragmatic Considerations:** Accounting for practical language use aspects in both source and target languages to accurately convey intended meanings.

▪ **Functional Compensation:** Addressing linguistic gaps by altering the translation's form or structure to reflect the original text's intended function or purpose.

▪ **Textual Cohesion:** Ensuring the translated text maintains coherence, logical flow, and clarity, preserving its structure across languages.

These techniques are particularly relevant when examining the translation of literary works, such as Allama Iqbal's poetry, translated by Khushwant Singh. By analyzing ambiguities in thematic meaning, this study highlights the vital role of translators in conveying cultural, social, economic, and national diversities through their interpretations.

Research Methodology

This study employs a qualitative approach, utilizing content analysis to examine the text within Molina and Albir's theoretical framework. Content analysis is a structured method for drawing conclusions from textual and qualitative data, enabling the arrangement, comparison, and investigation of themes and directions within the material (Kondracki & Wellman, 2002). Adopting an inductive approach, this study avoids preconceived categories, instead allowing them to emerge naturally from a close examination of the research sample (Kondracki & Wellman, 2002). This methodological choice enhances the depth of understanding obtained from the data. The sample selection follows conscious sampling principles, comprising Iqbal's original Urdu works as the primary source and Khushwant Singh's English translations of "Shikwa" and "Jawab-i-Shikwa" (Complaint and Answer: Iqbal's Dialogue with Allah, 2006) as the secondary source. Given the linguistic and cultural nuances of the text, which may be lost in translation, this method is particularly suitable for capturing the underlying complexities. Iqbal's poetry addresses universal themes, holding significant value in global literature (Hassan, 2012), and thus requires a careful approach to translation. Khushwant Singh's translations have received international acclaim, yet have also been reevaluated by Urdu scholars, making them an apt subject for this study. By applying Molina and Albir's theoretical framework, this research examines the translation strategies employed by Khushwant Singh, shedding light on the challenges and successes of cultural and linguistic transfer in conveying the essence of Iqbal's original works.

Theoretical Framework

This study is grounded in the theoretical framework of Translation Studies specifically drawing from the works of Molina and Albir (2020) on translation techniques and Saussure's (1983) concepts of signifier and signified. The conceptual framework of this study is built around the four key concepts: translation equivalence,

cultural adaptation, signifier and signified and textual cohesion. Translation equivalence is the process of conveying the same meaning and impact in the target language as in the source language (Molina & Albir, 2020). Cultural adaptation is the process of modifying the content to ensure it is culturally relevant and understandable to the target audience (Molina & Albir, 2020). Signifier and signified is the relationship between the words (signifiers) and the concepts they represent (signified) (Saussure, 1983); while, textual cohesion refers to the process of ensuring that the translated text maintains coherence and logical flow (Molina & Albir, 2020). The theoretical model for this study can be represented as follows:

Source Text (Iqbal's Poetry) → Translation Process (Khushwant Singh's Translation) → Target Text (English Translation) → Reception (Reader's Interpretation)

The model illustrates the translation process, where the source text is translated into the target text, and the reception of the target text by the reader.

This study is based upon the following assumptions:

1.   Translation is a complex process that involves more than just linguistic transfer.

2.   Cultural adaptation is essential for ensuring that the translated text is relevant and understandable to the target audience.

3.   The relationship between the signifier and signified plays a crucial role in conveying meaning in translation.

Analysis and Discussion

This analysis of Allama Iqbal's poems, Shikwa and Jawab-i-Shikwa, translated by Khushwant Singh, is grounded in the theoretical framework outlined in the previous section of this study. Our stanza-by-stanza examination employs Saussure's linguistic theory and adapts Baker's translation theory to develop analytical categories. Supporting theories from scholars enhance our framework, enabling a nuanced exploration of the poems. Through a rigorous analysis, we identify themes, investigate issues, and apply Saussure's theory and translation theories. We also utilize Drazen Pehar's concept to categorize types of ambiguity. Examples from both poems illustrate our analysis, highlighting the complexities of cultural and linguistic transfer. Our study underscores the translator's creative role in capturing the original work's essence.

