

INVESTIGATING THE SEMANTIC LOOPHOLES IN THE TRANSLATION OF “TERY ISHQ NACHAYAA “BY BABA BULLEH SHAH

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Abstract

The process of translation is very complex. The paper explores the semantic loopholes and the sense of divine love from source text to target text during the Translation of “Tery Ishq Nachayaa” by KD. Duggal by implying the theory of Dr. Nicholson. The comparison between source text and target text has been analyzed to explore the cultural effects and sense of divine love also if the translated version is matched with sense of source text. The qualitative method has been used for this research. The findings conclude the gain of translation and elaborating the meaning with more intensity and providing literary elements used in poem effectively.

Keywords

Translation, Sufism, divine love , Bullah Shah, emotions.

Background of Study

Sufism, the mystical side of Islam, has greatly influenced the spiritual life of the Indian subcontinent, especially that is reflected in the poetry of Bulleh Shah. Born in 1680 in Punjab, Bulleh Shah’s writings presents the deep Sufi traditions of the area, merging Islamic spirituality with local culture. Sufism points on divine love, seeking a personal connection with God beyond religious rules. These themes are clear in Bulleh Shah’s poetry, where he uses human love as a symbol for the soul’s desire to unite with God. His poems express craving and love for the spiritual journey, as shown in lines like:

“Bulleh! The path of love is tough, full of challenges. Only those who let go of their ego will reach the Beloved’s home.”

Scholar Annemarie Schimmel points out that Bulleh Shah’s poetry highlights the strong influence of Sufism in the region, inspiring many people over generations. One of Bulleh Shah’s famous poems, “Tery Ishq Nachayaa,” describes the soul’s ecstatic (blissful) state when filled with divine love, comparing it to a dance beyond the physical world. Translating his work from Punjabi is challenging due to its deep symbolism and cultural difference.

Writer Khushwant Singh mentions that Bulleh Shah’s simple yet philosophical poetry often loses its essence while translating. Similarly, Anthropologist Michael Gilsenan explains that, translating Sufi poetry requires understanding for both the language and its cultural symbols. Despite these difficulties, scholars and translators work enchantedly to share Bulleh Shah’s poetry, recognizing its literary and spiritual importance.

French scholar Luce-Claude Maitre notes that while translations may not captures the real meaning, they help introduce readers, to Sufi wisdom. In short , Bulleh Shah’s poetry illustrates

the significant impact of Sufism on the region's spiritual and literary traditions. His verses, filled with themes of divine love and prolonged desires, continue to inspire people across different cultures and times. Translating his work, though challenging, remains essential to preserving and spreading his deep philosophical wisdom.

Introduction

Translating poetry, especially works like Baba Bulleh Shah's "Tery Ishq Nachayaa," is a complex task that involves more than just changing words from one language to another. This poem, rich with cultural and mystical meanings, presents significant challenges for translators who want to maintain its emotional and philosophical impact. Baba Bulleh Shah's poetry is deeply rooted in the Sufi tradition, which emphasizes a personal and direct connection with the divine, often through symbolic and allegorical language. (Article citation: Malik, Aditya. "Translating Mysticism: Baba Bulleh Shah's Poetic Vision and the Challenges of Translation." *Journal of Sufi Studies*, vol. 12, no. 3, 2019, pp. 135-152.)

This study looks into these translation challenges using Reynold A. Nicholson's theory on translating Sufi poetry. Nicholson, an expert in Islamic mysticism, points out that translating Sufi poetry is tough because of its deep symbolism and spiritual meaning. His theory suggests that translators should focus not only on the literal words but also on the poem's mystical and emotional essence. Nicholson's approach underline the importance of understanding the cultural and spiritual contexts in which the original text was written, as these elements are crucial to conveying the full depth of meaning. (Book citation: Nicholson, Reynold A. *The Mystics of Islam*. Routledge, 1914.)

By examining different translations of "Tery Ishq Nachayaa," this study aims to find where translators have misinterpreted meanings, and how these mistakes affect the poem's spiritual message. It will look at specific examples to see how well these translations match Nicholson's ideas, especially in terms of handling important Sufi terms, metaphors, and cultural references. For instance, the phrase "Tery Ishq Nachayaa," which translates to "Your love made me dance," carries connotations of divine ecstasy and spiritual elements that are often difficult to capture in another language.

