

Foregrounding and Creative Translation: Stylistic Deviation in the English Translation of Bulleh Shah's Poetry

Abstract:

English as an international language is an immensely impeccable instrument to introduce any literature to the world. Punjabi mystic poetry has been translated to apprise the global audience with the belief system and message of the Punjabi mystic poets. The study aims at doing a stylistic analysis of English translation of the poetry created by the renowned Punjabi mystic poet Baba Bulleh Shah. The stylistic features of 21 poems, translated by Kartar Singh Duggal have been analyzed based on deviation and repetition as foregrounding devices on phonological, lexical, syntactic, and semantic levels in specific, and phonological rhyming, choice of diction, and semantic implications in general. Types of deviation suggested by Leech (1969) inform the analysis. Results show that grammatical and semantic deviation can be found on a large scale. Repetition on the lexical, syntactic, and phonological levels can also be found. Lexical deviation in the form of code-mixing can be found on a small scale. Moreover, the poems are rich in themes that are specific to the spiritual, as well as practical life of human beings.

Key words: Punjabi mystic poetry, Translation, Foregrounding, Deviation, Repetition, Kafi, Bulleh Shah, Kartar Singh Duggal, Stylistics

Introduction

The language of poetry varies from the ordinary language in many respects. Poetic language not only conveys particular messages but also inspires the readers aesthetically (Jakobson, 1981). Halliday calls the later function of poetry as 'textual function', Jakobson (1981), 'Poetic function', and Martinet uses the term "aesthetic function" (Halliday & Hassan, 1985). According to Pirnajmuddin and Medhat (2011), "in principle, the language of poetry comes into existence when some norms are broken or deviated from". Formalists also believed that the language of literature varies from the day-to-day language. The use of various literary devices helps increase the literariness of the text which is termed as 'defamiliarization' by the formalists. By way of using the

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literary devices, the poets defamiliarize the text, make it more inventive, and make the readers see the same things in a new light.

Mukarovsky (1932), a member of the Prague Linguistic Circle, extended the formalist concept of “defamiliarization” to “foregrounding” which he defined as “the aesthetically intentional distortion of the linguistic components” (in Selden et al., 1997, p. 38). Foregrounding makes the reader “draw attention from the putative paraphrased meaning of a message what is said,” to the message itself “how it is said” (Fowler, 1987, p. 98). Foregrounding devices involve an unusual use of linguistic choices to create a distinct effect. Leech (1969) applying the concept of foregrounding to poetry termed the use of the foregrounded figure as “linguistic deviation”. Leech (1969) believes that what helps fabricate poetry is the linguistic deviations manipulated by the poet in his poetry; and therefore, considers linguistic deviation as a means for poetic creation. The eight types of linguistic deviation proposed by Leech (1969) are lexical deviation, grammatical deviation, phonological deviation, graphological deviation, semantic deviation, dialectical deviation, deviation of register, and deviation of historical period.

“Repetition is also a stylistic device under phonology in which parallel words are repeated in lines to draw the reader’s attention to what the writer is actually saying.” (Yeibo & Alabrabra, 2011, p.1065) “Foregrounding is achieved by a variety of means which can be grouped under two main types: paradigmatic foregrounding or deviation and syntagmatic foregrounding or repetition.” (Short, 1989; Wales, 1989, p. 182). Repetition on phonological, syntactic, or lexical level helps foreground the linguistic items against a background which is language itself.

The present study also examines the use of deviation and repetition as foregrounding devices in the English translation of Bulleh Shah’s Kafis. The Kafis translated by Kartar Singh Duggal specifically based on grammatical, phonological, lexical, semantic deviation, and deviation of historical period and repetition as foregrounding devices have been studied.

Translation is a complex process because it requires the translator to consider linguistic, semantic, and cultural aspects of a resource text as well as a target text. Newmark (1988) categorizes translation into four types: (1) “communicative translation”; (2) “free translation”; (3) “literary translation”; and (4) “semantic translation” (pp. 46-47). The intersection of language, meaning, and behaviour based on the linguistic, socio-linguistic, and semantic aspects of a text is considered on one level or another in all kinds of translation. However, as two different linguistic systems are involved, and the poetic translation is primarily a creative affair, so deviation is possible.

