

Pragma-Stylistic Analysis of Bulleh Shah's Translated Poem "Ilmon Bas kren O-Yaar"

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Abstract

The current study aimed at discerning the differences between two English translations of a Bulleh Shah's poem titled 'Ilmon Bus Kren, O Yaar'. To evaluate how different stylistic devices have been integrated in both translated versions of the poem, two different translations of this poem rendered by Taufiq Rafat and R. A. Nicholson were being selected and compared through the pragmatic-stylistic approach. It was a text based study, that revealed that Rafat mainly stuck to sense-for-sense translation, whereas Nicholson translated word-for-word using Parallelism as a device to make the translation correspond to the original poem. Findings hold implications for novice translators attempting to translate Punjabi poetry in general and mystical poetry in particular.

Keywords: Stylistic analysis, pragma-stylistic approach, Bulleh Shah's poetry, Sufism, mystical poetry.

1. Introduction

The Sufi literature written in Punjabi has got unmatched appeal for the native speakers of Punjabi. Punjabi was ranked as the 10th most widely spoken language in 2015. It has Indo-Aryan origins and is native language of numerous inhabitants of the subcontinent, but it is most widely spoken in Pakistan and the 11th most widely spoken language in India. It also has a remarkable presence in other states like United Arab Emirates, United Kingdom and USA. Moreover, the Sufi poetry written in Punjabi strikes the heart and mind like anything (Shackle, 2014). If compared to English, Punjabi is a language which is rich in rhymes, but English lacks that richness of rhymes. A Punjabi poem can have one rhyme for ten lines, but attempting the same in English would be nothing but a reckless move (Rafat, 2014).

Tasawwuf or Sufism is usually termed as Islamic mysticism. The concept of mysticism was initiated in the era of the Prophet Mohammed (S.A.W.W), when there used to be 'lovers of God' who used to call themselves Sufis and sought union with God. Those people used to meet in the mosque daily to discuss intricate issues in order to gain deeper understanding regarding Islam, Quran verses and the truths of revelation. The Medina Mosque became their gathering place and that group of people was called *ahle suffice* that literally means 'the People of the Platform'. They used to have private meetings which were not open for public. The fundamental teachings of those mystics

have been preserved to date. Although Mysticism is often mistaken as a sect of Islam, but it actually is an aspect of Islam that can be located in every sect or group of Islam (Unher & Bano, 2010).

2. Review of Literature

2.1 Mystical poetry

Mystical poetry has been written in multiple languages across the globe and they are meant to serve different purposes like for pleasing devoted readers or written as lyrics meant for Sufi songs played for mysticism-based plays and movies (Sperl, 2018). Mystical poetry has also served to bring masses together in chaotic times. In other words, mystic poets have played crucial role in instilling a sense of unification among the people of Islamic world (Bush, 2017). Moreover, Sufi poetry is popular not among just Muslims but Sikhs, Hindus, Christians and believers of other religions too. Thus, the Sufi Muslim poets are equally recognized among people from all religions, because mystical poets always tried to spread the message of unconditional love, peace and harmony (Weakland, 2017).

2.2 Bulleh Shah as a renowned mystical poet

Bulleh Shah, the Sufi saint, is and has been known for his extraordinary mystical poetry. He is still popular among anyone having a taste for Punjabi poetry in general or Sufi poetry in particular (Waqar, 2009). His poems are termed as Kafis, which are both in Punjabi and Siraiki. Since his poetry is so popular among youth and media industry too, so his many Kafis are being converted into songs, and such songs are not popular among just some humble street-singers, but are frequently sung by renowned Qawals like Nusrat Fateh Ali Khan, Abida Parveen, and rock bands like Junoon. Bulleh Shah used to go on dancing while reciting his own Kafis, till he experienced divine ecstasy (haal) (Leghari, et al., 2017). Bulleh Shah, through his poetry, convinced his readers to break free of rotten traditions of the society. He is known for the intense philosophies he conveyed through his verses. Since Bulleh Shah's poetry boils down to one point of universal love, his work has frequently been compared to that of Shams-i-Tabriz and Rumi (Ahmed, 2017). Bulleh Shah's poetry actually voiced the agony of his region. For instance, the Hindu-Muslims conflicts and the resulting turbulence in Punjab at the time of partition evidently remained a subject of his poetry. Bulleh Shah's poetry gave citizens of Punjab a hope for peace in times of turbulence. Moreover, the four stages of Mysticism, i.e., Shariat, Tariqat, Haqiat and Marfat, have been a major theme of his Kafis. His peculiar poetic style is still being followed by so many local and foreign poets (Sattar, 2016).

