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Translation and Ideology: A Critical Discourse Analysis of Bullah Shah's Poetry and its Two English Translations

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Abstract

The study critically examines the ideological differences in the Punjabi poetry of Bulleh Shah and its two English translations. It also examines the role of translation in shaping ideologies. Critical discourse analysis model by Van Dijk (2004) is used for tracing these ideological changes in combination with the translation techniques addition, deletion, omission and transliteration. The study finds that the use of certain words, sentences and various styles by the translators are not merely the ways of communicating the meaning, but are techniques to manipulate the source text in a way to influence the target culture. The findings reveal that Punjabi poetry has distinct background that represent Punjabi culture, but when translated into English the original meanings are altered due to cultural, social and mainly ideological discrepancies between the source text culture and the culture of target audience. The



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study paves the way for future scholars interested in critically investigating how translation affects ideologies.

Keywords: Translation, Discourse Analysis, Ideology, Manipulation, deletion, omission

1. Introduction

The study examines the translation of Bullah Shah's poetry, with a particular emphasis on the ideological manipulations and strategies used by translators. This study seeks to improve understanding of how translators deal with the cultural and linguistic challenges that come with translating Bullah Shah's poetry by examining two English translations. The analysis sheds light on the broader implications of taking ideological factors into account in translation studies, as well as contribute to the discussion of poetry translation. Bullah Shah, a prominent 18th-century Punjabi Sufi poet, is well-known for his profound and timeless verses on love, spirituality, and social justice. His poetry, deeply rooted in Punjab's cultural and spiritual traditions, continues to captivate audiences worldwide. The translation of Bullah Shah's poetry is significant aimed at making his work accessible to a broader audience beyond the Punjabi-speaking world. However, translating poetry, especially one rich in cultural terms and metaphors presents several challenges. One of these challenges is preserving the original meaning and cultural context of the poems, which can be lost or distorted in translation. The study of the translation of Bullah Shah's poetry reveals important insights into the complexities of cross-cultural communication and the role of ideology in shaping translations.

The phenomenon of ideology in translation has drawn attention from scholars worldwide. Many recent studies have focused on the translator's role in manipulation, considering cultural, ideological, linguistic, and literary differences between the cultures involved. However, the question of how much a translator should alter the original text remains pertinent. The concept of ideology in translation is as ancient as the practice of translation itself (Karoubi, 2005). Over the years, the perception of translation has evolved, with scholars in translation studies now focusing more on the elements that influence translators' choices. Individuals and institutions have imbued their translations with their ideological beliefs over the years (Fawcett, 1998). Lefevere (1992) argues that translation is essentially a rewriting of an original text, involving the manipulation of source texts through four key factors: ideology, patronage, poetics, and discourse context. Hatim and Mason (1997) view translation as a decision-making process, wherein translators must select from a vast array of lexical and grammatical options.

In the same manner, Discourse analysis has become an integral part of translation studies with the rise of functionalist theories in this field. The researchers working within the realm of CDA have recently observed how the translator's ideology can influence the target audience. The recent approach of critical discourse analysis is based on the stance that every act of a language is ideological and the translation techniques used in the process of transfer from one language to another have involved ideological considerations. Fairclough (1989) sees language as a product of society and considers it as the primary domain of ideology that serves as a site and a stake in power struggles. According to Van Dijk (2006), CDA investigates ideology in the text to determine whether deficiencies and recurrences in translated texts are the result of the translators' ideological viewpoint. Thus, Critical Discourse Analysis seeks to unveil the hidden aspects of discourse that play a pivotal role in shaping ideologies and transforming realities (p.15).

The study employs Van Dijk's (2004) critical discourse analysis model to trace ideological shifts in translations of Bulleh Shah's poetry. By examining how much translations share ST's viewpoints and how much the target texts differ from ST, the impact of translator ideologies on translation can be revealed. By focusing on the ideological factors of translation, it is evaluated that translated texts can be read as their own and sometimes the translated texts are so deviant that they convey a different meaning. The translators are consciously or unconsciously involved in the manipulation of ideologies in translation. While transferring from Punjabi source language to the English language, many changes have occurred in translation which reflects the ideological positioning of the translators.

