

Research Article

## Thematic Analysis of the English Translation of Abyat-e-Bahoo

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### Abstract

The present study investigates the thematic analysis of translation in the Punjabi Sufi poetic text of Hadrat Sultan Bahu. The English translation Sultan Bahu is carried out by Prof. Syed Ahmad Saeed Hamadai, who is an indigenous bilingual translator. Target text (TT) is evaluated to see the correspondence of themes with the Source Text (ST) in the process of translation. The data analysis consists on seven selected abyat from the ST but in this paper only one is presented for the keen interest of readers and to justify the paper length. This is a verse to prose translation. The present research is guided by two theories from the domain of translation studies. Principles of correspondence by E. A. Nida and Text- Typology by Katharina Reiss and these have been selected to find out the equivalence, a core concept in the translation studies. The analysis focuses on the challenges of linguistic and cultural difference in the faithful correspondence of the ST themes. This research also carried out an interview of the translator about the translation of the present text. This analysis contemplates on the intra and extra textual aspects in the smooth transfer of the ST meanings. Language fluency and comprehension to communicate and carry out the ST intensity and passion of an operative text have also been considered. Culture and linguistic differences and their influence in the translation to correspond faithfully to the original text intended message. Deletion of the ST words, phrases or a part of the verse in the process of translation effect the sublimity of theme. Generalization and casual or low intensity words play an important role in decreasing consistency and passion of the Sufi thoughts. This study also highlights the valuable tools which are applied by the translator to maintain the sense and spirit of the original. It is obvious after the data analysis that there is no ambiguity on the part of the translator in the understanding of the original text, but the cultural and linguistic difference of the TL are challenging in the faithful communication of the original themes. Explanatory notes for the ST terminologies and metaphors in achieving similar correspondence have also been lacking. Proofreading and presentation of the Target Text needs to be reader friendly.

**Key Words:** Thematic Analysis, English Translation, Abyat-e- Bahoo, Equivalence.

### Introduction

Translation as a genre is accepted today without any biases as opposed to earlier centuries. Writers and scholars not only acknowledge the role of translation as a medium of introducing different genres all over the world but also take pride in their engagement with it. Many poets

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and writers endeavor to translate a foreign text for their respective indigenous readers or they take an indigenous text to translate it for foreign readers. The present study intends to analyze the text of regional language (Punjabi) which has been translated into a foreign language. The Punjabi poetry *Abyat-e-Bahoo* by Hadrat Sultan Bahoo (R.A) has been selected for thematic analysis. In this translation, one can easily detect the wide linguistic and cultural gap between the original and translated text. The original text is inherently construed with its context assembled by the author. This theory easily extends to both original and translated texts. In the course of analysis, both the texts are accepted as literary pieces of writings by different authors. It is either difficult or a challenging task for a translator to convey the sense of the source text (ST) in the presence of wider language and culture distance. So an analysis is required to assess the faithful transference of ST meanings in the rendering. Two theories from the realm of translation studies are selected to create a reflective and valid analysis. The study investigates the relevance of ST faithfulness in translation by employing Eugene. A. Nida's translation theory outlined in *Principles of Correspondence* and Katharina Reiss' text type model presented in *Type, Kind and Individuality of Text: Decision Making in Translation* (Venuti 126; Munday 73). Punjabi is one of our prime indigenous languages which is widely spoken in Pakistan and India. It is written in three scripts: Gurmukhi is mainly used by Sikhs; Devanagari by Hindus; and Shahmukhi by Muslims. Shahmukhi assimilates Persian and Arabic influences (Ghaffar 14). *Abyat-e-Bahoo* is written in Shahmukhi script 2 which takes the influences of surrounding e.g Potohari, Saraiki, Hindko and Jatki dialects (Hamadani, Hadrat Sultan 109). Urdu language has been given priority and used as an official language but Punjabi has been ignored as a medium of instruction and communication. It is the need of time in this scenario to translate Punjabi Sufi texts into foreign languages to preserve as well as disseminate the treasure of knowledge all over the Muslim world. Sufi poetry is universal; therefore, people all over the world enjoy its melodic form and sublime theme. Annemarie Schimmel rightly claims that "the mystical aspects of Islam understandably appealed more to non-Muslim readers" (Schimmel, *Through a Veil* 1). Punjabi Sufi poetry with its purity of language and culture produced masterpieces of literature in the subcontinent. Martin Lings declares in his article *Sufi Answers to Questions on Ultimate Reality* that Sufism is a "bridge between East and West" (104). Punjabi language and culture are different in nature, tradition, taboos, religion and myths, etc from the English language and culture. Refined and valid translations are indispensable to spread peace and harmony which is the prime message of Sufism. It becomes important to evaluate translations of indigenous texts for similar response or faithfulness of correspondence in the foreign languages.

### **Tasawwuf**

Mysticism is a universal phenomenon and an important doctrine. It preaches peace and harmony in human society. It may be further classified according to the Islamic, Christian, Jewish and Hindu religion. Islamic Mysticism since the last few decades has been described more accurately as Tasawwuf. It practices abstinence from all distractions and obstacles in the way of Allah and seeks annihilation into the divine essence. Therefore, the practitioner and the preacher of this knowledge are known as a Sufi. Chaudhri explains Tasawwuf in the following words: "Tasawwuf is the inner or mystical dimension of Islam. It is one of the most extensive traditions of spirituality to which an average Muslim, in his day to day life, is seldom exposed. Not only it has a special vocabulary but it is the 'science of heart', as it is often called, to which a beginner is completely alien. In short, it is the esoteric side of Islam tackled on somewhat 'Theosophic' lines" (xxxii).

