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### An analysis of Literary Culture in Pakistan in the light of Sufi Kalam ‘Tere Ishaq Nachayaa by Baba Bulleh Shah

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#### Abstract

*Translation from source to the target language is an emerging field in applied linguistics. This plays a significant role in compressing the cultural and communication gap. Literal translation makes the reciprocal communicative process more fluent. Translation of Punjabi mystic poems creates a new path to exploring indigenous Sufi literature in Pakistan and foreign culture. The researcher has researched ‘Tere Ishaq Nachayaa by B. Bulleh Shah’ a Punjabi poem and translated it into the target English language. This is analyzed qualitatively under the theoretical framework of Newmark’s (1988) Literal Translation approach. This study aims to find out the structure, syntactic and semantic levels. The result based on analysis reveals the translator uses the present perfect tense at the most frequent ratio. There has been used past participle, adjectives, adverb, transitive verbs, possessive and objective pronouns, proper nouns, and interjection as well. Furthermore, Nicholson makes elegant variations in this poem like the structure of the poem comprises five stanzas and each stanza consists of five lines except the fourth stanza which comprises four lines but the poem in source language consists of six stanzas. The first stanza consists of five lines but the last stanza consists of three lines and the rest of the stanzas comprise four lines. Investigator finds out there are some lexicons in the translated poem and those are used out of context. Like, romance, ablest, lid, and lie are used out of context i.e. the word spiritual ecstasy can be used in place of romance. There are used elision in translated text like ‘^eacock. The result shows the translation is well woven but there is some loophole in semantics because of the cultural and religious gap.*

**Keywords:** literal translation, source and target language, Baba Bulleh Shah

In this section, the researcher introduces the topic, statement of the problem, objective, research questions significance of the studies, and the literature gap.

### **1. Background to the Study**

Shackle opined the literary culture of Pakistan in indigenous languages is very rich. Different Sufi poets in the pre-modern period create artistic pieces of poetry but according to him, there are three major poets like B. Bulleh Shah, K. Ghulam Farid, and Shah Abdul Latif. Furthermore, these poets create mystical works. Their poetry is religious and gives the message of transcendental love and Islamic beliefs. Hence, the message of love in these poetic verses helps human beings to understand the love and the implicit spiritual beauty in all the creation of the universe (Shackle, 2013)

The Sufi poet gives a central idea in the area of the spiritual journey. These poets are dextrous in the creation of mystic poetry and through this, they spread the Islamic teachings and divine love. Furthermore, the main feature of mystical writings is the avoidance of the linguistic rhetorical complexities. Hence, their poems are simple, rich, and attractive.

In the 8th and 9th centuries, there has started a movement in Islam named ‘Sufism/Tasawwuf’. This is a religious concept, a state of mind in which one feels and there is nothing except ALLHA (SBNWT). Furthermore, its origin lies in the life of the Prophet (PBUH). This has been followed later by Caliphs and then Muslims. Moreover, religious followers like Sufis spread it in the pre-modern era to different areas of the world. Hence, Sufism is the core element behind mystical poetry (Ahmed, 2017).

There are different translators in the field of poetry and Nicholson is one of them. He is an oriental and works on literature and the Persian language. Furthermore, he translated different works including Punjabi poetry by B. Shah into the English language. So, his translations are linear and word for word (Shah, 2008).

A translation study is an emerging field because it spreads knowledge from one language and culture to another one. Different scholars give diverge sorts of systematic steps to translate a text from the source language to the target language. Furthermore, source language refers to the language being translated from and target language refers to the language translated into like Urdu to English. Moreover, there are some aspects the translator ignores because of the cultural

gap. Similarly, the translations are general but spiritual poetry in particular because they have special status and prestige. In addition, there is a famous

scholar in translation studies named Newmark. Hence, he gives eight different methods to translate a text.

Newmark is a well-known being in translation studies. He gives a theoretical basis to translation but critics believe, he gives translation methods based on his experiences. He does not perform any experiments to prove this theoretical paradigm. Hence, he discusses explicitly all this in his book named 'A Textbook of Translation' (Lu, 2012).