2. Review of the Literature

Traditional linguistics have ignored the concept of ideological factors in translation, rather the focus was only textual analysis. With the advent of functional theories and cultural turn in translation studies, the focus was shifted from linguistic analysis to power structures and ideological uses of language. Yazdanmehr and Shoghi (2014) argue that translation involves more than just replacing lexical and grammatical equivalence rather it involves social, political and ideological factors. Translators employ a variety of strategies to ideologically influence a text and target audience. For the majority of the translation audience, and occasionally even the translators themselves, the visible as well as invisible nature of the translator in the target text is unclear as a result of these text modifications. (Afzali,2013). Similarly, Schaffner (2002) stated that every translation is a product of ideological choices, and ideological components in a translation are studied at various levels such as grammatical and lexical levels.

Critical Discourse Analysis (CDA) has emerged as a valuable tool in translation studies to explore the process of ideology in translations and the impact of cultural values on the translation process. As per Van Dijk (1996) definition, ideology is a shared set of social representations that shape individuals' thoughts and beliefs. Fairclough (1989) views language as a type of social practice. Furthermore, Tymockzo (2003) claims that the translator's ideology is integral to the entire translation process, and that the translator's ideological stance influences both the source text and the intended audience. She goes on to argue that translation ideology is manifested not only in the translated text, but also in the translator's tone, perspective, and the text's relevance to its target audience. Nord (2003) discusses the importance of ideology in shaping a translator's intentions, describing it as a clearly visible phenomenon. He supported the idea of intentional and unintentional manipulations in translations (p. 111).

Many alternative studies are conducted relating to explicit instances of translation. For instance, Schaffner (2003) focused on both grammatical and lexical levels to examine the ideological facets of the text itself. By examining textual features, she concluded that ideology could be extracted by examining the text at the textual level. Ideology effectively plays a significant role in defining the translator's intended goal. In the same manner, Badra (2001) examines the connections between modality and beliefs in two different translations; one in Arabic and the other in English of a political text. He observed that each translation has an identical stance to source text, but the central problems discovered are that some style of variations are found in both the translations. For example, The ST was more circumspect and cautious while this Arabic text was recreated using a more aggressive translation technique.

Furthermore, Rashidi and Fam (2011) investigate the potential ideological effects on translation. They identify shifts in discourse within translations, utilizing Van Dijk's critical discourse analysis model as their methodological framework. The research compares two Persian translations of George Orwell's novel 1984, analyzing both the differences between the translations and the original text, aiming to uncover any alterations and interpretations of the author's intent. The findings demonstrate the presence of deviations and interventions in translations as a result of ideological manipulations. Additionally, Sertkhan (2007) examined how translators' lexical decisions are influenced by ideology, particularly in the context of religious conservatism. Utilizing Fairclough's (1989) framework, the researcher has analyzed five translations of *Oliver Twist* in Turkish language. The focus was on the relational and experiential significance of lexical choices in the translated versions. The study proved that some lexical items had been changed, removed, added or presented in other ways. It reflects that the Manipulation in the translations is carried out in

compliance with religious conservative ideology. and ideological manipulation governed the five Turkish translations.

In the similar manner, Khajeh and Khanmohammad (2009) conducted a study to reveal the concealed ideological assumptions in texts and to assess whether translators' ideologies are reflected in their translations. They explored the relationship between language and ideology in translation using two Persian translations of Chomsky's "Media Control" by Xosrowshahi and Aslani as their data. They examined the texts using CDA framework of Van Dijk (1997). The findings show that Xosrowshahi has added 133 irrelevant details while eliminating 18 items i.e. words and expressions while, Aslani has used 25 footnotes while omitting seven terms. Badran (2001) explores the relationship between ideology and modality in translations of a political text, one rendered in Arabic and the other in English. Although both translations seem to adopt a similar stance, there are differences in how they address the main issues. The Arabic text demonstrates greater caution, taking into consideration the potential harm that could result from a more assertive translation approach.

The significance of studying ideological factors in translation extends to their impact on text interpretation and reception. This shift from linguistic equivalence to ideological significance has resulted in a better understanding of power dynamics, cultural transmission, and intercultural communication within translation studies. Scholars gain insights into broader issues of representation and identity by investigating how ideology influences translation, thereby contributing to theoretical advancements in the field. Understanding ideological factors in translation broadens understanding of cultural differences and perspectives.