Sufism has been referenced in the Holy Qur'an. Subhan says that Islamic knowledge is of two types; Ilm-e-Safina (knowledge of the book) which comes from the Holy Qur'an and has been transmitted by Ulemas (religious scholars) and Ilm-e-Sina (knowledge of the heart) which comes from the chest (heart), it is of esoteric type and has been carried out by Sufis (8). The second stage of knowledge is achieved with the guidance of the Murshid-e-Kamil (perfect spiritual leader). Massignon admits with Margoliouth that "Koran contains real seeds of mysticism, seeds capable of an autonomous development without being impregnated from any foreign source" (qtd. in Lings 102). Sufis themselves were great Islamic scholars and has been played an important role in the preaching of Islam. Stress on the spiritual love is so intense in Sufi poetry that it takes the Sufi idea of love beyond all religions and social barriers. This exerts great influence on Punjabi literature (Chaudhri xxviii). Sufi poetry preaches divine love which revolves around the cult of affirmation and negation. All the mystic poets unanimously address the similar themes in their poetry due to the unity of the source which is Divine. They take images and examples from the everyday life to convey the divine message. Sufi texts faithfully convey the core Divine message; therefore, it has not been influenced by political and material aspects of life. Their themes seem least affected rather dictated by the material and political upheavals of their time. This study investigates equivalence and adequacy of the ST themes in translation because manipulation, re-writing and postcolonial theories are not significantly fruitful in this context.

### Punjabi Sufi Poetry

Punjabi literature is fertile due to its sublime, imaginative and thoughtful content as well as melodic and rhythmic form. Sufi poetry is the crux & hallmark of Punjabi literature; not only for its thematic magnificence, grandeur and uniqueness but also for its artistic perfection. Punjabi Sufi poetry as Gaur indicates as "an avant-garde literary movement" (qtd in Gover 86). Punjabi Sufi poetry promulgates delight in the audience more in melody than through other means of communication. Sufi poetry is universal and fresh even today as it was fresh and blossoming in its own period. Woolner indicates that "Punjabi poetry has its own charm. Its language is more archaic than Hindi or Urdu; its imagery is drawn from country life and simple crafts" (Krishna VII). Sufi poets preach peace, harmony, solidarity and love in mankind. Baba Farid, Waris Shah, Bulleh Shah, Mian Muhammad Bukhsh and definitely Hadrat Sultan Bahoo (R.A) are regarded great exponents of Punjabi Sufi and Islamic mystic literature. Purity and magnanimity of their thought process are matchless.

### Prosody of Shiar شعر

Basic component of Punjabi poetry is shiar, literally it is derived from shaor which is known as 'to make sense of' or understanding of something after reading it. A shiar consists of two verses (مصرع). First verse is called misra owla **مصرع اولی** and second is named misra sani **مصرع ثانی**. First misra is further divided into two parts. First part of the first misra is called sadar **صدر** and second is named arooz **عروض**. First part of second misra is called ibteda (start) **ابتدا** and second part is called zarb **ضرب** or sometimes **عجس** ijz.

Scansion of shiar (verse) in Punjabi is known as beher **بحر** and literally means river or sea. Beher is acknowledged a **پیمانہ** yardstick to analyse the metrical patterns of a shiar (verse). Kafia **قافیہ** comes at the end of every shiar and before radeef **ردیف** which follows a typical similar sound pattern. It comes before radeef of the second misra of a shiar. In scansion, it has five types.

Literally, radeef is to sit at the end of the horse' back but in poetry it comes at the end of radeef without any change. It is considered an invention of the Iranian writers. Matla مطلع means rising sun but in literature, it is the first shiar of a poem and plays an important role for grand opening of the theme. Maqta مقطع means cut off but in prosody it is the last shiar of a poem in which a poet writes his/her name or pen name. Shiar can convey all kind of themes and incites emotion of pity, fear, sorrow, happiness etc. in the audience. Imagination, emotion and rhythm are the basic elements of a couplet.

### Kafi (کافی)

This is a favourite genre in Sufi poetry and a popular medium in conveying its themes. It consists of three or four verses stanza and the last verse of each stanza is repeated at the end of every kafi. The literal meanings of kafi are ample and sufficient but in literature its matla is considered sufficient to convey the theme. It carries themes with absolute emotions like ghazal. Shah Hussain and Bullhe Shah are the great writers of kafi (Taseer 30).

### Baran Mahey, Athwarey, Satwarey (باراں ماہے، اٹھوارے، ستوارے)

These are very old kinds of genres in which a poet divides a year according to the changing moods and emotions with the changing seasons. Baran mahey conveys the changing feelings and mood of the poet with every month. Theme and rhyme change with the condition of each month. Satwarey and athwarey are also further divide a year as baran mahey. Satwarey and athwarey reflects the feelings and emotional tone of a poet in the days of a week (Taseer 30).

### Doha (دوبا)

Doha is also known as dohra and it means one having two misra. It has the ability to express different kinds of themes in mature form. It has same kafia and radeef to maintain a typical rhythm. It generally consists of 24 (matra)syllables. A misra is divided in two parts. The first part is named as sim سیم and it consists of 13 matra (ماترا)syllables). The second part of 11 matra (syllables) is known as washam (وشم). A pause between the two is called barram (برام). It is widely appreciated literate as well as in illiterate circle in Punjabi poetry (Taseer 29).

### Shalok (شلوک)

Shalok comes from shahlok and literally means a king of the people. It is also the most favourite genre of Sufi poets. Shahlok is also considered another name of doha in mystic circles. It carries divine and spiritual thoughts. Shalok of Baba Fareed are also known as the doha of Fareed (Taseer35).