In literature trend of translation is developing. This includes prominently fiction and nonfiction i.e. poetry, novel, drama, and comedies. These fictions can be of any language like in this study this indigenous Punjabi language poetry. Furthermore, there are some features like cultural context and references as are not translated directly. Hence, there is a grammatical shift from source to target language but there are some natural restrictions (Maula, 2015).

The translation of culturally specific lexicons according to their context from the source language to the target language is not an easy task because of the presence of allusions. These have enough potential to influence the meaning. Hence, these have some connotative meanings in the source language and can be disturbed in the target language (Ordudari, 2007).

In a contesting paper, this theoretical aspect of Newmark theory is discussed. This shows the allegations in his theory are wrong. His views are logical and good. So, the semantic and communicative aspects are more popular in the field of translation studies (Sergio, 2015).

## **1.2. Statement of the Problem**

The researcher conducts this investigation to find out the gap in literal translation from the Punjabi language to the English language at the level of culture and spiritualism. This study explores to achieve the elegant poetic status the semantic deviation occurs.

## **1.3. Objectives**

The basic aim of this study is to investigate the loopholes in the literal translations of the poetry like 'Tere Ishaq Nachayaa by B. Bulleh Shah'. The English translation of this Sufi poem by Nicolson shows some lacking at a semantic level from Punjabi to the target language because mystical poetry and translation are cultural and religion-specific. Thus, this research paper unfolds this in analysis and findings.

## **1.4. Research Questions**

The research questions of this investigative study are as follows:

1. What is a semantic gap in the English literal translation of the selected poem?
2. What are the syntactic structure and lexicons in literal translation?

## **1.5. Significance of the Study**

This study is significant because it gives an investigative view on the literal translation of literature i.e. poems from indigenous to foreign languages. This provides deep insight and the shortcomings in translation. So, this helps the translators to take into consideration the cultural allusions and specifications while translating to make it more original.

## **1.6. Rationale of Study**

This investigation is based on logical motifs and this research explores the syntactic, lexical, and semantic features of this poem in the area of applied linguistics. The literal translation and the loopholes left in the process of translation due to the cultural and religious gaps are analyzed under the Newmark's practical ideas.

## 2. Literature Review

The researcher takes into account the previous work in this area. This section reviewed the literature in detail and find out the significant ideas related to the theory of 'Literal Translation by Newmark (1988)'. This part reveals the current controversies on this poem relation and digs out research gaps for the chosen topic.

Shakernia (2013) researches the equivalence between formal and dynamic and Newmark's semantic and communicative approach. This paper investigates the translation of two short stories under these two approaches. So, comprehension and naturalness in reading are important elements in translation.

Fengling (2017) explored the presence of the two main translators in the field of translation studies. These are Newmark and Nida. Comparatively the former deals with the communicative and semantic theory and the latter deals with equivalent translation. Hence, these techniques are similar and different at the same time.

Shabitah (2020) discussed the classification of the translation methods. This notifies and seven out of eight methods are used frequently in the translation of text from one language to another. Hence, in the translation of dialogues from the source to the target language in this process the basic motif of the writer is to make the translated text understandable to the readers.

Ailan (2016) investigated the translation of the title of films plays an important role in the inter-cultural communication among people of different cultural contexts. This shows the close link between the title and the content of the movie. Furthermore, the communicative translation of the title of pictures tries to produce aesthetic effects on the audience. Hence, there are three sorts of criteria for the translator one is translation should be target language- oriented. Second thing is to maintain the aesthetic effect and lastly, there should be an element of coherence between translation and the original content of the film.

Saroukhil (2018) showed critical views on this theory of translation. This world is a global village. Interaction and communication are important elements of society. The problem arises with a diversity of languages around the globe. This problem is overcome by the field of translation. Furthermore, this field plays an important role to bring different cultures to a close.

