# A COMPARATIVE ANALYSIS BETWEEN ENGLISH AND URDU TRANSLATED VERSIONS OF JALALUDINRUMI'S POEM

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**Abstract**

*Masnavi- the famous book of MaulanaJalauldin Rumihas been translated into many languages of the world in recent past. This descriptive study aims to examine levels of equivalence between two translated versions of Rumi's famous Persian poem, The Song of the Reedin two entirely different languages that are Urdu and English. The study presents a comparative analysis between English and Urdu versions of The Song of the Reed and designates the dominant translation techniques, applied by two translators to translate the song in their respective languages. The translations techniques that are compiled by Molina and Albir (2002, p. 509) are used to analyze both translated versions. Eighteen verses of the Persian- source text, and eighteen verses of English and Urdu versions as target texts are selected to appreciate major translation techniques used by each translator. QaziSajjad Ahmad translated the song into Urdu in 1974, whereasF.O. Wajma translatedthe song into English in 2017. The analysis show that both translators were successful in maintaining the original poetic form of the song. Furthermore, there are seven most dominant techniques that are used by both translators, which are Addition, Omission, Reduction, Transcreation, Aspect Change, Category Shift and Literal Translation Techniques. The Urdu language translator has used more literal translation as compared to English translator. The translation shows that there is less semantic distance between Persian and Urdu and both languages share much common vocabulary. Whereas, in English translation, the translator used many different techniques of translation to deliver message of the original text, given in the target language.*

**Keywords:** Comparative Analysis, Equivalence, Urdu Translated version, English Translated version, Persian poem, *The Song of the Reed.*

## 1. Introduction

People read poetic texts for their recreational effects and divine messages, which poems transmit in a compacted form. The messages, poetic text carry, make translation of poetry important, since people from other languages also intend to appreciate lyrical aesthetics of the language in which a poem is written.Hassett, C. W., &Hassett, C. W. (2005) quote Christina Rossetti(1975), who once remarked, 'The only true motive for putting poetry into a fresh language is to endow a fresh nation as far as possible, with one more possession of beauty'. Hence, the translator of poetry has to translate thoughts into words in a very artistic manner. In this regard, the translator's task becomes more complex than the poet's because he must have sufficient knowledge of both the languages; source and the target at equal levels. Hence, it is very essential for a translator to provide equivalence between both the texts.The term 'Translation Shift' originated in Catford's book *A Linguistic Theory of Translation* (1965).

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The term describes, 'Small linguistic changes which are obligatory in the procedure of translation which make the target language equivalent to the source language' (1965). In other words, it is restructuring of identical meaningsin the target language by means of selection of appropriate lexicons and syntactic arrangement of words by prompting one thing in concentration that it should be apposite in the target language as well as in accordance withthe cultural context of the target language.On the other hand, according to Lefevere and Bassnett (1990), the translators in the present era are focusing their efforts more on 'the relative function of the text in each of its own contexts' rather than providing equivalent expressions.

MaulanaJalaluddin Rumi(1207 – 1273) is a well-known Persian poet. His work has been translated into various languages. In recent years, a great deal of attention of Western writersis drawn to Maulana's masterpieces such as MathnaviMasnavi and his books are translated into number of European languages. MaulanaRumi, being a best Sufi, Persian poet has managed to attract many scholars' attention around the world due to his sublime thoughts and expressions Ebrahimi&LesanToosi, (2013).Rumi's style of writing in the Masnavi is very interesting and captivating. His descriptive essays are highly instructive and laced with invaluable comments, suggestions and advice. According to Maulana Shah Hakim Muhammad Akhtar, no other book in Persian contains such complicated and difficult matters, yet these are dealt with in simplicity and lucidity. It is not only a book of philosophy, but also one of learning, faith and spirituality.

