

TRANSLATING MYSTICISM: SOCIO-CULTURAL VARIANCE IN BULLEH SHAH'S POETRY

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Abstract

Mystical poetry presents unique challenges for translators due to its cultural and spiritual depth. This study compares two English translations of five poems by Bulleh Shah, undertaken by Kartar Singh Duggal, a postcolonial Punjabi native speaker, and Reynold A. Nicholson, a colonial non-native speaker. Using Eugene Nida's (1975) and Christiane Nord's (2018) translation theories, the analysis highlights distinct approaches: Duggal favors sense-for-sense rendering, while Nicholson adopts a word-for-word method aligned with target audience expectations. These strategies, though altering aspects of the original mystical meaning, reflect the translators' differing socio-cultural contexts. The findings suggest that Nicholson demonstrates clearer loyalty to both source and target texts, while Duggal emphasizes cultural resonance. The study offers insights for translators and scholars engaged in the interpretation of mystical poetry across linguistic and cultural boundaries.

INTRODUCTION

The act of translation holds a long-standing history, but in today's rapidly changing world, it plays an important role. The contemporary era of industrialization and technology has greatly enhanced international communication. In this global interaction, we are exploring far and wide embracing diverse cultural values all in the name of pursuing the precious knowledge that different parts of the world have to offer. This knowledge, in the form of literature, must then be translated if we are to enjoy its richness in every corner of our planet. The translation process is widely regarded as "translation communication" (Basilev, 2008). But being a translator is not so easy. It is by no means a straightforward replacement of one word for another, not if you want your translation to be considered good. The translator has to try to

understand the various contexts in which the source text was produced, and then recontextualize it in the target culture (Ahmed, 2020).

Translation process becomes obscure if it is a translation of poetry. Poetic language contains not only meter and rhythm but also other poetic deviations. The poets have their personal lexicon that creates difficulty for any translator as the superficial simplicity of expression is often deceptive. A translator must have a command on not only the two languages but also two cultures if he wants to be loyal to the original text. (Anjum, 2016)

According to Vinayand Derbelnet (1977, 2004), Katherina Reis (1970) and Volkova (2012) translation is an art of communication, serving as a link to meanings and communicating the message, idea and thought is the eventual goal. "The

translation process is widely regarded as a translation means" (Basilev, 2008). Translation can be very intricate, complex, and arduous work. Having to simultaneously concentrate on two different texts is mentally exhausting. This is because a translator is continuously moving between two languages and mind frames. Ju Miao (2000) says that Dynamic Equivalence which is presented by Eugene Nida was a radical approach in the field of translation and it has made the translation technique scientific and systematic. As mentioned by Shakernia (2013) that Nida (1964-1980) proposed two types of equivalence, one is formal equivalence which translates source text into target text without adding any new words. Second is the Dynamic equivalence which allows translator to translate the source text into target text with its true essence to convey the same ideas and thoughts but not by using the same syntactic structure. One way of working toward a social subjectivity is taken by Gideon Toury (1995), who goes some way toward analyzing a social subjectivity when he adopts very sociological ideas, like those of norms, understood as regularities of behavior. Toury has shown some interest in the way people become translators (1995: 241ff), which necessarily brings up the issue of the professional contexts in which translations are made. Another way of approaching the subject is to study power relations between translators and the people who influence or direct them (cf. Lefevere 1992); then you can make all sorts of interesting claims about the social effect of certain translation norms on the asymmetric relations between cultures (cf. Venuti 1995) and the way translating makes people bilingual, bicultural, and otherwise socialized in particular ways (cf. Peeters 1999).

Culture-specific poetic expressions, laden with metaphors and symbols, pose a challenge when it comes to producing translations, especially of poetry. Translations usually command much less respect than the original, but they serve the vital function of making a work accessible to speakers of other languages. Thus, a linguistic analysis of translations is necessary to locate lousy translations in order to amend the errors or offer remedies for the errors spotted (Shafique, 2016). Moreover, linguistic evaluation is a crucial process to authenticate the

translations in order to provide target readers with translations as authentic and original as possible (Abbas, 2018).