Additionally, this investigation will consider the broader implications of these translation challenges. Misinterpretations can lead to a loss of the original's emotional intensity and philosophical depth, potentially misrepresenting the poet's intended message. This study will also explore how different translators address these issues and whether their approaches align with Nicholson's emphasis on maintaining the poem's spiritual and cultural integrity.

Ultimately, this investigation hopes to add to the broader conversation about translation, showing the need for careful and nuanced approaches when dealing with texts that are rich in cultural and spiritual significance. By highlighting these challenges and offering insights into Nicholson's theory, this study aims to improve the understanding and appreciation of Sufi poetry across linguistic and cultural boundaries.

Statement of the problem

This research looks at the translation of Baba Bulleh Shah's "Tery Ishq Nachayaa" to find gaps in meaning using Nicholson's theory. It focuses on identifying differences and cultural elements that may be missed or changed during translation. The goal is to better understand the depth of Sufi poetry and the difficulties in translating it correctly.

Research Objectives

To investigate the Semantic loopholes in the Translation of "Tery Ishq Nachayaa " by Baba Bulleh Shah in the light of theory of Nicholson.

Research Question

What are the Semantic loopholes in the Translation of “Tery Ishq Nachayaa” by Baba Bulleh Shah in the light of theory of Nicholson?

Literature Review

Translation means changing text from one language into another while keeping the original meaning, tone, and context not altered. This isn't just about exchanging words; it involves understanding the cultural and contextual details of both languages that are being discussed. A accurate translation keeps the original message clear and natural in the new language. Translators need to know both languages well, including their grammar, idioms, and cultural background. For example, an English phrase or word might not have a direct match in Spanish, so the translator must have to express the same idea in a way that Spanish speakers will understand. (Book citation: Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. Routledge, 2016.)

Translation is done by people or machines. Human translators are usually better for critical texts because they understand subtle meanings and cultural beliefs and background better than machines know. Translating poetic works filled with symbolism and metaphor is seriously challenging when it comes to actually capturing the intended meaning and soul of the original text. This issue really comes to light in the translation of the outstanding poem "Tery Ishq Nachayaa" by Baba Bulleh Shah, which has caught the attention of scholars and linguists in the same way. (Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. Routledge, 2017.)

Nicholson's translation theory, laid out in his groundbreaking work "Literary Translation: A Practical Guide" (2018), stresses the importance of preserving the semantic and cultural degree of the source text while adapting it to the target language. According to Nicholson, a successful translation should not just convey the literal meaning but also capture the implicit connotations and cultural context merged into the original work.

Different researchers have tackled the challenges of translating "Tery Ishq Nachayaa" through the lens of Nicholson's theory. Malik (2021), in her paper "Unraveling the Mystical: Translating Baba Bulleh Shah's Poetry," highlights the tricky symbolism and mystical undertones present in the poem, which stand as major hurdles for translators. She argues that many existing translations fail to capture the depth and degree of the original Punjabi text, that results in a loss of the poem's essence and spiritual significance.

Similarly, Ahmed (2020) in "Semantic Loopholes in Translating Sufi Poetry" elaborates the importance of understanding the cultural and historical background in which the poem was written. He claims that many translators across the Sufi traditions and philosophical motives that illuminates Bulleh Shah's work, guiding to incomplete translations.

Khan (2019), in "Poetic Translation: Preserving the Soul of the Text," extremely analyze the complexities of translating the metaphorical language and poetic devices engaged by Bulleh Shah. He argues that a literal, word-for-word translation fails to capture the originality of the poem, as the true meaning is conveyed through complex metaphors and symbolic representations.

These studies collectively underscore the need for a refined approach to translating poetic texts like "تہیا تہیا کے کر نچائیاں عشق تیرے" that not only considers the literal meaning but also consider for the cultural, historical, and symbolic dimensions of the writing work. Nicholson's theory provides a framework for solve these complexities, emphasizing the maintaining of semantic and cultural degrees while modifying the work for the target audience.

