

BULLEH SHAH'S POEM "APNA DAS THIKANA" THROUGH THE LENSE OF NIDA'S EQUIVALENCE MODEL

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Abstract

This study is based on comparative analysis of Bulleh Shah's (A renowned Sufi poet) poem APNA DAS THIKANA focusing on two versions of translation by Toufiq Raffat and Kartar Singh Duggal. The goal of the study is to determine the equivalence between the source and target texts, and to highlight whether or not both forms of translation reflect the form and feel of the original. For the examination of these translations, the researcher employed Eugene Nida's notion of equivalent effect as the basis. The major conclusions are that both translators efficiently express meanings, although there is a gap between the source and target texts. Overall Raffat's version of translation gives adherence of the culture of the Punjabi language providing contextually rich interpretation, on the other hand Duggal's translation is more focused on word for word translation and may compromise the cultural depth in Bulleh Shah's work.

Keywords: Bulleh Shah, Apna Das Thikana, Nida's Equivalence Theory, Dynamic and Formal Equivalence, Poetry Translation

Introduction

Bulleh Shah was an outstanding Punjabi Sufi poet who lived in the 18th century. His poetry displays issues of love, spirituality, mysticism, and social justice. His poetry is famous for its simplicity, intensity, and standard appeal, transcending spiritual and cultural barriers. Bulleh Shah's works keep to encourage readers with their profound messages of love, tolerance, and religious awakening. Bulleh Shah's status as a saint and Sufi is so widespread that it is said that no other Sufi has achieved the type of fame that Bulleh Shah has. There is a very common conversation and everyday talk in Bulleh Shah's poetry that makes us think deeply about life philosophy, the creator of the universe and all of its things, and Sufism.

This study examines two poetic translations of Bulleh Shah's poem "Apna Das Thikana" written by Bulleh Shah and translated by two Indian and Pakistani famous writers Kartar Singh Duggal and Toufiq Raffat. by comparing the translations of Kartar Singh Duggal and Touffiq Raffat, using Nida's model of equivalence. This model focuses on dynamic equivalence. It is essential for grasping the poem's spiritual and emotional layers. Although the poem is highly significant, no prior analysis has applied this framework, indicating a notable gap in the literature.

By investigating how each translator's choices influence interpretation, this study aims to deepen the appreciation of Bulleh Shah's work and contribute to the translation studies, paving way for future research on Sufi poetry.

Kartar Singh Duggal was born in Dhamal, Rawalpindi District and married to Ayesha Duggal. From the Forman Christian College in Lahore, he got an M.A English degree. Duggal serve All India Radio in 1942 and become a station director and he produced programs in Punjabi and in some other languages, he also wrote many plays and eventually in 1966, he says good bye to AIR and become the Director of the National Book Trust of India. After that he also became an Information Advisor in 1973 at the Ministry of Information and Broadcasting. As the Fellow of the Punjabi University he was nominated. Duggal has published ten novels, twenty-four short stories, seven plays, two poetry collections, an autobiography and he also published his seven works of literary criticism during his writing career, later his works have been converted into foreign languages as a translation. He regarded writing not just a profession or a hobby but 'meditation and penance' (Singh Rana, 2013).

Taufiq Raffat, a distinguished poet in Pakistan, is known for his unique poetic style that has influenced many other poets. Despite limited access to critical analyses of his work, studying his poetry can offer valuable insights. Critics like Zia Mohyeddin, Kaleem Omar, and Khalid Ahmed have all praised Rafat for his exceptional language use and control over expression, highlighting his impact on the poetic landscape.

Nida's principle of equivalent effect, which has two components, was chosen by the researcher. Formal equivalence, which converts the source text into target texts as closely as possible without adding new words, is one of the two types of equivalent effects that Nida (1964–1980) proposed, as Shakernia (2013) notes. The second equivalency effect is called the dynamic equivalence effect, which permits the translator to convey the same ideas and thoughts while avoiding the same syntactic structure. This allows the source text to be translated into the target text while retaining its true essence and feeling. According to Panou (2013), Nida supported the use of the dynamic equivalent effect in translation because he translated the Bible for multicultural and multilingual communities, creating the same impression and feeling.

