



Research article

Assessing the Translation Methods Followed: English Versions of Kazi Nazrul Islam's Bangla Rhyme "Prabhāṭī"

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ABSTRACT

This study makes a comparative analysis of the features of the Bangla rhyme "Prabhāṭī" by Kazi Nazrul Islam and those of its English translations, namely "Sleep No More, Baby" by Kabir Chowdhury and "Song of Dawn" by Sajed Kamal, to assess how far the features of the source text are preserved in the translated versions. The findings are then expressed in terms of the methods of translation suggested by Peter Newmark: word-for-word, literal, faithful, semantic, communicative, idiomatic, free, and adaptation. The findings indicate that both translations maintain some key aspects of the source text, such as genre, theme, tone, mood, personification and epizeuxis but they also exhibit such individual features as are indicative of the translation methods followed in those versions. Chowdhury's version employs a rhyme scheme, occasionally sacrificing meaning to uphold this scheme, and includes expansions and additions that reflect a flexible approach. In contrast, Kamal's version retains the number of lines and typography of the source text, prioritizing meaning over rhyme and exhibiting foreignization by incorporating culture-specific source-language words. The results suggest that Chowdhury's translation aligns with Newmark's semantic translation category, whereas Kamal's version fits the faithful translation category.

Introduction

The rhyme "Prabhāṭī" (meaning "the morning hymn") appeared in the collection *Jhinēphul* (meaning "the luffa flower") by Kazi Nazrul Islam. This compilation, consisting of 14 rhymes and songs, was first published on April 14, 1926 (R. Islam, 2013). The rhymes and songs included in this collection are titled "Jhinē phul" (Luffa flower), "Khuki o kāṭhbērāli" (The little girl and the squirrel), "Khōkār khuṣi" (The happiness of the little boy), "Khādu-dādu" (Khadu grandpa), "Didir bē tē khōkā" (A kiddy during his sister's marriage), "Mā" (Mother), "Khōkār buddhi" (The intelligence of the little boy), "Khōkār gappa balā" (The little boy's story-telling), "Ciṭhi" (The letter), "Prabhāṭī," "Licu-cōr" (The lichi thief), "Hōdal-kūṭkūṭēr bijñāpan" (The advertisement by Hodal Kutkut), "Ṭhyām-phulī" (Swollen legged), and "Pilē-paṭkā" (Ruptured spleen). Among these rhymes and songs, "Prabhāṭī" holds particular significance as it has been included in the curriculum of primary education in Bangladesh for an extended period. An abridged version of this rhyme, comprising 18 selected lines retitled as "Bhōr Halo" (It is dawn), was incorporated into the syllabus of the Bangla textbook for Grade One in 2012

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curriculum (National Curriculum and Textbook Board [NCTB], 2017). In the 2023 curriculum also, the same version is selected for the students of the same grade (NCTB, 2023). The inclusion of "Prabhāṭī" in the curriculum of primary education, specifically in the syllabus of Grade One, has resulted in such an extensive and enduring effect that it is challenging now to find an individual who attended primary school in Bangladesh and did not memorize this rhyme. The sustained presence of "Prabhāṭī" in the education system of Bangladesh underscores its cultural and educational importance.

The rhyme "Prabhāṭī" was translated from Bangla into English by Kabir Chowdhury in 1963 and Sajed Kamal in 1999. Chowdhury's translation, "Sleep No More, Baby," appeared in *Selected Poems: Nazrul Islam*, published by Bangla Academy, Dhaka. Kamal's version, titled "Song of Dawn," was included in his collection of translation, titled *Kazi Nazrul Islam: Selected Works*, published by Nazrul Institute, Dhaka. Both these translations feature in *Poetry of Kazi Nazrul Islam in English Translation: Volume One* edited by Mohammad Nurul Huda and published in 1997 by Kabi Nazrul Institute, Dhaka.

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As Zaman (2013) asserts, “Translating from one language to another is difficult at best of times, but translating into a foreign language is fraught with even greater difficulties” (p. 114). As for translating poetry, it is particularly challenging because, as Lathey (2016) notes, “[m]aintaining poetic form, rhyme, meter, as well as meaning is a tall order for any translator” (p. 102). Kutzik (2020) likens translating a poem to diplomacy, stating, “A translator acts as a diplomat, negotiating with the language of the first poem to ensure that the new poem stands on its own and captures the intent of the original.” This negotiation is termed by Nida (2012) as an act of sacrifice: “Only rarely can one reproduce both content and form in a translation, and hence, in general, the form is usually sacrificed for the sake of the content” (p. 142). Lathey (2016) echoes this view, suggesting that meter, an important aspect of form, may sometimes be sacrificed to retain the poetic message, paying attention to expressing meaning in an appropriate metrical form in the target language (TL).