This technique tries to eliminate the cultural and communication gap through translation. There is a solution to overcome the obstacles during translation and is to provide the cultural specific allusions at the end of the translated text. Hence, the integration of this discipline in academics can enhance the skills of students (Rask, 2008).

Shoaib (2012) represented the essence of mystical poetry. This discovers the discourse base on Sufism and explores new paths in Pakistani indigenous cultural literature. Furthermore, this mystic poem shows the poet's love for the omnipotent power. B. Shah sings the song of love in such a way as only his master makes him at ease. Hence, his master is a spiritual teacher for him and this leads him on the journey of spiritualism.

Narayanan (2003) highlighted the spiritual progress of the eminent Sufi poet. Shah overcame ego and pride of race and became humble. In childhood, people used to call him 'Bulla', and the surprising thing during his religious education. The teacher provides him with the book to read but he was lost in the reflection of the word 'Alif'. He admires the purity and strength of this first and foremost letter. Furthermore, he went out for a long ride far away from the family's racial prejudice. There he saw a row of aunts. This inspires him a lot and he starts to find a spiritual teacher for himself. Hence, he finds an Arian teacher named Inayat Qadiri. He used to work in the field and grew onions. This is the eminent person who taught Prince Shikoh

## **2.1. Research Gap**

There are different researches conducted on the theory of literal translation. This has been seen from a variety of perspectives like literal translation is used to translate film titles, short stories, comparative analysis, and in specific cultural contexts. Similarly, this poem has been analyzed in literature from different perspectives like discourse analysis, the message of love, and spiritualism but despite the presence of significant studies, the researcher has left a pinhole in the research field. This is and there has not been researched the literal translation of the 'Tere Ishaq Nacahyaa by B. Bulleh Shah'. So, the researcher has conducted research in the area of applied linguistics to dissect the English-translated poem from Punjabi at the level of grammar, semantics, and lexicons.

In this section, the researcher discusses an overview of the selected poem ‘Tere Ishaq Nachayaa by Baba Bulleh Shah’, research methodology, theory, analyses data, and at last reports the findings based on the analysis with implications.

## **2.2. Overview of Poem**

This is a Punjabi mystical work by Baba Bulleh Shah (1680-1758) in the eighteenth century. There is a story behind this mystic poem. B. Shah was a Syed by caste while his teacher was Arayein, named Shah Anayat. He was an agricultural man and did not consider at this time a notable person. Furthermore, B. Shah respects his teacher above caste prejudice but his family did not like this sort of behaviour. Moreover, a group of elder sisters and sisters-in-law came to convince him to leave his mentor but he refused. Hence, his mentor suggested Shah leave him but he did not do it and rejected the caste biases. So, to please his mentor he starts to dance publically.

This is a kind of poetry as it starts from his devotional teacher and leads him to the spiritual divine. This poem carries deep meaning. Furthermore, there is a spiritual message in it. He becomes the true spiritual light seeker. Hence, there is a divine message in this poem.

## **3. Research Methodology**

The researcher uses a deductive method of research to analyze the structure and semantic effects of ‘Your Love has Made Me Dance Romance’ by Baba Bulleh Shah: English translation of Nicholson under the theoretical framework of ‘Literal Translation by Newmark (1988). Data has been collected from poetic stanzas through the purposive sampling technique which is a type of non-probability sampling..

### **3.1. Theoretical Framework**

Newmark (1988) defined the term translation. In literal translation, a translator takes the meaning of text from one language into another language in such a way as the intentional meaning of the author in the translated text remains the same. Furthermore, the source language is and from which the text is being translated to another language like Urdu. On the other hand target language is and in which the text is from the source language translated. Moreover, it is not necessary for the corresponding word from the source language to carry the same meaning into

the target language. So, there is a possibility of differences at the semantic level. This concept is pictorially represented in figure 1. This is as follows (Nugroho, 2007).