Translation poetry is considered a big problem because it not only gives a deep meaning, but also gives the structure of the language, culture, knowledge and language of thought, religious background and content. In addition, the poet's style, language and syntax preferences are also important. According to Francis 2006, Poetry has been described a "black box". A translator of drama or poetry, must understand the true meaning and significance of the original work in order to reproduce the meaning of the old work in the new work. Pritchard quoted Robert Frost as (1960, p. 476) "The figure a poem makes: it begins in delight and ends in wisdom". Researchers reach conclusions by analyzing data, understanding the text, and comparing it line to line with the original translation and its real ideas and thoughts that both translators haven't given the true essence of original text

Research Questions To what extent the translations of Toufiq Raffat and Kartar Singh Duggal equivalent?

1. To what extent Punjabi poetry can be translated in English by carrying its original meaning?

Research Objectives

1. To analyze the translations of Duggal and Raffat comparing the level of equivalence.
2. To determine the possibility of translation of Punjabi poetic text into English in its original context and style.

Significance

This research is important for those who are closely associated with Punjabi culture, poetry lovers, South Asian literature scholars, and Sufi poetry enthusiasts in order to uncover the true meaning of Bulleh Shah's poem "Apna Das Thikana." Students studying Bulleh Shah's writings, Punjabi communities looking to better understand their cultural heritage, and researchers trying to unravel the intricacies of Sufi poetry within the larger framework of Punjabi literature all gain from this research. Future scholars will benefit from this study by learning more about the interpretive techniques used to analyze poetic works, comprehending the subtle cultural elements present in Punjabi poetry, and expanding on the results to make contributions to Sufi studies and South Asian literature. This study opens the door for future generations to continue studying and analyzing Sufi texts in addition to improving our comprehension of Bulleh Shah's poetry.

Literature Review:

Nonetheless, the origins of translation can be traced back to human history. Over time, the phenomenon of translation has become the most important phenomenon of teaching. Nowadays, translation is considered a difficult phenomenon because there are many languages, each with its own rules, culture and historical beliefs.

According to Jacobson (1969), there are three main categories of translation. The first is intra-lingual, which refers to using a paraphrasing technique or a substitute lexeme within the language. The second type is inter-lingual translation, which is complex due to the significant semantic and pragmatic differences between the source and target texts. The final type is inter-semiotics, which is predicated on the political and cultural transmission of first language into second language texts. A translator can choose the type of translation he wants to work on with ease thanks to these three translation types. It is simple to translate every word in prose and substitute it with a different word from the second language. Translation is the process of converting one language into another. Poetry, on the other hand, is unique and challenging since it contains profound meanings rather than merely being a statement.

Ezra Pound (1969), a well-known American poet and translator who has extensive experience translating poetry, is quoted by Venuti (2011) as saying that the translator bears the responsibility of creating a new poem of the same caliber most of the time. According to Lefevere (1984), cited by Ketkar (2005), literature cannot be regarded as a straightforward discourse because it is the advisor to the entire societal, cultural, and political structures. To produce an authentic translation, a translator must keep all of the previously mentioned components in mind when translating a literary work. There are many theorists who provide the description approximately their theories of translation and in their theories, they gift the standards and parameters of the translation which a translator needs to follow while translating. One of the leading authorities on translation studies is Nida (1969), whose framework of the principle of equivalent effect of translation has been chosen by the researcher for this study. Tan Zaixi separated the evolution of Nida's ideas into three major phases: the early linguistic phase, which was characterized by a

clear American structuralism; the translation science and communicative theory stage; and the social semiotics stage (Zaixi, 1999).