The renowned Punjabi philosopher and poet Syed Abdullah Shah Qadri was born in Uch Shrief, Bhawalpur, in 1680 and passed away in 1757 in the village of Panddokay, Kasur. He was a gifted mystic poet who drew from the well of Sufi inspiration. His principal influence seems to have been his own teacher, the Sufi Murshid Shah Inayat Qadri of Lahore, though he might have taken inspiration from the contemporary Punjabi Sufi poets like Waris Shah, the Pashto Sufi poet Rehman Baba, or the Sindhi poets like Shah Abdul Latif Bhittai and Sachal Sarmast, all of whom were brilliant genius Sufis that the subcontinent produced at that time. Bulleh Shah's poetry is precious Sufi literature. Like Danish (2014), we could go over the defining characteristics of his poetry, like the way it utilizes images from daily life, but there isn't much need to duplicate that exercise here because most readers familiar with Bulleh have either read him or heard something like the following verse, which has always struck me as particularly odd for a retired Sufi poet.

Bulleh Shah, the mystic poet is still popular among anyone having a taste for Punjabi poetry in general or Sufi poetry in particular (Waqar, 2009). his poetry carries the message to break free of rotten traditions of the society. Bulleh Shah's poetry has often been compared to that of Shams-i-Tabriz and Rumi because of the universal love (Ahmed, 2017). Punjabi language is replete with cultural values and Bulleh Shah has presented those artistically in his poetry. Bulleh Shah's linguistic expression of Punjabi language is quite complex that's why the translated versions cannot match that intricacy (Kiran, 2018).

Thus, translating Bulleh Shah is even more challenging because the literal meaning of mystical poetry is entirely different from the implied meaning that is actually the real theme. Moreover, translating Punjabi poetry into English might end in the loss of the real message (Singh, 2017) The term socio-cultural refers to the combination of cultural and social values carrying the concept of common customs, beliefs, motives and identities. Our world has diverse social systems, religions and languages. All These contextual activities have a strong impact

on an individual. Examining and observing an individual being separated from the culture and community would be like missing the most important pages of his/ her life. Culture and cognition are the creators of each other; therefore, united they work effectively (Vygotsky, 1897; 1936; Gregory, 2002). Similarly, while analyzing a translated work, socio-cultural background of both the poet and the translator should be kept in mind.

1.1 Kartar Singh Duggal

Kartar Singh Duggal (1917-2012) was a superb Indian writer. He composed his works in Punjabi, Hindi, Urdu, and English. He was a prolific writer who penned a plethora of dramas and plays. One of his notable works is *The Mystic Muse* an exploration of the life and work of the legendary Punjabi Sufi poet Bulleh Shah. In this book, Duggal presents English translations of 50 poems by Bulleh. Duggal had a firm grasp of the Punjabi language, so translating Bulleh's work was not a great task for him. But the work isn't some literal rendering. While he does convey the sense of what Bulleh is saying, in many instances, Duggal has taken great liberties and has used the opportunity to write his own version of Bulleh's poem.

1.2 Reynold Allen Nicholson

Reynold A. Nicholson (1868-1945) was a well-known English translator. By profession, he was a professor, and his major subject was Persian. He translated many works of Arabic and Persian Sufi poets into English. He had a deep understanding of Islam, and his work on Islamic history has inspired many. He was the teacher and guide of Allama Muhammad Iqbal, who is the national poet of Pakistan.

1.3 Significance of the study

This study is pivotal as it undertakes a comparative analysis of English translations of Bulleh Shah's poetry by two expert translators. It shines a light on how two translators, with different socio-cultural backgrounds, rendered the mystical poetry into English. One translator had a firm grip on the Punjabi language, which was the source text. The other translator had a tenuous hold on Punjabi, but

a firm command of Islamic history. This study would add to the body of research on translation studies. It would illustrate the socio-cultural dimension of the translator's profile and how that can affect the translation process, especially when it comes to translating certain "culturally specific" words that carry the true meaning and spirit of the poetry.