Stanza 1

<div dir="rtl">

زیاں کار بنوں سود فراموش بنوں ,

i. کیوں

فردا نہ کروں محو غم و دوش رہوں .

ii. فکر

بلبل کے سنوں اور ہمہ تن گوش رہوں ,

iii. نالے

! میں بھی کوئ گل ہوں کہ خاموش رہوں ؟

iv. ہمنوا

آموزتاب سخن ہے مجھ کو .

v.جراءت

اللہ سے خاکم' بدہن ہے مجھ کو .

vi.شکوَہ

</div>

i. Why must I forever lose, forever forgo profit that is my due,

ii.Sunk in the gloom of evenings past, no plans for morrow pursue.

iii.Why must I all attentive to the nightingale's lament,

iv.Friend, am I as dumb as flower? Must I remain silent?

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

vi.Dust be in my mouth, against Allah I make complaint.

The inaugural stanza of "Shikwa" sets the tone for Allama Iqbal's poignant lamentation and heartfelt complaint to Allah. In this poem, translated by Khushwant Singh, Iqbal reflects on the plight of the Muslim community, conveying his own emotions of desperation and despair. Through deliberate word choice, Iqbal crafts an atmosphere of anguish and hopelessness, evoking a sense of urgency that underscores his fervent plea to Allah. Iqbal's primary concern is to highlight the Muslim community's struggles and suffering, while seeking divine intervention. By employing Molina and Albir's framework, we can analyze how Iqbal's linguistic and imagery choices reflect a cultural and linguistic shift. This examination underscores the complexities of translation and the vital role of the translator in preserving the original work's essence.

Technique given by Molina and Albir

Source Text	Target Text	Techniques	Notes
سود فراموش	Forgo Profit	Equivalence Preservation	Philosophical and emotional depth.
فکر فردا	Thought of tomorrow	Equivalence Preservation	Effect or meaning in the target language.
محو غم و دوش	Sunk in gloom and regret	Functional Compensation	Adding context and emotional weight.
نالے بلبل کے	Nightingale's laments	Cultural Adaptation	Cultural norms or expectations.

The following terms are important for understanding the theme of the stanza:

- **سود فراموش** (Forgo profit) – (line i)
- **فکر فردا** (Thought of tomorrow) – (line ii)
- **محو غم و دوش** (Sunk in gloom and regret) – (line ii)
- **نالے بلبل کے** (Nightingale's laments) – (line iii)

These words convey a profound sense of desperation regarding the Muslims' plight. However, the English translation, which renders them as "Forgo profit," "morrow pursue," "sunk in the gloom of past evenings," and "nightingale's laments," adopts a more literal approach. This translation prioritizes semantic accuracy over thematic resonance, potentially obscuring the deeper symbolic meaning embedded in the original text.

Equivalence Preservation: Molina and Albir's concept of equivalence emphasizes maintaining the same meaning and impact across languages. However, the translation's literal approach falls short in preserving the connotative meaning of the original Urdu words. For instance, "سود فراموش" (Forgo profit) and "فکر فردا" (Thought of tomorrow) carry specific emotional and cultural weight that is diluted in the translation. A more effective approach would focus on capturing the equivalent emotional impact and thematic depth.

Cultural Adaptation: Iqbal's use of these terms is deeply rooted in cultural and

historical context. To maintain the same effect in English, the translation must adapt these cultural references accordingly. For example, "سود فراموش" (Forgo profit) should be interpreted as self-sacrifice or renunciation of material wealth, a key theme in the stanza.

Pragmatic Considerations: Pragmatics involves understanding the context in which language is used. The translation should consider the cultural and emotional context of Iqbal's original work. A literal translation fails to fully capture the context of Muslim hardship and existential struggle, altering the intended message.