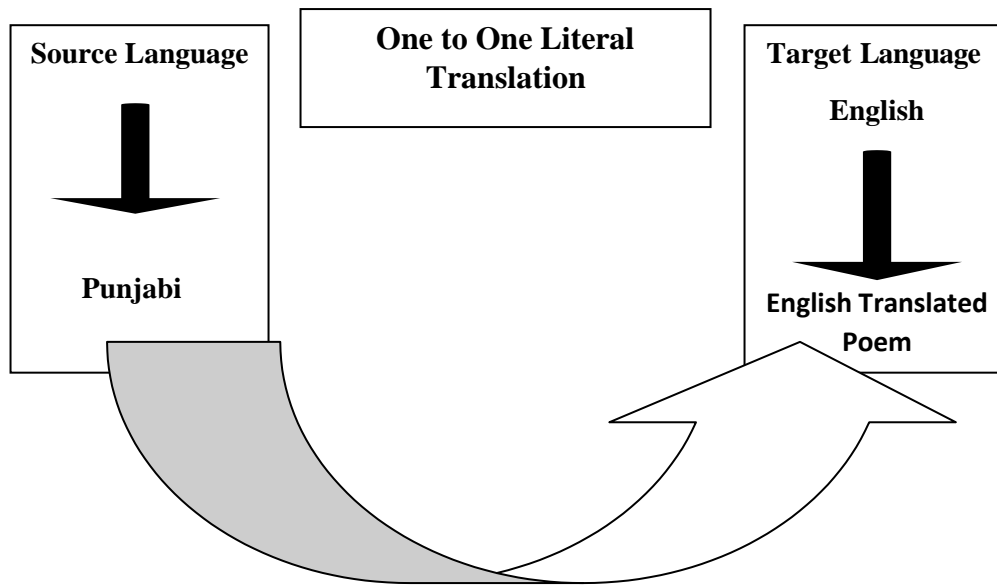


Figure: 1

Translation method according to Newmark is like a continuum i.e. a complete whole in which one part is attached closely to an adjacent part. There is an emphasis on both source (SL) and target language (TL). Furthermore, this scholar introduces the eight levels of translation in a book named 'Textbook on Translation'. Therefore, the common feature of this method is the semantic closeness from source to target language. It takes into consideration the accuracy at the syntactic level. Thus, these methods are as follows:

I. The first level is the word-for-word translation. This refers to the close translation. There are two forms of this sort of level. One is word for word and the second is one- to-one translation. Former deals with the syntactic and semantic translation from the source language to the target language. Later deals with the translation at a semantic and syntactic level from source to target language but the lexicons from the source to target language are translated regardless of their meaning in context. Hence cultural words are translated as it is.



II. This level is the literal translation. This refers to the process in which the source language is translated to the target language. There is a grammatical conversion from the source to the target language. Furthermore, the meaning is independent of the background during this conversion. Moreover, this sort of translation has some main features like word to word, clause to clause, collocation to collocation, and sentence to sentence.

The literal translation in the case of poetry is condemned because there are some obstacles during translation. Newmark opined and in this area, the emphasis is put on the creation of a new independent poem. Furthermore, there are problems at the level of language, literature, and socio-cultural phenomenon. Moreover, there are some solutions in response to these limitations. Hence, the translator must find the deep structure, the proper subject, and verb besides this the grammatical structure is equally important.

III. This method of translation refers to faithful translation. This process tries to reproduce the meaning from the source language into the target language based on the background. Furthermore, this system of translation prevents the deviation from the source language at the level of grammar and lexicon. Moreover, this maintains the cultural colour of words. Hence, this is inclined to the source language author.

IV. This method is semantic translation. This is based on the aesthetic values derived from the source language in the target translation but this does not give prior importance to the translation of meanings. Moreover, it translates into the target language the cultural words but in the cultural neutral term. Hence, the basic difference between the semantic and faithful translation is the former allows the creativeness and is flexible but the latter is inflexible and rigid.

V. Communicative translation deals with the process in which there is an exact representation at a semantic level from the source into the target language. Thus, this procedure keeps both content and language clear for readers.