1.4 Statement of problem

Many translators are observed to have translated the work of Bulleh Shah. Yet the curiosity that arises is whether the translation carries the original poem's meaning or not. Translators of Bulleh Shah's poetry have often been criticized for making it too simple. This study aims to do a comparative analysis of five poems of Bulleh Shah translated into English by two individuals with distinctly different socio-cultural backgrounds: Kartar Singh Duggal and Raynold A. Nicholson. The study investigates how comparably faithful these translators are to the original poem's meaning and how, if at all, their differing backgrounds affects their translations. Moreover, what is at stake when it comes to the fate of a poem in translation is translator fidelity.

1.5 Research Objectives

- To compare the lexical choices of Kartar Singh Duggal and Dr. Nicholson in English translation of Bulleh Shah's poetry
- To identify culturally untranslatable words in source text and how both translators adopt those in translation
- To trace the figurative devices in source text and observe how both translators use them in translation

1.6 Research Questions

What are the lexical choices adapted by Kartar Singh Duggal and Dr. Nicholson in translation of Bulleh Shah's poetry?

Which are the culturally untranslatable words of source text and how are they adopted by both translators?

What type of figurative devices are used in source text and how do both translators handle those in translation?

2. Literature Review

Three major types of translation are proposed by Jacobson (1969). The first is intra-lingual translation, which is within a single language and can be done by simplifying the language and replacing content words with other content words. The second is inter-lingual translation, which is a replacement process but a very complicated one because of the vast semantic difference between the source text and the target text. The third is inter-semiotic translation, which is based on the cultural and political transmission of the source text into the target text.

Bulleh Shah, the Sufi saint, is known for his extraordinarily mystical poetry. He remains a popular figure for anyone who has even the slightest interest in Punjabi poetry or Sufi poetry. The form his poetry takes is called a Kafi, of which there are both Punjabi and Siraiki versions. The Kafis of Bulleh Shah are extremely potent mystical poems. They are also very popular with the youth as well as the media industry. Thus, many of his Kafis have been turned into songs, with some even making their way into Bollywood. Bulleh Shah would recite his Kafis while he danced, reaching levels of divine ecstasy that many musicians today could only dream of attaining (Waqar, 2009; Leghari, et al., 2017).

Anjum (2016) argues that the work of translating poetry is believed to by necessity involve the loss of something essential because the true meaning is felt to be elusive even in the original. Translators who do not shy away from this complicated task of interpreting or reinterpreting the poetic lines into their own language have had their motives questioned as though they might be engaging in some act of poetic imperialism. Certainly, with this workshop in mind, we do not advocate for such acts of so-called imperialism to be undertaken. (Bhatia, 2019). Poetry translation is a rigorous process. The plant must spring afresh from its seed, or it will bear no flower. (Basnett & A. Lefevere 2001) According to J.C. Catford (2000), there are two different kinds of problems involved: linguistic translatability and cultural translatability where no grammatical or stylistic equivalence is required.

The translation of a poem by Bulleh Shah was analyzed by Sharif et al. (2021). They compared two versions of the English translation of the Punjabi

poem IK Nukty Wich Gal Mukdi Aey, translated by Kartar Singh Duggal and Suman Kashup. They concluded that Duggal's translation is the more poetic of the two.

Translations of mystic poetry are done in a certain way, not in a general manner. The cultural and religious norms of the language in which the poetry was originally written must be held in view by the translator. Ali et al., (2022) reached this conclusion after analyzing a particular translation of a poem by Bulleh Shah. They applied Newmark's literal translation method to judge whether the translation was done with the mystic's cultural and religious worldview in mind.

Two poems by Bulleh Shah, "Ranjha Ranjha Kar Di" and "Bullah Ke Jaana Main Kaun", are analyzed in a 2021 study by Sanna Asghar. The study compares the original text of the poems with their English translation by Taufiq Rafat. Asghar's findings indicate that Punjabi poetry has its own cultural metaphors that, when translated into English, lose their meaning. According to Asghar, the very essence of the original poems is lost in translation. The study goes on to explore why this happens and finds that it largely has to do with the fact that Rafat, as a translator, was much more comfortable with English and thus did a "sense-for-sense" translation of the two poems.