In a translation-based study, Jabak (2020) used Nida's three stages of translation theory as a model for translating Soorah ash-shams into English. These stages include communicative translation, functional equivalency translation, and dynamic equivalency translation, which states that the target text must convey the same spirit and feel as the source text to its audience. Furthermore, his findings demonstrate that Nida's theory is insufficient to interpret Holy Quranic verses while maintaining their original context, meaning, and feel.

Similarly, Al-Ghazalli (2012) did study on translation and discovered that during the translation method from original text to English, the translators failed to achieve verb phrase exactness due to the vast gap between the Arabic and English language structures. Abdelaal and Rashid (2016) conducted translation research to determine grammatical loss when translating from Arabic to English and concluded that a significant amount of grammatical and semantic loss was observed. According to Nida (1969) while translating poetry the important thing is the effect which a work creates on its readers and listeners. Equivalent effect is likely the effect that creates the as it is or nearly same effect on the readers as the target text creates on its readers. Panou (2013) said since (1960-1970) the equivalence in the process of translation has been the important element. In the translation of a text equivalence lays on the idea that is to provide the sameness to target translation as of source text. This equivalence impact includes the equivalence in different ways like sense, manner, meaning and effect on audience. Researcher selected two versions of translations of a poem written by a Punjabi Sufi poet Bulleh Shah and apply the Nida's principle of equivalent effect for the comparison of these two translations. In this research researcher has the aim to draw conclusion after making a comparison of two translators of the same poem and will find out that how much both translators are successful in creating the same effect meanings, aesthetic pleasure and feel on the target language readers.

Methodology

This study employs a qualitative approach rooted in textual and translation analysis to explore Bulleh Shah's poem "*Apna Das Thikana*" through the lens of Eugene Nida's equivalence model. The purpose of the study is to assess how effectively the poem's spiritual and cultural meanings are conveyed in translation. The primary method involved a detailed comparison between the original Punjabi version of the poem and its English translation. Using Nida's concepts of **formal** and **dynamic equivalence**, the study critically examined how well the translated version reflects the original text in terms of meaning, style, cultural references, and emotional depth.

To supplement the textual analysis, three individuals familiar with Punjabi language and culture were selected to share their interpretations of the original poem. Their insights were collected through brief interviews or structured surveys and were used to identify key cultural and spiritual elements in the source text. These insights served as a reference point for evaluating the extent to which the translation captured the poem's deeper meanings. This methodology allowed for a comprehensive assessment of the translation's faithfulness and effectiveness, not only linguistically but also culturally and spiritually, thereby situating "*Apna Das Thikana*" within both the literary framework of Bulleh Shah's work and the expectations of a Punjabi-speaking audience.

Analysis

In this comparison, the researcher found that how the two translations of Bulleh Shah's poem took on the importance of love in both the world and the spiritual. Through the language choice, cultural interpretations, and thematic nuances present in each translation, the researcher focusses on the different layers of meaning embedded in the poem. By investigating the ways in which each interpreter expressed deep emotions and universal themes of love, the researcher reveals the unique emotions and nuances that each interpretation possesses.

Topic of the poem by Bulleh Shah

Title of the poem	TT 1 (Raffat)	TT 2 (Duggal)
لہنادس ٹھکانا	Where is your home?	Who are you?

This poem is spiritual poem and have a deep meaning itself. The title of the poem conveys the sense of mortality of this world. If we take the Target text 1 from the above table. Raffat has not met the original sense of title. On the other hand, target text of 2 translated by Duggal conveys the partial sense of title. The denotation is seeming different. Raffat's translation focuses on the physical location of one's home, indicating a sense of belonging or roots. On the other hand, Duggal's translation delves into a deeper existential question about one's identity and essence. With a somewhat better feeling and feel of the original, Duggal has somehow performed better. However, Toufiq Raffat finds it difficult to comprehend Bulleh Shah's real words. So, Duggal somehow show dynamic equivalence with the original text. Actually, the title shows that the Sufi poet Bulleh Shah wants to bring the attention of the people that what is your original destination. As he portrays a spiritual theme so in this context, he gives the people this point that what is your destination. This means that through the accumulation of one's own efforts, the ultimate truth will emerge.