VI. Idiomatic translation deals with the translation of meaning from the source into the target language but this sort of method disturbs the clarity of meaning through the use of different linguistic components like idioms. Hence, this creates ambiguity at the semantic level.

VII. In free translation, there does not exist a manner of translation. It does without proper steps of the procedure. Hence, in this sort of method original form does not maintain.

VIII. The last method is 'Adaptation'. It is the freest form of translation method. This is used for the play, poetry, and comedies. The elements of drama are preserved from the source to the target language. So, a text is rewritten (Jovanović, 2016).

There occur graceful variations during the translation of poetry because the translator wants to create rhythm and music. There is a translation in the area of grammar and lexicon. So, the translator makes some variations at the time of the translation of poetry from the source language to the target language (Yildirim, 2014).

#### **4. Data Analysis**

Researcher analyses the data qualitatively from the selected poem by a Sufi poet under the theoretical framework of Newmark's 'Literal Translation' and provides results based on analysis.

##### **4.1. Findings**

The researcher finds out the structure of the translated text and it is woven artistically. The structure of the sentence shows the translator uses 'your' in the first two lines of the first stanza. This is an attributive adjective a possessive pronoun. Furthermore, this shows at the semantic level the possession in spiritual love of the omnipotent power of the GOD. The

connotative meaning shows the staunch love of B. Bulleh Shah for God. Moreover, there is the objective pronoun 'me'. This has been used for B. Bulleh Shah. Comparative analysis at the semantic and lexical level shows the doer is 'your' and is powerful and the owner of everything even the evolved soul of the Sufi poet. In addition 'me' is also a pronoun but at the objective position. This represents the connotative meaning and Sufi is nothing everything is GOD. He kneels before HIM. HIS love penetrates his soul. He is just the creation of GOD who loves his creator. Hence, Nicholson (1868 – 1945) uses the present perfect tense to show the action and starts in past but continues to the present. Similarly, it represents action and occurs at an unspecified time. Hence, the translator uses this tense to highlight the action and it has occurred in an unknown period (pre-modern) time.

The translator uses different lexicons to translate Punjabi Sufi poetry into the target language but this translation is specifically based on culture and religion. It is necessary to know the source language culture and other religious concepts. Furthermore, the translator uses the word ‘romance’ to represent the dance performed by B. Shah to placate his master in other words he dance in spiritual love for GOD. Therefore, this is opposite to the cultural and religious meaning of the source poetic word. The word in the source language refers to the spiritual dance he performs because he loves GOD. This is a spiritual element but the translator to meet the elegant variations in poetic translation makes some changes. Similarly, there is an appropriate word in place of this word and is ‘ecstasy’. This word refers to a state it is beyond limitation and self-control in short a mystic trance. In addition, this word meets the semantic demands of the poem because ‘romance’ leads to some physical pleasure but this poem is strictly above all these things. So, this word is more appropriate in place of it. Hence, there is a reason translator uses this word to create rhythm in the poem because this word in the first line rhymes with the same word repeated in the last line of the first stanza.

The analysis shows the translator uses perfect structure at the level of grammar and lexicons are good as well but a little problem arises at the point of improper uses of words concerning semantic context. Because some words have specific cultural and religious contexts in the source language like in Punjabi and should be taken into consideration while translating. So, this is a little loophole in the target language translation.

The researcher finds in the first line of the second stanza translator uses the zero present tense. This tense is usually used to convey information, habits, and ideas but here in this line, this conveys information, and the sun has set. This transfers the information about nature at this time. Through natural imagery, readers come to know it is evening time. Furthermore, alongside there is another present zero tense. This is used to convey the information about the crimson colour of the sky. Moreover, the use of past participle as an adjective ‘sacrificed’ with the objective pronoun ‘me’. This reflects the Bulla's submissiveness to his master and past participle shows and he devoted himself to HIM. Moreover, in the very next section of this line he uses to appear as an infinitive this refers to the boundless super-power GOD. There is the second-person pronoun is ‘You’ and the initial letter is in upper case showing the entity and is above all and

present before him. Hence, the combination of both present and past participle shows he is no more but only his master will remain forever.

