A Comparative Pragmatic and Stylistic Analysis of the Four Quls in English and Urdu Translations of the Holy Quran: A Case Study of Abdullah Yousaf Ali and Abul Ala Maududi

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ABSTRACT

Regarded as the ultimate source of spiritual enlightenment and linguistic purity, the Quran occupies a central place in islamic belief and scholarly tradition. While a number of studies are available on Qur'anic translation, limited research is available on the comparative pragmatic and stylistic analysis of the Four Quls across English and Urdu translations. Therefore, by applying a qualitative methodology using a comparative analytical approach, the current study aims to examine how pragmatic features and stylistic patterns of the Four Quls are represented in Abdullah Yusuf Ali's English and Abul Ala Maududi's Urdu translations. The study highlights that the Arabic text relies heavily on deixis, repetition, implicit meaning, and rhetorical balance, whereas the two translators differ in how they express these features. Yusuf Ali employs a formal, elevated, and explicative style, while Maududi follows a more direct, concise, and culturally familiar Urdu expression that mirrors the Arabic rhythm more closely. Pragmatically, both translations retain the core illocutionary force of divine command, supplication, and theological distinction, though Yusuf Ali tends toward explicit clarification and Maududi toward natural inferential understanding. Stylistically, differences are observed in lexical choice, syntactic patterning, and rhythmic rendering across the two translations.

Keywords: Quranic translation, Pragmatic features, Stylistic patterns, Four Quls, Illocutionary force, lexical choice, Rhythm, Abdullah Yousaf Ali, Abul Ala Maududi, Comparative analysis

INTRODUCTION

Depending on the needs of people, Allah has bestowed numerous scriptures upon various prophets throughout history. Among them is the Holy Quran. The most elevated book ever written is this Holy Quran. This book is full with meanings and everything it represents is unique. The Quran is considered the most important and linguistically outstanding text in the Islamic religion, known for its profound spiritual message and distinctive rhetorical strength. It was written in Arabic and is read by individuals from all linguistic origins all over the world. The Quran has been translated into many languages by many scholars using a variety of techniques from word-for-word translation to meaning-based interpretation, in order to make its message understandable. However, translating the Quran is extremely difficult because its meanings are ingrained in context, tone, and stylistic elements in addition to words (Abdul-Raof, 2001; Alvi & Malik, 2024). This chapter will provide an introduction to this study by discussing the background, aim, problem statement, research objectives, research questions and finally the significance.

Background to the Study

Over centuries, the Quran's translation has changed in response to the increasing demand to convey its message to audiences who do not speak Arabic. With translators using a variety of linguistic and interpretive techniques, English and Urdu translations have been crucial in influencing religious discourse and understanding in south Asia. The Quranic message is made accessible to a wide range of readers through the use of both Urdu and English translations, yet each translation reflects the translator's stylistic interpretations and pragmatic choices. These choices may affect how the message is perceived, experienced and comprehended. Translation frequently entails navigating layers of meaning that are challenging to translate directly since Quranic meaning is entrenched not just in lexical objects but also in pragmatic relations, such as context, implication, and speech acts. Similarly, the Quran's aesthetic and persuasive impact is greatly enhanced by it's stylistic elements, which include rhythm, repetition, conciseness, and rhetorical balance (Ayoub,1988; Khan, 2029; Olohan, 2016; Mustafa, 2020). There are a number of different translators who have translated the Qur'anic text into various languages such as Urdu, English, Punjabi, Sindhi, and Pashto etc. The major focus of this research is to comparatively examine how the pragmatic meanings and stylistic features of the Four Quls are conveyed in English and Urdu translations of the Qur'an.

Aim of Study

The main aim of this study is to investigate how pragmatic meaning and stylistic features of selected Quranic verses (four Quls) are represented and conveyed in English and Urdu translations of Quran.

