A Comparative Analysis Of 'Ek Prinda Aur Jugnoo' And 'The Nightingale And Glow-Worm' Using House's Model

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Abstract

In this comaparative-qualitative study, House's Model of Translation Quality Assessment (House, 2014) was used to evaluate Allama Iqbal's poem "Ek Prinda aur Jugnoo (1935)," adapted from William Cowper's "The Nightingale and Glow-worm," Lexical, syntactic, and textual analysis apply House's Model of Translation Quality Assessment. It assessed the Target Text's ability to accomplish Source Text functions. 'Overt translation', 'Covert Translation', and 'Quality of Translation'. Iqbal translated version used both ways. Overt translation is employed for the poem's theme and covert for the storyline. The study indicated that [1]appropriate students could evaluate English-to-Urdu and other language translations using Translation Quality Assessment Analysis. The theory's perspective impacts translational research. This aids student comprehension of various theories. In House's paradigm, comparing the source text (ST) and target text (TT) and their translations helps students and teachers comprehend translation's distinctive qualities. Comparing a text's original and translated versions shows translation quality.

Keywords: *Analytical; Comparative; Covert Translation; Overt Translation; Translation Quality Assessment*

Introduction
In this study, on the quality of translation assessment, the translated poem "**Ek Prinda aur Jugnoo**" (1935) by Dr. Allama Muhammad Iqbal is compared to the original poem "**The Nightingale and Glow-worm**" by William Cowper (Scarpa, 2019). The objective of the study is to find out how much the translation of the Target Text has been successful in achieving the functions intended in the Source Text. These functions are 'Overt translation', 'Covert Translation', and 'Quality of Translation'.

Since the 1990s, there has been a surge of interest in the subject of translation studies known as translation quality evaluation (Lauscher, 2014). The fundamental issue, according to Rothe-Neves, 2002), appears to be how to describe the quality and "what metric should be employed to judge the quality of a translation". Translation quality has become a key

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concern in product-oriented translation studies for reasons including artistic, religious, political, educational, administrative, and economic, as Williams (2004) contends. Translation quality is an absolute requirement that must be met by every translator. The criteria for high-quality translation work are however raised by these considerations in several different ways. Furthermore, Schaffner's, (1997) definition of translation quality as the translation creating a good target text (TT) raises several additional queries, including "What is a good TT?" and "What are the features of a good TT?" as well as "What are the parts of the source text (ST) that need to be added, substituted, or eliminated in the TT to produce a good TT?" Consequently, a model must be created and developed to, ideally, be able to discern between different levels of translation quality. According to McAlester's (2000) investigation of the accuracy of translations into foreign languages, Translation Quality Assessment (TQA) techniques should be reliable, logical, unbiased, and relevant.

Shakernia (2014) states that with the help of a house model on comparative ST-TT analysis, the accuracy of the translation is evaluated, indicating any inconsistencies or mistakes. Lexical, syntactic, and textual techniques are used in this examination. She also discusses the information being sent and the relationship between the sender and the receiver in her analysis. Errors are created during the comparison of ST to TT and are characterised according to the genre and the situational register and genre dimensions. The term "covertly erroneous mistakes" is used to describe these dimensional inaccuracies. There are also plainly incorrect errors, such as target system errors or denotative mismatches. The translation can then be divided into two categories: overt translation and covert translation. It is easy to tell whether a text has been translated covertly or openly by a comparison of the translation and the original text. The translator made the correct choice when deciding the type of translation to use in her rendering. The short novel "The Grapes of Wrath" by John Steinbeck serves as the basis for this paper's application of her concept. Mohammad Sadegh Shariati is the translator. To determine if the translated works are translated secretly or explicitly, this essay uses House's methodology for this short narrative.

Hu (2018) uses in-depth interviews to qualitatively investigate how two significant participants in the learning process—the professional trans-editor and the student translator—evaluate the translation work. The evaluation criteria used by professional trans-editors and student translators are then contrasted to study the discrepancies. This study contrasts the mistakes made by students when they were translating, giving them priceless resources to analyse their translation and then raise the calibre of their work. This study's consequence is that interactions between students, a paid trans-editor, and university professors may ultimately be advantageous to the education of translators.