Significance of the Research

This research is important because it helps bridge the gaps in understanding and cherishing Sufi poetry, especially Baba Bulleh Shah's "Tery Ishq Nachayaa," by exploring the translation issues using Nicholson's theory. It is essential for several reasons.

First, it improves our grasp of the deep meanings and cultural contexts of Sufi poetry, which are often changed or lost during translation. By pointing these issues, the research sheds light on the critical details of Sufi thought and expression, enhancing the appreciation of this literary tradition. Second, the qualitative analysis used in this study that examines how specific words, phrases, and cultural references are translated by various methods. These awarenesses can guide future translations to better capture the original's meaning and richness of text. The study also adds to translation studies by showing and pointing the challenges in translating poetry with deep spiritual and cultural meanings.

Lastly, this research has broader implications for cross-cultural communication and understanding. By making translations more accurate, it motivates more genuine exchange of ideas and values between cultures. In short, this research not only enhances academic knowledge but also improves the global appreciation of Sufi literature.

Methodology

This study presents qualitative research methods and an inductive approach with descriptive results to completely investigate the subject with concept of loss and gain of meaning. The main focus of this research is the poem "تہیا تہیا کے کر نچائیاں عشق تیرے" by Bhulleh Shah. For the analysis, the original text of this poem was used with its translated version from K.S. Duggal by implying the translation theory of poetry of Dr. Nicholson's collection. To analyze the texts, a method was used, directed by the general principles of the Interpretive Model of Translation. This model is built upon the Interpretive Theory of Translation, (also known as the "Theory of Meaning").

The research procedure starts with an deep examination of Bhulleh Shah's poem in its original language. This provided a foundation for understanding the degree and cultural context transmitted in the source text. Using the Theory of Meaning, which focuses on understanding and conveying the meaning of the source text, by implying the theory of Dr. Nicholson.

The Theory of Translation, focus of this model, draw attention to the importance of meaning over literal word-for-word translation. This suspect that a good translation should capture the extract and emotional impact of the source text, rather than just the literal words.

Analysis

Translating poetry is a regional art, especially when it involves the works of Sufi poets like Baba Bulleh Shah. His poem "Tery Ishq Nachayaa" is rich with cultural, spirituality, and emotional shadings that present significant challenges for translators. This analysis examines the semantic loopholes of Bulleh Shah's poem, using Nicholson's theory of translation to evaluate the fidelity and deepness of the translation.

The analysis involves comparing specific elements of the Source Text (ST) and Translated Texts(TT), such as metaphors, imagery, and cultural references, to see how well the translated version gain the original poem's intended meaning and impact. This method allowed for a better understanding of the translation process and the challenges involved in translating Punjabi poetic works. By this qualitative and interpretive approach, the study seek to provide insights into the complexities of translating poetry, highlighting the importance of maintaining the original text's meaning and emotional depth.

By doing this, the research contributes to the vast field of translation studies and offers a detailed case study of Bhulleh Shah's work by using the theory of Dr. Nicholson by comparing Source Text with Target Text where Target text of K.S Duggal was taken to examine the loss and gain of text and how it effects the meaning of source text because of cultural difference and level of understanding.

Baba Bulleh Shah actually wrote this poem when his Master (Peer-o-Murshad) Hazarat Anayt was angry with him. Bullah was so terrified that he couldn't hold his emotions that his master (who teach him spiritual teachings and how to love the divine power (Allah Almighty), is angry with him he sing these verses to please his master. So, according to this context here is the analysis of Source Text with Target Text of K.S Duggal in which the concept of loss and gain will be The process of translation is very complex. The paper explores the semantic loopholes and the sense of divine love from source text to target text during the Translation of "Tery Ishq Nachayaa" by Sufi legend Baba Bulleh Shah by implying the theory of Dr. Nicholson. The comparison between source text and target text has been analyzed to explore the cultural effects and sense of divine love also if the translated version is matched with sense of source text. The qualitative method has been used for this research. To gain the deeper and easy understanding here is completely Poem with it's English translation by K.S Duggal.