2.3 Ilmon Bus Kren O' Yaar-a masterpiece

‘یاار او کریں بس علموں’ is one of Bulleh Shah's best-known poems which is also turned into song and has been sung by multiple famous singers including Shazia Manzoor, Rahat Fateh Ali Khan, and Saeen Zahoor. In this very poem, Bulleh Shah expressed doubt regarding the worth of knowledge one gains when it actually serves to no good purpose, but rather results in creating many issues for the learned ones (Abbas, 2016). Bulleh Shah questions the utility of such knowledge that leads you astray from the core of humanity. The very title of the Kafi is sarcastic enough to capture the attention of the reader. Bulleh Shah illustrated the ironic state of knowledge through multiple examples. He stated that when knowledge is supposed to bring relief, it has rather brought misery to some. He actually advised to look for knowledge that leads you closer to the reality and Divine love. Bulleh Shah is not against knowledge in general, but he condemned only pedants who are obsessed with minor details and love to flaunt their academic learning (Rafat, 2014).

2.4 Bulleh Shah's translated poetry

Brown (2016) proclaimed the importance of translating poetry into different languages to make it universal, by presenting criteria to maintain while translating poetry. Thus, a poet popular in one context can have universal appeal once introduced around the globe through the medium of translation. Similarly, Bulleh Shah's mystical poetry is not popular in Indian subcontinent alone, but among everyone who seeks the Divine Love across the globe, as it has been translated into multiple languages. English translation, in particular, of Bulleh Shah's poetry has helped the spiritual message reach everyone. His poems are translated by numerous translators, but English translations written by Taufiq Rafat, Reynold Alleyne Nicholson and Paul Smith are among the most well-known ones. However, the question is whether the translation retains the essence of the original poem or not. The aesthetic effect of the Punjabi poem might be compromised when translated into any other language, but the meaning needs to be maintained in the translated version. However, there seems to be no academic effort made in order to evaluate the quality of the translations or to locate the loss in these translations. The peculiar linguistic norms and problems of equivalence in translated works lead to an assumption that cultural exoticism is untranslatable (Rahman & Sami, 2015). The literary prestige of his work can be judged by the presence of various translations of his poetic endeavors. The creative energy of the source text should be absolutely transferred into the translation which is not an effortless task to accomplish. However, translations of Bulleh Shah are sometimes criticized for being mere facile generalizations because the complexity of the Punjabi linguistic expressions used by Bulleh Shah may not be matched in translated version of his poems (Kiran, 2018).

2.5 Poetic translation is not an easy endeavor

The unique poetic expressions like culture-specific metaphors and symbols are quite hard to transfer when it comes to translating in general and translating poetry in particular. Although translations are never held much high in esteem as compared to the original work, but the sole purpose is to make scholarly works available to speakers of other languages too. 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. 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). It is not an easy endeavor to translate poetry rather it takes much painstaking effort to translate a poem because in most cases the meaning is absolutely distorted while trying to rhyme the verses. Thus, translating the poetic works of poets like Bulleh Shah is even more challenging because the literal meaning of mystical poetry is utterly different from the implicit meaning that is actually meant to be conveyed. Moreover, translating a Punjabi verse into English might result in losing the beauty of the genuine message (Singh, 2017).

2.6 Taufiq Rafat

Taufiq Rafat has been regarded as a distinguished poet in Pakistan, and is recognized for his outstanding poetic work. He is known for establishing a pattern for poetry that is unique in terms of its style and has been religiously followed by other poets inspired by his work. Munawar and Rafique (2016) stated that although many critics have done much work on Rafat's poetry, but unfortunately it cannot be accessed easily. However, that work can do wonders to give an insight into Taufiq Rafat's poetic work. The language used by Taufiq Rafat has been praised by many great critics like Zia Mohyeddin who appreciated his choice of words. Kaleem Omar, a well-known writer appreciated Taufiq Rafat for having an amazing control over his flow of ideas and linguistic expression. Another popular critic, Khalid Ahmed commented on Taufiq Rafat's sophisticated choice of linguistic expression through which he never displays any weird imagery. Moreover, he has excessively been appreciated for representing his own culture in a distinctive way that is worth cherishing, because he presented local Pakistani culture in a positive light (Hayat, 2016).