Deviation in translation involves breaking the lexico-semantic, grammatical, or graphological norms intentionally or unintentionally through distortion or innovation of form and meaning.

The study analyzes the English translation of Bulleh Shah's poems (Kafis), translated by Kartar Singh Duggal. It analyzes the stylistic features of the translated version of the Kafis on four different levels: phonological, lexical, syntactic, and semantic with a special focus on deviation (Leech, 1969). Deviation as a foregrounding device has been examined on lexical, syntactic, and semantic levels. Repetition, phonological rhyming, choice of diction, and semantic implications have been studied from the perspective of deviation. Following is the research question:

1. How have deviation and repetition as foregrounding devices been used on lexical, syntactic, and semantic levels in the English translation of Bulleh Shah's poetry?

So far as existing studies on Bulleh Shah's poetry or deviation are concerned, Danish (2014) did a systemic functional analysis to explore the meaning potential of a Kafi entitled '*mein jana jogi day naal*' written by Baba Bulleh Shah. Mir (2012) analyzed Bulleh Shah's Punjabi poetry based on sensory experiences. Li and Shi (2015) analyzed the unconventional or deviant style in eight of E.E. Cummings' poems and noted lexical, grammatical, and graphological deviations on a large scale. by applying the framework suggested by Leech (1969). Supeno (2019) studied deviation (Leech, 1969) in the translations of William Blake's poem 'The Road Not Taken', created by ten Indonesian students, and noted that students created different translations of the same lines or stanzas of the poem because they chose various lexical items to mean the same word in the resource text. Ahmad (2016) after comparing Bulleh Shah and William Blake's mystic poetry concluded that though they use lexical items that reflect their cultural background, yet convey a universal message concerning spirituality. Shafiq (2019) did a pragma-stylistic analysis of the two translations of a Kafi written by Bulleh Shah and asserted that Nicholson translated word-for-word, while Rafat, created a sense-for-sense translation of the same Kafi. No study carried out on deviation as a foregrounding device in the English translation of Bulleh Shah's poetry could be found. Moreover, due to the paucity of research on deviation in poetic translation (Supeno, 2019), therefore, this study fills the gap in the literature on deviation in the translated version of Sufi poetry.

Though research has been carried out on a few aspects of Bulleh Shah's poetry written in Punjabi, yet their English translation has not been

analyzed based on deviation and repetition as foregrounding devices. Punjabi mystic poetry is rich in essence and the Punjabi mystic tradition must be introduced to the whole world Shafiq (2019) affirms that Punjabi Sufi literature has a matchless appeal for the native speakers, while Punjabi was ranked as the 10th most widely spoken language in the world in 2015. For this purpose, the translation of the Kafis done in English by Kartar Singh Duggal offers an opportunity for linguistic analysis. Poetric translation is a complex process because poetic form and content are inseparable. Therefore, understanding how poets accomplish it is important. For example, words such as *birha*, *birhon*, or *hijr* repeatedly used in Punjabi Sufi poetry mean separation but their spiritual sense, cultural connotations, and semantic depth don't equate the signified of 'separation' as a lexical item. Muslim Sufis believe in "wahdatal wujud" ("unity with God") (Abbas, 2016, p. 54). In Muslim Sufi tradition, separation refers to the eternal relationship of souls with God, temporary separation of the souls from God, and the strong desire of the Sufis to achieve the ultimate stage of tasawwuf (Sufi tradition) i.e., *fanna-fi-Allah* (*unity with God*). *Birha*, *Birhon*, or *Hijr* don't connote mere separation but a separation that shatters one to the core involves desperate unending wait and pinches one with a sense of being incomplete.