Functional Compensation: According to Molina and Albir, when exact equivalence is unachievable, functional compensation can be employed. This involves adjusting the translation to preserve the original's functional impact. For example, rather than translating "محو غم و دوش" as "sunk in gloom of evenings past," a more effective translation might convey the sense of deep, ongoing sorrow and regret.

Textual Cohesion: Saussure's theory on synchrony emphasizes maintaining balance and coherence between the source and target languages. The translation should aim for synchrony by aligning the thematic and emotional tones of the original with those in the translated text. The current translation prioritizes syntactic relations, potentially overlooking paradigmatic nuances.

Cross-Textual Ambiguity: According to Pehar (2011), misaligned meanings lead to ambiguity. The translation's failure to accurately convey the connotative and associative meanings of the original results in cross-textual ambiguity. This lack of clarity yields an ambiguous rendition of the stanza, obscuring the original message and thematic intent.

In summary, effective application of Molina and Albir's techniques necessitates a multifaceted approach, incorporating equivalence preservation, cultural adaptation, pragmatic considerations, and textual cohesion. By addressing these key aspects, translators can enhance the accuracy and effectiveness of their work, ensuring that the original text's subtle thematic and emotional nuances are preserved and conveyed with fidelity.

Stanza 4

سے پہلے تھا عجب تیرے جہاں کا منظر :

بم.i

مسجود تھے پتھر , کہیں   معبود شجر .

ii. کہیں

iii.خوگر پیکر محسوس تھی انساں کی نظر ,

پھر کوئ   ان   دیکھے خدا کو کیونکر ؟

iv. مانتا

کو معلوم ہے   لیتا تھا   کوئ نام   تیرا ؟

v.تجھ

vi.قوت بازوئے مسلم   نے کیا کام تیر .

i.Before our time, a strange sight was the world You had made:

ii.Some worshiped stone idols, other bowed to trees and prayed.

iii.Accustomed to believing what they saw, the people's vision wasn't free,

iv.How then could anyone believe in a God he couldn't see?

v.Do you know of anyone, Lord, who then took, Your Name? I ask.

vi.It was the muscle in the Muslim's arms that did Your task.

In this stanza, Iqbal extols Muslim heroism by highlighting their instrumental role in the rise and spread of Islam. He juxtaposes the pre-Islamic era, characterized by spiritual darkness, with the illuminating presence of Islam, emphasizing its transformative impact on humanity. Through vivid religious and historical imagery, Iqbal portrays a world where Muslims played a pivotal role in dispelling spiritual darkness, underscoring their agency in propagating Islam globally. By emphasizing the crucial contributions of Muslims, Iqbal underscores the enduring legacy and influence of their faith.

Technique Proposed by Molina and Albir

Source Text	Target Text	Techniques	Notes
جہاں کا منظر	The Scene of the World	Equivalence Preservation	Historical and existential significance.
معبود شجر	Deity of Trees	Cultural Adaptation	Similar cultural and religious practices.
مسجود تھے پتھر	Idols of Stone	Cultural Adaptation	Similar cultural and religious practices.

ان دیکھے خدا	Unseen God	Equivalence Preservation	Historical and existential significance.
قوت بازوئے مسلم	The strength of the Muslim's arm	Modulation	sense of strength and influence exerted.

The following terms are crucial for understanding the thematic essence of the stanza:

- جہاں کا منظر (The Scene of the World) – Line (i)
- معبود شجر (Deity of Trees) – Line (ii)
- مسجود تھے پتھر (Idols of Stone) – Line (iii)
- ان دیکھے خدا (Unseen God) – Line (iv)
- قوت بازوئے مسلم نے (The Strength of the Muslim's Arm) – Line (vi)

The original Urdu words convey a profound sense of Muslim heroism in dire circumstances. However, the English translation, which renders them as "The Scene of the World," "Deity of Trees," "Idols of Stone," "Unseen God," and "The Strength of the Muslim's Arm," adopts a more literal approach. This translation fails to capture the deeper thematic meaning and historical significance of the original text.