*The Song of the Reed* which is main focus of this study, is taken from Rumi's Masnavi. The English title of the poem was given byReynold Alleyne Nicholson (1868 – 1945) in his book *Transcribing Bird- Song*, published in 1950. The song is a Persian literary work and valued as a one of the substantial works of Sufism and Persian literature as SavabiEsfahaniommented(2014).  Masnavi consists of six books and the first time British translators translated Masnavi from Persian to English was in the period of 1881-1934 (Karimnia, Ebrahimzade&Jafari, 2012). According to Karimnia et.al (2012) in 1881 the translation of Masnavi started with Red house from Persian language to English. This did not stop here and many other remarkable translators jumped in and enjoyed translating Masnavi according to their understanding and created their own translations. Whinfield did in 1887, Wilson in 1910, Nicholson in 1926, and Arberry in 1993 (p.92). In 1926 Reynold Nicholson translated all the six books of Masnavi in English.

*The Song of the Reed*presents a story of two lovers separated from one another. The lover is personified as the reed that has been detached from a "farther-land" and a "reed bed" where it had originally belonged to its beloved- God. Moreover, the poem holds a lot of importance among the literary works because it is a prelude of the masterpiece - Masnavi and it is believed that this prelude holds most of the major themes

that are present in several verses of Maulan Rumi's work Papan-Matin (2005) investigated the background of the relationship between Maulana Jalal-ud-din Rumi and Shams Tabriz.  In her article, she investigated the effect of separation and union between the lover and the beloved regarding Mawlana's relationships, on his poems such as *The Song of the Reed*. In the song the reed plays an important role and becomes a significant subject of inquiry. It is also very important to study the role of reed and its significance and what it stands for in the life of Rumi are the fundamental questions in understanding the book – Masnavi. *The Song of the Reed*addresses these questions by narrating the story of a lover and a beloved; their separation and reunion. Researchers believe that Rumi selected the Poetic medium to express the conscious recollection of a mystical state that he had experienced with his spiritual mentor Sham Tabriz. Therefore, it is commonly believed that the metaphor of the reed and its relationship to the poetic narrator resembles that relationship between Rumi and Tabriz.  Thus many researchers believe that the poem is based on Maulana's ideological transfer in the literary output is remarkable in form and magnificent in content. Hokmabadi (2011) believed that Mawlana is an acknowledged master who has used very impressive and sensational poetic methods to teach ordinary people abstruse philosophical-theological concepts, which are not only specific to his time but also universal for all time (p. 29)

### 1.1.**Aim of the Study**

The aim of the study is to compare the levels of equivalence between two translated versions of a Persian poem by Jalal-ud-din Rumi by examining the linguistic aspects of theories and practices used in translation of poetry.The study further aims to find the translation techniques used in the translation    product of Rumi's poem *The song of the Reed* – in the English and Urdu translated versions of the Persian text.

### 1.2.**Research Objectives**
- To evaluatehypotheticalfoundationsof different poetry translation theories and practices.
- To compare both theoretical principlesused in Urdu and English translated versions of the selected poem in order to relate the pertinent theories with the poetry translation approaches.
- To outline the constituents of a combined poetry translation method.

## 2.  Literature Review

According to Vahid (2004) poetry is "untranslatable" and there is a poetry loss in translation, however, there are other critics who believe that poetry can be preserved, illustrated and illuminated if a translator knows how to do his/her job well. Translator has the ability to reinvent and recreate the original text.  Therefore, it is concluded by theorists that by being creative, proficient and competent in both target language and source language, the translator can keep both the form and the content of the original poetry.  In addition to that translation is also a conversion of thoughts and ideas from one

culture to another, hence it is crucial that a translator must be aware of linguistic, social and cultural intricacies of both languages.Vahid (2004) further illustrates that translation of poetry is not an easy task because a translator come across few words that there in the source text but have no equivalence in the target language. Such words are untranslatable due to the difference of language and culture that leads to different thought process and point of views. Thus it must be kept in mind that there are words in the source language that are not translatable in target language (Klaudy, 2009). To combat this issue, Nida and Taber (2003) suggest that the translator has to use semantic adjustment techniques in their work to have a natural, lucid and understandable translation in their own work.