Therefore, in addition to understanding the lexical choices in the translated version as compared to the resource language, the present study examines Sufi literature which has vernacularized Islamic teachings in Punjab, and on getting translated in English, to the world. "Historically, in Muslim societies, the Sufis have been viewed as the agents of vernacularizing of Islam through varied means and at varying levels. One of the means of vernacularizing the message of Islam and Sufism was the production of Sufi literature in local languages" (Anjum, 2017, p. 210). Highlighting the signifiers and signified pertaining the translated versions along with their functions extends debates on how "culturally grounded belief systems" (Anjum, 2017, p. 213) have been foregrounded through linguistic choices made in another language. For instance, the present study highlights how gender or female voice has been foregrounded in the translated version. Most of the selected Kafis (poems) are taught to the students of Punjabi literature. This study will help the students understand the stylistics of the translated version of these poems. The study has implications for diverse fields such as stylistics, discourse analysis, translation studies, and Punjabi mystic poetry.

Methods

Twenty-one poems (Kafi) originally written in Punjabi by Baba Bulleh Shah and translated into English by Kartar Singh Duggal (1995) have been

randomly selected. The analysis of only the translated version of poems has been made. The entire data comprises 2898 words.

Following are the twenty-one translated Kafis:

1. "I must utter what comes to my lips"
2. "It's all in One contained"
3. "I have learnt a secret"
4. "There is a thief in the folds of my arms"
5. "Sack the gon-gman"
6. "Enough of learning, my friend"
7. "Hide not behind the veil, my love"
8. "Love is ever new and fresh"
9. "Your love has made me dance like mad"
10. "Enough is enough"
11. "There goes my Love!"
12. "Come my love take care of me"
13. "You may not take notice of me"
14. "Bulleya! to me, I am not known"
15. "Neither Hindu nor Muslim, Sacrificing pride, let us sit together"
16. "The safflower has fewer thorns"
17. "Get up and snore no more"
18. "Ranjha had to come in the guise of a recluse"
19. "Remembering Ranjha day and night"
20. "What use loving the one without heart"
21. "Why must I go to kaaba"

Bulleh Shah is one of the greatest Punjabi Sufi poets who address Muslims, Sikhs, and Hindus through his poetry. Due to his pure life and elevated spiritual attainments, he is equally popular among all communities in India and Pakistan (Danish, 2014). His real name was Abdullah Shah. His date of birth, poetry, and life events have travelled to us from generation to generation by word of mouth. The majority believes that he lived from 1680 to 1758. Strong historical evidence shows that he was a distinguished scholar of Persian and Arabic. He had to pass through a hard struggle before he could explore his inner self. His poetry helps explore his mystical spiritual journey through the four stages of Sufism: *Shariat* (Path), *Tariqat* (Observance), *Haqiqat* (Truth), and *Marfat* (Union).

Bulleh Shah was an evolved soul, a perfect saint, and a true lover of God and human beings (Puri & Shangari, 2010.) He belonged to a group of mystics who combined the best of every faith and promoted the idea of unity

among people belonging to different religions. The verse form that Bulleh Shah basically employed is named Kafi, a style of Punjabi, Sindhi, and Saraiki poetry. He expressed his views and beliefs through his Kafis written in Punjabi. His Kafis challenge the boundaries among religions like Islam, Hinduism, and Sikhism. He addresses people belonging to all religions, in general, and to Muslims, in particular. According to Waqar (2009),

“Punjabi poetry presents a system of practical wisdom to people to live harmoniously with one another, with the natural environments of the world beyond. In contrast to the monolithic projection of orthodox Islam, the Sufi tradition exists in a variety of real-life expression, blended with local cultures and their semiotics, imagery and symbolism” (p. 137).

Kafi singing is popular among Qawwals who make their presentations in choruses while displaying a state of trance and ecstasy. Bulleh Shah’s Kafis have been sung by qawwals and renowned Pakistani Sufi artists such as Abida Perveen, Nusrat Fateh Ali Khan, Pathhanay Khan, Sain Zahoor, as well as UK based Asian artists, Indian artists, and Pakistani rock bands. Kafis as text portray the transitoriness of the world, the praises of the *Murshid* (guide) and God, refer to the pangs of separation of the Sufi from God.