There is a lexicon in the second last line of the second stanza and this is 'ablest' this refers to the ability to do something. The translator makes addition at the poetic level to create the rhythm in a poem he adds this word. Furthermore, the meaning is complete just before this word. Hence, this is an additional lexicon.

The translator makes some changes at the structural level because the original mystic poem consists of only four lines of stanzas in the source Punjabi language but in the target English translated poem this comprises five lines. Furthermore, there are six stanzas in the source language but the target language comprises five stanzas. Hence, there is a variation in structure in a translated poem by the translator to create artistic effects in a poem in the target language.

The use of lexicon except additional one is perfect like the use of word 'crimsoned' which means reddish. This refers to the grief Bulla feels on the anger of his master. He cannot remain at ease unless placate his master and this symbolizes his spiritual love. Hence, in this context the use of this word is appropriate.

The researcher has found the use of interjection 'O' refers to the expression of strong feelings as this is representative of Bulla's pure emotions of love. There is the use of the sign exclamation mark '!' this shows the sudden strong emotions. Furthermore, the use of the subject mother along with the interjection represents the best combination translator uses to express the feeling of the poet. Moreover, the use of the transitive verb 'prevent' with the objective pronoun 'me' and the very next word is 'not'. This highlights Bulla is persuading his mother to not avert him from love because everything from now belongs to his spiritual love. This is appropriate to the context of the story behind the poem and it fits in the cultural context. Hence, there is the use of the plural expression with the sign of exclamation '! S' this

depicts some people and he is calling them to bring his love back for him and again sign of exclamation shows his feeling.

The investigator find out the translator has used the tense 'present perfect' and the use of past participle refers to such actions as are started and completed in past. The present perfect tense also shows the actions in a time and is not specific. Therefore, this is true because this has

happened in a time unknown to us. So, the translator very artistically covers all these aspects in his translation.

The researcher has found out there is an unusual element in the structure of stanza four. This is the presence of four lines in the fourth stanza. This is averted from the previous three stanzas of five lines in each stanza. Furthermore, there is the use of elision in the second line of stanza four like “^eacock”. The complete word is peacock but here translator uses the elision in poetry. His purpose is to use this artistic device here to create beauty in poetry and on the other hand it is used to utter words speedily. This is used also to pronounce words at ease. Moreover, there is another word ‘•lids lie’ the literal meaning of this is the covering at the top and lie has a different literal meaning. Hence, the use of these words is out of context because the appropriate word in place of it is ‘dress-down’ this is more appropriate in place of this lexicon.

The researcher explores and their poet in the source language uses his name is ‘Beulah’. Through this name, readers come to know the real speaker in the source language the indigenous Punjabi language. Furthermore, there is the use of a sign of exclamation mark with the poet’s name this refers to his feelings. Moreover, there is another name mentioned in the source language is ‘Inayat’. This refers to him as master. Hence, these two show the real- world situation according to the background. There is the repetition of the first and the last lines of this stanza both are the same. There is the use of the adverb ‘thoroughly’ with the adjective ‘wet’. This refers to an event in the context where Bulla threw his headscarf in the water to placate his master. These words are appropriate to the context.

## **5. Conclusion**

The researcher concludes the investigation in a nutshell by saying the mystic poem translations are particular, not general. There should be a clear view of the culture and religion of the source language whose work a translator is going to translate. Furthermore, the translator uses perfect structure at the level of construction of poems. This is averted from the structure of the source language like there are five stanzas in the target translation but in the source language, there are six stanzas. Hence, at the level of lexicons, there are different lexicons but some of them are used out of context like ‘romance, ablest, lid, lie, etc.’

The researcher analyses this English-translated poem under the Newmark's literal translation method. This in the future can be analyzed from the perspectives of different translation methods. Like in future semantic translation and communicative methods. So, there can be conducted a comparative analysis of two translations by Rafat and Nicholson. The former is Pakistani and the latter is oriental.

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