### Rubai (روباہی)

Rubai has an Arabic origin and literally means four. It also conveys all kinds of themes. First, second and fourth verses are hum kafia(rhymed). First three verses develop the theme and fourth is the summery of the earlier three verses. This is comparatively a new genre from the others (Taseer 40).

### Ghazal (غزل)

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Punjabi ghazal is originated from Persian poetry. Its length varies from four to nine ashar(plural of shiar) or it can be more than nine ashyar. It carries out the diversity of themes but it is well known for conveying love, mystic and philosophical themes. Each shiar carries the different yet complete aspect of the primary theme. First shiar is matla and last is known as maqta in which poet writes his/her pen name (Taseer 36).

### سہ حرفی Si-Harfi

It is a genre of Punjabi poetry and its origin is highly debated. Some of the critics have the view that it might be taken from thirty units of the Holy Qur'an. Persian alphabets are thirty in number and the influence of Persian language on the Muslims of subcontinent was also dominating. Hamadani emphasizes that it is a pure Punjabi poetry genre. Si-harfi like doha and kafi is also important and leading genre in Punjabi poetry. This genre is construed under a particular alphabet and number of si-harfi is not limited for a particular alphabet, it can be the choice of the poet. The object of the Sufi poets in this genre is to focus on a single point without indulging in lengthy arguments; therefore, this is a very useful genre for emphasizing on thematic transmission. Si-harfi consists of 28 syllables. The abyat includes Hu at the end of every verse which increases syllables up to 30 in number. This genre in Punjabi poetry is capable of carrying and conveying any feeling, inspiration, event, experience and thought of social, religious, political or historical life as well as to comment on various aspects of the material and spiritual world. Historical and religious events are also communicated in this genre as Fazal Shah's si-harfi etc. Hadrat Sultan Bahoo, Ali Haider, Bulleh Shah, Hashim Shah and other Punjabi poets wrote in this genre as Qadir Yaar, Rahim Bukhsh, Lahura Singh, Shah Zareef, Fazal Din etc. Sufi poetic era was its peak time. In the modern world, Muhammad Boota is considered the leading writer.

### Hadrat Sultan Bahoo

Facts and information about the life and works of Hadrat Sultan Bahoo (R.A) are hagiographic in nature. Manaqib-e-Sultani by Hameed Sultan is considered the first acceptable source of information about his biography. The resources of this book rely on the various manuscripts of Hadrat Sultan Bahoo (R.A), reminiscences of descendants and followers. His date and place of birth are not unanimously accepted. Dr. Altaf and majority of the other writers believe that he was born at Shorkot in 1629 and passed away in 1690 at that place. He is famous all across the world as Sultan-ul-Faqr (the king of Poverty) and Sultan-ul-Arefeen (the king of the Gnostics) (Hamadani, The Spirit of 9). Hadrat Sultan Bahoo (R.A) is one of the greatest mystics and writers in sub-continent. Chaudhri claims in Sufi Poets of the Punjab (Pakistan) that he is "universally admitted to have been amongst the greatest mystics of India" (61). He lived in the reign of Mughal king Aurangzeb and in the later period of Shah Jahan. He belonged to a noble Awan tribe. He acknowledged as a born saint. Hadrat Sultan Bahoo (R.A) was famous in mystical attributes since his childhood. The Hindu mothers hid their children from his sight, so they might not utter Kalima-e-Toheed (basic belief of Muslims) 'there is no God but Allah and Muhammad (P.B.U.H.) is His messenger' a basic belief of Muslims. He belonged to Alvi lineage; they travelled from Arabia through Afghanistan and resided at various places in Punjab. His parents settled at Soon valley in Khushab. His father Sultan Bazid Muhammad served Mughal army as a commander and awarded with a large area of land as a reward of bravery and honesty during his service. Sultan Bazid passed away in the childhood of Hadrat 7 Sultan Bahoo (R.A). He has a good command over Sharia (religious) knowledge; however, there is hardly any