Translating a rhyme, as it is meant particularly for children, can pose special difficulties. In this regard, Lathey (2016) notes, “Repetition, rhyme, onomatopoeia, wordplay, and nonsense are all common features of children’s texts and require a high degree of linguistic creativity on the part of the translator” (p. 93). Therefore, while translating children’s rhymes, “the replication of musicality, sound, and form are often the translator’s primary concern” (Lathey, 2016, p. 101). Given that “Prabhātī” is a juvenile rhyme, the translators likely faced significant challenges preserving its features of form and content. This study seeks to shed light on what challenges they faced and what strategies they followed to carry over the features of form and content of the Bangla poem “Prabhātī” to its English translations.

Theoretical Perspective

This study utilizes Peter Newmark’s translation methods, as outlined in *A Textbook of Translation*, to bring out the strategies followed in translating the rhyme “Prabhātī.” Newmark’s methods, categorized on the basis of whether the focus is given on the source language (SL) or the TL, include word-for-word translation, literal translation, faithful translation, semantic translation, communicative translation, idiomatic translation, free translation, and adaptation.

Newmark describes word-for-word translation as an interlinear approach that places TL words directly beneath the ST words, maintaining the original word order and translating the words by their most common meanings isolating them from their textual contexts. This method literally translates culture-specific terms. Literal translation entails converting the ST’s grammatical structures into their closest TL equivalents and translating lexical words individually without considering the context. A faithful translation, as Newmark (1988) states, “aims to capture the precise contextual meaning of the original text within the limitations of the TL grammatical structures” (p. 46). This method retains culture-specific terms and preserves the ST’s grammatical and lexical peculiarities, striving to faithfully represent the intentions and text realization of the SL writer. Semantic translation puts more emphasis on retaining the aesthetic value of the ST. If

necessary, it compromises the meaning of particular words so that every assonance, word-play or repetition seems pleasant to the target audience. In this method of translation, less important culture-specific words are replaced by “culturally neutral third or functional terms but not by cultural equivalents” (p. 46). It is different from faithful translation in that it is not uncompromising and dogmatic like faithful translation; it is more flexible and “allows for the translator’s intuitive empathy with the original” (p. 46). Communicative translation is a reader-friendly method that “aims to convey the exact contextual meaning of the original in a way that is easily understandable and acceptable to the readers” (p. 47). The idiomatic translation conveys the message of the ST, but it may alter nuances of meaning by favoring colloquialisms and idioms that are not present in the original text. Free translation is the reproduction of the content ignoring the form of the ST. It is termed by Newmark as a paraphrase which is considerably longer than the ST and “not translation at all” (p. 47). Adaptation is termed by Newmark as the freest form of translation in which “the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten” (p. 46). This method, while being the most liberal, still maintains a deep respect for and fidelity to the original text.

In Newmark’s classification of translation, the degree of emphasis put on the SL is the highest in word-for-word translation and the lowest in adaptation. Conversely, the degree of emphasis put on the TL is the lowest in word-for-word translation and the highest in adaptation.

Methodology

This study employs the method of textual analysis to bring out, first, the features of the ST “Prabhātī” and then those of the target texts (TTs): “Sleep No More, Baby” and “Song of Dawn.” After that, the ST features are matched with the TT features to meet the objective. During this course of matching, a TT-TT comparison has also been made. The findings of the comparisons are then presented feature-wise. Examining the features as reflected in the translated versions, the strategies followed in those versions are brought out and expressed in terms of Newmark’s methods of translation.