2.7 Reynold Alleyne Nicholson

Reynold Alleyne Nicholson had developed much command on translating mystical poetry because of his exhaustive study in the discipline of Islamic Sufism. Thus, he translated multiple top-notch mystic poets including Maulana Jalaluddin Rumi, Muhammad Allama Iqbal, Shah Abdul Latif Bhittai, Baba Bulleh Shah, etc. He is mainly

known for his work on Rumi's *Masnavi* that was published in eight volumes. He not only translated it into English, but also produced a detailed commentary on the very book. Thus, his work has been highly recognized around the globe for its significance with regards to the international audience. Moreover, he translated Persian books as well. He translated a much celebrated Persian book titled '*Kashf ul Mahjoob*' written by one of the most famous saints of the subcontinent, namely Shaykh Syed Ali al-Hujwiri, also known as Daata Ganj Bakhsh. Nicholson also translated Pakistan's national poet Allama Muhammad Iqbal's Persian book titled '*Asrar-e-Khudi*' (Schimmel, 1963). However, Nicholson's work on Bulleh Shah's poetry has not been much eyed by the critics yet.

2.8 Pragma-Stylistic Approach

Pragmatics mainly aims at interpreting both the implicit and explicit meaning. Pragmatic analysis not only examines superficial meaning of the text but does so while relating it to the relevant context. Thus, the social context in which the text being produced is of ultimate importance. Moreover, the way that text being produced and comprehended can say a lot about the way it can be interpreted in the recent times. Pragmatics is also regarded as one of the fundamental levels of stylistics. Clark (2016) asserted that stylistic analysis is known for identifying stylistic patterns in text or speech to comment on their quality. The previous studies suggest that pragmatic analysis must be preceded by stylistic analysis because analyzing the pragmatic features of a text without examining its stylistic features cannot produce comprehensive results. In other words, the intention of the author/translator (examined through pragmatic analysis) cannot be approached without scrutinizing the text from a linguistic point of view to see how it insinuates meaning (examined through stylistic analysis). Hence, the pragma-stylistic approach serves well in this regard, as it attempts to cover all elements worth considering. Moreover, the pragmatic-stylistic analysis mainly focuses on the relation between the text and its style and it is said to work on the fundamentals of discourse analysis (Abushihab, 2015).

2.9 Research Objectives

- To compare the stylistic preferences of Taufiq Rafat and R. A. Nicholson's English translations of Bulleh Shah's poem titled '*Ilmon Bus Kren, O Yaar*'.
- To scrutinize the influence that stylistic preferences of Taufiq Rafat and Nicholson render on the pragmatic features of their translations.

2.10 Research Questions

- How far do the stylistic preferences of Taufiq Rafat and Reynold Alleyne Nicholson differ in their translation of Bulleh Shah's poem titled 'Ilmon Bus Kren, O Yaar'?
- What kind of stylistic devices have been used by Taufiq Rafat and Nicholson to make their translation correspond to the original poem, in regard to the poem's intention and meaning?

3. Methodology

This research aims at discerning the differences between two English translations of a Bulleh Shah's poem titled 'Ilmon Bus Kren, O Yaar'. Hence, this section describes theoretical underpinnings for data analysis.

3.1 Theoretical Framework

The procedure for analysis was derived from relevant existing theoretical framework on pragma-stylistic analysis of translated poetry. Kiran (2018) explored the stylistic and pragmatic features of translated poetry of a contemporary Indian poet Gulzar by comparing his original poems with their translated versions in order to identify the stylistic preferences of the poet vs. translator. For this purpose, Kiran (2018) selected two random poems of Gulzar and placed them side by side to identify the mode of translation and to discern the difference between stylistic features used in original poems versus their translations that can help locate the potential differences in their pragmatic features. It was a data driven and text based study that enlisted pragmatic and stylistic features of the translations in comparison with the source text. The results of study helped classify the translations into different categories of effectiveness. Similarly, the present study attempted to analyze translations of Bulleh Shah's poem, through employing a slightly different strategy for analysis, as the translation was not compared with the original poem but to another translation of the same poem by another translator. Hence, the research framework developed by Kiran (2018) has been adapted to the context of this study.