Newmark (1988, p.5) states that the process of translation is a very subjective activity in which a translator can adapt and assign any meaning to the source text according to his or her own preferences and the way he/she wants to see the text. Thus translation is a process of transferring meaning from one language to target language through equivalent text. In the similar vein, Hatim and Munday (2004)split the phenomenon of translation as a process as well as a product (p. 3). Holmes (2004) split translation into two central guiding principles, 'Pure' translation policy and 'Applied' translation method. The Pure research is further divided in to two and that are descriptive and theoretical. The descriptive research is further divided into three; product, process and function (p.185). Since this study explores the existing texts and translation therefore it is product oriented. This may include the description of a one target text or comparative analysis of multiple translated texts of a same source text.
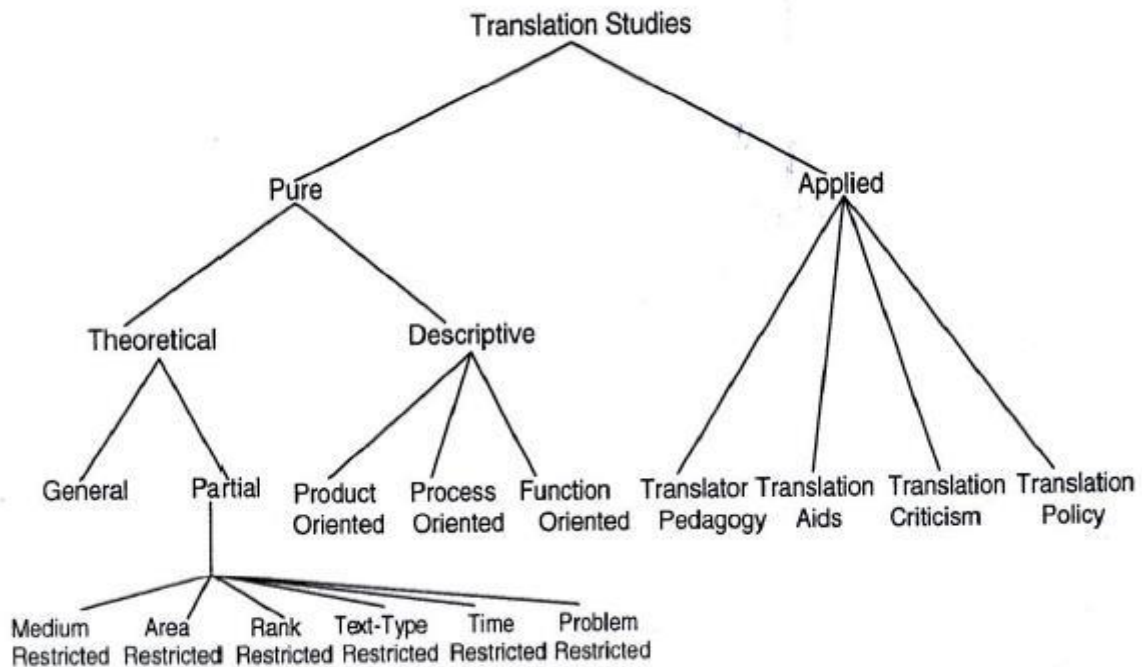


Figure 1: Holme's tree of translation studies (adapted from Toury 1995: 10)

### 3. Theoretical Framework

Molina and Albir (2002) state that translation is a combination of techniques and procedures that are used toassess and classify translation equivalence at work. They propose that translation techniques have five important features and characteristics such as they can affect the result of the translation, they can be classified by comparison with the original, they can affect micro-units of text, they can be discursive and contextual by natureandthey can be functional as well(p.502).

To analyze the two translated(English& Urdu) versions of *The song of the Reed*, translation techniques proposed by Molina and Albir (2002) are used. Following are the eighteen translation techniques suggested by Molina and Albir (2002 p. 509-511).