The ST Features and Their Reflections in the TTs

Functionally, the rhyme “Prabhātī” is radically opposite to a lullaby. A lullaby is a “soothing bed-time song or chant to send a child to sleep” (Cuddon 1999, p. 480) but “Prabhātī” is meant to help a child, here a little girl, wake up at dawn. A series of natural sights and sounds are presented, in fact “reported,” to the sleeping girl so that she feels an urge to wake up. Once she wakes up, her habit of early rising is appreciated and she is given the instructions to prepare herself to perform the morning hymn. At the beginning of the rhyme, the girl is informed that it, being dawn, is the proper time to wake up and open the door. The branches of jasmine are calling her, probably to collect flowers from beneath the jasmine tree. All she needs to do is to rush to the garden opening the door. Subsequently, she is told that the sun, affectionately referred to as “rabi māmā” (meaning “the Darling Sun”), is in its pre-rising state; it has not risen yet; it is simply crawling like a baby

wearing a colorful shirt. It implies that the girl has every possibility to defeat the sun in the pseudo-competition of waking up early. The imminence of the sunrise has made a gatekeeper, probably a nightguard, sing aloud a song called “rāmā hai” out of joy as the sunrise means the end of his night-long duty. The girl then learns that the birds have left their nests and are flying together in the sky, filling the morning air with their songs. Besides, a restless *bulbul* bird is whistling hiding itself amid the flowers. At this point, the girl shows signs of waking up. She manages to open her eyes when she is told that the boats moored overnight on the riverbanks have started sailing again. The girl is then appreciated by saying that she is not lazy and has already developed the habit of rising early. This is precisely the reason why the moon, affectionately referred to as “cādā bhāi” (meaning “Brother Moon”), adorns her forehead with a “ṭip” (meaning “a piece of tinsel worn on the forehead”) every day. Finally, she is told that the night being over, it is time for her to wash up and make preparations to seek Bhagaban’s blessings through “prabhātī” or the morning hymn.

As a juvenile rhyme, “Prabhātī” exhibits such features as are quite appealing to children. This section presents what those features, especially the prominent ones, are and how far they are reflected in the translated versions. First,

the form-related features are presented and then come the content-related ones.

Form-Related ST Features and Their Reflection in TTs

The findings related to the translation of the formal features like the genre, rhyme scheme, number of lines, typography and rhythm of “Prabhātī” are quite significant. The extent to which these features are mirrored in the translated versions is shown next.

Genre: “Prabhātī” is a nursery rhyme. The genre remains quite consistent in the translated versions, keeping the language child-friendly, preserving the images and repetitions, and retaining the moral of the rhyme.

Rhyme Scheme: The ST’s rhyme scheme in lines 1–7 (the first stanza) is *aabccb*. The ST includes seven more stanzas, each with six lines. These stanzas follow the same rhyme scheme, *aabccb*, as is found in lines 1-6. This pattern typically indicates that a tail rhyme is used, but in “Prabhātī,” it is slightly different. Usually, in a tail rhyme, “a short line, followed by a group of longer lines, e.g. couplet, triolet or stanza, rhymes with a preceding short line” (Cuddon, 1999, p. 898). However, in “Prabhātī,” the tail is longer than the couplet it follows or the couplet it is followed by (see Table 1).

Table 1: Rhyme Scheme in the ST and the TTs

Lines 1-7 of the ST	Lines 1-6 of Chowdhury’s version	Lines 1-7 of Kamal’s version
bhōr hōlō	Open the door,	It’s dawn,
dōr khōlō	Sleep no more,	open the door,
khukumani oṭha rē!	Get up from bed, my son.	wake up, Khukumoni!
ai dākē	There calls thee	The jasmine flowers
jūi śākhē	The jasmine tree,	from their vines
phul-khuki chōṭa rē!	Rise up and run, darling one.	are calling you to come running,
khukumani oṭha rē!		wake up, Khukumoni!

The ST being a nursery rhyme, its rhyme scheme plays a crucial role in making it appealing to the target audience. Chowdhury seems to have considered this role and put emphasis on translating the rhyme scheme of the ST. In his version, lines 1-7 of the ST are accommodated in the initial six lines, with the rhyme scheme *aabccb*, mirroring that of lines 1-6 of the ST, though the sound patterns differ. According to Saks (2021), a translator is sometimes forced to sacrifice some elements of meaning to “find the most suitable rhymes in terms of musicality” (p. 72). This sacrifice is evident in Chowdhury’s version. For example, the ST word “khukumani” (K. N. Islam, 1926/2018, p. 298, lines 3 and 7), an affectionate term for addressing a little girl, is translated by Chowdhury (K. N. Islam, 1926/1963) as “my son” (p. 85, line 3) and “darling one” (p. 85, line 6), likely to rhyme “son” with “one.” At another instance, he translates “khukumani” (K. N. Islam, 1926/2018, p. 298, line 25) as “My darling boy” (K. N. Islam, 1926/1963, p. 86, line 26) to rhyme “boy” with “joy” (K. N. Islam, 1926/1963, p. 86, line 23). On two other occasions, “khuku” (K. N. Islam, 1926/2018, p. 299, line 31), meaning “sweetie,” is translated by Chowdhury as “the baby” (K. N. Islam, 1926/1963, p. 86, line 30) and “he” (K. N. Islam, 1926/1963, p. 86, line 31). The use of “he” comes as an anaphoric reference to the noun phrase “the baby.” The expressions “the baby” and “he” do not