The present study proposed the research question: How are the two English translations ideologically deviated from Punjabi poems of Bulleh Shah?

3. Methodology

The data has been selected from Punjabi poetry of Bulleh Shah and its two English translations by Reynold Alleyne Nicholson and Kartar Singh Duggal. Five poems of Bulleh Shah and their English translations by two different translators are analyzed. To achieve the aims and objectives of the research, critical discourse analysis model by Van Dijk (2004) is employed. The primary objective of the study is to explore the choices made at lexical and textual level by the translators as well as to determine whether ideologies of the translators are represented in their target texts because the translations are of two different translators with varying ideological backgrounds.

Figure 1 illustrates how Van Dijk model is applied to the extracted data.

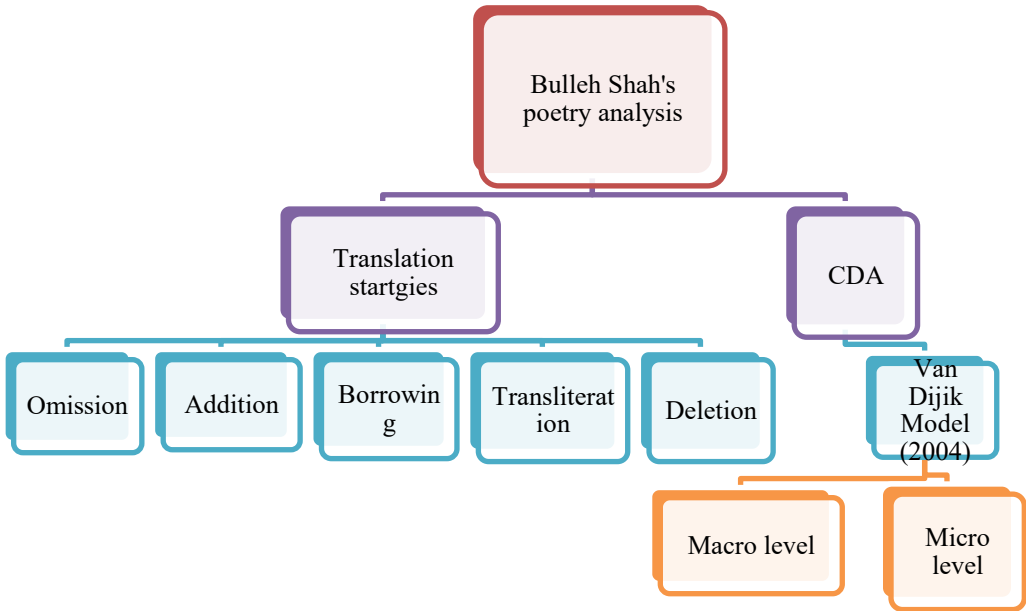


Figure 1: applying Van Dijk model.

The data taken for research is organized in tabular form in ST and TT1 and TT2. This comparison is done in order to recommend the presence of discourse shifts in the translation of Sufi poetry. By analyzing the inconsistencies and repetitions in the translated texts, the discursive strategies of the translators are critically examined in order to determine whether or not these are the product of the manipulations by the translators. Figure 2 illustrates the conceptual model for study.



Figure 2: Conceptual model for the study

The model used for the analysis of data is CDA model by Van Dijk (2004). He has discussed the relationship between discourse, ideology and the society. The socio cognitive approach of Van Dijk connects the macrostructure of the broad society with the microstructure of language. Van Dijk (2004) distinguished between microstructure and macrostructure and highlighted that language use, discourse, verbal interaction, and communication are examples of micro levels, whereas the use of power and inequality between social groups are examples of macro levels. The microstructure analysis involves a meticulous examination of linguistic features such as verb tenses, sentence structures, prepositions, and pronouns in the translations.

The strategies of transliteration and adaptation, with transliteration maintaining the source text's foreign nature and adaptation adapting it to according to the target audience are explored. By comparing the additions and omissions in the translations, it is shown that how the translators interpret and convey the original text's meaning. The analysis sheds light on the translators' attempts to shift the focus away from specific aspects of the source text. The macrostructure analysis, deals with the overall meaning of the translations and the reflection of the translators' ideologies. This includes identifying the core themes and subjects of the translations and examining their alignment with the broader social context.