At times, Kafis also deal with political and social issues and themes. Bulleh does it time and again (Abbas 2016). So far as the form of Kafi is concerned, Bulleh refrains from the rigid structure, which brings relief. His Kafis gave idiomatic phrases to the Punjabi Language (Duggal, 1995). Kartar Singh Duggal (1917-2012) was a noted Indian writer who wrote in English, Hindi, Urdu, and Punjabi with immense ease and fluency. His literary works include short stories, novels, and dramas. He authored 24 collections of short stories, ten novels, and seven plays. He also penned seven works of literary criticism, two collections of poems, and an autobiography. His literary creations have been translated into other languages as well. He translated Bulleh Shah’s Kafis into English. The present study analyzes 21 of those Kafis.

The analysis of the 21 Kafis has been made on four different levels i.e., phonological, lexical, syntactic, and semantic. Patterns of deviation and repetition on lexical, grammatical, phonological, and semantic levels have been pinpointed. The framework of deviation suggested by Leech (1969) has been employed for analysis. Semantic implications, contextual background, use of diction, and phonological rhyming have been highlighted while analyzing deviation. Leech (1969) identifies eight types of deviation. On the phonological level, there can be a deviation in the form of rhyme schemes on

lexical and syntactic levels. Phonological deviation involves elision, unusual stress patterns, and rhyming, etc. Syntactic deviation involves a violation of the surface structure of a language by misplacing expressions in a verse or changing the subject-verb agreement, etc. Lexical deviation refers to the coinage of neologisms. Semantic deviation involves an irrational element in poetry brought forth by using metaphors, irony, or simile, etc. The graphological deviation is the distinct use of punctuation, while the deviation of the historical period refers to the use of archaic expressions. Dialectal deviation and deviation of register involve mixing of various dialects or registers to create a unique or unusual effect (Leech 1969; Li & Shi, 2015).

The original Punjabi versions along with the translated English versions of the poems have been downloaded from the internet. Afterward, the frequencies and examples of different features such as grammatical deviation, semantic deviation, lexical deviation, repetition, and phonological rhyming have been checked and counted.

Findings and Discussion

Analysis reveals the following aspects of the Kafis:

Phonological Level

Four out of the 21 selected poems have been translated into free verse by Kartar Singh Duggal. The remaining seventeen poems have been translated into bound verse. It shows the artistry of the translator that he conveyed the same meaning through bound verse while translating Bullah shah's Kafis into English. The repetition of sounds on the phonological level helps foreground a linguistic item. Repetition of sounds not only fulfills the aesthetic or poetic function but also helps convey the meaning more effectually. For instance, the following words rhyme together in different poems:

- *Spleen-scene* /i:n/
- *Song-gong* /vŋ/
- *Million-trillion-opinion* /jən/
- *Dwell-tell* /el/
- *Lip-slip* /ɪp/
- *Hard-lord* /ɔ:d/, /a:d/
- *Dreary-weary* /ɪəri/
- *You-beau* /u:/
- *Craze-daze* /eɪz/
- *Haunting-enchanted* /ɪŋ/
- *Pain-gain* /em/

Though contractions have been used, an unusual elision couldn't be observed. Moreover, the rhyme schemes are also not unconventional, as were noted by Khan and Riaz (2014) in the case of comic poetry.

Lexical Level

On the lexical level, repetition and lexical deviation have been found on a small scale. Neologisms have not been observed. Two manifestations of the lexical deviation which are code-mixing, and deviation of the historical period have been observed in the text. Following are the words of native varieties of Punjabi language which have been employed in the translated version: *Patwari, Pirs, Takht, Dhido, Sleti, Pandit, Mullah, Qazi, Dharma, Bulbul, Sheikh, Momin, Kafir, Sunni, Shia, Rafzi, Yogi, and Kalma*.

These lexical choices not only create a local effect and introduce the religious and socio-cultural themes, but also convey the inability of the translator to find exact substitutes in English. Riaz and Khan (2014) note that code-mixing may be caused by a person's inability to find a substitute expression in the target language, inability to remember an appropriate expression, or a desire to create a unique stylistic effect, such as humour in poetry. In the case of the present study, a few of the words, such as *bulbul* (nightingale), *takht* (throne), or *kafir* (infidel), can be directly translated into English but the poet/translator has not employed those expressions. The use of the words "yonder bank" shows the deviation of historical period.