First Stanza

Original Text	TT 1 (Raffat)	TT 2 (Duggal)
لہنادس ٹھکانا: کدھروں آیا، کدھر جانا؟	Whence did you come? Where did you go?"	Where from have you come? Where do you go?

Both translations respect the original structure, but Duggal's use of "wherefrom" is more formal or less common in modern usage, while Raffat's "whence" retains an old-fashioned. Raffat's translation is more dynamically equivalent in terms of readability and naturalness for a modern audience, though "whence" is archaic. Duggal's use of "have you come" adds immediacy but "where from" reduce readability. According to Nida's model, Raffat's translation may lean more towards dynamic equivalence due to its clarity and accessibility, whereas Duggal's might be seen as slightly more formal but less dynamically equivalent due to the use of less common language. Both translations maintain a level of formal equivalence by preserving the original structure, but

Raffat's translation arguably achieves a better balance of formal and dynamic equivalence for contemporary readers.

Second Stanza

Original Text	TT 1 (Raffat)	TT 2 (Duggal)
جس ٹھانے دامان کریں توں اوہنے تیرے نال نہ جانا	The place you pride in, will go for a song.	The office you are proud of is not going to go with you"

Kartar Singh Duggal translate on the basis of word for word and Raffat try to translate the deep meaning by using phrase "will go for a song". Raffat's interpretation maintains the essence of Bulleh Shah's line by capturing the idea that the place or thing one takes pride in will eventually lose its value or significance. The phrase "will go for a song" in Raffat's interpretation carries a metaphorical meaning. In this context, it suggests that something of value, something one takes pride in, will eventually lose its worth or significance and become easily attainable, as if it were being sold for a nominal price, like an item sold in a market for a song.

Duggal's interpretation is based on word for word translation. It emphasizes the notion that the objects or positions one takes pride in will not go along with them. The use of "office" adds a specific context, suggesting a professional or societal position that one may take pride in. This translation highlights the possessions and status.

Basically, both translators translate it according to its meaning both have equivalence with text and give us the true meaning. Raffat use phrase and Duggal use the word office to give the context of the profession and authority in this world. The poet is saying that the things we take pride in might not stay important forever, reminding us that there are more meaningful things to focus on in life than just material stuff. So, here the poet is trying to awake the spiritual sense of the people to understand the bitter reality of this world on which he is feeling proud.

Third Stanza

Original Text	TT 1 (Raffat)	TT 2 (Duggal)
ظلم کریں تے لوک ستاویں کسب پھڑیو لٹ کھانا	kill rob the poor, think yourself strong	you are cruel, you harass people exploiting others is the way with you"

In the third stanza "ظلم کریں تے لوک ستاویں کسب پھڑیو لٹ کھانا" Duggal gives detailed description of the oppressive behavior, offering a deeper insight into the actions of the oppressor as compare to Raffat. Both translator's uses the sense for sense translation to convey the idea given by Bulleh shah. Both translations convey the central message of Bulleh Shah's poetry, which is the condemnation of oppression and exploitation. Raffat's translation maintains dynamic equivalence by adapting the original message into language and imagery that is culturally relevant to the target audience. Duggal's translation also exhibits dynamic equivalence by rephrasing the original line to convey the same message using language and expressions that resonate with the target

audience. Although it provides a more detailed description, it still captures the essence of the original text.

Both versions of translations adhere to Eugene Nida's Model of Translation Theory by achieving equivalent effect, dynamic equivalence, considering cultural context, and fulfilling the communicative function of the original text.