Mehvish Riaz (2021) has analyzed the English translations of Bulleh Shah's Kafis, finding them to be quite distinctive in their deviations from the original texts. Deviation, as defined by Leech (1969), can be found at the syntactic, semantic, and lexical levels, and in the Kafis, our translator has found phonological harmony without violating the norms of English syntax, semantics, or phonology. In fact, if we follow Leech's progression, the deviations in Duggal's Kafis seem to occur first on the level of syntax, then on the level of semantics, and finally, if at all, on the quiet and unassuming level of lexis.

Another study by Shafique (2019) observed the differences revealed by two English translations of a Bulleh Shah poem, titled 'Ilmon Bus Kren, O Yaar.' To see how different stylistic choices appeared in the two translations of the poem, we chose and compared using a pragmatic-stylistic approach translations made by Taufiq Rafat and R. A.

Nicholson. This text-based study showed that Rafat mainly stuck to sense-for-sense translation. In contrast, Nicholson translated word-for-word, using parallelism as a device to make his translation correspond to the original poem.

In the article titled "Signs, Structures and Language: A Critical Study of Selected Poems by Bulleh Shah," Alam and Rao (2023) take on the difficult task of explaining the present-day woes in society by linking them with the timeless cavils and ethical minutiae that have always existed in human societies. They try to make clear how and why these matters are relevant today just as much as they have ever been. The study attempts to connect the present with the past in a meaningful way that sheds light on both the Grecian misfortune and Bulleh Shah's mystical poetry.

In the article "Discovering the Voice of Women through Archetypes in Baba Bullay Shah's Verses," Wasim (2019) undertakes the task of ascertaining the role of women in poetic works. For this, he uses figures from traditional local folklore and figures from local traditional forms of mystical love. Also, using a form of poststructuralist analysis known as the Matrix of Deconstruction, which was devised by Berry in 2009, Wasim examines the social class and caste system that Bulleh Shah's verses reflect, especially in regards to their treatment of women.

Research was carried out by Anjum (2016) on the translation of poems of two Urdu poets; Faiz Ahmad Faiz and Parveen Shakir, by various translators. The study found that translating poetry is a tough task. The English translations done by native Urdu speakers fill in the socio-cultural and semantic gaps that exist in the original and are vivacious in comparison to the translations done by non-native

speakers, who tend to miss the linguistic equivalence that would make the translated poem an art form in its own right.

These numerous empirical studies demonstrate that much effort has been devoted to translating the poetry of Bulleh Shah. This comparative study looks at the translations of two prominent figures who hail from decidedly different socio-cultural backgrounds. The first figure is the British translator Reynold A. Nicholson; the other is Kartar Singh Duggal, who is not only a translator but also a well-regarded writer in India. Moreover, the theoretical model that is the amalgamation of Eugene Nida (1975) and Christian Nord's (2018) used for this research isn't found in previous comparative translations of Bulleh Shah's poetry.

3. Methodology

This section of article contains theoretical framework, research design, data sampling, data collection and data analysis.

3.1 Theoretical framework

This study merges the translation theory of Eugene Nida (1975), who presented the concept of equivalence (formal and dynamic), with Christian Nord's (2018) loyalty to translation, which emphasizes function and loyalty in the translation process. According to Christiane Nord (2018), there should be loyalty in translation. "Loyalty is kept by respecting the author of the source text and the target audience," she argues. Translation is the result of conciliation among the author, the translator, and the receiving audience. The researcher has designed a model based on these two theories.