solid information about his attending of a religious school (madrassa). Bibi Rasti, a pious woman, who took the responsibility of his early education. Chaudhri claims that he enjoy “good grasp over the Quran, Hadith, Fiqh, Tasawwuf and even philosophy” (62). He remained a powerful source of inspiration for readers, listeners and seekers of Allah. His mausoleum is situated at Garh Maharaja in Jhang where people come from all walks of life to pay their homage and get spiritual satisfaction. He has been written one hundred and forty books and treaties. His all work except a single Punjabi poetic text *Abyat-e-Bahoo* in Persian language. His prestige mostly rests on that single book. It is written in four-line verse known as *si-harfi*. It is noteworthy that there is no generic substitute of *si-harfi* in English even quatrain and stanza are not similar to it. He has been established his remarkable position among Sufi poets of Punjab due to the vitality and universality of contents and thoughts. His work comprises of intuitive, didactic and mnemonic qualities. His poetry is the embodiment of Gnostic, mystic and esoteric nature. It also carries diverse themes entwined with the social, political, historical and cultural aspects. The majority of the *abyat* has been celebrated as proverbs and aphorisms in Sufi circle as well as in the common readership. The word *abyat* is the plural of *bayt* and has been derived from Arabic language. Its length varies from two lines or more. Chaudhri declares that “the four lines (two couplets) of *Bahoo* are also referred to as *Bait*” (94). *Hadrat Sultan Bahoo (R.A)* was the pioneer and master of this genre. Approximately every *bayt* or *si-harfi* of *Hadrat Sultan Bahoo (R.A)* consists of 30 syllables. Each line of *bayt* consists of 8 or 10 syllables. In the first verse, the poet gives a statement; second and third verses develop the theme by providing relevant support and examples from practical life to enhance the understanding of the readers. In the fourth verse, he concludes with logical outcome and declares his judgement with absolute authority. It is a four-verse quatrain in which ‘*Hoo*’ comes at the end of every line. In the first half of the fourth line the poet includes his name. Structure, intonation, diction and word order facilitate to develop operative tone in *abyat*. *Hu* becomes a symbol of *Hadrat Sultan Bahoo (R.A)*’s poetry and is equally famous from all walks of life. *Hadrat Sultan Bahoo (R.A)* puts great emphasis upon it in his Punjabi and Persian work. *Hu* is the attributive name of Allah and “it is this 8 dimension of Oneness that forms the existence of individuals. It is the source of all existence” (Hulusi 61). *Hadrat Sultan Bahoo’s (R.A)* *abyat* and teachings revolve around it. Some writers argue that *Hu* has not been used by the poet himself but it has been included by the followers and singers for creating melodies. Majority of the scholars, including Dr. Altaf and Hamadani affirm that *Hu* is an integral part of *abyat*. Punjabi Sufi poetry has a strong oral tradition which has been largely communicated by vocalists and singers. Sound, rhythm and musicality create didactic and imperative mode in the audience. *Hu* conveys the core message of Sufism both to Muslims and non-Muslims. *Hoo* plays the effects of spirituality while sung by the singers, *qawwals* (Sufi singers) and religious speakers in transmitting the essence of meaning in the audiences (irrespective of religion or language). *Hu* as a rhyme at the end of each verse adds spirituality in mystic poetry. Many scholars have been translated his work in regional as well as foreign languages. In the past, the books and treaties of the poet have been kept in private domains and a few manuscripts of his works have been published. *Hadrat Sultan Bahoo’s (R.A)* work has been explored approximately in the last three decades of the twentieth century. Scholarship on his work roughly can be divided into three stages. Firstly, the work on *Hadrat Sultan Bahoo (R.A)* was collected by the dedicated people for spiritual elevation who were his disciples. The collection of this work was mostly of hagiographic nature and collected orally which was learnt by heart (written chunks which were compiled) to the succeeding generation. Secondly, the work has been carried out by critics who edited, corrected and analyzed the original manuscripts.

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These adaptations have been further translated into regional and foreign languages. They discovered and printed the lost books. Nazeer Ahmad, Sabir Shareef, Altaf Hussain etc. can be considered the prominent researchers under this category. Thirdly, researches and critical works have been carried out from different perspectives. Freelance writers and scholars as Hamadani, Hamid, Arshad-ul-Qadri, and Dr. Altaf etc. contributed in interpreting and explaining his work(s). Hamadani has the credit to work from various perspectives as Urdu/English bilingual translator, interpreter, scholar as well as a critic. He has written a few books on explaining the characteristics of his work. He has translated and interpreted it in Urdu and English languages. Academic researchers also have done some work for their professional studies such as L. R. Krishna did her Ph.D. entitled Punjabi Sufi Poets published in 1938 which has been included Hadrat Sultan Bahoo (R.A) among other two Sufi poets. Dr. Altaf has been completed Ph.D. in Persian (1987) Tehqiq Darbar wa Ahwal-OAasar Farsi Sultan Bahoo. Ata-ul-Hassan Farooqi has been done Ph.D., an unpublished thesis from Punjab University on the topic of Metaphysics of Sultan Bahoo in 2006. Another Ph.D. Sultan Bahoo di Punjabi Shairi te Sufiyana Fikar in Punjabi language by Irfan-ul-Haq has been completed in 2012 from Punjab University. A dissertation A Comparative Study of Mysticism of John Donne and Sultan Bahoo by Muhammad Numan Ahmad for M.A. has been completed in 2014 from NUML Islamabad. Renowned mystic scholar Annemarie Schimmel in her book *As Through a Veil: Mystical Poetry in Islam* has been attributed few paragraphs about Abyat. Few articles are also have been published/presented on the platform of Muslim Institute i.e. Dr. Khan, Dr. Garcia etc. on the different aspects. These all contributions show that much of the focus of researchers revolves around in discussing various aspects of his work but no one has been analyzed and evaluated the accuracy and faithfulness of the English translation of his Punjabi magnum opus.

### **Statement of the Problem**

Translation is a medium of intercultural communication and primary object is the faithful transmission of the ST message. Adequacy of the translations of Sufi poetry needs to be maintained during the translation process. Foreign text's renderings arise the difficulty in understanding the context and culture of the ST as Fitzgerald's rendering of Rubayat of Omer Khayyam (Hamadani, Says Bahu 10). A regional text's rendering may also face language comprehension and understanding of cultural norms to transmit similarity of themes. Abyat-e-Bahoo has been translated by different translators into foreign and regional languages but has not been evaluated to see the faithful correspondence of the original message particularly in English translations. The assessment of these translations is direly required to see the relevance of the ST intended message in transmission of the Sufi message.