Table 1. Techniques Proposed by Molina &Albir, (2002) stated in Kambren (2018, p.59)

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| 1. Adaptation. This is a technique that is used to trade cultural source text with one from the target text that must have similar representation. |
| 2. Amplification. This technique is used to provide information on something for which there is no equivalent in the target text. Explicative paraphrasing and footnotes are part of amplification. |
| 3. Borrowing. Taking a direct vocabulary from the source text and using it in target text without any change. |
| 4. Calque. Literal translation of a foreign word or phrase; it can be lexical or structural. |
| 5. Compensation. Using the stylistic effect of source language when appropriate and easy to state or reflect in target language. |
| 6. Description. Instead of using a single word for some phenomenon, a full description or the detail of the event is presented in the target language. |
| 7. Discursive Creation. It is like a creation of an equivalence that is out of context or prediction. |
| 8. Established equivalent. A popular expression recognized by users or dictionaries. |
| 9. Generalization. By using a neutral or general terminology. C |
| 10. Linguistic amplification. It's like adding more words, phrases or linguistic |

elements in the translation of the source text.

| 11. | Linguistic compression. To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling. |
|---|---|
| 12. | Literal translation. To translate a word or an expression word for word. |
| 13. | Modulation. Lexical and structural change by changing point of view or intellectual thought of the source text |
| 14. | Particularization. To use a more precise or concrete term. |
| 15. | Reduction. Not providing full detail and suppressing a ST information item in the TT. |
| 16. | Substitution (linguistic, paralinguistic). To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. |
| 17. | Transposition. It is done by when the translator changes the grammatical category of the source text. |
| 18. | Variation. Changing the tone, dialect, style, character or indicator. It is usually done for theater or adapting novel for children etc |

### 3.1 Methodology

This research is a descriptive qualitative research oriented to translation product. The study is the comparative analysis of two translated texts of the source text. The researcher is using two translated versions of *The Song of the Reed*for its comparative analysis to find the techniques different translators used in translating the text and how English translation is different from Urdu translation. For the purpose of this study, Book 1 out of the 6 books of Masnaviby MaulanaJalal-ud-din Muhammad Balkhi (2014) along with its two translations, English and Urdu are used because of their poetic form. The Urdu version is done by a very famous and seasoned translator who translated the all the six books of Masnavi in Urdu. English translator is a new translator but he has done a very good job in keeping the poetic form of the original text while translating in another language. The unit of analysis was Masnavi'sverses taken from NayNyamah – *The Song of the Reed*.

### 4. Analysis and Discussion

### The first verse

In the first verse we see the translator has used additional words to introduce details that are not there in the Persian text and has used amplification technique that is introducing more information and detail about the source text translate two words "reed" as well as "flute" to translate "nay" of Persian in English version whereas in Urdu version the only word "Bansuri" is used and there is no addition or subtraction from Persian to Urdu. Moreover, the word "complains" in English version is again an additional word that is used by the translator of English version. It is a transcreation used by the translator of English version. Wajma used the world " complains" as an equivalent for the word "Hikayat" in Persian which means narrating incident that may not be a "complain" as translated in English version however in Urdu version it is translated literally as " Bayan" which is very close to " Hikayat". Moreover in all three texts – source text (ST)and translated texts (TTs) the common thing is that personification of "the reed" is seen which is telling "stories" and there is metaphorical use of "separation" as separation from God. The Urdu text (UT) is literal translation of the ST and it also observes the rhythm of the source text. All the three texts observe the rhyming scheme of their text as in Persian the lines end with "mikund/mikund" the Urdu version ends with "kertihai/ kertihai" the English version end with "complains/pains". The poet declares that the man has all the splendor everywhere in the universe. He was offered by a beautiful flower but he declined the offer by saying he has a pretty rose tree. His representation of deduction is tree whereas his representation of his desires and urge is only a plant. The both translated versions have used simple, familiar and understandable words.

### The second verse

The Urdu version of the text is literal translation of the Persian text and delivers the same message in almost same amount of words. However, in English version the time aspect of the action is changed by using the auxiliary "have" with "moaned" and also the word "sound" is additional word that is added by the translator in TT. The Persian text and Urdu text are following their rhyming scheme of theverse "Bareedah/ Naleedah", however, the ending of English version do not rhyme that is "detached/sound".  The word " nafir" in source text is not equivalent to the word "sound" in English version, however, the word "nala" in Urdu version somewhat has same semantic load which means loud sound and a painful moan and groan however the word "sound" in English version does not convey the same message. The melancholy melody is stuck with the poet even when it has been so long sung. The expression of grief, which the reed feels, when it is separated from its original state is described in an impressive manner in both the versions. This is a reference to the original state to which the human has separated himself from. Each human is born rendering to a natural state called the 'fitrat' or 'nature'. He extracts himself from this state as he commits sins because his 'fitrat' is to be in orthodoxy with God's will for that is the scheme that God fashioned this universe.