Equivalence Preservation: To accurately convey the historical and existential significance of "جہاں کا منظر" (The Scene of the World), a more nuanced translation is necessary. Similarly, "ان دیکھے خدا" (Unseen God) should be translated to emphasize the abstract, invisible nature of the deity, aligning with the theological context of the original.

Cultural Adaptation: The terms "معبود شجر" (Deity of Trees) and "مسجود تھے پتھر" (Idols of Stone) require cultural adaptation to capture the historical context of pre-Islamic idol worship. This involves choosing terms in the target language that convey similar cultural and religious practices.

Modulation: The phrase "قوت بازوئے مسلم نے" (The Strength of the Muslim's Arm) can be modulated to better fit the target language's idiomatic expressions while preserving the sense of strength and influence exerted by the Muslim community.

In summary, applying Molina and Albir's techniques necessitates focusing on Equivalence Preservation, Cultural Adaptation, and modulation. Addressing these aspects enhances the translation's accuracy, ensuring that the original text's historical and existential significance, sense of strength and influence, and cultural and religious

practices are preserved.

Stanza 9

کہہ ہی دے کہ اکھاڑا در خیبر کس نے ؟

i. تو

قیصر کا جو تھا اس کو کیا سر کس نے ؟

ii. شہر

مخلوق خداوندوں کے پیکر کس نے ؟

iii. توڑے

کر رکھ دیے کفار کے لشکر کس نے ؟

iv. کاٹ

نے ٹھنڈا کیا آتش کدہ ایراں کو ؟

v. کس

نے پھر زندہ کیا تذکرہٴ یزداں کو ؟

vi. کس

i. You tell us who were they who pulled down the gates of Khyber?

ii. Who were they that reduced the city that was the pride of Caesar?

iii. Fake gods that men had made, who did break and shatter?

iv. Who routed infidel armies and destroyed them with bloody slaughter?

v. Who put out and made cold 'sacred' flame in Iran?

vi. Who retold the story of the one God, Yazdan?

In stanza 9, Iqbal invokes a array of historical references to underscore the valor and prowess of Muslims. He highlights their fearless nature and daring attitude, showcasing the pivotal role of Muslim heroes in shaping the magnificent trajectory of Islamic history. By weaving together these historical allusions, Iqbal reinforces the central theme of this stanza: the celebration of Muslim heroism and its enduring impact on the Islamic world.

Technique proposed by Molina and Albir

Source Text	Target Text	Techniques	Notes
درہ خیبر	The Gates of Khyber	Transcription	Refers to a specific historical event
شہر قیصر	The City of Caesar	Transcription	Keeps the historical reference intact

| آتش کده ایران | The Sacred Fire of Iran | Adaptation | Clarifies the cultural and religious context |
| تذکره یزدان | The Story of Yazdan | Transcription and Adaptation | Retains the specific cultural reference |

The following words are important for thematic meaning of stanza:

· **دره خیبر** (The Gates of Khyber) – Line (i)

· **شہر قیصر** (The City of Caesar) – Line (ii)

· **آتش کده ایران** (The Sacred Fire of Iran) – Line (v)

· **تذکره یزدان** (The Story of Yazdan) – Line (vi)

These words convey pivotal historical events that underscore the valor and achievements of Muslims. The English translation renders them as "The Gates of Khyber," "The City of Caesar," "The Sacred Fire of Iran," and "The Story of Yazdan." However, this translation prioritizes literalness over capturing the deeper thematic meaning, resulting in a loss of historical and cultural nuance.

Transcription is essential for preserving historical significance, as seen in ” خیبر دره” (The Gates of Khyber), which refers to the conquest of the Khyber Pass. Similarly, "شہر قیصر” (The City of Caesar) retains its historical reference to the city under Roman rule. Adaptation is necessary for conveying cultural and religious contexts, as in "آتش کده ایران” (The Sacred Fire of Iran), which denotes ancient Zoroastrian fire temples. Translating it as "The Sacred Fire of Iran" clarifies the context for an English-speaking audience.