Problem Statement

Although numerous translations of the Quran into English and Urdu exist, there is limited research on how these translations capture the pragmatic meanings and Stylistic features of the original Arabic text, especially in concise yet theologically profound Surahs such as the Four Quls. Pragmatic elements such as speech acts, implied meaning, and contextual nuances,, along with stylistic features such as repetition, rhythm, and lexical choices, often undergo shifts during translation. Therefore, this study aims to address this gap by analyzing how the four Quls are pragmatically and stylistically represented in English and Urdu translations.

Research Objectives

1. To identify the main pragmatic features in the Four Quls and analyse how these are represented in Abdullah Yusuf Ali's English and Maududi's Urdu translations
2. To compare the stylistic strategies used by both translators—such as lexical choice, rhythm, and sentence structure—in conveying the Qur'an's tone and rhetorical force

Research Questions

1. What are the main pragmatic features in the Four Quls and how these are represented in Abdullah Yusuf Ali's English and Maududi's Urdu translations?
2. What stylistic differences can be observed between the two translations in terms of lexical choice, rhythm, and syntactic patterning?

Significance of the Study

This study is important because it advances our knowledge of how the pragmatic and stylistic elements of the Quran are expressed in other languages, especially English and Urdu. By analysing the Four Quls, it shows how translators communicate latent meaning, speech acts, and stylistic devices. The findings help academics, readers, and students understand the interpretive decisions of translators and how these shape the communicative and aesthetic force of the Quranic message. The study also offers insights for future translators and researchers by highlighting the importance of considering both pragmatic and stylistic dimensions when translating sacred texts.

LITERATURE REVIEW

The Quran's language richness, rhetorical complexity, and theological significance have made its translation a prominent field within Translation Studies for a long time. The Quran presents special difficulties for translators because it is a sacred and highly stylised discourse, which has led to a great deal of research into how its meanings and aesthetic qualities might be communicated across languages.

A relevant stylistic study juxtaposed the English translations of Surah An Noor by Abdullah Yusuf Ali and M.M Pickthall to investigate how language selections influence the communication of the Quranic message. While employing a qualitative method , the study analysis concentrated on five stylistic dimensions; lexical, syntactic, figurative,contextual, and cohesive elements. It showed that both translators employ excellent stylistic tropes, yet differ in their methodologies ; Yousuf Ali adopts a more literal approach, whilst Pickthall offers a clearer, more accessible interpretation (Rashid & Arfan, 2019).

In order to identify elements that affect clarity, a comparative analysis of four translations of the Holy Quran's meanings looked at language and stylistic differences.

Through content analysis and comparative analysis, the researchers discovered that literal translation has detrimental impact on semantic accuracy and understanding, transliteration fails to effectively express meaning, and antiquate language decreases readability (Muhammad, 2019). A related study focused on Ahmed Raza Khan Barelvi's Tarjuma-E-Quran, one of the primary Urdu translations of the Quran. The translations of other translators were compared by academics. While claiming that Kanzul Iman has more internal coherence and stylistic clarity , their investigation pointed out a number of grammatical and interpretive flaws in some of the previous translations. All things considered, this study adds to the continuing conversation in Urdu Qur'an translation scholarship on methodological variety and changing translation methods (Ghani & Rajper, 2018).

Alvi and Malik (2024) investigated lexical stylistics in Surah Ar Rehman and its Urdu translation by Hafiz Salahuddin Yousuf using a qualitative exploratory methodology. The study found instances of lexical parallelism in the Arabic text and examined how they were translated into Urdu, noting both preserved and removed repetition. This approach is a useful paradigm for performing Comparative assessments of Quranic translations, particularly in terms of demonstrating how certain stylistic aspects contribute to the overall aesthetic and communicative effect of the text (Alvi & Malik, 2024).