Much of this is preliminary to what is to originate and is a kind of stage to which Mawlana labels his profound spiritual state of yearning for the divine.

**The third verse**

In the third verse there is alliteration of the sound /sh/ and repetition of the word "shrahshrah" and the same pattern is followed in Urdu text – there is alliteration of the sound /pa/ and repetition of the word "para para". The translation is literal translation from target text to source texts in both versions; Urdu and English. However, the word "ishtiyaak" has equivalent in Urdu language, which is "ishq" but it has no equivalent in English language so in English version the translator use the technique of amplification and introduces a new word "aspiration" in translation to deliver the meaning of ST in TT.

**The fourth verse**

The literal translation techniques are used by both translators to translate the original text in English and Urdu versions. Both translators have used very simple and easy words to enhance the understanding of the message of the Rumi for the readers, however, in English version the aspect of the time is changed by the translator from the present indefinite to future tense and the word "wasal" in Persian is borrowed in Urdu which means the reunion of beloved but in English it is translated as "return" – a technique that is called transcreation.

**The fifth verse**

The choice of words to translate Rumi's point of view in English and Urdu, both translators have chosen simple words. Moreover, for "beharjameeyatay" in Persian that means "every crowd", Wajama, F.O added the word "kind" in first part of the verse of his translation. In addition the good and bad people are translated as "sad and glad" therefore we can observe some reduction and omission in English version but not in Urdu version. "Sad and glad" are indicator of those people who are in various moods due to their relationship with God. In fact that is the intended meaning of original text. The Urdu version is somewhat close to the Persian text whereas the English version does not convey the intended meaning.

**The sixth & seventh verses**

The sixth and seventh verses are literally translated in target texts by both translators. Both translators used simple words and easy lexical items to translate Persian texts in their respective languages. The word "nur" in original text is kept as "nur" in Urdu version, however, in English version the word "light" is used as an equivalent which looks like a good and simple choice by the translator.

In the original texts and the translated versions, all the three texts have tried to observe a rhyming sounds in their endings of the verse seven, in Persian it ends with "neest/neest", the Urdu version ends with "durnaihai/nurnaihai" and the English version ends with "cry/eye"

## The eighth verse

The rhyming sound which is there in Persian such as "mastoorayneest/dastoorayneest" is lost in translation of English version however rhyming scheme is followed by the translator of Urdu version such as "nahihai/nahihai". Moreover the English translator has used reduction strategy to translate the Persian text into English. Instead of saying that "body from soul and soul from body are hidden from each other", he translated that "soul is hidden from the body". The word "dastoor" is borrowed directly from Persian in Urdu translation, however the word "permitted" in English version is not exact translation of "dastoor". Urdu version is literal translation but in English there is transcreation.

## The ninth verse

In the verse ninth the original version has a rhythm at the end like "neestbaad / neestbaad" similarly "gust/dust" are rhyming words used in English version. Whereas the Urdu version has no rhyming scheme in this particular verse but has adhered to rhyming scheme more strictly in the previous verses. In the English version the reduction technique is employed by the translator to deliver the meaning of original version. The word "fire" is omitted in the target English text whereas in Urdu the translation is literal and word-to-word translation. The lexical choices made by both translators are simple and familiar. The use of imagery and metaphors in the poem are also maintained by both of the translators. There is consistent regularity of thought in both translated versions.The "fire" is symbolic of Mawlana's love and desire. The desire that permits to occur is the aspiration for bondage towards God that every soul was instilled with on the "Day of Arafat", where each soul was assembled before given a physique and countersigned their enslavement to God. This love is personified in a proverb "There is no God but God." When one truthfully masters the implication of this declaration, all other belongings stop to trouble just as though one is in a state of serene tranquility. This divine drunkenness is really dissimilar from the corporeal drunkenness for the corporeal drunkenness is impulsive and only satisfying for a transitory epoch whereas the mystical drunkenness is more continuing as it fills the humanity with light.