Sofyan and Tarigan (2020) sought to create a TQA model and (ii) determine the results of TQA utilising three different TQA models. The process-oriented translation was the strategy used in the research, which employed a descriptive qualitative methodology. The data consisted of the evaluation's findings and the five raters' questionnaires. The TT was to be evaluated by the raters using three different TQA models. The raters were translation specialists and experienced translators. Hurtado (1995) suggested the first model (Model A), Waddington (2001) the second model (Model B), and Nababan et al. (2003) the third model (Model C) (2012). The TT that was evaluated was "Sejarah Awal Yellowstone National Park," which was translated by a qualified translator. The results of this study show that utilising the three different TQA models results in varying levels of quality of the TT due to two factors: the absence of text/sentence function as the quality aspect and the restricted description of quality level; and (ii) the model proposed in this paper is called function-based translation quality assessment employing a holistic way of assessment in which the entire criterion of translation quality (accuracy, identifying equivalents, translating.

Han (2020) points out that one of the most fruitful areas of study in Translation Studies (TS) is Translation Quality Assessment (TQA), with various TQA models being proposed by academics. A wide range of assessment techniques has been tried and employed to gauge the quality of translation in various contexts, in addition to these theoretical frameworks (such as error analysis, corpus-based evaluation, rubric scoring, calibration of dichotomous questions, and Thurstonian comparative judgment). Despite these advancements, it appears that not enough has been done to highlight the methodological components of TQA processes. This methodological review aims to shed light on the nature of methodological pluralism, the causes driving methodological evolution, as well as the benefits and drawbacks of each methodological choice in light of the foregoing. It also aims to track the development trend of the TQA techniques. The review makes an effort to examine TQA procedures, concentrating on the three major problems of validity, reliability, and applicability. By doing this, we intend to draw attention to their advantages and disadvantages while sometimes posing doubts about their veracity. Finally, the review identifies certain gaps in TQA practice and research and offers some prospective avenues for TQA's future development.

Samir and Tabatabaee-Yazdi (2020) aim to review and evaluate a Rasch analysis-based assessment criteria for translation quality. To achieve this, the researchers spoke with 20 top-tier translation professors to learn more about what they value most when judging the calibre of their students' translations. A 23-item assessment rubric with a four-point Likert scale was created based on the specific themes that emerged from the interviews. To be more precise, this study looked into the dimensionality, reliability, use of response category, and sample appropriateness of the rating scale using the Rasch rating scale model for polytomous data. Following that, 60 translation students studying for their BAs in Iranian universities took a test on translation. The quality of the pupils' translations was then evaluated using the rubric. The findings showed that the Rasch model well described the data. In light of these findings, it can be concluded that the rubric is possibly valid and useful and can be applied to the evaluation of translation quality in an Iranian setting.

Kadwa and Alshenqeeti (2020) state that the translation community has long been interested in translation quality assessment (TQA), and with the advancement of translation education and training in various countries, like Indonesia, the demand for translation evaluation to gauge students' proficiency has grown as well. The purpose of the current study is to compare the performance of two translation evaluation models in terms of student translation outcomes. Its objective is to investigate how students' translations change after receiving feedback based on two different assessment methodologies. The research was conducted using a mixed-method approach, which combines qualitative and quantitative components. The information was gathered from English Study Program students enrolled in two translation courses during the even semester of the academic year 2020–2021, offered by the Faculty of Cultural Studies (FCS) at Universitas Brawijaya Indonesia. Short story and news article translations were among the two types of texts given to the pupils. Data analysis includes describing the findings and doing a statistical test using SPSS, specifically the t-test. The results showed that after being evaluated using two alternative models, the students' translation skills significantly improved. The average scores of their translation show this. Different texts responded differently to the holistic Waddington Method C and the analytical ATA Framework approaches. For literary texts, both models were equally effective; however, the ATA Framework outperformed Waddington's model in the case of journalistic literature. Future researchers are advised to integrate two different assessment methods and evaluate their performance. It may also be advantageous to concentrate on other source texts, such as manuals, legal documents, academic publications, and other texts that need to be translated and evaluated.