On a lexical level, the choice of diction clearly manifests the pang and suffering caused by a separation from the beloved. The poems reflect the dark and gloomy hues of a pinching sense of separation from the beloved (God), as well as a divide among different religious groups. The lexical choices also manifest love for the beloved God, Prophet Muhammad (SAW), and the Murshid. Murshid in Punjabi Sufi poetry means a guide or savior who guides a Sufi on the spiritual journey (Bashir & Batool, 2018). Following are the examples:

Chaos, scarce, agony, afraid, slippery, dark, suffering, pain, disaster, torture, fuss, dread, bow, Muslim, Hindu, aches, wait, strife, hazard, harm, learning, wild, avarice, rescue, slave, veil, poison, dance, mad, stabbed, dear, hauled, desert, intoxicated, emerged, journey, storm, sow, woe, scowl, slumber, recluse, guise, tears, heartless, and sparrows.

Danish (2014) suggests that themes such as proximity with the beloved, a yearning for spiritual intimacy with Him, and suffering caused by separation have been repeatedly reinforced in Bulleh's Kafi. Repetition of

certain expressions has also been found. For example, the word 'Ranjha' has been repeatedly used. Similarly, words, such as *love, Heer, Neither, nor, Alone, Beloved, Mecca, secret, bowing, lord, Muslim, Hindu, prayers, agony* have also been repeated in different poems. The reiteration of these lexical choices reinforces the existence of a bond between the devotee (mystic) and the beloved (God) and the separation between the two. They also refer to a desire for the blurring of boundaries between different religions and sects while emphasizing the importance of love as a social bond.

Syntactic level

On the syntactic level, the grammatical deviation has been found the most. The order of clauses has been reversed to give prominence to certain ideas and feelings being portrayed. At times, certain grammatical features such as helping verbs have been omitted to foreground linguistic items and maintain the flow of ideas and feelings. Such reversals and omissions are essential to make the themes of the poems appear striking and heart-touching for the readers. For Leech (1969) and other proponents of deviation, such grammatical irregularities and innovations are normal and customary for the sake of enhancing the efficacy of the poems and compel the readers' aesthetically. The grammatical deviation can be observed in 69 clauses in the data.

For example, the following lines taken from different poems show the reversal or change in the clause structures either to manifest some unusual feeling or to maintain the rhyme scheme.

1. *Afraid I am both here and there.*
2. *Lives He in the shrine of peace*
3. *Learning makes you Sheikh or his minion*
4. *And thus you create problem trillion*
5. *Dissuade me not from the path of love*
6. *It matters to him not*
7. *With these they chain my feet so tight.*
8. *My love cares not for caste or creed,*
9. *To the rituals faith I pay no heed.*
10. *Not in the holy Vedas, am I*
11. *Nor in opium, neither in wine*

On the syntactic level, the most widely employed sentence structures are imperative, declarative, or interrogative. The data contains 26 questions out of which a few have been repeated. Repetition of questioning and clauses beginning with verbs also seem to be remarkably captivating and unusual. They help achieve the poet's objectives i.e., to keep the reader/listener

pondering over the realities of his existence. For instance, the following are the questions put in the poems:

1. *Why this wild search afar?*
2. *And the world there is a hue and cry. Whom shall I tell?*
3. *Who can hold the boats on the move?*
4. *What have we gained in the world, A black face and blue feet?*
5. *Why must I go to kaaba*