3.2 Research Design

The research was carried out through qualitative method by using the pragma-stylistic approach. In other words, pragma-stylistic approach is a combination of pragmatic and stylistic analysis meant to discern the differences between the stylistic choices of Taufiq Rafat versus R. A. Nicholson that rendered an influence on pragmatic features of both the translations.

3.3 Data Collection

It was a data driven and text based study. One of the most popular poems of Bulleh Shah titled 'Ilmon Bus Kren, O Yaar' was selected and then two of its translations by Taufiq Rafat and Nicholson were being taken and analyzed by comparing the both. The translation by Taufiq Rafat was being taken from a print book, whereas the one rendered by R. A. Nicholson was available online.

3.4 Data Analysis

The present study attempted to evaluate two different translations of a well-known thirty-two line poem of Bulleh Shah, titled 'Ilmon Bus Kren, O Yaar'. Both the translations: one by Taufiq Rafat and the other by Reynold Alleyne Nicholson were compared by employing stylistic and pragmatic approach. This approach helped to identify the preferences of both the translators by comparing their translations. Both translations were placed side by side to assess each line in order to identify the stylistic and pragmatic features.

Table 1

Translation of the poem 'Enough of learning, friend!' by Taufiq Rafat vs Nicholson

Taufiq Rafat	Nicholson
Enough of learning, Friend	O Friend! Attaining knowledge shun
Enough of learning, friend	O Friend! Attaining knowledge shun,
You study night and day	Knowledge never to be reckoned,
while life is ticking away,	Life is fleeting. Can't be lengthened;
when all you need is an A.	What you need is syllable one,
Enough of learning, friend,	O friend! attaining knowledge shun.
Enough of learning!	
The books you read and write	You read and write big heaps of books,
reach up to such a height	Spread around you numerous books;
they've quite shut off the light.	Light is around, pitch dark within,
You know not where you wend,	If truth is sought, be deaf and dumb.
Enough of learning, friend.	
The muezzin shatters the air	You pass the time in saying prayer,
while you heap prayer on prayer	Rehearse aloud the Call to Prayer;
and sermons drip from your hair,	You give address high on the pulpit,
but to what end?	Knowledge has flung you in the pit.
Enough of learning, friend.	
Has this knowledge brought relief	Knowledge created issues more,
or added grief to grief?	Men with their eyes are blind in core.

You nab the just, and the thief	Seizing innocent let off thief,
you fail to apprehend.	Can't have in both the worlds, relief.
Enough of learning, friend.	
Such learning fools elevates	With knowledge Sheikh, Mushaikh, call'd,
and some fresh bother creates,	Issues concoct in palaces wall'd;
is used to con illiterates,	Devour they simple folk by fraud,
make vows with false intent,	And promises make untrue to fraud.
Enough of learning, friend.	
Mullahs mug their way to power,	By gaining knowledge Mullah,
and now are judge and juror;	Jurist; Deprived of knowledge is God bless;
and avarice grows by the hour,	Greed is renewed with every dawn,
and straight to hell you wend.	The greed has made wretched Pharaon.
Enough of learning, friend.	
You dream up problems in a wink,	To people teach ye religious issues,
schism is your meat and drink,	Consume ye all the doubtful meals;
beneath saintly garb you stink,	Ye rattle one thing, earning coals,
saying what you don't intend,	Falsehood in heart, dressed in cloaks.
Enough of learning, friend.	
When the bait of Love I cast,	When I had read lesson of love,
Slippery Truth was hooked at last;	Jumped in river of Oneness-Love.
And the griefs which held me fast	I was entangled in whirl-pool,
God's mercy made an end.	Rescued me Shah Inayat, to goal.
Enough of learning, friend!	

3.5 Discussion

3.5.1 Analysis of Stylistic Features

The collective stylistics features of both translations, are compared as follows:

- The two translations appear the same in their structural pattern. Both translations have 9 stanzas and each stanza consists of four lines and first stanza of two lines, as in the original poem by Bulleh Shah.
- Both the translations have a rhyme scheme, although not similar to that of the original poem, but both translators opted for rhymed translation. Thus, neither is the kind of rhymed translation as suggested by Lefevere, because that referred to transferring the rhyme of source text into the translated poem (Bassnett, 2002).
- The translation by Taufi Rafat had five kinds of punctuation marks, i.e., comma, full-stop, exclamation mark and question mark. It made use of twenty-three commas, thirteen full-stops, two exclamation marks, two question marks, and two

semicolons. The translation by Nicholson has four kinds of punctuation marks: twelve full-stops, two exclamation marks, twenty-five commas, seven semicolons.