Linguistic and structural differences between Arabic and target languages frequently result in different translation shifts, according to research on Quranic translation. For instance, a research that used Catford's(1956) shift typology to examine seven English translations of the first thirty verses of Surah Yousuf, discovered notable variations in the frequency of translation shifts. The most frequent charges were unit shifts and level shifts, suggesting that translators regularly alter linguistic levels and structural units to

convey meaning. These results highlight the methodical character of changes in Quranic translation and their influence on maintaining style and meaning across languages (Hussain, 2014). Although a number of studies are available on different aspects of Quranic translations, there is a limited research that compares Abdullah Yousuf

Ali's English and Maududi's Urdu translations using both pragmatic and stylistic analysis. Therefore, this study aims to investigate how pragmatic meaning and stylistic features of the Quranic text are represented and conveyed in English and Urdu translations of the Quran.

RESEARCH METHODOLOGY

Research Design

The study is exploratory in nature and employs a qualitative approach to examine how pragmatic meanings and stylistic features of the Four Quls are conveyed in English and Urdu translations of the Qur'an.

Data Collection

The data for this study consists of the Four Quls, which include: Surah Al-Kafirun, Surah Al- Ikhlas, Surah Al-Falaq, and Surah An-Naas. These surahs were chosen because they are short yet rich in theological meaning, rhetorical force, and stylistic features, making them ideal for pragmatic and stylistic analysis. Two widely used translations were selected: English translation by Abdullah Yusuf Ali and Urdu translation by Maulana Abul Ala Maududi.

These translators are well-known for their scholarly reputation, clarity, and widespread use among readers, which makes their translations suitable for academic comparison.

Theoretical Framework

In order to analyse the English and Urdu translations of the Four Quls, this study uses a threefold theoretical framework that combines Descriptive Translation Studies (DTS),
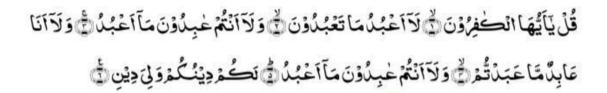
Relevance Theory, and Leech and Short's stylistic model to analyse the English and Urdu translations of the four Quls. DTS (Toury, 1995; Alo & Yusuf, 2019) serves as the comprehensive framework for contextualising the study within Translation studies and elucidates translation norms, shifts, and trends, hence validating the comparative analysis. Relevance Theory (Sperber & Wilson, 1986; Wilson & Sperber, 2004) informs the pragmatic analysis, facilitating the examination of deixis, implicature, illocutionary force, and the methods by which translators maintain or modify the inferential meaning of the Quranic text..

Stylistic model (Leech & Short, 2007) guide the analysis of lexical choices, rhythm, syntactic patterns, and rhetorical features. Together, this framework provides a systematic lens for examining how pragmatic and stylistic features are represented in the translations.

DATA ANALYSIS

The English translation of Abdullah Yusuf Ali and the Urdu translation of Maududi for the Four Quls are compared pragmatically and stylistically in this section. The analysis is organised surah by surah, with concise paragraphs outlining how each translation captures the stylistic patterns and pragmatic elements of the Qur'anic text.

(1) Surah Al Kafirun

قُلْ يَٰٓأَيُّهَا ٱلْكَٰفِرُونَ ۞ لَآ أَعْبُدُ مَا تَعْبُدُونَ ۞ وَلَآ أَنتُمْ عَٰبِدُونَ مَآ أَعْبُدُ ۞ وَلَآ أَنَا۠ عَابِدٌ مَّا عَبَدتُّمْ ۞ وَلَآ أَنتُمْ عَٰبِدُونَ مَآ أَعْبُدُ ۞ لَكُمْ دِينُكُمْ وَلِىَ دِينِ ۞

Abdullah Yousaf Ali (English)

Say : O ye that reject Faith!

I worship not that which ye worship,

Nor will ye worship that which I worship.