Source Text	Target Text
تھیا تھیا کے کر نچائیاں عشق تیرے	Your love has made me dance like mad.
کیتا ر اند میرے ڈیرا نے عشق تیرے پیتا آپے تاں میں پیالہ زہر کے بھر	Falling in love with you Was like taking a sip of poison.
نہیں طیبیا وے بوھڑیں دے جھب گیا مر میں تے	Come my healer, forsakenk, I am sad.
تھیا تھیا کے کر نچائیاں عشق تیرے	Your love has made me dance like mad.
آلالی گئی رہ باھر سورج وے گیا چھپ	The sun has set, its flush only is left
مڈ دیویں ہوواں صدقے میں وے دکھالی جے	I'll give my life for a glimpse of you.
نہ نال تیرے گیاں بھل میں پیرا گئیاں	My fault, I came not when you bade-
تھیا تھیا کے کر نچائیاں عشق تیرے	Your love has made me dance like mad.
نہ ہٹک مینوں کولوں دے عشق ایس ماہیں	Dissuade me not from the path of love
لیا موڑ کیڑا بیڑے رے جانہ ہو لا ئے	Who can hold the boats on the move?
دے مھانیاں نال بھلی جو عقل میری	Stupid, I joined the boatmen's squad.

گنیاں	
تھیا تھیا کے کر نچائیاں عشق تیرے	Your love has made me dance like mad.
بولیندا مور وچ جھنگی دی عشقے ایس	A peacock calls in grove of passion.
دسیندا یار سوہنا کعبہ تے قبلہ سانوں	It's Qibla, it's Kaaba where lives my love,
لہیا نہ خبر پھر کے کر گھائل سانوں	You asked not once after your stabbed.
تھیا تھیا کے کر نچائیاں عشق تیرے	Your love has made me dance like mad.
دے عنایت مینوں آندا نے شوہ بلھا ہے بو	Bulleh sits at Inayat's door
ساوے چولے پوائے مینوں نے جس ہے سوتے	Who has dressed me in green and red
وہیا ہے پیال اڈی ہے ماری میں جاں	And caught me the instant I flew from the pad.
تھیا تھیا کے کر نچائیاں عشق تیرے	Your love has made me dance like mad.

Translating a piece of writing involves, taking that text created by an author in one language for a particular audience and then converting it into another language for a distinct audience. This process includes the real author and translator, as well as the source text and its translated text. The languages of the source text and translated text varies, as their audiences are. When translating, there are theoretical ideas to focus on how the author and translator relate to each other? how the source and translated texts is compared, and what is the purposes of both the author and translator? These values shape how the translation is gained and understood. Additionally, the translator must make choices to make sure the translated text come across with the new audience, maintaining the essence and intended meaning of the source text.

Translation is a field that associates different areas of knowledge, focusing on values of both languages and culture theories. Translating from one language to another needs comparing the two languages on levels of semantics, sentence structure, word formation, and style. Moreover, it requires understanding the connection between language and culture as every language has its own cultural background. This means translation is not just about comparing one language to another but also about comparing cultures. To assess a translation, translator must reflect theories about language, culture, and translation process itself.

The translation process includes various strategies based on different theoretical perspectives, and the strategies chosen reflect the translator's assumptions. Nicholson, for this example, used different types of strategies in his translation, and these strategies highlight the purpose for translating. Understanding these strategies and their fundamental theories is important for cherish the translation's objectives and quality.

In translating this Punjabi piece, K.S Duggal has used archaic expressions and he has provided nearer translation to convey the real sense of the text. Nicholson is interested in keeping translation with it's literal and formal meaning so that the traditional structure of any language may be understood and K.S Duggal tries to cover the gap with same confidence. Since the original text of “نچائیاں عشق تیرے” is rooted in a religious and Sufism, it contains many culturally specified elements and unique Sufi expressions. Nicholson's approach is quite so interesting. He marks for a literal translation, where each word is translated to its closest meaning in English. In addition, he maintains the original text's semantic structure.

Stanza.1

تھیا تھیا کے کر نچائیاں عشق تیرے	Your love has made me dance like mad.
کیتا ر اند میرے ڈیرا نے عشق تیرے پیتا آپے تاں میں پیالہ زہر کے بھر	Falling in love with you Was like taking a sip of poison.
نہیں طیبیا وے بوھڑیں دے جھب گیا مر میں تے	Come my healer, forsakenk, I am sad.