contribute to the end rhyme of Chowdhury’s version because they appear at the middle of the lines concerned. Yet these expressions are used as a continuation of using “my son” as a translation of “khukumani.” This means that the gender of the addressee of the poem is changed, and thus are changed certain elements of meaning in the version of Chowdhury.

A similar semantic adjustment is found in Chowdhury’s translation of “tarī” (K. N. Islam, 1926/2018, p. 299, line 28), meaning “boat,” as “the stately ship” (K. N. Islam, 1926/1963, p. 86, line 29) to rhyme “ship” with “sleep.” The latter appears in the expression “From his night-long sleep” (K. N. Islam, 1926/1963, p. 86, line 32). As a ship does not have any “hāl” (K. N. Islam, 1926/2018, p. 299, line 26), meaning “oar,” this expression is omitted in Chowdhury’s version. To compensate for this loss, the phrase “Defying the gale” (K. N. Islam, 1926/1963, p. 86, line 28) is added after “Unfurling the sail” (K. N. Islam, 1926/1963, p. 86, line 27) so that “sail” rhymes with “gale.”

In the version of Kamal, no rhyme scheme is followed and hence there is no considerable sacrifice of the elements of meaning in lines 1-7 of his version. To preserve the meaning, he has foreignized “khukumani” as “Khukumoni” (K. N. Islam, 1926/1999, 60, lines 3 and 7) without providing any clue to what the word actually

means. In the absence of any clue, a non-Bengali reader, especially a child, can take this expression as a proper name. In this connection, Tiina Puurtinen's concern is worth mentioning. She says, "... children with their imperfect reading abilities and limited experience of life are not expected to tolerate as much strangeness and foreignness as adult readers" (Puurtinen, 1984, p. 84).

Number of Lines and Typography: The ST contains a total of 49 lines. While Kamal's version does not adhere to the rhyme scheme of the ST, it does mirror the ST by maintaining the same number of lines. In contrast, Chowdhury's version increases the line count to 58. Kamal's version also emulates the ST's typography by indenting the tails. Except for the tails in lines 3 and 40, this indentation is employed for the tail-like lines in Kamal's version. Chowdhury's version, however, does not employ any indentation.

Rhythm: According to Saks (2021), the rhythm and the sound of a juvenile poem are "key stylistic devices which allow children to discover the diverse world of language" (p. 72) because children "eagerly imitate sounds what contributes considerably to their development as they learn naturally" (p. 72). As expected in a children's rhyme, "Prabhātī" is quite rich in its use of rhythm. This rhyme has been written in "svarabṛtta chanda," or the meter of Bangla folk rhymes (Aftab, 2019) to create a fast tempo. In this meter, each Bangla syllable – be it open or closed – is considered a "mātrā" or a single unit of measure (UoM). In the rhymes written in "svarabṛtta chanda," there may be maximum four such units in each "parba" or rhythmic pause unit (RPU). In "Prabhātī," the RPUs consist of unequal number of the UoMs. There are two to four UoMs in each RPU. That means that the RPUs are restricted to the upper limit of using four UoMs to adhere to the usual practice of writing rhymes in "svarabṛtta chanda." However, the rhythm of the original is not followed in the TTs. They are written in free verse.