And I will not worship that which ye have been wont to worship,

 Nor will ye worship that which I worship. To you be your Way, and to me mine Syed Abul Ala Maududi (Urdu)

کہو، اے کافرو! میں اُنکی عبادت نہیں کرتا جن کی تم عبادت کرتے ہو،

اور نہ تم اُس کی عبادت کرنے والے ہو جس کی میں عبادت کرتا ہوں۔ اور نہ میں اُن کی عبادت کرنے والا ہوں جن کی تم عبادت کرتے رہے ہو،

اور نہ تم اُس کی عبادت کرنے والے ہو جس کی میں عبادت کرتا ہوں۔ تمہارے لیے تمہارا دین ہے اور میرے لیے میرا دین

Pragmatic Analysis

This Surah is dominated by assertive and commissive speech acts. It rejects religious compromise through repeated negations: " ان تأعُبُدو اما أأعُبُد الا". . The pragmatic force is emphatic separation. Yousaf Ali preserves the declarative negations ("I worship not that which ye worship"), using archaic pronouns ("ye") that give a formal tone. Maududi uses straightforward Urdu (" جس کی تم عبادت کی اس "), ہو کرتے تم کی جس کرتا نہیں عبادت which preserves directness. The repetition of negations in Arabic intensifies the illocutionary force; Yousaf Ali maintains these patterns, though with more formal phrasing, while Maududi keeps them terse and unembellished. The concluding assertion " دین اي اول دِيْنُكُم لأُكُم") (performs a speech act of disengagement. Yousaf Ali's "To you be your religion, and to me mine" is formal;

Maududi's " تمہارا دین تمہارے لیے اور میرا دین میرے لیے reflects natural Urdu usage. Both translations retain the Surah's assertive stance, though with different pragmatic tones.

Stylistic Analysis

The Arabic Surah features parallel, repetitive syntactic structures that strengthen the contrast between the speaker and the addressed disbelievers. Yousaf Ali mirrors the repetition but lengthens clauses through relative constructions ("that which ye worship"), making the rhythm slower and more sermon-like.

Maududi follows the Arabic more closely by using short, parallel Urdu clauses, preserving the brisk and confrontational rhythm. The stylistic climax (" لَكُمْ دِيْنُكُمْ وَلِيَ دِين") is especially compact in Arabic. Yousaf Ali expands it slightly ("To you be your religion"), while Maududi keeps it semantically minimal, echoing the Arabic effect. Stylistically, Yousaf Ali's version is formal and rhythmic, while Maududi's retains clarity, brevity, and rhetorical sharpness.

(2) Surah Al Ikhlas

قُلْ هُوَ اللّٰهُ اَحَدٌ ۚ اللّٰهُ الصَّمَدُ ۚ لَمْ يَلِدْ ۙ وَلَمْ يُوْلَدْ ۙ وَلَمْ يَكُنْ لَّهٗ كُفُوًا اَحَدٌ ۚ

Abdullah Yousaf Ali (English)

Say: He is Allah, the One and Only; Allah, the Eternal, Absolute;

He begetteth not, nor is He begotten; And there is none like unto Him.

Syed Abul Ala Maududi (Urdu)

کہو، وہی اللہ ہے جو یکتا ہے

اللہ سب سے بے نیاز ہے۔

نہ وہ کسی کا باپ ہے اور نہ کسی کا بچہ۔ اور کوئی اس کا ہمسر نہیں۔

Pragmatic Analysis

The Arabic of Surah Al-Ikhlāṣ opens with the performative performative imperative قُلْ ("Say"), which functions as a divine commissioning of the Prophet to make a clear, public proclamation; this establishes a layered deictic structure (God → Prophet-as-utterer → audience). Each following clause is a compact, nominal assertion about God's ontological status: هُوَ اللّٰهُ اَحَدٌ ("He is God — One"), اللّٰهُ الصَّمَدُ (the term al-ṣamad), لَمْ يَلِدْ وَلَمْ يُوْلَدْ (no begetting / not begotten), and وَلَمْ يَكُنْ لَّهٗ كُفُوًا اَحَدٌ (nobody is comparable to Him). These are predominantly assertive speech acts — constative statements that also carry strong illocutionary force because they proscribe polytheistic conceptions of the divine; their pragmatic import is therefore both doctrinal (what is being claimed) and corrective (what is being denied).

