

Meta-functional Analysis of Sufi Kalam of Baba Bulleh Shah

1. Ms. Shumaila Ahmad

Lecturer in English, PhD Linguistics (Scholar)

Department of Linguistics and Communications, University of Management & Technology, Lahore

Email: shumaila.ahmad@umt.edu.pk

2. Ms. Shaista Ghazanfar

Lecturer in English, PhD Linguistics (Scholar)

Department of English, University of Education, Lahore

Email: Shaista.ghazanfar@ue.edu.pk

3. Ms. Zara Fatima

Lecturer in English, Centre for Foreign Language,

University of Management and Technology, Lahore

Email: zara.fatima@umt.edu.pk

Abstract

The research focuses on the functional and thematic aspects of Baba Balah Shah's kalam in terms of translation procedures to explore its stages (analysis, transmission, synthesis) and related aspects. Among translation problems, poetry translation is the most difficult area to challenge both translators and authorities in translation studies. The translation of poetry as a “black square” that has not yet been analyzed (Francis 2006). It has been a subject much discussed since Antiquity, with many advantages and disadvantages of logical reasoning on the possibility or the impossibility. This is due to the high cultural level of poetry which requires time, effort and creativity to translate the traditional structures and the pictorial language involved. In this study, the Sufi kalam-‘RanjhaRanjhakerdi’ by the Punjabi poet- Baba Bulleh Shah(1710) and its an English translation by ParvezAnjum will be analyzed at the descriptive level, that is to say linguistically and extra-linguistically. The main objective is to have translation considered as a special case of the communication process. The Vinay and Derbelnet models for the translation process will be combined and discussed. The proposed representation describes the translation process as a complex network of processes based on linguistic and linguistic factors.

This study also revealed that speech enriched with a definition function provides multiple meanings of interpretation. The specific kalam expresses spiritual links through emerging themes such as the poetic voice, autonomy, universality, transformation and displacement.

Keywords: thematic, function, kalam, procedures, communication

1. Introduction

Translation as a Complex process

The translation process is observed differently on time. According to Nida (1964), translation is a process of finding the closest natural equivalent of a source language to a target language in terms of message, style, and in addition to Catford (1965) who thinks that translation consists of replacing the text elements of a source language with text elements of a target language.

Newmark (1988) considers translation as a profession where the translator tries to replace the message written in one language by the same message in another language. However, Christian Nord assumes that the "functional parity between the source text and the target text is not the" natural "translation lines, but rather an exceptional case in which the factor "job change" is set to zero (Nord, 2005).The translation process is widely regarded as "translation communication" (Basilev, 2008). This conforms to the translation model and can function productively as a framework for implementing a translation (Gile, 2009) and therefore working as a translation analysis tool (source text). A good translation does not only consist in providing SL to TL, but it must also be able to capture the implicit message which is important for the integrity of the text. According to Vinay and Derbelnet (1977, 2004),Katherina Reis (1970) and Volkova (2012) translation is an art of communication, serving as a bridge to meanings and the ultimate goal is to communicate the message, the idea of art and thought. "The translation process is widely regarded as a translation means" (Basilev, 2008). The translator must have creative thinking and imagination to communicate between the descriptive functions of Sufi poetry. The communicative translation is the ideal translation that tries to communicate precise contextual meanings. For a moment, Holmes defines a general framework, describing what is covered in translation studies. This framework was later introduced by prominent translation researcher Gideon Touré as in Figure 1.1