### **Rationale of the Study**

Translation Evaluation of English translations of Punjabi Sufi poetry has been critically ignored as Dr. Khan; a renowned translation critic and Sufi scholar has been observed in her article Punjabi Sufi Poetry published in the Fountain magazine website "there is need of correct translation and interpretation of a Sufi poet's language which is densely metaphoric and intertextuality". The majority of English translations of Abyat have not been translated complete number of abyat i.e. Maqbool Elahi, Ghaffar and 10 Elias. Farani's translation is an interpretation-cum-explanation. This research aims to analyze the text to see the equivalence of themes between ST and TT. This translation has been selected for the following three peculiar reasons. Firstly, the translator is one of the learned scholars, bilingual translators, prolific writers

and critics in the field of Sufism. He has been translated Punjabi and major Persian work of Hadrat Sultan Bahoo (R.A) into Urdu (a regional language) and English (a foreign language). He has written many books on Sufism. His command in Bahoo Studies has been acknowledged by renowned critics, e.g. Gilani Kamran and Annemarie Schimmel. Secondly, he has been claimed to remain close to the meaning of the ST to avoid thematic deviation. He states in Says Bahu that he is “more concerned with the accurate understanding of the meaning” (Says Bahu 10). Thirdly, he has been translated all abyat in English.

### **Research Objectives**

1. To analyze the influence of cultural and language gap in achieving thematic correspondence
2. To explain the nature of correspondence of the translation Says Bahu to its ST Abyat-e-Bahoo

### **Research Questions**

1. How does cultural and linguistic distance between Abyat-e-Bahoo and its translation Says Bahoo influence thematic correspondence?
2. How far does the English translation Says Bahu corresponds to ST Abyat-e-Bahoo?

### **Theoretical Framework**

Translation remains a fundamental medium of communication among the communities in exchanging their views. Translation studies in the second half of the twentieth century has been expanded its canvas from literal, free, equivalence, functional, skopos, to domestication, foreignization, cultural, ideological and manipulative theories/concepts. Two theories have been selected to find out the faithful transference of themes from ST into TT. Nida’s theory is important in finding equivalence between the texts of the wider cultures and languages. Religious texts more likely endeavour to create a similar response in the audience across the globe. Theory of equivalence in principles of correspondence investigates and seeks faithfulness in translation. It helps to understand the equivalence at word and sentence level. It also describes four basic 11 requirements of a good translation. Nida introduces two types of translation of which FE is ST oriented and DE focuses on achieving similar readers’ response. This theory discusses various important features; nature, process and purposes of translation; role of distance between languages and cultures; content and form of text; types of audience in observing equivalence. He further establishes two basic types of translation and criteria for a good translation. However, the importance of text type and genre in the transmission of thematic intensity has been ignored in this theory. Translation is not just changing the words or phrases from the ST into TT. One of the most important aspects of classifying the texts is to determine its type which facilitates the translator to comprehend the appropriate strategies in the process of translation. Reiss established her theory of equivalence from Nida’s model. She further enhances and advises pre-translating requirements for translators and translation assessments at text level. Her approach appears important in imparting the overall function of the ST in creating similar response. Reiss’ text typology is one of the most widely appreciated and applied text typology in translation. The assessment of a translation requires that one must determine the kind of text that the original represents (in terms of text type and text variety). This research takes three basic text types from Reiss’ model to evaluate the present translation. Poetry is a difficult genre to translate



in identical form and content. Critics hold different views in finding equivalence of spirit and manner in source and rendered texts. Type of the message perhaps dictates the form of a translation in the transmission of themes. Content in majority of the texts holds primary importance and it becomes central to keep the content intact in translations. Nida says that few texts, particularly poetry gives peculiar importance to form and it transmits the themes with form. In such cases preservation of both content and form both are important. The present research also falls under this category, where, content and form both are important to communicate the essence of message. Rossetti states “a translation remains perhaps the most direct form of commentary” (Venuti 126). When two different languages belong from different families, it becomes challenging to find a similar response in the audience. Translation can also be dictated by these factors as the nature of the message, producer or mediator and type of audience. The purpose of the translator plays important role in rendering of a text. A translation can also deviate from its original text, if it has been translated with the 12 different perspectives as a historical or religious for cultural or linguistic fantasy, etc. as Gulliver’s Travel by Jonathan Swift is translated for historic, adventurous and fantasy perspectives. Translation evaluation of a Sufi poetry in the present case in seeking correspondence between ST and TT seems pertinent under equivalence theory suggested by Nida and upgraded by Reiss. Other theories of translation may not serve the purpose of this study as it is designed to view faithfulness in TT. In the same way, the primary function of this mystic text is to transmit the divine message. It may not be taken as an embodiment of a piece of art or a cultural and ethnographic document in translation. Role of the readers in interpreting a translation is an important factor. It influences the faithful submission of desired meanings of the original text in a translation. Nida categorizes the audience in four types. Firstly, children who have limited vocabulary; secondly, new literate who can decode the oral message but face difficulty in writing. Thirdly, adults can easily speak and write the message of a language. Fourthly, professionals have the high capacity and competency of language i.e. linguists (Venuti 128). Belloc negates the notion of equivalence as “there are, properly speaking, no such things as identical equivalence” (Venuti 129). Nida on the other hand emphasizes the “closest possible equivalence” in translation (130). Cultural and linguistic gap between the source and target texts create additional hindrances to convey the essence and soul of the ST message. Faithful correspondence becomes more challenging in the presence of wider cultural and language gap (Venuti 130). Nida reflects that translator generally follows the themes of the ST writer. Cultural and linguistic distances play a vital function in the transmission of equivalence. Nida categorizes its influence in faithful translations in the following three types. Firstly, an alliance between languages and cultures where the distance between source culture and language is low, a translator faces least problems. Secondly, an alliance between cultures but diversity in languages, a translator makes good use of parallelism and formal shifts and face less difficulty. Thirdly, wider difference in languages and cultures where a translator faces severe complications. The present study comes under the last category by Nida where both culture and language have wider difference. Nida analyzes different opinions of the scholars in defining a good translation. Prochazka has been given three aspects of a good translation: a translator must understand the theme and style, overcome the differences between two linguistic structures and reconstruct the stylistic structure (Venuti 131). Jackson Mathews favours a translation which is faithful to the original which maintained the possible form of the original. Foster’s definition facilitates this difficulty “one (clarify) which fulfils the same purpose in the new language as the original did in the language” (Venuti 131). Arnold gives a pragmatic and precise explanation for acceptable translation that it “should affect us in the same way as the original may be supposed