Yusuf Ali's English preserves the performative frame ("Say: He is Allah, the One and Only; / Allah, the Eternal, Absolute; / He begetteth not, nor is He begotten; / And there is none like unto Him."). His lexical rendering of al-ṣamad as "the Eternal, Absolute" and his use of the archaic verb "begetteth" introduce interpretive glosses that reduce the inferential work required of an English reader: where the Arabic invites cultural and theological inference from a compact noun, Yusuf Ali spreads that meaning into established English theological terms. Pragmatically this is an instance of explicitation — the translation supplies interpretive content that the source text leaves condensed — and it softens the terseness of the Arabic into a more doctrinally framed statement.

Maududi, on the other hand, translates with terse, didactic Urdu (" وہی اللہ ہے جو یکتا")

choice for al-‟بے۔ / اللہ سب سے بے نیاز ہے۔ / نہ وہ کسی کا باپ ہے اور نہ کسی کا بچہ۔ / اور کوئی اس کا ہمسر نہیں۔His-şamad “ ‟بے نیاز ہے سب سے ‟) — “ most self- Sufficient/independent”) shifts the compact source noun into a culturally intelligible attribute but does so without the layered Latinate theological diction found in Yusuf Ali. Because Maududi keeps short clauses and direct negations, his version preserves both the original's illocutionary force and the economy that invites immediate inferential recognition (i.e., the hearer is led to deduce theological implications rather than be led through them). In short: Yusuf Ali trades some of the Arabic's implicature for explicit theological equivalents that read as interpretive clarifications; Maududi preserves the Arabic's pragmatic austerity, keeping the text's succinct assertiveness and the burden of inferential work on the reader.

Stylistic Analysis

Arabic Al-Ikhlāṣ is stylistically marked by short, balanced nominal clauses and dense theological nouns ((الصمد، أحد that create a rhythmic, emphatic flow. Yusuf Ali restructures these into fuller English clauses with inserted verbs and adjectives, softening the original's compact rhythm. His elevated diction ("Absolute," "Unto Him") creates a formal, sermon- like style. Maududi follows the Arabic clause boundaries more closely, keeping short, parallel Urdu sentences that mirror the source text's rhythm. His lexical choice((نیاز ہے offer culturally accessible equivalents and maintain stylistic economy. The stylistic shifts show that Yusuf Ali creates a smoother, more explanatory reading experience, while Maududi reflects the Arabic's simplicity and strong rhythmic balance.

(3) Surah An Naas

قُلْ أَعُوذُ بِرَبِّ النَّاسِ ۞ مَلِكِ النَّاسِ ۞ إِلٰهِ النَّاسِ ۞ مِنْ شَرِّ الْوَسْوَاسِ الْخَنَّاسِ ۞ الَّذِيْ يُوَسْوِسُ فِيْ صُدُوْرِ النَّاسِ ۞ مِنَ الْجِنَّةِ وَالنَّاسِ ۞

Abdullah Yousaf Ali (English)

Say: I seek refuge with the Lord and Cherisher of Mankind, The King (or Ruler) of Mankind,

The God (or Judge) of Mankind,From the mischief of the Whisperer (of Evil), who withdraws (after his whisper),

(The same) who whispers into the hearts of Mankind, Among Jinns and among Men.

Syed Abul Ala Maududi (Urdu)

کہو، میں پناہ مانگتا ہوں انسانوں کے رب کی۔ انسانوں کے بادشاہ کی، انسانوں کے معبود کی،

وسوسہ ڈالنے والے بدکار کے شر سے، جو پیچھے ہٹ جاتا ہے، جو لوگوں کے دلوں میں وسوسے ڈالتا ہے،

Pragmatic Analysis

This Surah also begins with the directive "قُلْ" functioning as a divine instruction to recite a refuge-seeking formula. The Surah intensifies the illocutionary force by listing three titles of God ("Lord of mankind, King of mankind, God of mankind"). Yusuf Ali preserves this triadic structure but uses formal English ("Lord… King…"), giving it a biblical tone.
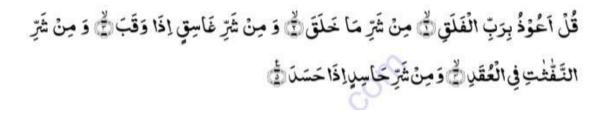
Maududi stays closer to everyday Urdu (بادشاه کے لوگوں …رب کے لوگوں) which keeps the supplication more immediate and personal. The main pragmatic feature of the Surah is the description of whispering as a hidden threat, implying an internal psychological danger.