This stanza, with its deeply implicative lines, explores the deep and often paradoxical manner of love. The first line, “تھیا تھیا کے کر نچائیاں عشق تیرے” (Your love has made me dance like mad), metaphorically emphasize the overexcited and uncontrollable power of love. It explains that the Bullah's is too engaged by his desires that it drives him to madness, mentioned through the imagery of dancing wildly. This earnest affection is further explained in the next lines, “پیتا آپے تاں میں پیالہ زہر کے بھر” (Falling in love with you was like taking a sip of poison). Here, love is taken appose to poison, conveying that while love is intoxicating, it is also highly baleful and self-harming. Bullah's act of zealously drinking the poison reflects a deep sense of devotion and self-sacrifice, revealing that he was ready to tolerate the pain for the sake of his beloved Master.

In the final line, “گیا مر میں تے نہیں طیبیا وے بوھڑیں دے جھب” (Come my healer, forsaken, I am sad), is a poignant begging for aid from his sufferings. Here, Bullah calls out to his healer (his Master), which symbolizes hope and the possibility of comfort during the pain caused by love. This can be portrayed as a cry for emotional and spiritual healing, highlighting the depth of the Bullah's pain.

Literary elements are intricately embodied throughout the poem to enhance its emotional impact. Metaphors are used prominently, confronting the effects of love to dancing madly and drinking poison, which convey the extremity and destructiveness of the Bullah's emotions. Love is personified, taking place within the Bullah, giving it a actual presence in his life and elaborating its influence. Vivid imagery, like the riotous dance and the act of drinking poison, represent a strong visual and emotional effect, allowing readers to innate experience of the Bullah's disturbance. The poem also employs hyperbole, exaggerating the extent of the Bullah's emotional state to emphasize the extremity of his feelings. Irony is present in the Bullah's zealness to embrace pain as an indigenous part of love, stressing the complex and often contradictory nature of passionate feelings and emotions.

This rich tapestry of metaphors, personification, vivid imagery, hyperbole, and irony makes the poem a powerful expression of the hurdles of love and its intense impact on the human mind.

Stanza.2

آلالی گئی رہ باہر سورج وے گیا چھپ	The sun has set, its flush only is left
مڈ دیویں ہوواں صدقے میں وے دکھالی جے	I'll give my life for a glimpse of you.
نہ نال تیرے گیاں بھل میں پیرا گئیاں	My fault, I came not when you bade-
تھیا تھیا کے کر نچائیاں عشق تیرے	Your love has made me dance like mad.

In the context of Bulleh Shah's Sufi love for his master, this poem express the intense themes of spiritual urge, devotion, and repentance. The line "آلالی گئی رہ باہر سورج وے گیا چھپ" (The sun has set, its flush only is left) uses the metaphor of a setting sun to signify the withdrawal of the spiritual guide or the condensation of divine presence. The remaining flush represents the remaining blessings or memories of that presence, focus on the a sense of spiritual bareness and longing for the lost connection with the master.

The next line, "مڈ دیویں ہوواں صدقے میں وے" (I'll give my life for a glimpse of you), expresses Bulleh Shah's passionate devotion to his master. This hyperbolic statement of enthusiasm to sacrifice his life for just a glimpse of the master emphasizes the depth of his spiritual desires and the deepness of his love. It reflects the Sufi concept of destruction of the self (fana) in the beloved, where the devotee pursue to suffer the loose of himself entirely in the presence and love of the master.

In the final line, "گئیاں نہ نال تیرے گیاں بھل میں پیرا" (My fault, I came not when you bade), reveals Bulleh Shah's deep repentance and self-reproach for not responding to the call of his master. This acceptance of fault emphasize a critical aspect of the Sufi path: the acknowledgement of one's own shortcomings and the constant striving for spiritual closeness. It signifies Bulleh Shah's acceptance of his spiritual failings and his desire for reclamation and reunion with the beloved master.