to have affected its first hearers” (Venuti 133). Nida garners four basic requirements for correspondence that a translation; makes sense, conveys the spirit and manner of the original, natural and easy form of expression and similar response in the audience (Venuti 134). Nida categorize approaches for a translation in two types; Formal Equivalence (FE) and Dynamic equivalence (DE). Katharina Reiss describe the importance of text types in translation. She develops her functional theory on Nida’s idea of equivalence but views the equivalence on text level rather than on word or sentence level. Her functional approach is a systematic assessment of a translation. Munday indicates that “Reiss links the three functions to their corresponding language ‘dimensions’ and to the text types” (73).

1. Informative texts convey factual, logical, referential kind of knowledge. The priority in this kind of discourse/text is to transmit the information.
2. Expressive texts are creative, imaginative and transmit aesthetic aspects. Author or text is foregrounded and form of the message and text types are expressive.
3. Operative/appellative texts persuade the audience to think, behave or act in a desired way like religious sermons and electoral speeches.
4. Audiomedial texts include audio and visual discourses like movies. This text type carries the functions of all earlier three text.

Although the last type does not include print texts but it enlarged the canvas of text typology to audio and visual communication. Munday emphasizes on the importance of Reiss text types that “approach aims initially at systematizing the assessment of translations” (73). Determination of text type before translation ensures careful analysis of the ST. These three text types categorize the “pure” forms according to their content, role, function. Chesterman elaborates in this diagram which earlier has been prepared by Roland Freihoff from the theory of Reiss. It portrays different kinds of texts in this triangle according to their function. Informative text simply communicates facts based on news, information, facts, reference works, reports, lectures etc. in functional approach. Expressive text displays creative compositions and artistic works in which sender or writer involves expressive and associative aspects of a language to convey the message. It includes artistic work as poem, play and biography etc. Operative texts include sermons, electoral speeches and advertisements. It differentiates itself on the basis of its approach to persuade the audience for a desired response. This text type fulfills linguistic and psychological function in the audiences. Some of the texts distinguish for their significant type and function. However, some integrates various elements of two or more texts types such as satire, an official speech, etc. these texts come under hybrid text types. Hatim and Munday summarize the relation between the text type and translation strategy as such: informative texts aim primarily at “semantic equivalence”, and then connotative meanings and aesthetic values. Expressive texts preserve aesthetic effects alongside relevant aspects of semantic content. Finally, operative texts deal with persuasiveness which is achieved at the expense of both form and content (284).

15 1.11 Significance This study will help to determine the correspondence of ST and TT in the presence of wide cultural and linguistic gap. It will also help the future researchers to analyse the translations of Abyat-e-Bahoo and incorporate the findings for better rendering. Scholarship on the evaluation and correspondence on the translations of Punjabi mystic poetry is a fertile land for the researchers. It will provide an opportunity for the readers generally and translators particularly to understand the challenges in the process of translation.

This will be a tool for the future translators to undertake the challenges in producing better translation of the text for wider scale. It will facilitate the readers of other regional languages as well as diaspora to understand Sufi wisdom conveniently.

### Research Methodology

This study deals with importance of thematic analysis. Thematic analysis is an authentic method of integrative and qualitative study. Alhojailan clarifies that “thematic analysis allows the researcher to determine precisely the relationships between concepts and compare them with the replicated data” (10). Various versions of TA as Aronson, 1994; Attide-Stirling, 2001; Boyatzis, 1998; Joffe & Yardley, 2004; Tuckett, 2005 and Braun and Clarke 2006 are vastly applied for the evaluation of content. TA is a qualitative research which can be applied to a “wide range of research interests and theoretical perspectives” (Braun & Clarke). Arguments and claims of the translator have been critically analysed in lieu of the selected translation theories. This research is qualitative as it investigates correspondence in the English translation (Says Bahoo) with its ST Abyat-e-Bahoo. Analysis of the introduction of Says Bahoo by Prof. Ahmad Saeed Hamadani incorporates the motives and inclinations of the translator for rendering Abyat-e-Bahoo. It elaborates literary characteristics and 25 structure of the abyat. The second part presents content analysis of the selected abyat. Brief introduction of each bayt follows analysis of each abyat guided by the selected theories. It analyzes every verse of selected abyat for the similarity of overall text for equivalence to ST. Thematic understanding of the ST and comparison of the findings is made with other English and Urdu interpretations and translations of Abyat-e-Bahoo. The nature of this study is to find out the similarity of correspondence between the ST and TT. This study is not a typical study of prosody, stylistic, orthographic and grammatical aspects of a text. Mere additional notes and verbosity may decrease the intensity and passion in thematic correspondence. Following translations of abyat are considered in taking references during analysis: 1. Says Bahoo English translation by Prof. Ahmad Saeed Hamadani 1999. 2. The ‘Abyat’ of Sultan Bahoo (1967) rendered into English by Maqbool Elahi. 3. Abyat of Hazrat Sultan Bahoo by J. R. Puri and Kirpal Singh Khak 2004. 26 4. Death Before Dying: The Sufi Poems of Sultan Bahoo by Jamal. J. Elias.1998. 5. Great Sufi Wisdom Sultan Bahoo by Saeed Farani 2012. 6. Sulnaan Baahu within reach by Muzaffar. A. Ghaffar 2004. 7. Abyat-e-Bahoo (Urdu) Tarjama aur Tauzeeh by Dr. Altaf 1998. 8. Abyat-e-Bahoo Tarjma wa tauzeeh by prof. Ahmad Saeed Hamadani in 2004. 9. Heart Deeper than Ocean by Dr. Z. A. Awan in 2017. Indirect references and guideline from the Urdu renderings and interpretation ns of abyat by Sultan Altaf, Saeed Ahmad Hamadani, and Iqbal Muhammad Iqbal are discussed in the analysis. These abyat have been selected from Says Bahoo for analysis: 29, 60, 67, 104, 111, 132 and 200. Every bayt has been selected from a different theme and subject, e.g. unity, ishq, belief, etc. to avoid thematic repetition. These abyat have been selected throughout the text.