Step 1: lexical choices of translator (Word for word translation) formal equivalence
Step 2: adaptation of culturally specific words (sense for sense translation) dynamic equivalence
Step 3: adaptation of figurative language of ST (functionality of translation)
Step 4: checking Loyalty to ST as well as TT

3.2 Research design

This study uses only a descriptive qualitative method. Two translators, from different socio- cultural backgrounds, are selected for comparative analysis. They are Karatar Singh Duggal (1917- 2012), Indian, and Reynold A. Nicholson (1868-1945), British. The chosen works of these translators serve the purpose of this study to perform a textual analysis on the target language texts. The study aims to do two kinds of exploration on these target language texts. First, it aims to see whether the lexical choices of both translators point towards a formal or dynamic equivalent. Second, and just as importantly, it aims to see whether the purpose of translation can be inferred from the lexical choices of the translators and, through that inference, determine their level of loyalty to the source text and target text.

3.3 Data sampling

A purposive sampling technique is employed in selection of five Punjabi poems out of a large collection of a Punjabi mystic poet Bulleh Shah (1680-1757). The selected poems are; Bullah ki jana main koun, Ek nuqtay wich gal mukdi ae, Uth chaly gawanado yar, Ranjha Ranjha kar di and' Ek Alif parho '. The poems are selected on account of their popularity and availability of English translation by

different translators. The two translators are selected purposively with different socio-cultural background one is Kartar Singh Duggal belonging to India and the second Reynold A. Nicholson is a British scholar. This study has a non- probability purposive sampling of source text and target text; translated work, by keeping in mind the comparative analysis in the light of socio-cultural background. The authenticity of the data is checked by exploring different websites containing the Punjabi as well as translated versions of Bullah Shah's poetry.

3.4 Data collection

This study investigates two version of English translation of the Punjabi source text, for this purpose the data is collected through secondary source that is available on websites. The Punjabi poems which represent source text are collected from <https://www.thesufi.com/greatest-poem-of-bulleh-shah-punjabi-with-english-translation/> and the translated versions of the poems by Raynold Nicholson are gathered from the same mentioned website. The second translator Kartar Singh Duggal's work on the same selected poems is collected from the website The Mystic Muse - Bullhe Shāh - Google Books.

3.5 Data analysis

The comparative analysis of the lexical choices of both translators have been done in the selected five poems. Verbs, nouns, adjectives are selected from the source text and comparative analysis of translation of those words in both translated versions of the poems

are conducted. The lexical choice of both translators is checked to see formal equivalence of the ST and TT.

The following table shows some verbs chosen from the five poems and the translation of those verbs is seen in target text by both translators.

Table 1. Examples of verbs from source and target text

Verbs in Source text	Translation by Kartar Singh Duggal	Translation by R.A. Nicolson
Khra ha	To tend	Persists
Mukdi ae	Contained	Decides
Pharr	Understand	Catch
Kar door	Shake off	Heed not
Kar saaf	Rid	Cleans
Hasayi da	Make them laugh	For fun
Jande ne	Retire to	Wander
khande ne	Restrict meals	Fill bellies
Thakande ne	Waste away	Work to tiresome
Uth chaly	There goes	Breathing his last
Dihaan karin	Set your heart on	Be careful
Kar di	Remembering	Repeating
sado	Call	Become

Some adjectives are selected from the five poems and the way they are translated in English by both translators is mentioned in the table below:

Table 2. Adjectives in ST and word choice of translators in TT

ST	TT 1 by Kartar Singh Duggal	TT2 by R.A.Nicholson
Pakaan	Saints	Righteous
Palitaan	Sinners	Soaked in sins
Aabi	Water	Aquatic
Khaqi	Earth	Earth
Siyana	Wiser	In wit and wisdom
Mushkil	Mire	Difficulties
Chitti	Omitted in translation	Whitish
Maanday	Half dead	Tire-worn

The following table shows the prominent nouns in the chosen poems of Bulleh Shah and their counterparts in translated versions of poems.