Yusuf Ali's "the whisperer who withdraws" preserves this implicature, while Maududi's "وسوسہ ڈالنے والا" captures the threat in familiar Urdu religious terms. The pragmatic aim— seeking protection from unseen influences—is retained in both translations, though Yusuf Ali's tone is formal while Maududi's is instructional.

Stylistic Analysis

Stylistically, Arabic An-Nās uses repetition of "النّاس" three times in the second verse for emphasis and rhythmic prominence. Yusuf Ali repeats "mankind" but breaks the rhythm with commas and longer phrasing. Maududi keeps the repetition tight and parallel, closer to the Arabic's rhythmic insistence. The final verse ("والناس الجنة من") is concise and balanced; Yusuf Ali uses an expanded structure ("Among jinn and among men"), while Maududi keeps it shorter (میں انسانوں اور جنوں). Overall, Yusuf Ali creates a smoother, structured English rhythm, while Maududi maintains the Arabic's short, equally weighted clauses.

4.Surah Al Falaq

قُلْ اَعُوْذُ بِرَبِّ الْفَلَقِ ۙ مِنْ شَرِّ مَا خَلَقَ ۙ وَ مِنْ شَرِّ غَاسِقٍ اِذَا وَقَبَ ۙ وَ مِنْ شَرِّ النَّفّٰثٰتِ فِی الْعُقَدِ ۙ وَ مِنْ شَرِّ حَاسِدٍ اِذَا حَسَدَ ۟

Abdullah Yousaf Ali (English)

Say: I seek refuge with the Lord of the Dawn From the mischief of created things;

From the mischief of Darkness as it overspreads; From the mischief of those who practise secret arts;

And from the mischief of the envious one as he practises envy.

Syed Abul Ala Maududi (Urdu)

کہو، میں پناہ مانگتا کہو صبح کے رب سے ہر اس چیز کے شر سے جو اس نے پیدا کی

اور اندھیری رات کے شر سے جب وہ چھا جائے والی جادوگرنیوں کے شر سے اورگرہوں پر پھونکنے

۔اور حسد کرنے والے کے شر سے

Pragmatic Analysis

The Surah begins with the directive (قُلْ أَاعُوذُ بربِّ الْفالاق) a speech act of seeking refuge. The deictic "I" is implied in Arabic but explicit in English ("I seek refuge"), while

Maududi also makes the subject explicit (بوں مانگتا پناہ میں)۔. These explicit subjects shift the implicit Qur'anic style into explicit narration. The Surah lists four sources of harm using coordinated clauses, creating cumulative implicature: protection is needed from both visible (night, envy) and hidden (witchcraft) dangers. Yousaf Ali maintains the litany form but uses formal expressions ("the mischief of darkness"), while Maududi uses common Urdu phrasing (برائی کی رات اندھیری) making the pragmatic threat more immediate for Urdu readers. Both translations preserve the illocution of supplication, but Yusuf Ali's register is more literary, whereas Maududi's is more direct and instruction-like.

Stylistic Analysis

Arabic Al-Falaq uses repetitive prepositional phrases (شر من) create rhythmic parallelism. Yousaf Ali translates these repetitions but expands them into longer clauses ("From the mischief of the blowers on knots"), reducing the compact rhythm and adding explanatory nuance. Maududi keeps compact Urdu prepositional phrases "(کے چیز اس ہر)

("شرسے that mirror the Arabic cadence more closely. Syntactically, Yousaf Ali's sentences are longer and smoother, while Maududi follows the Arabic's short, clear clause structure. The stylistic effect in Yusuf Ali is poetic and elevated; in Maududi, it is didactic and accessible.