Forth Stanza

Original Text	TT 1 (Raffat)
<p>کر لے چاوڑ چار دیہاڑے اوڑک توں اٹھ جانا،</p>	<p>Your four days' reign, will end before long; you will soon be put where you belong.</p>

In these lines Raffat use literal translation and giving the idea that Bulleh Shah wants to give the readers. He focuses on the meaning and cultural context of Punjabi language. There is equivalence between the source and target text. On the other hand, Duggal didn't consider these lines separately and he didn't give the translation of these lines. By interpreting these lines within the context of his poetry, Raffat appreciate the deeper spiritual and social messages that Bulleh Shah conveyed. Translating these lines with a focus on dynamic equivalence helps to preserve the intended impact and cultural significance, making the message accessible to a contemporary audience.

Fifth Stanza

Original Text	TT 1 (Raffat)	TT 2 (Duggal)
<p>شہر نموشاں دے چل ویسے جتنے ملک سہانا بھر بھر پور لنگھاوے ڈاہڑا ملک الموت مہانا</p>	<p>The Boatsman's ferry is full each time it crosses</p>	<p>your destination is the city of silence, where the god of death ferries not a few You may shout as much as you like</p>

Duggal's translation directly conveys the idea of a "city of silence," which is a poetic way to refer to the afterlife or death. Duggal's translation does not cover the entire original text, resulting in a significant loss of content. The second line is missing entirely. The richness of the original text, including its repetition and cultural references, is lost. The evocative imagery of "ملک الموت مہانا" (realm of death) and the futility of shouting are not captured.

Raffat maintains the repetition found in the original, which emphasizes the inevitability of death and the futility of resistance. The translation preserves the haunting imagery and tone, particularly

the reference to the "god of death" ferrying souls. The translation's complexity confuses the readers or make the message less clear.

Last Stanza

Original Text	TT 1 (Raffat)	TT 2 (Duggal)
<p>ایہناں سبھناں تھیں ہے بلھا او گنہگار پرانا</p>	<p>Bulleh, you old sinner, reckon your losses</p>	<p>But there alone you will fend your way, And Bulleh waiting for you</p>

Raffat's translation maintains the reflective and humble tone, encouraging the target audience to think about their own actions. By directly addressing Bulleh Shah as an "old sinner," the translation preserves the personal and introspective effect. The phrase "reckon your losses" is adding a new layer of meaning that focuses on long-standing sin. It maintains the reflective and humble tone, directly addressing the subject and preserving the equivalent effect of self-awareness and introspection.

In Duggal's translation the personal and reflective tone is lost, as the translation does not directly address Bulleh Shah as an "old sinner." The focus shifts on waiting instead of focusing on original line and reflecting one's sins. It introduces a narrative style. It loses the direct, introspective, and humble tone of the original. This analysis shows that while Raffat's translation is closer to achieving the equivalent effect compared to Duggal's.

Findings and Conclusion

Following data analysis, the researcher concluded that, using Nida's translation model, Punjabi poetry could be translated into English. However, there are problems with language selection during translation. This is due to Punjabi's richer and older language than English, which allows a single word to elicit multiple meanings and ideas. In addition, Sufism includes many notions of thought and philosophy and cannot be defined only at the level of thought. Researcher finds that Toufiq Raffat's use more poetic language in his translation than Kartar Singh Duggal's. According to Nida's theory, analysis of the surface structure of the text not only creates a deep structure by helping the interpretation process, but also makes it possible to achieve balanced results. Using Nida's theory of equivalent effect as a data analysis approach, the researcher compared the two translations in this study and came to the conclusion that Rafat translated the text with an equivalent effect while Kartar Singh Duggal did not. Even Duggal did not give the translation of all verses of the poem. Finally, the researcher concludes that both translators have their own strengths and weaknesses in understanding and interpreting the poem, but neither of them fully understands the poem, the depth and mysteries of Sufism.

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