Table 3. List of nouns in ST and TT

Source Text	Target Text 1 by Kartar Sing	Target Text 2 by Nicoleson
Kufar	Non-believer	Infidelity

Azaab	Torture	Torment
Khawab	Dream	Not translated
Baab	Skipped translation	Book
Bey parwahi	Abandon	Omitted , not translated
Yaar	Love	Friend
Charchy	Omitted in translation	Talk
Pukaar	Omitted in translation	Shrieks
Deedaar	Having gone	Sight
Jalaad	Crook	Executioner
pand	Weight	Load
Azaab	Sin	Sin
Dil joyi	Empathy	Console

Table 4. Untranslatable culturally specific words in source text and how they are adapted by both translators

Untranslatable words	TT by Duggal	TT by Nicholson
Momin	'believer' (adapted)	Momin (adopted)
Murshid	'Master' (adapted)	Murshid (adopted)
Kalma	Kalma (adopted)	Goodly words (adapted)
Hafiz	Teacher (adapted)	You learn Quran (adapted)
Ranjha	Ranjha (adopted)	Ranjha (adopted)
Heer	Skipped in translation (adapted)	Heer (adopted)
Quran	Quran (adopted)	Quran (adopted)
Mehrab	Prostrating (adapted)	Forehead sign (adapted)

Table 5. some examples of Figurative devices in the source text and target text

Devices	Source text	TT by Duggal	TT by Nicholson
Metaphor	Na main aabi na khaki	I belong neither to water nor to earth	Neither aquatic nor of earth
Simile	Kiywain hoye shakal jaladaan di	You have the look of a crook	Why have ye turned executioner?
Hyperbole	Main nhi , who aap ha , apni aap kry diljoyi	I am nowhere, he himself is there	I am not there, he all in all
		Himself he has empathy for me	He himself would come and console
Sensory images	Har su payi pukaar	Skipped, not translated	On every side decamping talk
Symbolism	Daad kalej bal bal uthdi	My heart is afire	Rare up flames in heart to height
Irony	Parh kalma log hasayi da	Reading kalma you make them laugh	Uttered are goodly words for fun
Idiomatic phrases	Na aar , na paar	I am in the midstream hauled	Can hardly dwell here or across

Table 6. The titles of the five poems show lexical choice of translators which also highlight their different socio-cultural background

Source text	Target text by Duggal	Target text by Nicholson
Bullah ki Jana Main Koun	I know not who I am	Bullah, I know not who I am
Ek Nuqtay Wich Gal Muqdi ae	It's all in one contained	A point decides the whole problem
Uth chaly gawando yar	There goes my love	My Neighbour friend breathing his last
Ek Alaf Parh Chutkara ae	Just Alaf would do for you	Recite Alif, it is release of all pain
Ranjha Ranjha Kar Di	Remembering Ranjha day and night	Repeating my beloved Ranjha, Ranjha

4. Findings and Discussions

Poetry translation is a complicated and laborious undertaking, requiring not only an excellent command of both the source and the target languages but also a profound understanding of the poetic form and the text's underlying cultural and historical contexts (Nord, 2018). These contexts can and often do influence the translation itself and the basic meanings of the texts being translated. One context is the translator's own. Another is that of the translator's audience. Both must be taken into account by the translator if he or she is to remain faithful to the text and yet also be considered a kind of hero in the sense of translating faithfully and well.

4.1 Lexical choices of translators

In table 1, 2 and 3 analyses of lexical choices of both translators reveal that in translation process of verbs both Kartar Singh Duggal and Nicholson have applied word to word translation technique. The word choice of adjectives also show word to word translation procedure. In choice of translating nouns again both translators employed simple word translation approach. Some content words like contained, understand, point, torture, empathy etc. have their synonyms in another translated version. On lexical level TT has formal equivalence with ST. As formal equivalence also covers syntactic structure of the poem. The syntactic structure contains word order, rhyme scheme and repetition of sentences or words to create rhythm and meaning. Bulleh shah's poems are called Kafis, that is a poetic form comprises of short rhyming stanzas with recurring refrains. Duggal has translated the poem 'Bhulla ki