## The tenth verse

The Urdu version has used the same word "ishq" in the translation but English version has used the equivalent "love" for "ishq". The words "echoed", "turmoil" and "flared" are the words that translator has added to relay the meaning of original text. The ending words "pine" & "wine" rhyme with one another just like original text " fitaad/fitaad",

whereas, the Urdu text is not following any rhyming scheme in this particular verse.  The translations in Urdu and English version are literal and the words used in English version are familiar.

**The eleventh verse**

In this verse the rhyming scheme of the Urdu version is lost but source text (Persian) has a rhyming ending "boreed/madoreed" just like previous verses and English version also ends with similar sounding words "lovers/covers".  The literal translation is done by providing equivalence for every word and meaning is conveyed clearly by both translators.The elating of the shrouds denotes the obstacles between the retainer and his adored, the "Master" that the servant has positioned in front of himself. In order to pursue God's expression, the servant must devote himself wholly to him. He speaks of to "Majnun Layla", a guy who fell in love with a lady called Layla and pursued her to the level that he lost his senses and became mad. Just like"Majnun", the servant must follow his Adored as though he was insane as well. Both translated versions have conveyed the meaning in an appropriate manner. In Urdu version, the level is more equivalent than the English version owing to semantic and cultural variations.

**The twelfth verse**

In the English version, the translator used the word "medicine" for original text "taryaqay". The word "antidote" could be a better option for the translator of English version in conveying exact meaning of the source text. However, Urdu version uses the same Persian word with slight change in pronunciation and that is "taryaqay".   In English version the shift in category is observed when the "lover", "ashiq" is translated as a "passionate" that converts a noun into an adjective.

**The thirteenth verse**

The meaning is literally translated in both English as well as Urdu versions.  The "blooded trail" in English version is more close to the original "purkhoon" as compared to Urdu version "khatarnak" meaning dangerous.  The English version borrows the noun "Majnun" from original text because there is no equivalent that exists in English language for "Majnun". Urdu language has the advantage that it also uses the same symbolic us "Majnun" as the symbol of true love. There is a story of Laila Majunu that exists in the cultural folks of Urdu language.  Moreover there is literal translation in Urdu and choice of words is simple in this verse.

**The fourteenth verse**

The Urdu version is literal translation of original text and first line of the verse in English version is also literal translation of Persian text. The words "unconscious", "ear", and

"tongue" are all used as metaphors and all are translated literally from source text to target text. In English version, however, the translator added two new words in the last line of the verse and that are "tongue's goods" and "ear sense". To show better relationship between tongue as a storyteller and ear as a good listener, the translators can use footnotes to enhance the understanding of the readers in English and Urdu versions.

**The fifteenth verse**

The English version is not the literal translation of the original text and when Rumi says that in the time of sorrow, the days were wasted , the translator of English version translated it as "days became nights" the translator has used some liberty to  use new words to keep the sense of the text in target language. Moreover, the English translator has tried to use reduction strategy in second line of the verse and instead of saying "a lot of days" he chose "days" only. In Urdu version the literal translation of the original text is seen and lexical items chosen by translator are simple and easy.

**The sixteenth verse**

Both target texts versions are literal translations and they have used simple diction and there are no complicated words or figure of speech in both versions. The only difference between the source text and English version is that the translator has changed the time aspect of the verse by using "have gone" otherwise it is simple and direct translation of the original.

**The seventeenth verse**

The Urdu version is literal translation of Persian text and there is no change in meaning or diction. The first line of verse seventeen of English version is also literal translation of source text, however, the second line is altogether changed and the translator adheres with the meaning and sense of the text rather than word for word translation. This is an example of oblique translation (Vinay&Darbelnet, 1977).

**The eighteenth verse**

The verse eighteenth of the song in both versions are literal translation of the source text. The English version has followed the rhyming meter and ends the verse with same sounding words "ever tell/farewell" just like Persian version "khaam/ slaam".  But urdu version, unlike previous verses do not follow the rhyming scheme in this particular verse. In both translated version the language is simple and familiar and translators have been able to deliver the source message and point of view easily and clearly with equivalent diction and vocabulary.