The term "تذکره یزدان” (The Story of Yazdan) benefits from both transcription and adaptation, retaining the cultural reference while providing clarity about its divine and historical connotations. In summary, applying Molina and Albir's techniques requires balancing transcription and adaptation to preserve historical and cultural nuances. This approach ensures that the translation conveys the intended meaning and thematic significance. The concept of Contextualization (CD) is crucial here, as it involves identifying and functioning within the theme. Theme is context-dependent, and its identification is essential for conveying the poet's message. Neglecting the importance of theme and thematic meaning results in a low degree of CD (Baker, 2011), leading to ambiguities of a pragmatic nature.

Stanza no 1

<div dir="rtl">

جو بات نکلتی ہے اثر رکھتی ہے

i. دل سے

طاقت پرواز مگر رکھتی ہے

ii. پر نہیں

الاصل ہے , رفعت پہ نظر رکھتی ہے

iii. قدسی

سے اٹھتی ہے , گردوں پہ گزر رکھتی ہے

iv. خا

تھا فتنہ گرد و سرکش و چاالک مرا

v. عشق

چیر گیانالہء بیباک مرا

vi. آسماں

</div>

i. Words spoken from the heart never fail to have effect;

ii. Sacred and pure their origin, on lofty heights their sights are set.

iii. They have no wings and yet they have power to fly;

iv. They rise from the dust and pierce through the sky.

v. So headstrong and insolent was my love, so much on mischief bent,

vi. So outspoken my plaint, it tore through the firmament.

The poem commences with a poignant scene: a human voice piercing the heavens, directly addressing Allah. This heartfelt sigh, borne of pain and misery, transcends earthly bounds, unimpeded by mortal constraints, and reaches the realm of heavenly creatures and divine presence.

Technique Proposed by Molina and Albir

Source Text	Target Text	Techniques	Notes
قدسی الاصل	Sacred Origin	Equivalence	Reflect the original's cultural and thematic significance.
خاک سے اٹھتی ہے	Rises from the Dust	Modulation	Modify expressions to fit the target language.

نالہء بیباک	Bold Lament	Adaptation	Adjust cultural references to make them comprehensible.

The following words are important for thematic meaning of stanza:

· قدسی الاصل (Sacred Origin) – Line (iii)

· خاک سے اٹھتی ہے (Rises from the Dust) – Line (iv)

· نالہء بیباک (Bold Lament) – Line (vi)

These words evoke pivotal historical events to underscore Muslim valor and achievements. However, the English translation, rendering them as "Sacred Origin," "The City of Caesar," "Rises from the Dust," and "Bold Lament," prioritizes literalness over conveying the original's rich cultural and thematic messages. This approach neglects the nuances of the source text, compromising its depth and significance.

In summary, applying Molina and Albir's techniques necessitates balancing equivalence, adaptation, and modulation. Effective translation clarifies cultural and thematic significance, adapting cultural references for comprehensibility and tailoring expressions to fit the target language. Metaphors play a crucial role in conveying thematic meaning (Munday, 2008). Consequently, neglecting these factors in translating this stanza introduces ambiguity, primarily of a pragmatic nature.

Conclusion

The findings of this study underscore the essential role of translations in our modern world. With the proliferation of digital resources and e-books, various speech communities increasingly engage with translated texts. Such translations are pivotal for comprehending the cultural, political, social, and religious frameworks of different societies. They significantly enhance cross-cultural communication, highlighting the substantial responsibility inherent in translation work. Specifically, translating texts like *Shikwa* and *Jawab-i-Shikwa* must be viewed through the lens of a process-oriented approach, as outlined by Molina and Albir. This approach demands a thorough understanding and precise interpretation of the original message. Failing to achieve this can result in a loss of meaning, thereby impeding effective communication.

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