jana main koun' in a free verse without focusing on any rhyme scheme. Whereas Nicholson has created a bound verse focusing on rhyme scheme that creates a musical effect. The second poem 'Ek Nuktay Wich' translated in bound verse. The third poem 'uth chaly gawandiyon yar' is translated in different ways; Dugal has made the poem quite short with idiomatic description but Nicholson again chose word for word translation process. Nicholson has made this translated version a rhythmic one. The Fourth selected poem 'parh Alif' is rhythmically translated by Dugal but Nicholson avoided focusing on rhyme scheme. The last poem 'Ranjha Ranjha kardi' has been translated by Duggal as a free verse while Nicholson has translated it as a bound verse. All the translated versions have recurring refrains as used in Source text. In general, Nicholson is more faithful to the spiritual tone, rhythm, and poetic function of the source verbs, particularly in contexts that are metaphysical or emotionally charged. In such contexts, Duggal provides translations that are clear and accurate sometimes more so than Nicholson's. In keeping with Nord's theory, Duggal's style demonstrates functional equivalence, with no loss of clarity or purpose in the translation. Nicholson shows much more allegiance to the spiritual, poetic, and cultural connotations of the original mystic text. When comparing these translations, one can see that Nicholson often puts much more emphasis on emotional intensity, doctrinal symbolism, and Sufi metaphysics. Duggal is sometimes more accessible and modern. However, he sometimes tends to flatten the mystical resonance of the poetry.

4.2 Impact of adapted words

Table 4 presents certain words from the source text that are specific to a particular culture. The word 'Momin,' which refers to a true Muslim, has been retained by Nicholson because he could find no suitable English equivalent that conveyed the specific meaning. Duggal has translated it as 'believer,' which is less specific but still gets across the idea. Nicholson kept the word 'murshid' in his translation because there is no proper English equivalent, and using a term like 'master' which is how Duggal has rendered it alters the meaning. The same goes for words like 'Kalma,' 'Quran,' and 'Ranjha,' which appear in Duggal's translation. If you look closely, they seem to have rendered the words with a sort of gloss style. Whereas Nicholson translates 'Kalma' as 'goodly word,' which presents a certain dialectical issue, Nicholson has kept it in the text for the same reason: there's no equivalent in English. Although Duggal has translated 'Mehrab' as 'forehead sign,' if you were to look closely at the source verse, you'd find that using a term like 'sign,' which refers more to the act of prostration, misses the mark. In Sufism, the term *murshid* carries deep spiritual significance; Nicholson preserves its cultural-religious heft.

4.3 Use of figurative devices

Table 5 contains examples of some literary devices in ST and their translations in TT. Bulleh Shah's poetry is replete with similes, metaphors, hyperboles, and irony, yet it is by no means straightforward or simple. Its message of reunion with God, and of self-awareness, is conveyed through dense, figurative language. Moreover, the Punjabi language itself is rich in idiomatic phrases and elusive expressions that do not take kindly to translation. One such phrase is "shakal jaladan di," or, literally, "the appearance of one who is executing a task of public service." In other words, the simile pertains to heartless, executioner-like people who feel no pity, and have no soft spots, for others. In understanding this simile, both translators have it right: Nicholson has simply used the word "executioner," and it works. On the other hand, Duggal has used the word "crook," and it doesn't really convey the intended meaning of the simile.

Bulleh Shah has used hyperbole in his poetry particularly while describing loss of his own personality in love of God. 'main Nahi , woh aap ha, apni aap kry diljoyi' , both translators have translated this verse word for word. Again, it made the real essence of mystic poetry vague. Sensory imagery is adapted by Nicholson but Duggal avoided translating that. Symbolism, irony and idiomatic phrases are translated word for word by both translators. Riaz, Mehvish (2021) asserted that Duggal has employed metaphors, similes, irony, phrasal verbs, borrowed words, questions, and the reversal of clauses to maintain the mystical touch of the poetry. Nicholson avoided idiomatic phrases and chose simple literal translation keeping in mind the international readers who have no understanding of Punjabi idiomatic expression. The closer-to-the-original metaphysical tone that Nicholson has achieves with the poem is "Neither aquatic nor of earth," which is nearer to the membrane of the poem than Duggal's more explanatory version of it, which is "I belong neither to water nor to earth."