Most of the questions show the Sufi or devotee's helplessness in bearing the agony of separation from the Divine and his intense longing to reunite. They also reveal the transitoriness of the world and the devotee's passionate and breathless yearning to eradicate all the hurdles on the way to meeting his beloved. Kartar Singh Duggal has mostly employed declarative and imperative sentences. The use of these constructions gives an impression of somebody being addressed by the poet. Bulleh Shah addressed the common man and people belonging to all creeds and religions in general and the Muslims in particular. The tone and feeling conveyed to the masses while addressing them are varied. They vary from being authoritative, reprimanding, admonishing, critical, sarcastic to mild, gloomy, shattered, pragmatic, and humble. The poet (Bulleh Shah) addresses God, himself, people in general, and his Murshid, Shah Inayat Qadri, and Duggal has communicated the same feelings through repeated use of interrogative constructions. The examples of imperative constructions include:

1. *Understand the One and forge the rest.*
Shake off your ways of an apostate pest
2. *Sack the gong-man*
3. *Burn the prayer mat, break the water pot*
Quit the rosary, threw away the staff

Repetition of certain expressions can also be found. These expressions are generally placed as the first or last line of stanzas. These lines not only add to the coherence of the poems but also help reinforce certain messages and meanings. For instance, the following expressions have been repeatedly used in different poems:

1. *I must utter what comes to my lips.*
2. *At this one point, all talk ends*
3. *Bulla I know not who I am*
4. *Come My Love take care of me*
5. *Enough is enough*
6. *Enough of learning, my friend*

7. *Hide not behind the Veil, my love,*
8. *I long to have a glimpse of you*
9. *I have been pierced by the arrow of love,*
10. *What shall I do?*
11. *I have learnt a secret, A secret I have learnt*
12. *I long for my beloved, I long for you, this is so, what can I do?*
13. *Love is ever new and fresh*
14. *It's all contained in one!*
15. *Sack the Gong-man*
16. *My love has come home today*
17. *What shall I do?*
18. *The blossoming of love is strange and wonderful*
19. *What do I do, my Lord!*
20. *Whom shall I tell?*

A list of phrasal verbs and idioms can also be identified on lexical and syntactic levels. These phrasal verbs enhance the colloquial effect and soften the impact of heavy expressions and meanings. The use of these expressions also seems in line with the style of addressing the readers and listeners of the Kafis. It creates a natural and vernacular effect. Following are the examples of such idiomatic expressions and phrasal verbs:

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|------------------------|-----------------------|
| ○ <i>Get up</i> | ○ <i>Pushed about</i> |
| ○ <i>Make up</i> | ○ <i>Turned into</i> |
| ○ <i>Plunged into</i> | ○ <i>Put on</i> |
| ○ <i>Dances out</i> | ○ <i>Throw away</i> |
| ○ <i>Get rid of</i> | ○ <i>Spread out</i> |
| ○ <i>Enter into</i> | ○ <i>Keep away</i> |
| ○ <i>Stay awake</i> | ○ <i>Pierced by</i> |
| ○ <i>Exchange into</i> | ○ <i>Keep on</i> |
| ○ <i>Swear by</i> | ○ <i>Smile from</i> |
| ○ <i>Stole away</i> | ○ <i>Came from</i> |
| ○ <i>Came in</i> | ○ <i>Sleep with</i> |
| ○ <i>Threw away</i> | ○ <i>Crossed over</i> |
| ○ <i>Crossed over</i> | ○ <i>Plunged into</i> |
| ○ <i>Feed on</i> | ○ <i>Win over</i> |
| ○ <i>Graze on</i> | ○ <i>Sit on</i> |
| ○ <i>Close by</i> | |
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Semantic level

Deviation in the English translation of Bullah Shah's poetry has been found on the semantic level as well. Instead of adopting the direct style of ordinary language, semantic deviation helps put the ideas in an indirect and forcibly cogent manner. 26 metaphors have been used in the selected Kafis.

Expressions such as Ranjha, slumber, snoring, safflowers, journey, load on head, bulbul, boats, thief, darkness, slippery park, and arrow, etc. have been metaphorically used. The word 'Ranjha' has been used repeatedly. Ranjha is a metaphor for the beloved. According to Asani (2014), "In the mystic poets writing in Punjabi and Sindhi... the heroin always searches for her lost beloved until she either finds him or dies of thirst and heat in the mountains or drowns in the Indus. She becomes the parable of the seeking soul on the mystical path who, separated from the Divine Beloved, has to undergo great tribulation and a painful purification process in her quest."