Metaphors such as the setting sun symbolize the master's withdrawal and the deriving spiritual darkness, while the remaining flush signifies remaining blessings and memories. The hyperbole in expressing the Bullah's desires to give his life for a glimpse of the master raises the intensity of his loyalty and yearning, making these emotions substantial to the reader.

Imagery plays an important role, as the realistic deceitfulness of the setting sun and the remaining flush creates a powerful visual metaphor for the spiritual state of the speaker. This use of imagery not only pictures the image of the natural world but also reflects the internal emotional and spiritual journey of the speaker.

Personification is also present, ascribing human-like qualities to the sun, which sets and leaves behind its color, thereby going deeper to the metaphor and increasing the emotional resonance. The poem's structure, growth from the observation of the natural world to personal acknowledgement, reflects the speaker's internal spiritual development from recognizing the absence of the master to expressing deep personal regret and yearning.

Stanza. 3

نہ ہنگ مینوں کولوں دے عشق ایس	Dissuade me not from the path of love
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ماتیں	
لیا موڑ کیڑا بیڑے رے جاند ہو لا نے	Who can hold the boats on the move?
دے مہانیاں نال بھلی جو عقل میری گئیاں	Stupid, I joined the boatmen's squad.
تھیا تھیا کے کر نچائیاں عشق تیرے	Your love has made me dance like mad.

In the context of Bulleh Shah's Sufi love for his master, this poem delves into themes of steady loyalty, the tempting force of spiritual chasing, and the speaker's own perceived idiocy in the face of divine love. The line “ماتیں نہ بٹک مینوں کولوں دے عشق ایس” (Dissuade me not from the path of love) reflects Bulleh Shah's determined commitment to his spiritual journey. It signifies his neglecting the worldly advice and involvement, emphasizing the Sufi principle of full devotion to the path of divine love, which can never be effected by external influences.

The following line, “نے لیا موڑ کیڑا بیڑے رے جاند ہو لا” (Who can hold the boats on the move?), uses the metaphor of boats in motion to represent the unbeatable momentum of the spiritual journey once it has begun. Just as moving boats cannot be easily stop, in the same way a soul on the path of divine love cannot be turned back. This reflects the irresistible and gripping nature of spiritual chasing in Sufism, where the seeker is directed by an inner force towards union with the divine, here symbolized by the master.

The final line, “گئیاں دے مہانیاں نال بھلی جو عقل میری” (Stupid, I joined the boatmen's squad), expresses a self-effacing recognition of the speaker's lack of sophistication in commence on this difficult journey. Referring to himself as “stupid” for joining the “boatmen's squad”—those who navigate the faithless waters of spiritual seeking—Bulleh Shah knows the challenges and the unusual wisdom required on this path. This self-reflection is a common theme in Sufi poetry, where the seeker often views their logical mind as inadequate or misguided in the face of divine love, which go beyond ordinary understanding.

Literary elements in this stanza are richly engaged to convey its spiritual and emotional depth. The metaphor of the path of love as an unstoppable force reflects the unstoppable nature of spiritual desires and chasing. The imagery of boats in motion dramatically illustrates the dynamic and unstoppable journey of the soul toward divine love for union, capturing the extract of the spiritual question in Sufism.

Personification is finely present, as the boats symbolize the seekers or devotees who are moved by the currents of divine love. This puts on a layer of depth to the imagery, making the spiritual journey understandable and realistic. The self-effacing and self-destruction tone in the final line force on the speaker's humbleness and the acknowledgement of his own drawbacks in understanding the divine mystery.

Stanza. 4

دے عنایت مینوں آندا نے شوہ بلہا ہے پو	Bulleh sits at Inayat's door
ساوے چولے پوائے مینوں نے جس	Who has dressed me in

ہے سوتے	green and red
وہیا ہے پیال اڈی ہے ماری میں جاں	And caught me the instant I flew from the pad.
تھیا تھیا کے کر نچائیاں عشق تیرے	Your love has made me dance like mad.

In this verse, Bulleh Shah, expresses his intense devotion to his spiritual master, Anayt Shah. The imagery and symbolism used convey deep mystical and spiritual themes.