Faryad et al. (2021) apply Juliane House (House's translation model and her recently updated "Translation Quality Assessment: Past And Present" model to the short story "Two

Poles" by fiction writer Saadat Hasan Manto, which is translated by Bilal Tanveer (Manto Raama, 1998). The researchers use a qualitative research design. Their study looks at whether overt translation or covert translation is more effective. Lexical, systematic, and textual tools are used to do the analysis. According to the results, comparing the source text (ST) and the target text (TT) in the context of her new model can shed light on how to best teach and learn translation because it draws attention to the unique traits of each language. In light of House's Model of Translation Quality Assessment, the lexical, systematic, and textual analysis is conducted. According to the analysis, the translator did not have a strong connection to the source text's culture, community, or language; rather, he prioritised creating a target text that was equivalent to the source text. To ensure that the target reader can access the source text without any problems or cultural differences, he makes an effort to make the ST more original in the target culture. Since the House model is being applied, the original and translated texts' quality and effectiveness are being evaluated. To sum up, the translator chose a covert translation style over an overt one. In the discipline of translation studies, the theory's perspective is regarded as being as crucial to the practice.

Dr. Allama Muhammad Iqbal

He is a well-known reformer, thinker, poet, and philosopher. He is an exquisite and enduring poet. His high thoughts and views make his work exceptional. He goes by the moniker "Poet of the East." He wrote poems in Persian and Urdu. Allama Iqbal dominates his contemporaries among contemporary Persian poets. Iqbal's philosophy of life is a well-balanced synthesis of mystic emotionalism and the Superman concept popularised by Nietzsche, which places a strong emphasis on action. To the Muslims of the Subcontinent, he illuminates the way to liberation and forgiveness. He leads the Muslim world with the help of his beautiful and profound poems (Pasha, 2022).

William Cowper

A pleasant contrast to the terrible abuse he had as a boy, William Cowper (1731–1801), pronounced "Cooper," was an English poet who experienced enormous success and fame during his lifetime. The hymns "There Is a Fountain, Filled with Blood" and "Oh, For a Closer Walk with God" are among the many volumes of poetry and hymns he authored after first deciding to pursue a career in law. William was one of the most significant poets of the 18th century despite suffering from debilitating despair and mental illness for much of his life. Cowper was pleased to explain the intricacies of the countryside while writing about the pleasures and pains of daily life. He may be considered a rebel against much 18th-century verse and a precursor of Robert Burns, William Wordsworth, and Samuel Taylor Coleridge because of his love for rural life, his care for the poor and disadvantaged, and his relative simplicity of language (William Cowper | British Poet | Britannica, n.d.).

Research Questions

How much has the translation of 'Prinda aur Jugnoo' been successful in achieving the functions intended in the Source Text 'The Nightingale and Glow-worm'? These functions are:

i.   What type of translation does Allama Muhammad Iqbal implement in the translated version of "Ek Prinda aur Bulbul"?
ii.   How much has Allama Muhammad Iqbal been successful in the translated version of "Ek Prinda aur Bulbul"?

Theoretical Model of Translation Quality Assessment
In this comparative-qualitative study, a comparative ST - TT study of House's Model of Translation Quality Assessment (House, 2014) was implemented to assess the translation quality of Allama Iqbal's poem ' Ek Prinda aur Jugnoo' which was adopted from William

Cowper's original poem 'The Nightingale and Glow-worm'. It also describes the message being sent and the connection between the sender and the recipient. One can tell whether a text has been translated overtly or covertly by analysing the translation and the original text.
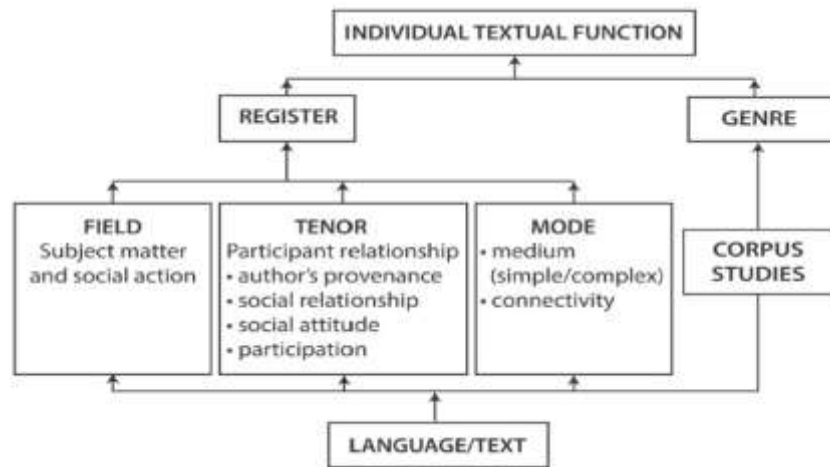
House's Newly Revised Translation Quality Assessment Model
in Practice: A Case Study by Anari and Varmazyari (2016)