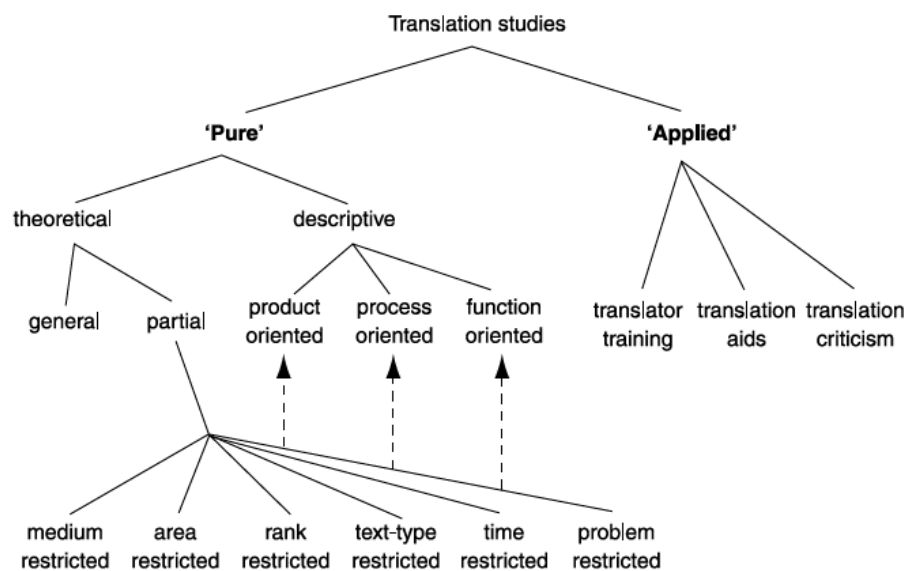


Figure 1 Holmes's 'map' of translation studies (from Toury 1995: 10)

According to Vinay and Derbelnet, there are generally two ways of translating: "product-oriented and process-oriented". According to Volkova, (2012), the speech translation and communication model (Figure 2) is the first descriptive and illustrative model of the features which gives a variety of characteristics (communicative communication parameters linked to translation).

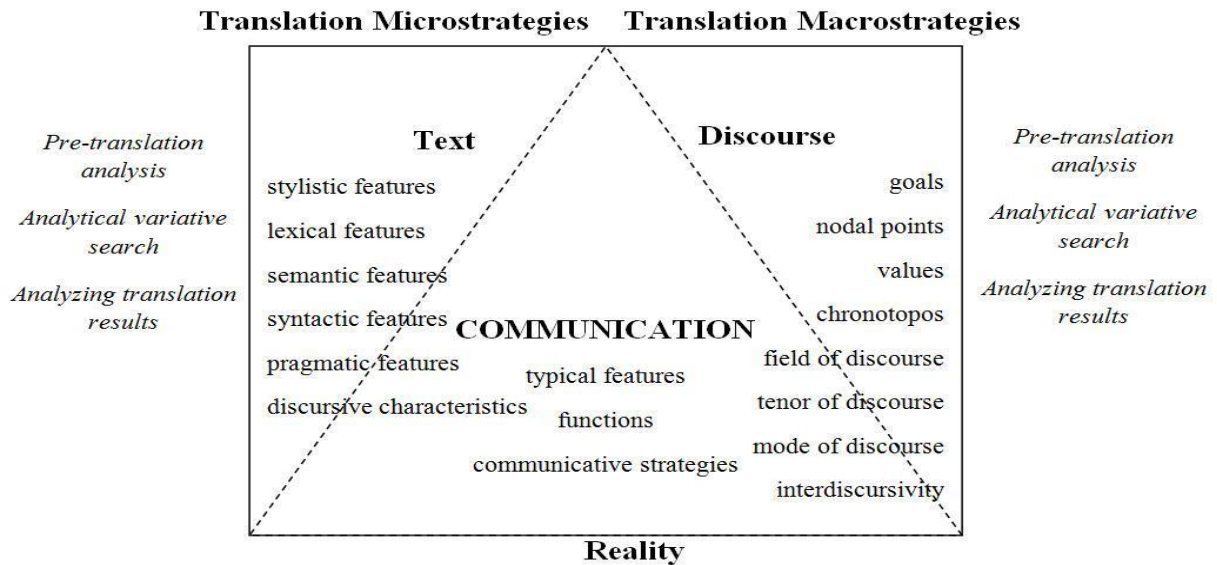


Fig. 2. Discourse and communication translation model.

Translation of Poetry

Poetry, according to Alexander Pope, is made up of "what was thought but ne'er so well expressed" (1711). According to Fontaine (2013), he demonstrates that poetic narratives focus on the identification of human experiences and revolve around certain basic social relationships of a shared sense of human activity. In mystical/divine discourse, each paragraph is enriched with one of the descriptive functions which provide multiple meanings of interpretation. Sufi poets spread their mystical philosophy through poetry to break people's hearts, to teach them to seek extremist inner and outer purity for spiritual development and to develop in them the incessant and unique effort to find absolute divine truth. The multidimensional aspects of the meanings in the mystical novels of Bulleh Shah are also marked by his impulse through divine intervention to discover the meanings of life.