Nicholson's "Why have ye turned executioner?" is a more poetic and aggressive reflection of the tone of the original. In contrast, Duggal's "look of a crook" is flat in its effect. It is more of a straight translation. Nicholson presents a more intense and vivid vision of spiritual annihilation and divine presence when he writes, "I am not there, he all in all." Duggal gives a more mundane, less inspired, and English version of this same scene "I am not here, He is all in all". Sensory Image Duggal skips it entirely, while Nicholson attempts a poetic rendering "On every side decamping talk", showing greater effort to retain the source's texture. Similarly, Nicholson's version "Rare up flames in heart to height" is richer in metaphor than Duggal's somewhat flat "My heart is afire. "The better irony of Nicholson preserves the tone through archaic poetic diction, while Duggal just simplifies it. Nicholson retains the strange and ambiguous quality of the poetry, which is so singular to and often intended in mystic verse.

4.4 Loyalty to ST and TT

Loyalty, as presented by Nord (2018), is something one can check in two steps. The first is loyalty to the source text, which means the translator should not

change the intended meaning of the source text. The second step is the target text, which concerns the audience the translator is trying to reach. Table 6 reveals that adaptation of certain words has changed the meaning particularly the poem 'Ranjha Ranjha kar di' and 'uth chaly ganawado yar' lost real essence. when Duggal translated the word 'Gawande yar' as 'lover' not as friend the readers can't grasp the sense of losing a spiritual guide as it was originally suggested by Bulleh Shah. Similarly, 'Ranjha Ranjha kar di' has been shortened by both translators and the stanzas skipped by Duggal meddled the meaning of the poem as he chose the stanza for translation which gives hints of appearance of Ranjha 'A staff in hand, he has a blanket on his shoulder' and in next line he borrowed the word 'Sleti' that refers to 'Heer' whereas he skipped the word Heer in the 1st stanza. All this makes the whole theme of the poem uncomprehensible for the readers who are not familiar with Punjabi culture.

The second step of checking loyalty is the target text. Translator should keep in mind the target audience. He has to adapt words in a way that would make it easy for the target audience to understand the meaning. In this sense, Nicholson's word for word translation is actually meant for the target audience. Anjum (2016) states that English translations by the native speaker fill socio- cultural and semantic gaps but Non-natives lack exuberance of the legendary and linguistic equivalence of the original art. When comparing translation strategies employed by Duggal and Nicholson, the latter emerges as the translator displaying greater fidelity to the meaning and spiritual essence of the source text at least regarding the mystic poetry selected for translation. This was particularly evident when this translator's choices were assessed through the lens of Nord's (2018) concept of functional loyalty. This concept prizes fidelity to both the communicative and artistic effect of the original text. When this comparison was made, it was apparent that Duggal was often prioritizing a more "functional" approach that slightly altered the surface meaning of the text for what one presumes were practical, stylistic, and perhaps even ideological reasons.

5. Conclusion

The study aimed to do comparative analysis of English translations of five poems of Bulleh Shah by two well-known translators Kartar Singh Duggal (1917-2012) and Reynold A. Nicholson (1868-1945). The findings reveal that both translators have different lexical choices as they had different social-cultural settings. Duggal's socio-cultural background gave him freedom to translate ST in sense for sense way. However, it juggled the meaning of mystic poetry particularly in term of culturally specific words. Nicholson tried to preserve the true essence of the original poem in terms of meaning. Thus, a careful scrutiny of translations exposed a substantial distinction between the work of both translators. In general, Nicholson is much more loyal to the spiritual and poetic function of the source text. Archaism, poetic diction, and attempt to retain metaphorical and mystical density put him closer to Nord's and Nida's translation philosophy, which values communicative purpose and effect over literal word matching.

This study is based on analysis of translations of only five poems of Bulleh Shah, future researchers can select a larger collection to do comparative analysis. They can employ different translation theories to analyze the translation process.

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