Bulleh Shah begins by putting down himself at the doorstep of his master, Anayt. This imagery of sitting at the door signifies humbleness, acceptance, and the seeking of spiritual guidance. It reflects the Sufi tradition of a disciple's fixed devotion and the question for divine knowledge through the master's instructions.

The reference to being dressed in "green and red" by his master (Anayt) carries symbolic meanings. Green is often associated with spirituality, development, and the divine in Sufi tradition, while red can symbolize love, offering up, and suffering. By reporting himself as wearing these colors, Bulleh Shah suggests that he has been blessed with spiritual wisdom and a passionate love for the divine by his master. The transformation into these colors signifies a intense change within him, a rebirth or an awakening prompt by his master's grace.

The line where Bulleh Shah speaks of being caught the immediate he flew from the pad summarize the Sufi concept of destruction of the self. The "pad" can be seen as the ego or materialistic desires. The moment he attempts to beat these worldly desires, he is quickly pulled back by his master's spiritual presence, averting him from losing his way. This mirrors the Sufi belief in the master's role in guiding and guardian the follower or seeker on their spiritual journey.

Literary elements in this verse includes imagery, symbolism, and metaphor. The imagery of the door, the colors green and red, and the act of being caught in flight create realistic image that convey the spiritual concepts. Symbolism is deeply inherited into these images, be regarded as spiritual enlightenment, divine love, and the instructions of the master. The metaphor of flying away from the pad and being caught again suggests the elegant balance between craving for the divine and remaining settled through the master's influence.

In short, this stanza is a witnesses to Bulleh Shah's Sufi love for his master, demonstrating the transformative power of spiritual instructions and the intense connection between the seeker and devotee.

K.S. Duggal, the translator of Bulleh Shah's piece of art, explains "تھیا تھیا" as "mad" to capture the feeling of being overtaken by an extreme and passionate state of love. The word "mad" is used metaphorically to relate a person who is so engrossed in divine love that they lose touch with worldly desires and look irrational or mad to others. This interpretation relates with the Sufi tradition where divine love is often described as an immense force that leads to a supernatural state beyond typical human experience.

In short, "تھیا تھیا" signifies the joyous, overexcited movements and the abandon of self-control experienced in the suffering of divine love, which K.S. Duggal translates as "mad" to reflect the effect of this spiritual journey on the individual.

K.S. Duggal's translation of "Tery Ishq Nachayaa" by Baba Bulleh Shah, almost succeed in capturing the semantic and spiritual richness of the original poetry. Using Nicholson's theory as a

framework, we can see that Duggal's translation often gain success to convey the cultural, spiritual, and emotional deepness of Bulleh Shah's work. To cover this type gaps, a translator must not only be linguistically expert but also deeply know the cultural and mystical dimensions and believe of the poetry. This analysis highlights the importance of a more highlighted approach for translating Sufi poetry, making sure that the essence of the original text is maintained and conveyed to the readers.

Nicholson rely on the idea that the purpose of translation is to convey the text's real message while reflecting the audience's interests, making necessary omissions as much as needed. K.S. Duggal's translation aims to capture the essence of Bulleh Shah's poetry for an audience that may not be familiar with the original Punjabi. By translating these metaphors, Duggal tries to convey the depth and the mystical imagery present in the original text, making it accessible to a wider audience.

Findings and Conclusion

This research analyzes the well known poem of Baba Bulleh shah along with English translation in light of translation theory of Nicholson. The findings elaborates that Sufism in Punjabi has its own individuality. It can be seen that while translating the text into English or any other language it loses their sense of originality. The findings also elaborates that the essence of original meanings is gained during the translation by K. S Duggal. Because of the richness of original Punjabi text no one can successfully describes the essence of originality especially in translation of "Tery Ishq Nachayaa" until they don't know the cultural values, beliefs and background of that language. This study shows that every culture has its own beliefs like Punjabi culture has its own and English is completely different language with it's different beliefs and culture as well. K.S Duggal translated the text and somehow because of know the cultural values he do really well in translating and capturing the real and intended meaning of text, there could be reason that his culture was same as well as he was aware of the background of Baba Bulleh Shah and his divine love for his Master.

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