Repetition of Sounds: In the ST, each couplet followed by a tail is marked by the repetition of similar end sounds. The typography of the ST makes them end rhymes. Apart from those repetitions, there are some other instances of the repetitions of sounds in the forms of alliteration, assonance and consonance. For example, /ə/ is repeated producing assonance at the end of each RPU in the expression "śōnō ai, 'rāmā hai!" (K. N. Islam, 1926/2018, p. 298, line 13) meaning "listen to the song *rāmā hai*;" /v/ is repeated creating alliteration in the expression "bhāsē bhōr bātāsē!" (K. N. Islam, 1926/2018, p. 298, line 19) meaning "floats in the morning air;" /ʃ/ is repeated producing consonance in the expression "śis dēy puspē" (K. N. Islam, 1926/2018, p. 298, line 22) meaning "whistles amid the flowers" and /kʰ/ is repeated creating consonance in the expression "khuku cōkh khulla!" (K. N. Islam, 1926/2018, p. 299, line 31) meaning "the girl has opened her eyes." Besides, there are inter-line repetitions of sounds in the ST. The lines concerned being too short, these repetitions immediately succeed in quickly appealing to the ear. For example, in the expression, "bhōr hōlō / dōr khōlō" (K. N. Islam, 1926/2018, p. 298, lines 1-2) meaning "it being dawn open the door," /o:/ and /r/ are repeated in

"bhōr" and "dōr." In the expression, "culbul / bulbul" (K. N. Islam, 1926/2018, p. 298, lines 20-21) meaning "restless nightingale," /u/, /l/ and /b/ are repeated. Similarly, /l/ and /i/ are repeated in "khuli" and "tuli" that appear in the expression "khuli hāl / tuli pāl" (K. N. Islam, 1926/2018, p. 299, lines 26-27) meaning "unhooking the oar and hoisting the sail."

The two languages – Bangla and English – being two entirely different ones, it is quite impossible to replicate the sound patterns of the ST in the TTs. Yet, attempts are made to create alliterations, assonances and consonances in different parts of the TTs. Quite obviously, these parts are not the counterparts of the ST. In the versions of Chowdhury (K. N. Islam, 1926/1963), alliteration is produced by repeating /ð/ at the beginning of the words "There" and "thee" that appear in the line "There calls thee" (p. 85, line 4), repeating /k/ at the beginning of the words "Clad" and "crimson" that appear in the expression "Clad in a crimson shirt" (line 7) and repeating /n/ in the words "Knowing" and "no" found in the line "Knowing no rest" (line 12). Consonance is created in this version repeating /r/ in the words "Rise," "run" and "darling" that feature in the expression "Rise up and run, darling one" (line 6), repeating /ŋ/ at the end of the words "Floating" and "quivering" that appear in the expressions "Floating and quivering" (line 16) and at the end of the words "Idling" and "dreaming" found in the expression "Idling and dreaming" (line 19) and repeating /s/ in the words "Sings" and "mossy" found in the expression "Sings in the mossy dale" (p. 86, line 22). Assonance is produced in this version by repeating /ə/ in the words "whisper" and "flowers" that appear in the line "And whisper the flowers in joy" (line 23) and at the beginning of the words "Awake" and "arise" that feature in the line "Awake and arise" (p. 87, line 57).

In the version of Kamal (K. N. Islam, 1926/1999), alliteration is produced by repeating /k/ at the beginning of the words "calling" and "come" that appear in the expression "are calling you to come running" (p. 60, line 6) and repeating /b/ at the beginning of the words in the expression "Bulbul birds" (lines 21); assonance is produced by repeating /ai/ at the end of the words "fly" and "sky" found in the expression "to fly in the sky" (line 16) and consonance is produced by repeating /ŋ/ at the end of the words "filling" and "morning" found in the expression "filling the morning air" (line 16).

Repetition of Words: A line consisting of only a single word "ēibār" (K. N. Islam, 1926/2018, p. 299, line 23) meaning "this time" is repeated in the next line but in the same sentence of the ST and thus forming an epizeuxis. In the version of Kamal (K. N. Islam, 1926/1999), this epizeuxis is approximated as "this time, / this time" (p. 60, lines 23-24). In the other version, this repetition appears as an anaphora: "Now will wake up, / Now will get up" (K. N. Islam, 1926/1963, p. 86, lines 24-25). Here, the expression "Now will" is repeated at the beginning of two successive clauses. The expression "ēibār" again appears in lines 29 and 30 of the ST. In Kamal's version, this epizeuxis is also approximated as "this time, / this time" (K. N. Islam, 1926/1999, p. 61, lines 29-30). In Chowdhury's version, this repetition, like the previous one, has appeared as an anaphora: "Now will the baby get

up, / Now will he wake up” (K. N. Islam, 1926/1963, p. 86, lines 30-31). Here, like that in the previous one, the expression “Now will” is repeated at the beginning of two consecutive clauses.

