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A Comparative Translation Study of the Poem “Ik Nuqtay Wich Gal Mukdi Aey” by Bulleh Shah, Translated by Kartar Singh Duggal and Suman Kashyap

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ABSTRACT

The present research study is based on comparative analysis of two different translations done by two different writers of the same poem of Bulleh Shah, a renowned Sufi poet. Researcher selected the model of Eugene Nida's principle of equivalent effect as the framework of this research article. Equivalent effect and feel is the vital element of the theory of translation presented by Eugene A Nida(1964). Nida (1964) claims that the analysis of the surface structure of the source text (ST) makes it easy to transfer the source language content and form into target language. Ju Miao (2000) mentions in his research article that before the publication of “toward a science of translating (1964) translation usually focused on literal translation or free translation. Researcher selected the translation of a poem which is written by Bulleh Shah and translated by two different writers one by Kartar Singh Duggal and other translation by Suman Kashyap. Researcher made a comparative analysis by using the Eugene Nida's approach of translation theory which is based on principle of equivalent effect. The purpose of the study is to analyze that either these translations convey the content, form and feel of the original text or not in the perspective of Nida's approach of translation. Findings are taken after making the comparison by keeping the principle of equivalent effect in mind. This research article will be helpful to understand the original effect and sense which is used by Bulleh Shah and will help to find out how much close these translations are with source text.

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1. Introduction

For centuries translation has been used as a single tool to interchange intercultural and inter-lingual knowledge and philosophical thoughts but it was mere a translation for the sake of emergent need of the time. Ju Miao (2000) says that Dynamic Equivalence which is presented by Eugene Nida was a milestone in the field of translation to make the translation procedure scientific and systematic. A simple definition of translation is that to change one language text or discourse into another language. This definition is very common and even is known by each student who is the practitioner of second or foreign language because translation is a common phenomenon in EFL classroom activities. In the perspective of this article researcher selected the poem of a renowned Punjabi Sufi poet Bulleh Shah “ik nuqtay wich gal muqdi aey” for the comparative study. Two translations of the same poem are taken which are done by two different writers. The status of Bulleh Shah as a saint and Sufi is so wide spread that it is said that no other Sufi got this type of fame as Bulleh Shah obtained. In the poetry of Bulleh Shah, we find a very common conversation and every day discussion which gives the great and deeper thoughts about the philosophy of life, about the creator of this universe and His creations and Sufism. As a theoretical framework researcher selected Nida’s principle of equivalent effect which has two aspects. As mentioned by Shakernia (2013) that Nida (1964-1980) proposed two types of equivalent effects, one is formal equivalence which translates source text into target text as close as it could be without adding any new words. Second equivalence effect is the Dynamic equivalence effect which allows to translate the source text into target text with its true essence and feel and allows translator to convey the same ideas and thoughts but not by using the same syntactic structure. Panou (2013) claimed that Nida was in favor to apply the dynamic equivalent effect on translation as Nida translated bible for multicultural and multilingual communities to give the same effect and feel as originally it was in the source text. This research work is a comparative analysis of two different translations of the same poetry side by side by comparing the original ideas, philosophy and feel of source text with target text of both the translators. Through this data analysis findings are drawn by comprehending the source text and after a comparison which is made by the researcher to compare the source text line by line with target translation with its original thought and philosophy. In the field of translation poetic translation is considered the most problematic because it gives not only the surface and deep meanings but also its meanings are based on the norms, cultural influence, language and religious background and philosophy. Moreover, poet’s style, his lexical and, his syntactical selections also matter. Translation of poetry can be unanalyzed as a ‘Black Box’ (Francis 2006). A translator especially translator of the work of art or the poetic translator must know the actual meaning and essence of the original so he could recreate the essence of the original work in the new created translated work. It is not an easy job. It demands the whole and perfect knowledge about the source language and equally the target language. The equal knowledge of both languages paves the way for the less loss of grace and beauty of the source language. Robert Frost said as quoted by Pritchard (1960, p. 476) that “The figure a poem makes: it begins in delight and ends in wisdom” So a translator of the poetic work must understand deeply the delight and beauty of the selected work and the wisdom which conveys ideology and philosophy of the selected work. So regarding this very study it is based on a poetic translation of renowned Sufi poet Bulleh Shah and translations are done by two Indian renowned writers Kartar Singh Duggal and Suman kashyap.