In applying Van Dijk's CDA model to the translations of Bulleh Shah's Punjabi poems by Nicholson and Duggal, a detailed examination of the microstructure and macrostructure is undertaken. By comparing the translations at the micro level, including their use of ideologically loaded terms and syntactic constructions, the translators' cultural and social biases are explored. Additionally, the macrostructure analysis explores how the overall meaning and themes of the translations reflect the translators' ideologies and relate to broader societal issues. This comprehensive approach illuminates the complexities of translation and highlights the importance of considering translators' ideologies in the interpretation of source texts.

4. Data Analysis

In this discussion section, the analysis of the two English translations of Punjabi poems is presented by using Van Dijk's model. Different extracts have been taken and analyzed in the light of framework presented above. The translation of the text written in particular culture for particular audience involves many cultural specific terms and concepts which are crucial to transfer in another language. The translator's position may be varied according to his background knowledge and the ideological assumptions. Translators employ a variety of translational techniques, including addition, omission, deletion, and substitution.

Example No. 1

ST	Transliteration	TT1	TT2
بلھیا! کیے جاننا میں کون	Bulleya! Ki janan main koun	Bullah! I know not who I am	I know not who I am
نہ میں مومن وچ مسیتاں	Na main moumin wich maseetan	I am not Maumin, bird of mosque,	I am neither a believer going to the mosque,
نہ میں وچ کفر دی ریت آں	Na main wich kufr di reet aan	Nor infidelity is my task;	Nor given to non- believing ways,
نہ میں پاکاں وچ پلےت آں	Na main pakan wich paleet aan	Nor I am righteous, soaked in sin;	Neither clean nor unclean,
نہ میں موسیٰ نہ فرعون	Na main musa na firoon	Bullah! I know not who I am	Neither Moses, nor Pharaoh
بلھیا! کیے جاننا میں کون	Bulleya! Ki jana main koun	Nor I am Moses, nor Pharaon	I know not who I am

4.1 Analysis

This extract is taken from one of the renowned poems of Baba Bullah Shah. '*Bulleya! Ki jana mai koun*'. TT1 is the translation by Nicholson while TT2 is the translation by Kartar Singh Duggal. Both translators approach the text with their unique ideological perspectives, leading to distinct translation choices that reflect their cultural and social backgrounds. For instance, Nicholson transliterates the name 'Bullah' from the original text, maintaining its cultural and historical significance, while Duggal omits it entirely, perhaps indicating a different approach to cultural preservation in translation.

In translating the term '*Maumin*,' Nicholson chooses to transliterate it as '*Maumin*' in English, thereby preserving the specific Muslim religious and cultural connotations of the term. This choice reflects his commitment to retaining the original cultural and religious nuances of Bullah Shah's poetry. In contrast, Duggal translates '*Maumin*' as 'believer,' which, while conveying a similar meaning, lacks the specific cultural and religious connotations of the original term. This demonstrates how translators' ideological perspectives influence their choices in conveying cultural nuances in translation, with Nicholson prioritizing cultural fidelity and Duggal potentially aiming

for broader accessibility. In the context of Van Dijk's CDA model, this shows how ideological factors influence translation choices, particularly in terms of beliefs, values, and attitudes. Nicholson's transliteration of 'Bullah' and transliteration of 'Maumin' as 'Maumin' in English reflect a belief in the importance of preserving the cultural and religious nuances of the original text. Duggal's omission of 'Bullah' and translation of 'Maumin' as 'believer' indicate a different set of values.

Moreover, the translation of the verse "*na ma pakan wich, pleet aan*" exemplifies the different approaches of the translators. Nicholson translates it as 'Nor I am righteous, soaked in sin,' which captures the essence of the original verse while maintaining its poetic quality. On the other hand, Duggal translates the same verse as 'Neither clean nor unclean,' opting for a more literal translation that alters the original sense of the verse. This syntactic deviation reflects Duggal's ideological perspective, which may prioritize clarity and directness in translation. These differences highlight the subjective nature of translation and the impact of translators' ideologies on their translation choices, underscoring the importance of considering ideological factors in translation studies.