In this article, an attempt has been made to explore the kalam of Baba Bulleh Shah- 'RanjhaRangakardihunmeinapeyRanjha hoi' in order to understand both the social relationships and the spiritual experiences involved through aspects of metafunctions in his poetry. Bulla Shah is one of the most famous Sufi poets of the 18th century (1680-1758). According to the Sheikh (2004), Bulleh Shah devoted his entire life to producing mystical poetry which was often the subject of investigation. For example, some authors such as Nasir (1916) Thomas (2008), Waldo (2008) and Evan (2009) have challenged Bulleh Shah's religious identity by reference through historical documents.

Purpose of the Study

The purpose of this study is to discover to what extent the Vinay and Darbelent (1977/2004) model can be used to analyze the linguistic elements found in the kalam of Bulleh Shah, RanjhaRanjha. It will also reveal the duality of verses through meta-functional meanings. This article will also reveal ways to study intellectual, textual and interpersonal functions that will be used as a linguistic tool to break down the complex structures found in this chosen kalam. The challenge facing the researcher is to formulate this analysis in the context of the interpretation of Sufi narration, that is to say of a poetic type.

Significance of the Study

This study is unique in its nature in the conduct of structural analysis in the Punjabi language through the meta-functional exegesis of Sufi poetry. This study will help readers understand the distinction between the terrestrial and divine vocabulary of this chosen kalam to present the divine love and earthly love. In the context of the word "Bulleh Shah", the moral and dual philosophies of "Baba Bulleh Shah" can be expressed in light of the established model. In this kalam, the use of common words such as *loi*(apparel), *chaddar*(sheet), *dagh*(smears), and participants like *Heer*, *Ranjha*, *kuriyae*(maiden) and *unho*(them), etc are ultimately related to spiritual meanings and love of the world.

Methodology

Based on the objective of this study, a translated version of Pervaiz Anjum (see annex) will be compared and contrasted with its original text in Punjabi at the thematic and metafunctional levels. When you process an object (translated text/product) instead of a subject (operations that the translator use) for translation, this procedure first includes the form of the text at a textual and extra-textual level. In this section, the two texts are examined for words, images and structural patterns. In addition, the linguistic differences and similarities between ST and TT are illustrated. Finally, the text message is focused on.

At the extra-textual level, ST and TT are discussed and examined in their cultural context. Here, culture-specific terms are explained and the mystery of the individual angles of ST words and phrases will be demystified as a tenant due to the presence or absence of an equivalent in TT. Finally, based on the detailed discussion of the translated text, a product-oriented model will be applied for the analysis of the translation.

Theoretical Framework

Vinay and Darbelnet (2004) model have been used for this research. In the light of the said model, data will be analysed in terms of the following aspects.

- Types of Translation
- Features of Translation
- The perceived intention of the translator with reference to Meta-functional aspect of translation

All the above mentioned aspects will be observed at the following level of the TT(target text).

- Lexical
- Semantics; Denotative/Connotative/Collocation
- Syntactic

Data Analysis and Discussion

In this study, the analysis will be performed using a descriptive/functional analysis technique. Further, the analysis will be conducted in terms of reading, understanding, classification, identification, and analysis of the text.

Table 3. Analysis of ST and TT at Textual and Extra textual Level

Source Text	Target Text	Method of Translation	Level of Structure	The translation procedure	Meta-functional aspect
رانجھا رانجھا کر دی 1.	By repeating the mantra of Ranjha	Interlinear/wo rd for word translation	Lexical & Syntactica l	I. <i>Borrowing</i> : at lexical level II. <i>Modulation</i> : at syntactic level	Poetic's voice
بن میں آپے رانجھا ہوئی	I myself have gone Ranjha	Literal & Faithful translation	Semantic & Syntactic level	I. Calque: at phrase level II. Transposition	
سومینودھیدو رانجھا، بیرنہ اکھو کوئی 2.	Call me DheedoRanjh a None should call me Heer	Direct & Oblique translation	Lexical & Syntactic level	I. <i>Borrowing</i> : at the lexical level II. <i>Modulation</i> : at the syntactic level	Reader's voice
رانجھامیں وچ، میں رانجھے وچ، (Spiritual oneness)	Ranjha in me and me in Ranjha	Direct/literal translation	Lexical & Syntactic al	I. Calque/ <i>Borrowing</i> : at lexical level II. Transposition at syntactic level level	Spiritual oneness
غیر خیال نہ کوئی 3.	no alien ever conceived	Oblique translation	Lexical	I: Transposition at lexical level	