The Research questions of this study are:

- How is the poetic text translated?
- How does Nida’s approach of translation affect the translation procedure?

- Can Punjabi poetry be translated into English with its true essence and manner?

The objective of this study is to compare the translated work of Bulleh Shah “ik nuqtay wich gal mukdi aey” which is translated in English by two different writers.

- To find out the affect of Nida’s approach on the translation procedure.
- To find and explain either the poetic text can be translated in its true essence and style or not.

Significance of this research work lies on the point that researcher selected the translation of the poem of Punjabi Sufi poet Bulleh Shah which is translated in English language. It is interesting to compare the poetic translation of the source text where nothing is common, neither in their culture and norms nor in the structure of language as English language sentence structure is based on SVO (subject, verb, object) and Punjabi sentence structure is based on SOV (subject, object, verb) Punjabi and English have no kind of commonness. Bulleh Shah is internationally renowned Sufi poet and his poetry has multifarious aspects, deep meaning and philosophy of life muffled with Sufism and mysticism which are described in a very graceful and simple way. So this is very wide field for the new researchers who want to select the translation study as a field to do work in this perspective.

2. Literature Review

In one way or the other, translation has its origin long back in the history of human being. As time went on, the phenomenon of translation became the most important phenomena in the field of teaching and learning. Now-a-days translation is considered a complex phenomenon because there are many languages and every language has its own norms, culture and religious background. A good translation has to deal with all these factors only after then a translator will be able to create a good and comprehensible translation with the less semantic as well as the loss of original feel, thought and manner. Jacobson (1969) describes that there are three major types of translation, first is intra lingual, within the language to replace lexeme with the substitute or with the application of paraphrasing technique. Second is inter-lingual translation, Inter-lingual translation process is complicated one, due to the wide semantic and pragmatic differences between source text and target text. Third is inter-semiotics base on cultural and political transmission of source text into target text. These three types of translation simplified the phenomena of translation to the extent that a translator can easily select the type of translation as a field to work on it. As the translation process is related to change one language into another, in prose it is easy to translate each word and replace that word with the approximate word of target language. But in the case of poetry this is different and difficult one because poetry is not just a statement. A famous American poet and translator Ezra Pound(1969) quoted by Venuti(2011) who has great experience in the field of poetic translation is of the view that most of the part of the poetic translation depends on the author who is translating it, in other words he is creating the new poem of the same level. Lefevere (1984) as quoted by Ketkar (2005) that, literature should not be considered as a simple discourse because it is the representative of the whole societal, cultural and political systems. While translating a literary text a translator should keep all the above mentioned factors in the mind to create a genuine translation. There are many theorists who give the description about their theories of translation and in their theories they present the principles and parameters of the translation which a translator should follow while translating. Wang (2017) said that in literary text, atmosphere and color with its pure effect must be translated because these are the elements which provide the original like feelings and impact on the target audience. Nida (1969) is an eminent figure in the field of translation studies and in this research work researcher has chosen the model of translation

in which Nida included principle of equivalent effect. Jabak, (2020) conducted a translation based research and applied Nida's three stages of translation theory as a theoretical framework on English translation of Soorah ash-shams. And his findings show that Nidas's theory is not enough to translate the verses of Holy Quran with the actual feel and meanings. In the same way Al-Ghazalli (2012) also conducted translation based research and drew findings that during the translation procedure from Arabic to English, the translators had failed to get the verb phrase exactness due to the wide gap between two language structures. Abdelaal & Rashid (2016) has done research in translation to find out the grammatical loss while translating and concluded that there is a lot of grammatical as well as semantic loss being observed while translating from Arabic to English. Present research is different from the above mentioned researches because it is a comparative research work. Researcher has conducted a comparative translation analysis and has selected a translation from poetic text which is done from Punjabi to English. According to Nida (1969) in the translation of poetry the important thing is the effect which a work of art creates on its readers and listeners. Equivalent effect is the same effect and it creates the similar or nearly similar effect on the target audience as the original source text creates on its audience. Researcher in this research has the purpose to find out the results after making a comparison of two translators of the same poem and will find out that how much both translators are successful to create the same impact, aesthetic pleasure and feel on target language readers.