Method

The Hallidayan model, a systematic-functional theory, is the basis for House's (2014) approach to translation quality assessment. By systematically comparing an original and its translation on three separate levels—language/text, register (field, tenor, and mode), and genre—this method has been used to compare two texts. There are three sections in a register. Tenor also involves the interaction between the participants, whereas field relates to the topic and social action. It entails the author's background and viewpoint, relationship with other people in similar roles, and social attitude. As a mode, the last one has to do with the level of interaction between the addresser and the addressee. According to House, equivalence is the primary standard of translation quality. In SFL, the meaning is referred to as "Metafunctions." The three main functions of language are (i) the ideational function, which helps us comprehend our surroundings; (ii) the interpersonal function, which helps us influence the people around us; and (iii) the textual meaning, which gives the other two meaning (Halliday & Matthiessen, 2013).

Data Analysis
One of the main criticisms of House's approach to TQA is that it requires a thorough yet confusing investigation of texts. The source text, The Nightingale and the Glow-worm by William Cowper serves as the starting point for the analysis.

Register

Field

Source Text: The Glow-Worm and the Nightingale is a poem in the English language containing 19 rhymed couplets which are structured in AABBCC… rhyme scheme. William Cowper presents us with a tale with a sympathetic lesson. He believes that the poet should be held accountable for more than merely imparting wisdom to his audience. He should also explain to them how and where to apply that lesson. In this poem, Cowper, through the personified characters of nightingale and glow-worm portrays the picture of society, and social interaction leading to being helpful to each other following the teachings of Jesus Christ.

"For 'twas the self-same power divine
Taught you to sing, and me to shine"

Cowper acknowledges Christ's might, which endowed both animals with exceptional abilities. The Nightingale is a good singer who enchants the gardens with his sweet voice all day, while The Glow-worm is a lighthouse and torchbearer for the lost. In this way, both are mutually beneficial. The divine hand holds wisdom.

Target Text: "Ek Prinda aur Jugnoo" is a translated work by Dr. Allama Muhammad Iqbal. This poem is referred to as "Bulbul aur Jugnoo" in the textbooks used by children. Like William Cowper, Iqbal, through the personifications of Bulbul and Jugnoo instructs humans on how to interact with one another in society.

"تجھے جس نے چہک، گل کو مہک دی

اسی اللہ نے مجھ کو چمک دی"

The glow-worm accepts Allah's divine authority and warns the nightingale that his light will lead others when they go lost in the night and are betrayed. Allah has blessed the nightingale with a wonderful sound to charm the tired people who come to the garden for rest. Allah's blessings include the nightingale's singing ability and the glow-worm's sparkling brightness. One should not demean another for his quality as the other too has been endowed with divine blessing differently. He tries to give us a lesson that Allah has created everything in the universe with a special purpose. On another place, to favour this very cause, Allama Iqbal says:

"نہں ہے چیز نکمی کوئ زمانے میں

کوئ برا نہیں قدرت کے کار خا نے میں"

Tenor

Source Text: At a time when Evangelical sentiment was prevalent, Cowper's advocacy of religious and humanitarian ideals played a significant role in his enormous popularity. In his poem, he captured the sight of daily life. He showed his didactic and altruistic tendencies in the poem titled "The Glow-Worm And The Nightingale".

In the narrative of the poem, the nightingale and the glow-worm are two participants. The nightingale sings all day and, though he is feeling tired and hungry, still his song has not come to an end. Though he is in a singing trance, he is looking sideways in hunt of something to eat so that he may satiate his hunger. He caught sight of the glowworm on the ground. The glow-worm being a quick thinker starts to compliment and praise the songbird.

"Harangued him thus right eloquent:
'Did you admire my lamp,' quoth he,
'As much as I your minstrelsy,
You would abhor to do me wrong,
As much as I to spoil your song,
For 'twas the self-same power divine

Taught you to sing, and me to shine"

The nightingale proudly hears the worm speak and is touched by its kind remarks. The glow-worm goes on to say that just as the nightingale cheers up and brightens the day, the glow-worm also uses its light to adorn the night. He asserts that since both of them are the

work of God and serve different ends, they ought to coexist peacefully. The glow-worm saves himself with his persuasive and intelligent oration abilities.