- Since repetition contributes to reading pleasure, so in Taufiq Rafat's translation, title of the poem is repeated ten times and mentioned at the end of each stanza the way it is mentioned in the original poem, but Nicholson's translation mentioned it just twice in the first two stanzas.
- A bit of alliteration can be spotted in Rafat's translation, i.e., where you wend, Mullahs mug, judge and juror, and mercy made. In Nicholson's translation there's no such alliteration except one instance, i.e., deaf and dumb.
- Two unconventional contractions are spotted in Nicholson's translation, i.e., call'd and wall'd, other than a standard contraction can't, but Rafat's translation bears only one contraction, i.e., they've.
- Nicholson used two archaic words: 'numerous' in the second line of third stanza and 'ye' in the first and second line of eighth stanza. The word 'numerous' is an obsolete term for 'numerous' and the word 'ye' is the archaic form of 'you' and plural form of 'thou'.
- Rafat mentioned binary opposites in second stanza by mentioning day and night side by side, in contrast to the original poem. Moreover, Nicholson preserved the binary opposites used as a device in the original poem, by mentioning both light and dark side by side in third stanza as they were mentioned in the original poem, but Rafat mentioned the concept of shutting out light without mentioning the dark directly. Further, both Rafat and Nicholson preserved the style of original poem by mentioning read and write together in third stanza. Moreover, Rafat's translation mentioned more such examples: 'relief and grief', 'just and thief', 'meat and drink', whereas Nicholson mentioned 'innocent and thief'.
- Rafat used allusion as a device to refer to narrator's mentor without mentioning Shah Inayat directly, but referring to him as 'God's mercy'.
- Rafat used Hypophora as a device by putting a question first and then instantly hinting at the answer in the fifth stanza.
- Rafat used the alphabet 'A', whereas Nicholson mentioned the letter 'One' as an Allusion to the omnipotent.

- Rafat translated allusion to religious people fostering sectarian intolerance in Bulleh Shah's era as 'schism being their meat and drink', whereas Nicholson translated it as 'consuming doubtful meals'.

3.5.2 Analysis of Pragmatic Features

Taufiq Rafat's translation of the title seems to somewhat follow the order of the source text and his title seems to be more on the idiomatic side while Nicholson's is more poetic. Moreover, the prior title appears to be a sarcastic command, as if narrator is sick and tired of witnessing no good use of excessive knowledge, and the later title seems to be an advice in disguise: whatever you have learned so far hasn't served you in any way.

Rafat vaguely translated 'Aik' as a near equivalent A, i.e., an initial of Allah, whereas Nicholson translated it literally but certainly referred to the Allah's attribute of oneness. Non-Muslim readers might find it hard to interpret 'A', but 'One' clearly refers to Oneness of God which would be evident even to non-believers.

Rafat sticks to sense-for-sense translation whereas Nicholson translates word-for-word. In the first line of this stanza, there is nothing about studying day and night, but just inestimable knowledge as exactly translated by Nicholson. In the second line, Rafat used the phrasal verb 'ticking away' while Nicholson translated literally to express the fleeting nature of life.

Rafat just focused on conveying the sense of the first two lines of the stanza by connecting them in a way that it conveys the complete thought, but Nicholson made sure to use the literal word 'Heap' for 'Dhair', and an obsolete term 'numerous' is used instead of 'numerous'. Rafat referred to absence of light through an idiomatic phrase to describe books as the reason of shutting off the light, whereas Nicholson strictly followed the order of the original text by mentioning the presence of light first and its absence later conveying the irony intended.

Rafat, switching the verse, mentions Muezzin prior to the one who offers prayers. Further, he metaphorically translated 'calling out Adhaan aloud' as if it disrupts the air and the offering prayers-lacking-devotion as nothing but a no-good piling act. Rafat seems to miss out on the last verse in which knowledge is termed as something troublesome. He vaguely translated sermons and knowledge as something in excess (dripping) but actually of no use. On the contrary, Nicholson translated word-for-word but perfectly conveying the actual sense across by using the phrases 'pass the time', 'rehearse aloud' and 'address high on the pulpit'. Rafat hints at knowledge as something useless but Nicholson's translation refers to it as the cause of misery just as hinted at in original poem by Bulleh Shah.