### Data Analysis

ب ت پڑھ کے فاضل ہوے، اَلْف نہ پڑھیا ک سے ہو  
جیں پڑھیا تیں شوہ نہ لدا، جاں پڑھیا کجھت سے ہو  
چودھاں طَبَق کرن روشنائی، آنہیاں کجھ نہ د سے ہو  
باچھ وصال لَلا دے با ہو! سب کہا نیاں ق سے ہو

The first verse of two equal caesurae carries dissimilar examples to convey the theme. The part of the ST verse may keep some features of enjambment slightly moving from one theme to another but it is more similar to a caesura. A caesura in literature is a pause between the lines and often occurs in the middle. Each caesura conveys the message independently in the ST. TT renders this verse in three lines of various lengths in prose. The second and the third verses of two contrasting parts are translated into four lines of unequal length. This further division of a verse reduces the similar response in the target readers. The fourth verse is translated in five lines of versatile length. Reiss in her text type model divides written texts in three basic types, i.e. informative, expressive and operative. The ST can be categorized as expressive because it creates meanings with rhythm and diction. Its operative elements facilitate the poet to achieve the didactic function of language. The translation prefers informative text type to transmit accurate meanings. TT definitely has created a technique as line break which helps to emphasize the keywords and phrases, however, rhythm and fluency of the poetic form of the ST which has been compromised. This recreation of the form and style of the ST can be a cause of decreasing intensity, passion and emotion of the original idea. Maintaining text type of Sufi poetry seems to be important to convey the ST message faithfully in the translation. Message in a text is organized and constructed at various levels. Number of lines of the original abayt does not maintained in the translation which is a cause of losing focus; concentration, emphases and assiduousness in conveying the essence of the ST intended meanings.

ب ت پڑھ کے فاضل ہوئے، الف نہ پڑھیا کسے ہو

Baiy taiy parh kaiy faazil hoaiy, Alif nah parhiya kissey Hoo

“They studied b c but learnt not A\*—O Hu!” (Hamadani, Says Bahoo 41)”.

The first verse states two opposite types of knowledge of Sufi doctrines. Translation of this verse faces ‘cultural specialties’ an element defined by Nida in DE. Alif is a metaphor and it communicates a dignified theme about the recognition of the Wahdat (Oneness of Allah). Hamadani explains the meanings of Alif “none learnt a’ in the notes of Says Bahoo as “they did not start their spiritual journey under the guidance of a qualified spiritual teacher. They did not even have the elementary knowledge of faqr” (Says Bahoo 225). An explanatory note helps in understanding the meanings of this verse as Nida advocates footnotes helpful in understanding themes (129). Sufi metaphors alif, bey and tey in the translation have not been explained in the footnotes. These metaphors without explanatory notes remain unable to transmit the intended message to the target readers of distant language and culture. Explanatory notes becomes necessary as Nida indicated to transfer “these cultural discrepancies offer less difficulty than might be imagined, especially if footnotes are used to point out the basis for the cultural diversity” for the proper understanding of the concept (Nida 137). Aey is a metaphor of the knowledge of Marifa (recognition) in Sufism while bey and tey for material and mundane knowledge. The translation reflects that a phrase *faazil hoey* (became an erudite scholar) is translated “they studied” which is not appropriate in conveying the intended message of ST in translation. It decreases the focus in the transmission of a desired message of the ST. Nida highlights this aspect as anachronisms which is “another means of violating the co-suitability of message and context” (138). The form and content both seem incapable to maintain faithfulness according to FE. This verse reflects lack of co-suitability which may not achieve the reader’s response with intensity and passion as the readers of the original text as Nida suggested in DE. This verse is translated by Elahi in two lines as follows: “ “B”, “C”, learnt, got dubbed a