Target Text: Dr. Allama Muhammd Iqbal, referred to as Pakistan's National Poet, is filled with fervour for his country, his religion, and his fellow humans. In "Ek Prinda aur Jugnoo," he teaches the lesson of human contact and the teachings of the Holy Prophet (Peace Be Upon Him), where this emotional fervour is evident.

The story starts with 'Ek Prinda' (The Bird: the writer has not mentioned in the story whether he is a nightingale or some other bird. Anyhow in the syllabus book Pakistan Textbook Board printed it as Bulbul aur Jugnoo means the nightingale and the glow-worm) who appears to be sitting, after singing all day long, on the branch of the tree. He feels tired and hungry when he catches the sight of something which is shining. The glow-worm peeps through the evil design of the nightingale and retaliates with a speech telling him that he should not make him his meal as he too has been created with a purpose. He, in metaphoric language, recounts the blessings of Allah who clothes him with angelic light. In a literary style, he says, 'I have the status of Mountain Tor in the cosmos of birds. If your bright of singing is ornamented with the bright heaven mine brilliance too is equated paradisiac florescence. He taught you to sing melodiously in the gardens and blessed me with the brightness that brightens the garden and proves to be the lighthouse for the people who have lost their way home.

"لباس نور میں مستور ہوں میں

پرندوں کے جہاں کا طور ہوں میں

چہک تیری بہشت گوش اگر ہے

چمک میری بھی فردوس نظر ہے

پروں کو میرے قدرت نے ضیا دی

تجھے اس نے صدائے دل ربا دی

تری منقار کو گانا سکھایا

مجھے گل زار کی مشعل بنایا"

Mode

Source Text: The poem is a conversation between a glow-worm and a nightingale that is quite simple and clear. The didactic poetry was composed in the 'Live and Let Live' philosophy. In the chaos of human life, in which man cannot live on his own in society, their dialogue sparked empathy. In a culture where people interact with one another, individuals who are kind to others will help them out when they need it.

Target Text: In the poem, "Ek Prinda" (the nightingale) and "Jugnoo" (the glow-worm) have a straightforward conversation. The nightingale in this instance appears to be a self-centred creature who is about to attack the glow-worm to satiate his hunger, but the glow-worm forewarns him against committing such a horrific social crime because both of them were created by Allah and given unique missions to serve humanity. Finally, the glow-worm helps the nightingale by showing her how society functions and how individuals who are kind to others would support them in times of need.

Genre

Source Text: To of the poem 'The Nightingale and the Glow-Worm' is didactic. William Cowper shows us the lesson through the discourse of the personified characters of The

Glow-Worm and The Nightingale. According to the poet, we ought to be able to appreciate differences. Every man is different, and he has different skills. It is not appropriate to use his skills and capabilities as justification for distancing him. Instead, his fellow men ought to respect his individuality. To change the world for the better, all humans should work together. We should all strive for a sense of community because if we all put in the same amount of work, we will all receive the rewards in the same proportion. We shouldn't waste time on hatred and bigotry because life is so short. We should be kind to one another and live life to the fullest.

Cower conveyed the message in a very simple and colloquial diction. Given lines are examples of simple diction implemented by the poet.

"A Nightingale that all day long
Had cheered the village with his song,
Nor yet at eve, his note suspended,
Nor yet when eventide was ended,
Began to feel, as well he might,
The keen demands of appetite;"

The lines given above are a true example of the simplicity of words. Words like a nightingale, all day, long, cheered, village, song, suspended, eventide, ended, feel, might, keen demands, appetite, etc are words in day-to-day use. Even a man with common knowledge can easily understand the semantics of the words. The use of this type of verbosity manifests the purpose of the writer who wants to preach to the people in a simple language that is apprehensible to the common mass.

The following lines manifest Cowper's address to the Christian society where he appears to preach the Christians to follow the teachings of Jesus Christ and sustain peace by respecting each other.

"Those Christians best deserve the name,
Who studiously make peace their aim;
Peace, both the duty and the prize
Of him that creeps and him that flies".