Rafat again seems to resort to free translation by just hinting at the troublesome knowledge in the form of an interrogative statement and skipping the blindness of men with eyes and about loss in both the worlds. Nicholson translated literally mentioning all the things Rafat missed out on.

Rafat translated 'Sheikh' as elevates who are learned fools and they don't implement knowledge in their lives rather end up complicating life for themselves and those around them. Moreover, the phrases like 'con illiterates' and 'vows with false intent' perfectly convey the sense of religious leaders exploiting their naïve followers. Nicholson translated 'Shiekh' and 'Mushaikh' literally while the phrase 'devouring simple folk' can be regarded as an overstatement and 'untrue promises' has got a colloquial tone.

Nicholson's translation literally refers to Mullahs gaining knowledge and rising to the designation of Jurist, but Rafat translation directly hints at the underlying theme of Mullahs gaining more power. Both the translations have different phrases for increasing greed: Rafat translated 'بِنِوَن' as 'by the hour' and Nicholson translated it as 'with every dawn' and Nicholson's seems to be closer to the original one. Rafat picked up on the deeper meaning of the verse and straightaway mentions 'hell' being the consequence of excessive greed. Nicholson, contrariwise, refers to miserable condition 'wretchedness' of a greedy person through a metaphor: 'Pharaon'. Nicholson here used Pharaoh as a symbol of ill-fated rulers who end up being devastated.

What Nicholson translated as 'teaching religious issues to people', Rafat translated it as 'Dreaming up problems', in other words, creating problems when there are none. Further, Nicholson's translation of consuming doubtful meals is a bit vague when Rafat actually interprets doubtful meals as intentional 'schism' some religious figures aim at creating between people in terms of sectarianism, etc. Rafat reordered verse in order to achieve rhymed translation. Nicholson translated earning disrepute or black money as 'earning coals' and Rafat referred to the same thing as 'stinking beneath a saintly garb'.

Rafat completely went for free translation and referred to 'reading lesson of love' as 'casting bait of love' and grasping the prestige of oneness as 'hooking slippery truth'. Rafat also refers to whirlpool of worries as 'griefs' but Nicholson accurately translated 'Wahdat da Darya' as 'river of Oneness' and 'Gheran de wich gharya' as 'entangled in whirlpool'. In the last line, Rafat didn't even mention Shah Inayat as in original text rather just loosely translates it as 'God's mercy which rescued the narrator', but Nicholson did mention Shah Inayat as a cause of Bulleh Shah's rescue.

4. Limitations of the Study

Since it's an analysis of just one translation of both the translators, it would not be possible to generalize the findings on the rest of their work. Thus, only a close analysis of other poems of these two authors can help detect consistency of their translation style.

5. Implications

The study holds implications for novice translators attempting to translate Punjabi poetry in general and mystical poetry in particular. Thus, they need to have a keen eye for the kind of stylistic devices they choose to use because that can have a huge impact on the way their readers are going to interpret the poem.

6. Conclusion

Surprisingly, both the translators have rhymed the verses beautifully without making the translations lose their essence. Stylistic devices used in both source text and target text differed greatly, and so were the linguistic choices of both the translators. (Rafat, 2014) stated that preserving the allusive nature of Bulleh Shah's Punjabi poetry while translating it to English is not an easy task. The reason why Rafat used sense-for-sense translation is reflected through his claim to have caught the gusto of Bulleh Shah and then translating accordingly. Rafat also mentioned the reason of not mentioning the reference of Bulleh Shah's mentor, i.e., Shah Inayat. He asserted that a poet is usually portrayed as a saint's disciple in mystical poetry, but it has no counterpart in Western literature. Thus, Rafat has deliberately skipped mentioning his name because such a reference will be confusing to a Western reader. On the other hand, Nicholson successfully transferred emotive aspect of the original poem into the translated version. However, Rafat mainly stuck to sense-for-sense translation while Nicholson translated word-for-word. Nicholson seemed to use Parallelism as a device to make the translation correspond to the original poem in terms of not only meaning but also its grammatical structure. Thus, a cautious analysis of both the translations revealed a significant degree of dissimilarity between both the translations.

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