scholar But didn't learnt that letter One" (14). This rendering by Elahi transfers both parts of the ST in two lines. This translation conveys the spirit of the original according to the notion of DE but aye is 36 adapted as 'One' which loses force and adherence to the ST. Explanation of these Sufi metaphors need to be provided with special references from the Islamic culture. Hamadani's translation lacks in explanatory notes and intext explanations. Word choices require more refinement for preserving the ST theme. Puri and Khak rendered it as following: "They learned 'everything' and became great scholars, but few learned the lesson of Alif" (58). The gap of a theme in the translation may not be much wider for native readers but linguistically and culturally distant audience ensue hindrance to approach the ST intended message. Even a keyword faazil (scholar) is not translated and an anachronistic word 'learnt' is supplied to transmit the meaning of (read). The connotation of 'learnt' communicates that one has remembered, understood and learnt by heart, an initial effort to read the lesson of Alif. This verse according to DE communicates the message generally but the accuracy and adherence to ST is not transmitting the intended force and conviction. جیں پڑھیا تیں شوہ نہ لدا ، جاں پڑھیا کجھت سے ہو "Even if someone started with A, he couldn't find out the meaning O Hu!"(Hamadani, Says Bahoo 41). The translator tries to create the sense by deleting a caesura in this verse. The second rendered verse reflects that translator endears to convey the spirit of the ST might be due to linguistic difference. This rendering seems deficit in conveying the intended message of the ST. This translation clearly indicates that the second part has been deleted by the translator to make adjustments. This adjustment in this verse causes of ignoring an important shade of ST in translation. This technique of presenting contrasting views to communicate complicated, the mystic concept in an operative mode is the hallmark of Hadrat Sultan Bahoo's (R.A). Urdu translation of this verse by Hamadani includes both caesurae of this verse as worldly knowledge (Abyat-e-Sultan 85). This reflects another serious drawback in the presence of language and cultural distance that a bayt in English and Urdu conveys different shades of themes, rendered by the same author. Farani has been translated this verse as "those who have read (bey and tey) could not find God. They remained thirsty" (28). In the third verse, chodaan tabaq has been translated as 'the whole universe' 37 (28) earlier it was translated as 'all the fourteen plane' (15)' and at another place 'all the plains of existence' (24). This difference might be relevant choice in their context but anachronistic and inconsistent words hinder to communicate Sufi meanings precisely. It also creates extra challenges and ambiguity to feel the sense of ST theme. This verse conveys the essence of the message in lieu of DE and faithfully follows the order of both caesurae. Wisaal has been translated as 'meeting' which seems to be insignificant in conveying the ST intended meanings. The 'meeting' is a common word which seems to communicate the desired mystic context in the translation. Nida indicates that intraorganismic meanings "suffer most in the process of translating, for they depend so largely upon the total cultural context of the language in which they are used, and hence are not readily transferable to other language-culture contexts" (Venuti 140). Wisaal is applied by the poet in the sense of attaining attributes of Allah after purification of soul and self-negation. It is defined by Awan as "the vision, an experience of unison which the Creator"(12).

### **Findings of Research**

Sufi poetry seems different from other forms of poetry. Divine inspiration is considered its source of inspiration. It portrays the spiritual journey of a mystic. Its mode and tone are distinctive from the other kinds of poetry to fulfil its operative function. Oral tradition of Punjabi poetry is an additional peculiarity which creates complication in the process of rendering. A

different genre or text type may face hurdles for faithful transmission of the ST thematic intensity. A significant issue is a wider gap between culture and language of the ST and the TT. It has been detected that themes in regional languages are conveyed faithfully with little degradation of the sublime theme without indulging in ambiguities in corresponding of the message. Minor issues in the correspondence in the regional languages may be overcome by the native reader's awareness of the ST culture and language which is not present in a foreign language translation. Serious issues in the present study are wrong interpretation of the SL message in the TL, lack of fluency and coherence might be the reasons of the departure from ST intended meanings in the TT. It is also noticed that Urdu translation faithfully conveys the ST intended theme by the same translator. ST juxtaposed words and overlapped ideas suffer in communicating thematic relevance in English translation. Other serious issues are the complications in the faithful transmission of the culturally and linguistically distant metaphors, similes, allusions and Sufi terms for the foreign readers. Explanatory notes seem insufficient to convey intraorganismic meanings for proper understanding of the meanings, connotations and essence of the ST themes in the translation. It may be a deliberate way on the part of the translator for conveying the sense but this approach creates issues in the understanding of the core message to the English readers. Deletion of a part, phrases and important conceptual words in a verse or bayt are also found in the translation. It is also one of the basic reasons for reducing the passion and intensity of the translation in the TT. Anachronistic choice of words to convey peculiar Sufi concepts is another issue in the present translation. Change of 69 prose genre in translation of the poetry reduces thematic intensity of the ST. Finally, breaking down of a verse in various lines of different length ranging from one word to more than ten words might be reducing the fluency and rhythm of the original poem. It might maintain the dialogical and verbal aspects of the ST but verbosity and redundancy of TT influencing thematic intensity and force which is a fundamental element of mystic poetry. Presentation of translation is also creating difficulty for the readers. Punjabi text, its English translation and explanatory notes need to be presented on the same page to facilitate the readers. In spite of above challenges, credit goes to Hamadani for translating complete number of abyat. His choice of prose to reduce the loss of meanings except in some cases to some extent remained fruitful. Another characteristic of his translation is the maintaining of O Hu at the end of every verse which is a central point and the core message of the poet. A unique quality of this rendition is the invention of the line break for conveying the conversational and dialectical aspects of the ST which is very helpful to reflect the glimpses of the original text.

### **Conclusion and Recommendations**

By concluding this research, in following lines, there are few significant recommendations derived from the experience, exploration and discussions in the present study. Input might be taken from the expert translation evaluators e.g. English and Punjabi linguists, Sufi Scholars, bilingual poets before printing the translations. A checklist or a board of translation evaluators for Punjabi Sufi poetry at the national level helps to enhance the quality of the translations of Sufi classics.

All the existing translations may be revised with the competent 70 scholars and a task may be assigned to researcher to revise as a part of their study..

A theory of Punjabi Sufi poetic translation needs to be launched for linguistically and culturally distant audiences for the conveyance of the manner and spirit in appropriate poetic genre to get the similar response of the readers/audiences.

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