Target Text: The tone of the poem 'Ek Prinda aur Jugnoo' is also didactic. In the narrative, Allama Iqbal, through the personified characters, preaches the purpose of the creation of man on earth. The people should follow the commandments of Allah and live in peace without hurting other people as Allah has created everything with a purpose.

"ہم آہنگی سے ہے محفل جہاں کی

اسی سے ہے بہار اس جہاں کی"

Unlike William Cowper, Dr. Allama Muhammd Iqbal used metaphoric language. The words like. The Words and phrases like مرغ نغمہ پیرا (singing bird), مرغ نوا ریز (singing bird), پرندوں کے جہاں کا طور (At-Tur of the world of birds), مستور (clothed), منقار ہوس (lusty beak), صدائے دل ربا (bewitching melodious voice), فردوس نظر (paradise-like), بہشت گوش (paradisiac), ساز (happiness), سوز (sadness), گل زار کی مشعل (light of the garden), ظہور اوج و پستی (the phenomenon of acclivity and declivity) can only be apprehensible to scholarly persons.

Comparison of Source and Target Texts

William Cowper used colloquial and simple diction which vehemently appeals to the common reader whereas Dr Allama Muhammad Iqbal used metaphoric diction which is pregnant with allusive meaning and can only be decoded by scholarly persons.

As Allama Iqbal followed sense-to-sense translation techniques and manipulated his meter for the translated version, he deviated from Cowper's syntactic norms. The practical implication can be seen in the very first lines of the translated version. In the first three couplets, Cower narrated that the nightingale sang all day long. When it was evening time, his song did not come to an end. Being tired of singing without stopping, he got tired and felt eagerly hungry. On the other hand, Allama Iqbal says in one couplet that when it was evening time, a bird was sitting on the branch of a tree and he was singing.

In lines seven to ten, Cowper says that when the nightingale looks around eagerly to hunt something to eat, he catches the sight of something shining nearby. He came to know that it was the glow-worm that was shining. Allama Iqbal transited in as he saw something shining and taking it for a nightingale, pounced upon it to eat it. Allama Iqbal just in one couplet did not mention in the verses that the bird was hungry but the act of pouncing upon the nightingale gives the sense of hunger.

In lines eleven to twenty, Cowper maintained that the nightingale was sitting on the top of Hawthorn tree from where he looped down to the glow-worm to eat it. The glow-worm peeped through the bad design of the nightingale and eloquently addressed him. The glow-worm addressed him he admired his singing and is admired for his glow. He believed that he would not be abhorred by him as he did not abhor him behind the philosophy that it was only divine power that gave both of them the quality of singing and glowing. Allama Iqbal translated the ten lines into two couplets. The glow-worm says to the singing bird not to be greedy to eat him and says that both are the creation of the same divine power that granted them singing and shining qualities.

In lines twenty-one to twenty-six, Cowper puts forward that the singing prevails in the garden in the daytime and bewitches the tired travellers and those who come there for recreation whereas glowing shows the way to those who lose their way in the darkness of night. The singing bird on hearing his short speech, showed his agreement in a quick trance. Releasing him, he went to some other play to hunt something else to satiate his hunger. Contrary to the glow-worm of Cowper, Iqbal's glow spoke in metaphoric language that Allah bestowed him with the angelic dress of fluorescence, and being glowing he is the 'At-Tor' of the world of the birds. He says the singing bird if his voice is the 'Voice of Paradise', his glow is also glorified with paradisiac light. It is only one divine power who blessed them with singing and glowing traits.

In lines twenty-seven to thirty-four, Cowper socialised the lesson of the poem and supposed that secretaries should understand the message of the poem and advise them to mend their way and they should not quarrel with one other and live their lives like brothers. He gives them the message that life is transient and that should spend it in a sportive way. They should follow the principle 'Respect others and be respected'. Allama Iqbal veered slightly from the meaning of these lines and offered his interpretation of them. According to him, Allah bestowed both the nightingale's sweet and melodious voice, which enriched the tired travellers' hearts and soothed them so they could continue their journey in a new way, and the glow-worm's brightness, which serves as the torch for the lost people in the deserted place. The glow-worm tells the nightingale that the happiest person lacks a thinking mind that is sensitive to the suffering of the impoverished. People with compassionate hearts are valued and sought after in society, and they create a lasting impression. The ups and downs of life are due to those who are kind and caring.