3. Methodology

Nida's approach of translation has selected as the theoretical framework of this research work as Nida's theory of translation has been widely used in the translation studies. Nida (1969) describes three stages of translation. Second aspect of Nida's theory of translation is based on equivalent effect; formal effect and dynamic effect. Dynamic equivalent effect means target text must have the same feel and spirit as the source text provides to its audience. Jabak(2020) applies Eugene Nida's theory as a theoretical framework on his research. Nida's translation theory is a suitable theoretical framework for the comparison of target translation and source text. Panou(2013) said since (1960-1970) equivalence in translation process has been the essential element. Equivalence in translation procedure lays on the idea that, to give the sameness to target translation as of source text. This equivalence effect includes the equivalence in sense, manner, meaning and effect on audience. Researcher selected Nida's principle of equivalent effect for the comparison of these two translations of the same poem by a Punjabi Sufi poet Bulleh Shah. Researcher firstly comprehend the whole content and sense of the original source text and after observing and analyzing the translated material, researcher has drawn out the findings either it is giving the same spirit and manner of the original source text or not.

4. Research stages

5. Data analysis

Data is analyzed as Nida (1969) said the last point of the translation is literary translation, basically Nida's principle of equivalent effect is a way on which a translator travels from literal to literary translation. And literary translation is, which gives the whole sense, effect, feel and grace of the original like. As Nida said the closest approximate is the proper translation of the poetry which applies approximately the same effect on the target language readers and audience as the source language readers and audience felt. This data analysis is based on Eugene Nida's principle of equivalent effect.

5.1 Topic of the poem by Bulleh Shah

"ik nuqtay wich gal mukdi aey"

Translated by Suman Kashyap as: At this one point, all talk ends.

Translated by Kartar Singh Duggle as: It's all in one contained.

The topic of this poem is not correctly translated by Suman Kashyap at all but Kartar Singh Duggle has somehow done better with a little bit better sense and feel of the original like. Although, Duggle is also unable to understand what actually is said by Bulleh Shah? The fact is that Sufi poet Bulleh Shah is asking the people to get to the point. When Bulleh Shah says get to the point, he surely means to get rid of all the diversions you have come out of your philosophical labyrinth and try to understand the ultimate truth. As a torch barrier of famous philosophical theory of Wahdat ul wujud, Bulleh Shah like all other Sufi poets in his poetry, invites people to observe and find what is hidden behind all the things present before us. Specifically here, in this poem, Bulha, by saying "ik nuqtay wich gal muqdi aey" actually hints to the ultimate truth to be disclosed just after accumulative efforts of one's own self.

5.2 First stanza

The first line of the first stanza, "pharh nuqta chorh hisaabn noo" both the translators have translated similarly but here too Kartar Singh Duggle is again bit tricky as he was, in translating the topic of the poem. While Suman Kashyap seems clueless as "forget your calculations" used by Suman Kashyap cannot be the translation of "chorh hisanban noo". Here in fact the poet is emphasizing the