میں نہیں، اوہ اپ بنے،	It is not me it's He himself disguised in me	Oblique/Idiom atic translation	Lexical	I.Addition: at lexical level II. Addition: at syntactic level to maintain the stylistic effect	Self-Reliance
آپنی اپ کرے دلجوئی 4.	He himself console , soothe and see	Oblique translation	Lexical	I. Transposition/ Addition: at lexical level	
جو کوئی ساڈے اندر وسے، ذات اساڈی سو ای 5.	Whatever shows in me, the same is my person	Direct/Literal translation	Lexical	Inequivalence: at lexical level	Universality
جس دے نال میں نیونہ لگایا، اوبو جیسی ہوئی 6.	Whose company have I adopted have become replica of that	Oblique/Com- municative translation	Lexical	Inequivalence at word level II. Transposition at sentence level	Godly Love v.sEarthly Love
چٹی چادر لاه سٹ کڑے، پہن فقیراں لوئی 7.	Throw away white apparel O maiden and put on Sufi's wear	Interlinear translation	Lexical	Inequivalence at lexical level in both clauses	Transformation
چٹی چادر داغ لگیسی، لوئی داغ نہ کوئی 8.	White apparel attract smears and	Interlinear translation	Lexical	Inequivalence: at lexical level Modulation at	Sin vs Virtue

	Sufi's wear is all clear			syntactic level	
تخت ہزارے لے چل بلہیا، سیالیں ملے نہ ڈھوئی 9.	Bulleh take me to TakhatHazar a I expect from Sials no booty and cheer	Oblique/Communicative translation	Lexical	I. Borrowing: at lexical level II. Modulation: at syntactic level	Displacement

Vinay and Darbelnet have given five steps to go from ST to TT (p. 30):

- (1). Learn more about translation units.
- (2). Examination of the SL text, evaluation of the descriptive, emotional and intellectual content of the unit.
- (3). Reconstruct the metallic context of the message.
- (4). Assessment of stylistic effects.
- (5). Production and revision of TT.

Verse I – Poetic’s Voice

SL-Clause 1 (Punjabi language)	TT-Clause 1 (English language)
رانجھار انجھا کر دی	By repeating the mantra of Ranjha

In the first verse of the translated ST, the word for word technique of translation is incorporated, which means that it is used as a pre-translation process, especially for interpreting a difficult text. This is often presented as an interlinear translation, with TL (target language) directly below the SL (source language). Borrowing is generally used in terms of new or unknown technical concepts to bridge the gap, usually the metalinguistic gap. In this procedure, borrowing is done on a lexical level, which is inevitable because English has no word like "Ranjha". This word retains its dominant cultural value, that is to say, Ranjha - the symbol of love. The application of

this procedure is also a popular means of bringing new culture factors to the original composition. The use of the word ‘mantra’ also echoes the use of Equivalence type/procedure at lexical level i.e. associative equivalence which conveys the extra-linguistic content of the text (Munday, 2001: 47). It is used for an experimental procedure indicating the intensity of the said procedure. As a unique style, the poet uses a female voice to reveal the experiential metafunctional aspect. The procedural metafunctional reflects through a dialogue between Balulla Shah and his mentor (supreme being or God) insofar as he wishes to maintain a feminine female consciousness.

At the grammatical level, the Faithful type/procedure of translation has been observed, i.e. linguistic variation, obtained by a change of point of view, is observed to justify this change, although the literal has been conveyed (Vinay and Darbelnet, 2004). In SL, the grammatical sound is necessary but conditional in TT which reflects the hidden characteristic of the agenda / metafunctional feature of the text, the presence of the inner voice of Bulleh Shah.

SL-Clause 2 (Punjabi language)	TT-Clause 2 (English language)
بن میں آہے رانجھا بوئی	I myself have gone Ranjha

In the second paragraph of verse I, the literal translation, that is, the attempts to produce the exact contextual meaning of the asset within the constraints of grammatical structures, is noted. This strategy was based on the Calque procedure, which is a special type of borrowing, where language borrows one expression from another, but the translator literally translates each of its elements. The result is either a lexical calque i.e. one which respects the syntactic structure of the target language while introducing a new mode of expression. In order to maintain this empirical expression which (in the Love of Ranjha) the poet says that he himself went to be Ranjha. The adverb ‘بن’ has been omitted in the TT that reflects the translator wants to unleash this experience from time aspects.