Example No. 2

ST	Transliteration	TT1	TT2
اٹھ چلے گا اٹھ سوں یار ربا ہن کیہ کرے!	Uth chlay gawandoon yar Raba hun ki karia	My neighbor friend breathing his last! What should I do, O	There goes my love What do I do, my Lord?
اٹھ چلے، ہن رہندے ناہیں ہو یا ساتھ تیار ربا ہن کیہ کرے!	Uth chlay, hun rehnday nahii Raba hun ki karia!	God! Aghast! He is to leave, now can't remain, Companions ready to catch the train, What should I do, O God! Aghast!	He's already made a move His staying back is hard With his wayfarer all packed What do I do, my Lord?

4.2 Analysis

In this poem “*uth chla gawandon yar raba hun ki kariya*,” refers to the departure of a spiritual guide or Murshid in Sufism. Nicholson translates this poem as “My neighbor friend is breathing his last. What should I do, O’ God! Aghast! He is to leave, now can’t remain, companions Ready catch the train. What should I do, O’ God! Aghast!” This translation maintains the spiritual and metaphorical elements of the original, aligning with the mystical and philosophical themes of Bullah Shah’s poetry. In contrast, Duggal translates the same extract as “There goes my love what do I do my lord! he has already made a move, his staying back is hard. With his wayfarer all packed, what do I do my lord.” Duggal’s translation shifts the meaning towards a narrative of romantic love, departing significantly from the original spiritual context. This deviation reflects Duggal’s ideological perspective, which may prioritize a more accessible and relatable interpretation for contemporary readers. This illustrates how translators’ ideological perspectives influence their translation choices, leading to variations in the interpretation and representation of the source text.

According to Van Dijk (1996), social cognition plays a crucial role in shaping discourse. In the context of these translations, the translators’ social backgrounds, cultural influences, and personal beliefs likely influenced their interpretation of the text. Nicholson, with his translation closer to the original spiritual context, may be influenced by a traditional approach to translation, reflecting a respect for the cultural and religious nuances of the original text. On the other hand, Duggal’s translation, which deviates more from the original meaning, may reflect an approach that prioritizes accessibility and relatability to modern readers. Nicholson’s translation, with its focus on maintaining the spiritual and metaphorical elements of the original, reflects a belief in preserving the cultural and religious significance of the text. Duggal’s translation, which shifts the meaning towards a narrative of romantic love, may reflect a different set of beliefs and values, perhaps prioritizing a more modern interpretation for contemporary audiences. According to Van Dijk, macrostructures refer to the overarching themes and structures that shape discourse. In the context of these translations, the macrostructures of the original text, which include themes of spirituality, love, and separation, are interpreted and represented differently by the translators. Nicholson’s translation somehow maintains the original macrostructures, while Duggal’s translation, with its departure from the original meaning, creates a different macrostructure.

Example No. 3

ST	Transliteration	TT1	TT2
<p>اپنا دس ٹکانا، کدھروں آیا؟ کدھر جانا؟ جس ٹھانے واماں کریں توں اونے تیرے نال نہ جانا</p>	<p>Apna das thikana Kdhroon aya, kidr jana? Jis thana da man karain tu Onay teray nal na jana</p>	<p>Now let me know my native place, From where I came, wherein solace; The piles of wealth that fatten pride, Will not accompany you, when die;</p>	<p>Who are you? Wherefrom have you come? Where do you go? The office you are proud of Is not going to go with you</p>

4.3 Analysis

These lines are taken from the poem ‘*apna das thikana*’. Both the translators have translated these lines from their own perspectival positions. The choice of lexical items in the translations reflects the different tones and connotations. Duggal’s translation shifts the context and meaning, adding his own perspective. Nicholson’s translation maintains a grammatical structure closer to the original, while Duggal opts for a freer translation, resulting in a significant dissimilarity between the two translations. The verse from the poem ‘*apna das thikana*’ is translated by Nicholson and Kartar Singh Duggal, each from their unique perspective and ideological positioning. Nicholson’s translation, while maintaining the essence of the source text, translates ‘*thikana*’ as ‘native place’ which, though accurate and close to the original may not fully convey the cultural depth of the original term. On the other hand, Duggal simplifies the translation, opting for ‘office’ instead of ‘*thanay*’ losing the original context and cultural nuances. Both translations reflect discursive practices prevalent in their respective cultures, showcasing how translation choices are influenced by ideological factors.