Cowper tells Christians in lines thirty-four to thirty-eight that individuals who practice peace and teach peace leave a forgettable name and fame in the world. He asserts that regardless of whether an animal flies or crawls, it is its responsibility to uphold and promote peace. According to the translated version of Allama Iqbal, compatibility is the essence of existence; without it, this world would be a desert.

Source Text and Target Text

Source Text (Scarpa, 2019)	Translated Text (Sangi, 2018)
The Nightingale and Glow-worm	ایک پرندہ اور جگنو
A Nightingale that all day long Had cheered the village with his song, Nor yet at eve, his note suspended, Nor yet when eventide was ended, Began to feel, as well he might, The keen demands of appetite;	سرِ شام ایک مرغِ نغمہ پیرا کسی ٹہنی پہ بیٹھا گا رہا تھا
When looking eagerly around, He spied, far off upon the ground, A something shining in the dark, And knew the glow-worm by his spark;	چمکتی چیز اک دیکھی زمیں پر اڑا طائر اسے جگنو سمجھ کر
So stooping down from hawthorn top, He thought to put him in his crop; The worm, aware of his intent, Harangued him thus right eloquent: 'Did you admire my lamp,' quoth he, 'As much as I your minstrelsy, You would abhor to do me wrong, As much as I to spoil your song, For 'twas the self-same power divine Taught you to sing, and me to shine,	کہا جگنو نے او مرغِ نوا ریز نہ کر بے کس پہ منقار بوس تیز تجھے جس نے دی چمک، گل کو مہک دی اسی اللہ نے مجھ کو چمک دی
That you with music, I with light, Might beautify and cheer the night.' The songster heard his short oration, And warbling out his approbation, Released him, as my story tells, And found a supper somewhere else.	لباس نور میں مستور ہوں میں پرندوں کے جہاں کا طور ہوں میں چمک تیری بہشتِ گوش اگر ہے چمک میری بھی فردوسِ نظر ہے پروں کو میرے قدرت نے ضیا دی تجھے اس نے صدائے دل ربا دی تری منقار کو گانا سکھایا مجھے گلزار کی مشعل بنایا
Hence jarring sectaries may learn, Their real interest to discern: That brother should not war with brother, And worry and devour each other, But sing and shine by sweet consent, Till life's poor transient night is spent, Respecting in each other's case The gifts of nature and of grace.	
	چمک بخشی ہے مجھے ، ساز تجھ کو دیا ہے سوز مجھ کو ، ساز تجھ کو مخالف ساز کا ہوتا نہیں سوز جہاں ساز کا ہم نشیں سوز قیامِ بزم ہستی ہے انہی سے ظہورِ اوج و پستی ہے انہی سے
Those Christians best deserve the name, Who studiously make peace their aim; Peace, both the duty and the prize Of him that creeps and him that flies.	ہم آہنگی سے ہے محفل جہاں کی اسی سے ہے بہار اس جہاں کی

Discussion

As per Shafique (2009), the most well-known of the seven poems Iqbal penned for children is 'Bulbul aur Jugnoo'. It is a story told in eight couplets about a nightingale who worries about getting home after dark and a glowworm who offers to light the path. Iqbal described the poem as "Makhooz az William Cowper" (adapted from William Cowper) in his

anthology Baang-i-Dara (1935), and that is the issue. There is nothing that can be identified as a source in Cowper's writing, according to scholars. The closest is "The Nightingale and the Glowworm," however in that story, the glowworm addresses the nightingale to remember that the garden needs both of them as they are about to be devoured. Given that the characters were the same even though the plot had been changed, it is safe to assume that Iqbal adapted William Cowper's poem and labelled it as such. We run into a new issue as soon as we assume this, as some scholars have done. A separate and more accurate translation of Cowper's poem by the name of "Ek Parinda aur Jugnoo" (literally "A Nightingale and A Glowworm") is included in Iqbal's anthology, but it is not identified as an adaptation at all (despite being sub-titled "az Angrayzi," or "from English," when it was first published in a magazine several years before the anthology). Why does Iqbal feel free to credit Cowper with writing his more original poetry, but not give him credit where credit is due? This takes us to the third issue: Of his seven poems for children, only "Parinday ki Faryad" (The Lament of a Bird) is not labelled as an adaptation, yet once again, it turns out to be taken from Cowper's work "On a Goldfinch Starved to Death in His Cage"! It would be a little too difficult to confuse this for simple carelessness or plagiarism. Iqbal is cautious to indicate when something is an adaption throughout his works. Why did he insist that the only exceptions be those that he stole from Cowper? If so, why is "Sympathy," a debatably original poem, credited to Cowper as the author? There is only one possible answer to this conundrum, and while it is the most fulfilling, it also sounds strange and stupid. The parts of the puzzle begin to fit together if we simply assume that "Bulbul and Jugnoo" are based on a real narrative rather than a poem by William Cowper. Iqbal claims that Cowper is the nightingale of the poem.