**Conclusion**

Persian literature with its prominent literary men has a great potency to transfer exquisite knowledge and doctrine around the world. However, to spread knowledge, translation of information is a mandatory task. Translation of poems has been most challenging and controversial issue for any translator. One of the difficulties in translating poems from source text to target text is finding equivalence, which could keep the essence, style and beauty of the ST. If the translators take them literally, in the target language they will look nonsensical, because the texts may lead to many misinterpretations. Therefore, it is difficult for the target language readers to understand them. From the above implications of translation framework on the ST Persian to TT in English and Urdu it is clear that due to the similar pattern of Urdu and Persian language, translation is easy to do and equivalence is available while in the case of Persian to English translation the translator faces a lot of difficulty due to linguistic, social and cultural difference. Both translators have applied expansion approach to prompt the meaning of the source text in the target text for the reason that Masnavi's lines are so abridged and the poet of Masnavi has used classic verses which were not easily comprehensible to the target text readers, so it was obligatory to use expansion strategy.Accordingly, translating classic poems involves a profound etymological and cultural understanding of the source language as well as the target language, which means that the translator must be familiar with the terminologies of the source language and of the target language equally. The study has also revealed that both translators have used different sorts of reduction, but "applying more general ellipses than those frequently used" was used more than other kinds of reduction, but by using this kind of reduction method generally cuts short the meaning and beauty of the source poem in the target language. However, it must be kept in mind that some parts of the selected 'masnavi' are very difficult to understand, hence it becomes very difficult for the translators to create the same aesthetic beauty as the original text creates in its readers.

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**Appendix**

Masnavi by Jalaludin Rumi

بِسْمِ اللہِ الرَّحْمٰنِ الرَّحِیْمِ

بشنو از نے چوں حکایت می کند | وز جدائیہا شکایت می کند
بانسری سے سن! کیا بیان کرتی ہے | اور وہ جدائیوں کی (کیا) شکایت کرتی ہے؟

کز نیستاں تا مرا ببریدہ اند | از نفیرم مرد و زن نالیدہ اند
کہ جب سے مجھے نیستاں سے کاٹا ہے | میرے نالے سے مرد و عورت (سب) روتے ہیں

سینہ خواہم شرحہ شرحہ از فراق | تا بگویم شرح دردِ اشتیاق
میں ایسا سینہ چاہتی ہوں جو جدائی سے پارہ پارہ ہو | تاکہ میں عشق کے درد کی تفصیل سناؤں

ہر کسے کو دور ماند از اصل خویش | باز جوید روزگارِ وصلِ خویش
جو کوئی اپنی اصل سے دور ہو جاتا ہے | وہ اپنے وصل کا زمانہ پھر تلاش کرتا ہے

من بہر جمعیتے نالاں شدم | جفت خوشحالان و بدحالاں شدم
میں ہر مجمع میں روئی | خوش اوقات اور بداحوال لوگوں کے ساتھ رہی

ہر کسے از ظن خود شد یارِ من | وز درونِ من نہ جست اسرارِ من
ہر شخص اپنے خیال کے مطابق میرا یار بنا | اور میرے اندر سے میرے رازوں کی جستجو نہ کی

سرِّ من از نالۂ من دور نیست | لیک چشم و گوش را آں نور نیست
میرا راز، میرے نالہ سے دور نہیں ہے | لیکن آنکھ اور کان کے لئے وہ نور نہیں ہے

تن ز جان و جاں زتن مستور نیست | لیک کس را دید جاں دستورِ نیست
بدن، روح سے اور روح، بدن سے چھپی ہوئی نہیں ہے | لیکن کسی کے لئے روح کو دیکھنے کا دستور نہیں ہے

آتش ست ایں بانگ نائے و نیست باد | ہر کہ ایں آتش ندارد نیست باد
بانسری کی یہ آواز آگ ہے، ہوا نہیں ہے | جس میں یہ آگ نہ ہو، وہ نیست (و نابود) ہو

آتش عشق ست کاندرے فتاد | جوشش عشق ست کاندرے فتاد
عشق کی آگ ہے جو بانسری میں گری ہے | عشق کا جوش ہے جو شراب میں آیا ہے