Duggal’s translation lacks the contextual richness present in the original Punjabi text. At a macro level, there is a thematic alteration in Duggal’s English translation, where the verse “*apna das thikan, kidrun aya kidr janan*” is translated by Nicholson as ‘Now let me know my native place, from where I came, wherein solace,’ whereas Duggal translates it as ‘Who are you? wherefrom have you come?’. This shift indicates

Duggal's focus on making the text simple and adapting it according to the socio-cultural background of the target readers, at the expense of fidelity to the source text. Since the source text's context is unfamiliar to English-speaking audiences, both translators manipulate the source text and to make their translations more accessible. Nicholson's translation is likely to be closer to source text, as it captures both the aesthetic and linguistic essence of the original. In contrast, Duggal's translation is y more foreign zed and complex, reflects his attempt to bridge the cultural gap for his target audience. These differences highlight how translators' ideological perspectives influence their translation strategies, ultimately shaping the interpretation of the text by the readers.

Example No. 4

ST	Transliteration	TT1	TT2
پہڑ نقطہ، چھوڑ حساباں نوں	Phar nuqta, chor hisaban nu	You catch the point, leave off the slave.	Understand the one and forget the rest
چھڈ دوڑخ، گور عذاباں نوں	Chad dozah, gor azaban nu	Heed not of Hell, torments of grave;	Shake off your ways of an apostate pest
کر بند کفر دیاں باباں نوں	Kar band kufr dian baban nu	Close the books and infidelity;	Leading to the grave to hell and to torture
کر صاف دلے دیاں خواہاں نوں	Kar saaf dilay dian khawaban nu	And cleanse the heart from impurity;	Rid your mind of dreams of disaster
گل ایسے گھر وچ ڈھکدی اے	Gal aasay gar wich dakdi a	This task is useful for a man.	This is how is the argument maintained
اک نقطے وچ گل مکدی اے	Ik nuqta wich gal mukdi a	A point decides the whole problem.	It's all in One contained

4.4 Analysis

These lines are taken from the poem “*ik nuqta wich gal mukdi*”. Both the translators have translated these lines from their own cultural positions. TT1 is the translation by Nicholson while TT2 is the translation by Kartar Singh Duggal. In the lines “*phar*

nuqta, chor hisaban nu” Bullah Shah is urging people to make their point clear. Bulleh Shah clearly intends for people to put an end to all of diversion and endeavor to comprehend the truth when he says, “*ik nuqta wich gal mukdi*”. The translation of Bulleh Shah’s verse “*ik nuqta wich gal mukdi a*” poses a significant challenge to translators due to its cultural and metaphorical complexity. Both Nicholson and Duggal tackle this challenge differently, revealing their unique approaches and ideological influences. Nicholson translates it as “A point decides the whole problem” while Duggal translates it as “It’s all in one contained. demonstrates a more radical departure from the source text compared to Nicholson’s “leaving aside the point, let’s stop calculating.” Duggal’s translation appears more literal, while Nicholson attempts to preserve the poetic and philosophical essence of the original.

Example No. 5

ST	Transliteration	TT1	TT2
علموں بس کریں او یار اکو الف ترے درکار علم نہ آوے وچ شمار جاندی عمر، نہیں اعتبار اکو الف ترے درکار علموں بس کریں او یار پڑھ پڑھ لکھ لکھ، لاویں ڈھیر ڈھیر کتاباں چار چو پھیر کدے چائن، وچ اھیر	Ilmon bs Karin o yar Iko alif teray darker Ilm na away wich shumar Jandi umer, nae aitbar Iko alif tera darker Ilmon bs karin o yar Parh likh, lawin dairh Dairh kitaban char chophair Kidy chanan, wich akhair	O Friend, attaining knowledge shun! Knowledge never to be reckoned Life is fleeting. can't be lengthened; What you need is syllable one; O Friend, attaining knowledge shun. You read and write big heaps of books, Spread around your numerous books; Light is around, pitch dark within,	Enough of learning, my friend! To it there is never an end. An alphabet should do for you, It's enough to help you fend. You've amassed much learning around. The Quran and its commentaries profound. There is darkness amidst lighted ground.