FINDINGS AND DISCUSSION

The main findings of the pragmatic and stylistic analysis of the Four Quls in the English and Urdu translations by Yusuf Ali and Maududi are presented in this part. The Prophet is given a heavenly order particle ("قْلْ" "say") at the start of each of the Four Quls. This command is maintained by both translators, although their pragmatic textures differ: Maududi chooses straightforward, colloquial Urdu, while Yusuf Ali adopts a formal, biblical tone. Although the Arabic retains an implicit hierarchy (Allah → Prophet → audience), while this chain is made clearer in both translations, particularly by the addition of personal pronouns (I seek refuge," "بوں مانگتا پناہ میں") that change the narrative from implied to explicit.

Deixis is crucial, particularly in Surah Al-Kāfirūn, where religious ("what you worship," "your religion") and personal deixis ("I," "you") create a clear division between belief systems. Maududi's well-known Urdu pronouns make the contrast more obvious,whilst Yousaf Ali's antiquated pronouns ("ye") provide a formal distancing. While Maududi depicts ordinary Muslim prayer, Yusuf Ali keeps a formal tone in the surahs about seeking refuge.

Arabic implicature frequently appears through repetition and sparse phrasing. The shelter surahs suggest multiple perils, whereas Surah Al-Kāfirūn suggests unwavering monotheistic borders. While Maududi maintains the Arabic's concise inferential nature, Yusuf Ali often makes such implicatures clear using explanatory terminology. Although Yusuf Ali sounds more liturgical and Maududi more direct and culturally grounded, both interpreters preserve the Quran's controlled yet forceful civility.

The Arabic text's stylistic elements include complex theological terminology and brief, parallel patterns. Yusuf Ali creates a fluid, sermon-like cadence by extending these into lengthier English clauses with additional descriptive components. Maududi uses brief, well- balanced Urdu sentences that are yet succinct, more in line with Arabic. In terms of lexicon, Maududi selects easily understood Urdu equivalents to improve clarity and cultural familiarity, while Yusuf Ali prefers high theological terminology. In terms of rhythm,

Maududi's concise syntax reflects more of the Qur'anic flow, whereas Yusuf Ali maintains meaning but loses part of the Arabic's intensity due to lengthy constructions. Overall, Maududi provides a concise, straightforward, and culturally relevant translation, while Yusuf Ali provides a formal, explanatory, and stylistically elevated translation. Readers' understanding of divine command, theological separation, and spiritual supplication is shaped by these pragmatic and stylistic changes.

CONCLUSION

The Arabic text of the Four Quls uses strong rhythmic unity, repetitive grammatical patterns, complex theological language, and succinct declarative structures to create its communicative effectiveness. In order to create a formal, sermon-like tone, Yusuf Ali's translation tends to increase the Qur'anic conciseness through explicitation, higher diction, and extended phrase structures. Maududi, on the other hand, provides an approachable and culturally familiar Urdu translation while more closely maintaining the original's condensed syntax and rhythmic parallelism. From a pragmatic standpoint, both versions preserve the illocutionary force of theological separation, divine mandate, and prayer. However,

Maududi's clearer and more direct language improves reader engagement, whereas Yusuf Ali's formal register widens the gap between text and reader. Due to linguistic proximity, Urdu more accurately reflects the succinct rhythm of Arabic, while English inevitably alters the aesthetic structure. Overall, the study shows that although both translations effectively convey the meaning of the Qur'an, they produce distinct aesthetic and communicative experiences. Maududi places more emphasis on readability, directness, and rhythmic equivalency than Yusuf Ali does on theological clarity and refined language. In their particular linguistic and cultural settings, these varying priorities are a reflection of more general translation conventions Future studies could build on this work by employing corpus- based tools to measure stylistic and pragmatic differences, incorporating many translators for comparative depth, or expanding the analysis to larger surahs to investigate how translation techniques alter with narrative complexity.

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