At the semantic level, formal equivalence is noted associated with the style and aesthetics of the text and includes the functioning of the words and individual stylistic attributes of the source text. The use of VP- have gone express the same degree of euphoria that appears in ST. According to Sheikh (2009), the substantial part of Punjabi poetry and language is not subject-oriented but rather process-oriented, that is to say, that it offers a set of intuitive ideas for managing decision. This means that in the Punjabi language, the process leads not only to the thematic content of the kalam for the purposes of descriptive functions but otherwise as well.

Verse II- Reader’s voice

SL (Punjabi language)	TT (English language)
سدومینودھیدو رانجھا، بیرنہ اکھو کوئی	Call me DheedoRanjha None should call me Heer

In clause 1 of the second verse of the translated text, the direct method of translation is used, which consists in carrying out the translation of the text by translating each word separately, without considering how the words are used together in a sentence. The borrowing procedure is a prerequisite

for the above technique whereby the word "DhidduRanjha" from ST is used in the same way in TT, which here means a manifestation of Ranjha. The objective pronoun also reveals the relational process of TT which reveals the voice of the reader.

At the grammatical level in the same clause of the second verse, the translator in TT maintained the inevitable tone of ST, improving the metafunctional feature of the kalam.

Borrowing is observed at the lexical level with the formal equation to maintain the aesthetic value of ST. At the grammatical level, the modification seems to have been replaced by the deterministic tone of ST by the confirmed tone in TT. Furthermore, the use of 'None'- is an indefinite pronoun, used as subject or object in the English language, here means 'No one' along with 'should' marks the intensity of the degree of 'Reader's Voice'. The function of personal identification of the language in the above clause is explicit with grammatical categories such as subject and verb.

Verse III-Spiritual oneness

SL-Clause 1 (Punjabi language)	TT- Clause 1 (English language)
رانجھا میں وچ، میں رانجھے وچ،	Ranjha in me and me in Ranjha

In this verse of the translated text, there is a direct translation technique that determines the existence of lexical borrowing. This procedure increases formal equivalence in terms of the general meaning of ST in TT.

In structural aspects, the aforementioned formation of verse was not found according to Manzar 2017, often in other Punjabi writings. A specific model is created using Ranjha + munand mun + Ranjhay (i.e.Ranjha in me against me in Ranjha).). This is called juxtapositioning of the object and subject. According to the Oxford Dictionary, the existence of logical identification functions exists in the structure of the verse. (Sub-part of the ideational function) where sentences are combined to form clusters. Since the mood is declarative at the interpersonal level.

SL-Clause 2 (Punjabi language)	TT- Clause 2 (English language)
غیر خیال نہ کوئی	no alien ever conceived

The Oblique procedure at lexical level finds which claims that the structural or conceptual elements of the source language cannot be directly translated without altering the meaning or upsetting the grammatical and stylistic elements of the target language. The word خیال used as a noun in SL but substituted with verb conceived in the TT which reflects a change of an ideational function into the relational process that marks the persistence of Spiritual oneness. The word کوئی isalsotranslatedasever which is also not the true equivalent of it i.e. any. This action reveals the maintenance of the same hidden agenda because the word any means 'one or some of a thing or the number of things' but the word ever means 'at any time' which reinstates the force of action i.e. Spiritual oneness.

Verse IV- Self Reliance

SL-Clause 1 (Punjabi language)	TT-Clause 1 (English language)
میں نہیں، اوہ اپ بنے،	It is not me it's He himself disguised in me

Here again, the use of Oblique translation is observed with pragmatic equivalence, or 'communicative equivalence', is oriented towards the receiver of the text or message as seen in the TT at the lexical level. There is a triple usage of a personal pronoun structure in this single clause (me, himself and me) which is quite typical of Punjabi poetry, used to achieve the inherent meaning of Self Reliance. The addition of the word 'disguised' also indicates the same purpose.

SL-Clause 2 (Punjabi language)	TT-Clause 2 (English language)
آپنی اپ کرے دلجوئی	He himself console, soothe and see

The procedure of translation is the same in terms of all relevant aspects. Moreover, the addition of 'soothe and see' reflects the omniscience of the associated self-i.e. God. The declarative tone of source text has also been retained in the TT.