Conclusion
The fundamental objective of this research was to determine how successfully Allama Iqbal translated William Cowper's "The Nightingale and Glow-worm" into the Urdu poem "Ek Prinda aur Jugnoo".

The study concluded that the translator did not prioritise the equivalence of the target text over maintaining the culture, community, and language of the source text. So that the intended reader may readily access the source material without any obstacles or cultural differences, he tries to make the ST original in the target culture. Since the study House's model evaluates the original and translated texts for quality and purpose, we may suggest that by contrasting ST and TT, the purpose of both texts is maintained as being equal. As the two texts have the same goal, it can be inferred that the translator chose a covert rather than an overt translation strategy. The effectiveness and quality of the two texts are simultaneously considered. Equivalence is the fundamental metric of translation quality that was used in this investigation. According to House, a translated text's purpose is reviewed with the aid of contextual cues geared toward both covert and overt inaccuracy. The current study compared two types of translation—covert and overt translation—to see whether the statement that "Covert translation is better than overt translation" was true. Therefore, with the aid of the aforementioned analysis, it is independent of any particular culture or society, and the current research will be beneficial to subsequent researchers working in the field of translation studies. The findings of the study demonstrate that, by Translation Quality Assessment Analysis, students in the relevant subjects would be able to evaluate source text (ST) and target text (TT) for the analysis of the quality of the translated text from English into Urdu in particular and from English to any other language in general. In fact, in the subject of translational studies, the perception of the theory is regarded as being relevant to the practice. When students use this in practice, it aids in their understanding of various theories' concepts. Additionally, as it helps to draw attention to the unique qualities of the source text (ST) and target text (TT) languages, a comparison of the source text (ST) and the target text (TT) (together with its translation in the context of House's model) can offer insight into learning and teaching translation. The link between the original and translated versions of a text illustrates the essential idea of translation

quality assessment. House's Model of Translation Quality Assessment serves as the framework for the lexical, syntactic, and textual analysis.

Participants

Muhammad Ali Shahid - Investigation:

Role: Muhammad Ali Shahid is responsible for leading the investigation. This includes overseeing the overall direction of the study, formulating research questions, and ensuring that the study's objectives are met. He guided the research process and provide critical insights into the translation assessment.

Ayesha Hameed - Literature Review:

Role: Ayesha Hameed is tasked with conducting the literature review. Her role involves gathering and analyzing existing research and theories related to translation quality assessment, comparative studies in translation, and relevant linguistic theories. She compiled and synthesized this information to provide a theoretical foundation for the study.

Mamoona Hassan - Data Curation:

Role: Mamoona Hassan is responsible for data curation. This involves collecting, organizing, and managing the data that was be used in the study. She ensured that the data is accurate, complete, and properly formatted for analysis, maintaining the integrity of the data throughout the research process.

Muhammad Imran - Comparative Study:

Role: Muhammad Imran will conduct the comparative analysis of the two versions (English and Urdu) of "Ek Prinda aur Jugnoo." His work includes comparing the translations, identifying differences and similarities, and evaluating the quality of the translations based on specific criteria.

Shaista Kazim - Data Collection on English Version:

Role: Shaista Kazim is responsible for collecting data specifically related to the English version of "Ek Prinda aur Jugnoo." This may involve gathering different English translations, analyzing translation strategies, and compiling relevant data for comparative analysis.

Habib Ullah Habib - Data Collection on Urdu Version:

Role: Habib Ullah Habib is tasked with collecting data related to the Urdu version of "Ek Prinda aur Jugnoo." His responsibilities include identifying various Urdu translations, examining the translation methods used, and organizing the data for comparison with the English versions.

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