4.5 Analysis

In this poem, the poetic line “*iko alif tera darkaar*” is translated as ‘What you need is syllable one’ by Nicholson and ‘An alphabet should do for you by Duggal’. In translating “*iko alif tera darkaar*,” Nicholson and Duggal diverge significantly. Nicholson’s choice, “What you need is syllable one,” somehow retains the essence of the original text’s metaphorical and mystical tone, emphasizing the importance of a single letter, ‘alif,’ in the context of divine unity. However, Duggal’s translation, “An alphabet should do for you,” simplifies the metaphor to a more literal interpretation, losing the nuanced spiritual connotations of the original. Duggal’s addition of “The Quran and its commentaries profound” further complicates the translation, introducing an element not present in the original and potentially altering the reader’s interpretation. Additionally, both translators omit the repetition of “*iko alif tera darkaar*” found in the original poem. This alteration might be due to the translators’ attempts to streamline the translation for English readers or to mitigate redundancy, but it results in a loss of the original’s poetic impact. These variations highlight the translators’ ideological and stylistic choices, demonstrating the complex interplay between language, culture, and ideology in the translation process. Thus, semantic deviation has been observed in the English translations of Bullah Shah’s poetry at the macro level. Overall, these translation strategies demonstrate the intricate and complex interplay between language, ideology and culture in the process of translating poetry.

5. Findings and Conclusion

The analysis of translations by Nicholson (TT1) and Kartar Singh Duggal (TT2) reveals how their unique ideological perspectives influence their translation choices. For instance, the transliteration of ‘Bullah’ by Nicholson and its omission by Duggal highlight the influence of their ideology on their translations. Similarly, in translating ‘*Maumin*’ Nicholson preserves its specific Muslim connotations through transliteration, while Duggal simplifies it to ‘believer’ losing some cultural specificity. Moreover, the translations of specific verses from Bullah Shah’s poetry, such as ‘*na ma pakan wich, pleet aan*’ showcase the different approaches of the translators. Nicholson’s translation stays closer to the source text, while Duggal’s translation alters the original sense of the verse, reflecting his ideological perspective. In the translations of verses from the poem ‘*Uth chalay gawandon yar*’ Nicholson’s translation maintains a closer resemblance to the source text, while Duggal’s translation alters the essence of the original, shifting its spiritual connotations to a more materialistic interpretation. This demonstrates how translators’ ideological perspectives can lead to significant deviations from the source text, impacting the overall translation.

Furthermore, the translations of cultural notions like “*pharh nuqta chorh hisaaban noo*” highlight the challenge of capturing the full richness of a text across languages and cultures. Nicholson’s translation is less deviant than Duggal because Duggal opts for a more literal interpretation, potentially sacrificing some of the original’s meaning. The analysis of translations by Nicholson and Kartar Singh Duggal highlights the significant influence of translators’ ideologies on the interpretation and conveyance of the source text’s message. The study reveals how translators’ ideological perspectives shape their translation choices, leading to different interpretations and manifestations of ideologies in the translated texts.

Nicholson’s translation of Bulleh Shah’s poetry is more than just a linguistic exercise; it is ideological that seeks to faithfully capture the essence of the original Punjabi poetry. His translation shows remarkable linguistic accuracy, expertly mirroring the style of Bulleh Shah’s verses. For example, Nicholson’s translation effectively preserves the original poems’ cultural richness and authenticity by retaining Punjabi idioms, metaphors, and cultural references. This adherence to the source text demonstrates a deep cultural sensitivity and understanding of Bulleh Shah’s context, making Nicholson’s translation a more accurate representation of the poet’s ideologies. In contrast, Duggal’s translation appears to be more deviated from the original, possibly due to his own cultural and sociopolitical context. By comparing specific examples from both translations, such as how they handle ambiguous or culturally specific terms, it is clear that Nicholson’s translation is ideologically closer to the original text.

In conclusion, this study has demonstrated the significant influence of translators’ ideologies on the translation of Bulleh Shah’s poetry, as seen in the translations by Nicholson and Kartar Singh Duggal. The analysis has highlighted how translators’ ideological perspectives shape their translation choices, leading to different interpretations and manifestations of ideologies in the translated texts. By recognizing and analyzing these ideological shifts, researchers can gain deeper insights into the construction and transformation of meaning across languages and cultures. This research highlights the importance of considering translators’ ideological positioning in translation studies and its implications for understanding the complexities of translation as a practice.

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