Verse V- Universality

SL (Punjabi language)	TT (English language)
جو کوئی ساٹے اندر وسے، ذات اساڈی سو ای	Whatever shows in me, the same is my person

The literal procedure has been observed to maintain the equivalence between the two texts but in clause one, the verb 'shows' does not reveal the meta-function as the sighting of this verb relied on the viewers. The same in equivalent lexis is 'person' because this word connotes this-worldly word object which cannot render the sense of Universality. The interpersonal function is indicative/declarative type as it indicates a pragmatic declaration of the clause. An ideational function is evident since there is a presence of a locative word *andar*(inside).

Verse VI- Godly Love vs. Earthly Love

SL (Punjabi language)	TT (English language)
جس دے نال میں نیونہ لگایا، اوہو جیسی ہونی	Whose company have I adopted have become a replica of that

The oblique/communicative translation has been used which renders transposition/modulation as the procedures of translation. At the lexical level, it can be seen that the word نیونہ which means the eye as his outer and inner eye. Here this word represents Godly connection. Through this word, Baba Bulleh Shah justifies the reason for his existence in this world. This also shows his allegiance towards his mentor. This deeply engraved word is translated as a company in the TT which is not justifiable substitution resultantly replica is also a misfit equivalence.

At the syntactic level, the combination of clauses shows the presence of an independent clause with a relative clause. Both the clauses show a clear grammatical inclination. This trans - positional procedure maintains the meta-functional aspect of the SL i.e. the Godly love marked the dependency of Earthly love.

Verse VII- Transformation

SL (Punjabi language)	TT (English language)
چٹی چادر لاه سٹ کڑے، پہن فقیراں لوئی	Throw away white apparel O maiden and put on Sufi's wear

The translator incorporates interlinear strategy but still remains insufficient to find the true equivalence. This mismatch mainly occurs at the lexical level. In clause one, the word apparel does not connote the sense of چادر. The translator can borrow the same word from SL as he already did in the previous verses. The same occurs in clause two where he substitutes فقیراں لوئی with Sufi's wear. Furthermore, the imperative tone of both clauses clearly indicates the meta-function of the SL i.e. throw away and put on which is transformation.

Moreover, according to Ralph Waldo Emerson Baba Bulleh Shah uses colour imagery, symbols and signs to represent divine concepts.

Verse VIII- Sin vs Virtue

SL (Punjabi language)	TT (English language)
چٹی چادر داغ لگیسی، لوئی داغ نہ کوئی	White apparel attract smears and Sufi's wear is all clear

The same in equivalence has been observed at the lexical level with nominal cases. The predicative case is quite well versed to maintain and convey the meta-function of the ST. To maintain the sense of declaration in the overall sense, the translator omits the sense of 'not' from the second clause which marked the syntactic parallelism resultantly foregrounds the meta-function i.e. Sin vs. Virtue.

Verse IX- Displacement

SL (Punjabi language)	TT (English language)
تخت ہزارے لے چل بلہیا، سیالیں ملے نہ ڈھوئی	Bulleh take me to TakhatHazara I expect from Sials no booty and cheer

Keeping in view the same style of translation, the translator communicative technique in the line of borrowing and modulation procedures. As a final note, the above verse presents a combination of two clauses, where the poet goes back in time and engages himself and the readers in a monologue to visit his beloved place called takhthazara. Interpersonally the mood in these clauses is both imperative and declarative in nature. He uses the imperative manner to urge his visit to the beloved place, while in the second half he assumes a declarative tone. In order to enhance the meta-functional aspects, he does the addition in clause two to mark the ultimate differences between the world and oneself to achieve the destination of this journey i.e. displacement.

Conclusion

The source and target texts were analyzed both at the textual and extra-textual levels. With reference to the analysis at the textual level, different aspects of the form including rhyme, lexicalization and clausal formations were examined. Mystic philosophy of Sufi poetry transcends intellect, rather it is the combination of feelings and intellect. Even the speakers of Punjabi and Urdu language can't fully understand the philosophy of Baba Bulhay Shah. The integrated analysis of the poem expressed that the translator tried his level best to adhere to the source text for the stylistic and functional purpose through borrowing, calque and lexical and syntactic equivalence, but where ever he was faced with the equivalence problem, he tried to fill the gap with transposition and modulation. The oblique techniques could not properly communicate the mystic philosophy as in Sufi poetry the lexemes are enriched with multiple meanings that could not be substituted and caused functional loss.

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