Punjabi has distinct grammatical markers of gender, while English is gender neutral as compared to Punjabi. Punjabi Sufi poets refer to themselves through "the persona of a female to convey the theme of infidelity and rebelliousness. The Punjabi Sufi poets used the mask of the female voice to express the persona of love, eroticism, non-conformism, and rebellion which is the counter-hegemonic voice of the marginalized and the suppressed – during the times when masculinity and martially were dominant politically as well as socially, and when women, in general, were excluded from the domain of knowledge and writing skills" (Grover, 2015, p. 86). As Sufis faced resistance due to combining various religious traditions (Abbas, 2016), so to convey the grief, rebellion, and depth of feeling, Punjabi Sufi poets used the persona and voice of a female in their poetry.

In the translated version, Ranjha, a male name or surname, makes the reader perceive the female voice of the lover or poet because otherwise, the English pronoun 'I' doesn't connote gender. In Punjabi Kafis, however, the female voice has been clearly marked in a way that it appears as if the Kafis were written by a woman. In the translated version, 'Ranjha' demarcates gender. "Waris Shah made the Hir-Ranjha myth popular. Hir challenged patriarchy, the clergy and issues of the socio-economic caste system" (Grover, 2015, p. 86) in displaying her love for Ranjha. "Punjabi Sufi poetry was an avant-garde literary movement that brought about the marginalized female voice in the forefront" (Grover, 2015, p. 86) because male Sufi poets impersonated female voice in their poetry. Danish (2014) notes that Bulleh Shah used 'I' and its variants 25 times impersonating a female voice, and *Jogi*, a male mentor or beloved substituting the word Ranjha in the data,

15 times in his Kafi, '*mein jana jogi day naal*' to convey the intensity of the Sufi's feelings.

Similes have been used eight times. The following examples show the use of similes:

1. *Falling in love with you*
Was like taking a sip of poison
2. *My heart is afire*
Like half-backed shard

Most of the poems have been written in an ironic tone. However, five ironic expressions can be observed in the data. For example,

1. *Bulleh is an Infidel (Kafar)*
and an idol-worshipper.
2. *Why must I go to kaaba*
3. *Those with good deeds have all gone*
4. *I am left with my failings's storm*
5. *All my life was like a fest*
I've lost the game in the final form
Tired of reading the Vedas and Quran
Kneeling and prostrating my forehead shorn

These expressions are satirical as well because the poet satirizes the common man's distraction from the actual purpose of life i.e., love for God and His creatures. Dhyaningrum (2020) found that in the translated version of a collection of 14 short stories entitled '*Spring of Kumari Tears*', the semantic deviation was employed the most. In the present study, the grammatical and semantic deviation has been found the most. Innovations have not been made on phonological or lexical levels, except for borrowing a few words from Punjabi.

Conclusion

English translation of Bulleh Shah's Kafis has its distinctive features regarding deviation. Deviation as suggested by Leech (1969) can be found on syntactic, semantic, and lexical levels. On the phonological level, verses have been rhymed but the norms have not been violated. The order of the frequency of deviation is syntactic, semantic, and lexical in the translated Kafis. Duggal, while translating the Kafis, has employed metaphors, similes, irony, phrasal verbs, borrowed words, questions, and the reversal of clauses to stamp a mystic, local, and unusual impress on readers' minds. The use of repetition, phonological rhyming, bound verse, and choice of diction not only

help reveal the agony of a devout mystic but also exhibit his untiring efforts and craving for releasing himself from the bond of an exhausting journey of life to meet his beloved. Repetition serves as a tool to reignite the spiritual flame in the reader's mind.

Suggestions and recommendations

The following suggestions can be made for further research:

- Research can be carried out on the English translation of the mystic poetry created by other poets such as Shah Hussain, Sultan Bahu, Shah Abdul Latif Bhittai, etc.
- The findings of the study can be used while teaching the stylistic features of translated Punjabi poetry.

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