people “not to go into the needless details”. According to researcher the first line can be translated as, be precise and do not go into the needless details. In the second line of first stanza both translators seem confused to fetch the original thought. Kartar Singh Duggle has gone missing in his words and Suman Kashyap has, to her own, translated the third line instead of second one and missed the second line translation “chadh dozakh gor azaban noo”. However Suman Kashyap seems closer to her translation of third line with what has been described by the poet, although the sequence of this line is disturbed in the third line of the first stanza. While Kartar Singh Duggle is still missing to translate what he has been to, while Suman Kashyap with her wrong sequence of line has somehow translated the poet’s words. In the fourth line of first stanza both the translators are unable to comprehend what the poet has said, both are failed to translate it correctly. Bulleh Shah, the Sufi poet of his time is emphasizing here on the purity of thoughts, neither the dream of disaster as said by Kartar Singh Duggle nor the imaginary fears as claimed by Suman Kashyap. In the second last line of first stanza Kartar Singh Duggle has lost in maintaining the rhyming words instead of trying to come closer to the business assigned. Suman Kashyap however translated it correctly though ordinarily. The last line of the stanza is actually the first one which is repeating here.

In the first stanza of the original source text Bulleh Shah used four rhyming lines which followed by two other lines of poetry which rhymed with each other, this is “Musaddas” which have six lines in each unit and first four have the same rhyming scheme and last two have same. But in translation of this first unit researcher has observed that Kartar Singh Duggal used the couplet for this translation and he changed the sequence of rhyming scheme which are AABBC. On the other hand translation of Suman Kashyap did not follow any rhyming scheme at all. This translation does not give any aesthetic pleasure and feel.

5.3 Second Stanza

The first and second lines of the second stanza “ainvain matha zameen ghisai da” “pa lamma mehrab dikhai da” both the translators correctly and more or less similarly translated what the poet has described. In the third line of the second stanza Suman Kashyap has done better as she has rightly translated the point of the poet where Bulleh Shah says that majority of the people do not actually absorb the true message “The Kalma” describes. The people go by the surface meaning of “The Kalma” and thus their cramming does not have any spiritual effect. But Kartar Singh Duggle has lost his path, as dealing with sensitive things of a religion has always been a difficult task. Here Kartar Singh Duggle could not manage to deal successfully with the word Kalma. No practicing or non-practicing Muslim could ever laugh over listening Kalma. In the fourth line of second stanza Suman Kashyap has again successfully translated it by capturing the point of the poet. While Kartar Singh Duggle looks no way near the text he has to translate. The word Quran in Duggle’s translation is needlessly extra here and so is the word “quaff”. Original text says “dil ander samajh na laai da” does not match with the translation of Kartar Singh Duggle. The second last line of the second stanza is fairly translated by both the translators with approximately original like feel. In the second unit Bulleh Shah used the same scheme which is giving the very beautiful and aesthetic effect and feel with a deep philosophy of religion. Kartar Singh Duggle has tried to give the same effect and feel but he could not convey the exact connotative meaning of second unit’s third line it has deeper philosophy according to the Muslim belief than Kartar Singh Duggle presents. On the other hand Suman Kashyap has used the word “mehrab” as it is, to give the original like feel on the target translation readers but there is lack of rhythm.

5.4 Third stanza

It looks in the third stanza both the translators are following each other. The translation of this stanza has been done by both, almost equally and identically to fetch the idea of “ik jungle behrain jaanday nain” to “chulhyan ander jind sukdi aiy”. The only difference between these two translations of said stanza is that, Suman Kashyap has done it with simple and more common words while Kartar Singh Duggle has done it with an aristocrat manner. In the third stanza Bulleh Shah gave the wonderful creativity and each line has multifarious aspects. In the perspective of this translation both the translators have given the idea to some extent nearest to Bulleh Shah and get the original thought based on the idea of unnecessary solitude.

5.5 Fourth stanza

In the fourth and last stanza of this poem, Bulleh Shah has in the first line has come up with a famous and familiar term “Murshid” which among the Sufi School of thoughts is, widely used. Suman Kashyap does not dare translating the term “Murshid” and use it as it is while Kartar Singh Duggle translates it as master. Other than the use of term “Murshid” and rightly translating the first part of the first line, Suman Kashyap shows no grip of understanding of the most important and concluding stanza of the poem. Suman somehow manages to translate the surface meaning of words but seems helpless to go into their deep structure without which she is not successful at all what the poet Bulleh Shah has been finalizing his message with. Kartar Singh Duggle feels weak with his translation of the term “Murshid”, the term “Murshid” can, in anyway, not be explained as master. The mentorship in Sufism requires a righteous person with purity of heart, thoughts and wisdom of a degree beyond explanation. So Kartar Singh Duggles’s “master” cannot replace “Murshid” in any possible way. Other than translating “Murshid” as master, Kartar Singh Duggle has been successful in grasping the idea of Bulleh Shah’s message in this concluding stanza. Kartar Singh Duggle’s translation of each line of the stanza reflects his approach towards understanding of the message that Suman Kashyap is unable to comprehend. In the last and fourth unit Bulleh Shah gave the idea of the love of “Murshid” with the same beauty and grace as he did in the previous stanzas. In the perspective of translation by Kartar Singh Duggle researcher has observed that in the last unit he has lost his rhyme and music and has used a new rhyme scheme ABACC. To some extent he is nearer to the original essence than Suman.

6. Findings and Conclusion

After data analysis researcher has found that, it is possible to translate Punjabi poetry into English language in view of translation model which Nida has explained. But there are problems related to linguistics choices while translating. The reason is that in Punjabi language one word can convey the lots of meanings and feelings because Punjabi is richer and older language than English. Moreover, the concept of Sufism has multi layered ideas and conceptual understandings which cannot be translated mere on the surface level identification of ideas. But here in the case of these two translators researcher finds that translation of Kartar Singh Duggle is more poetic than the translation of Suman Kashyap. In his translation of the selected poem the outlines of Kartar Singh Duggal’s philosophical thoughts almost matches what the Bulleh Shah wanted to convey in the verse.

According to the theory of Nida the analysis of the surface structure of the source text helps the transfer process and the creation of deep structure and also makes it possible to get the equivalent effect. In this very study researcher has used Nida’s principle of equivalent effect as a data analysis technique for the comparative analysis of both the translations and at the end comes with the point that close approximate can be obtained in translation as Kartar Singh Duggle did, not with the whole poem

but with some of the verses and Suman Kashyap did not achieve equivalent effect. In some verses Suman Kashyap just gave the equivalent meaning but not the equivalent effect. At the end we can conclude that both the translators have the merits and demerits of their understanding and translation of the said poem but none seems to have the understanding of the poem as a whole, with regard to the depth of Sufism and its mystic path.

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Appendix

اک نقطے وچ گل مکدی اے									
پھڑ	نقطہ	چھوڑ	حساباں	نوں	چھڑ	دوونخ	گور	عذاباں	نوں
کر	بند	کفر	دیاں	نوں	کر	صاف	دے	خواباں	نوں
گل	اے	گھر	وچ	ڈھکدی	اے	گل	نقطے	وچ	گل
اک	نقطے	وچ	گل	مکدی	اے	اک	نقطے	وچ	گل
ایویں	متھا	زیر	گھساکی	دا	ایویں	لما	مہراب	دکھائی	دا
پا	کلمہ	لوک	ہساکی	دا	پا	اند	سمجھ	لالی	دا
دل	کدی	نقطے	وچ	گل	دل	کدی	نقطے	وچ	گل
اک	نقطے	وچ	گل	مکدی	اے	اک	نقطے	وچ	گل
اک	جنگل	بحریں	جانمے	نیں	اک	داناں	روز	دکھاندے	نیں
بے	سمجھ	وجود	تھکاندے	نیں	بے	آون	ہو کے	ماندے	نیں
گھر	چلیاں	اند	جند گل	مکدی	اے	اک	نقطے	وچ	گل
پھڑ	مرشد	ابد	خدائی	ہو	پھڑ	مستی	بے	رواہی	ہو
وچ	خواہش	بے	نواہی	ہو	وچ	دل	دے	خوب	سچائی
بے	وچ	دل	دے	خوب	بے	دل	دے	خوب	سچائی
اک	نقطے	وچ	گل	مکدی	اے	اک	نقطے	وچ	گل
اک	نقطے	وچ	گل	مکدی	اے	اک	نقطے	وچ	گل