Repetition of Clause: The repetition of clause occurs in line 7 where line 3 is repeated like a refrain. The repeated expression concerned is “khukumani oṭha rē!” (K. N. Islam, 1926/2018, 299, lines 3 and 7) meaning “dear girl, wake up.” In Chowdhury’s version, this expression appears as “Get up from bed, my son” (K. N. Islam, 1926/1963, p. 86, line 3) and “Rise up and run, darling one” (line 6). That means that the repetition of the ST expression is not approximated in Chowdhury’s version. But the repetition is retained in Kamal’s version where the ST expression is translated as “wake up, Khukumoni!” (K. N. Islam, 1926/1999, p. 60, lines 3 and 7).

Content-Related ST Features and Their TT Reflections

The findings related to the translation of content-related ST features like theme, tone, mood, semantic and syntactic aspects, and personification are also significant. The way these features are translated and the extent to which they are reflected in the TTs are presented next.

Theme: Thematically, the rhyme deals with the way how a child should be woken up at dawn and the things they should do immediately after waking up. The theme remains the same in the translated versions.

Tone: The tone of the ST is affectionate, conveyed through the speaker’s use of terms like “khuku” (dear girl), “khukumani” (dear girl), and “phul-khuki” (flower-like girl) to address the little girl, and by referring to the sun as “rabi māmā” (the sun termed as a maternal uncle) and the moon as “cādā bhāi” (the moon termed as a brother). This affectionate tone is maintained in the translated versions also. In the version of Chowdhury, the tone is created through expressions like “my son” (K. N. Islam, 1926/1963, p. 85, line 3), “darling one” (p. 85, line 6), “My darling boy” (p. 86, line 26), “the baby” (p. 86, line 30), and “My darling one” (p. 87, line 58). In the version of Kamal, this tone is achieved using expressions like “Uncle Sun” (K. N. Islam, 1926/1999, p. 60, line 8) and “Brother Moon” (p. 61, line 36).

Mood: The mood created by the ST is comforting. Although much of the sound effects are sacrificed, the imagery and word choices, with some exceptions, still create a comforting mood in both the translated versions.

Semantic Features: Certain expressions in the ST are translated differently in the TTs. An example is the expression “rabi māmā” (K. N. Islam, 1926/2018, p. 298, line 8) which means “Sun, the maternal uncle.” In the SL, “māmā” is a kinship term, generally meaning the maternal uncle, but in the ST, it is applied to refer to the sun in an affectionate way. In the version of Chowdhury, the affection is avoided by translating it simply as “sun” (K. N. Islam, 1926/1963, p. 85, line 8). On the other hand, in the version of Kamal, it is translated as “Uncle Sun” (K. N. Islam, 1926/1999, p. 60, line 8). Then, the ST expression “dārōyān” (K. N. Islam, 1926/2018, p. 298, line

11) meaning “gatekeeper” is translated by Chowdhury as “the night-guard” (K. N. Islam, 1926/1963, p. 85, lines 9) and by Kamal as “the gatekeeper” (K. N. Islam, 1926/1999, p. 60, line 11). The meaning of this ST expression is not reflected in the version of Chowdhury. Next, the expression “karē bhir” (K. N. Islam, 1926/2018, p. 298, line 15) in relation to birds, is used in the ST to mean “in the throng” or “to gather together as a flock” while flying in the sky. This aspect of the expression is missing in the translated versions. The translations of this expression by Chowdhury and Kamal are found in the segments “Leaving the nest, / Knowing no rest, / Fly the birds in the sky” (K. N. Islam, 1926/1963, p. 85, lines 11-13) and “The birds are leaving their nests to fly in the sky” (K. N. Islam, 1926/1999, p. 60, lines 14-16) respectively. In Chowdhury’s version, the expression “Knowing no rest” is a pure addition as the textual context of the ST does not suggest anything related to the restlessness of the birds concerned.

Syntactic Feature: The ST exhibits the use of a deviant syntax. The expression concerned is “culbul / bulbul / śis dēy puspē” (K. N. Islam, 1926/2018, p. 298, lines 20-22) which means “restless bulbul bird whistles amid flowers.” The syntactic structure of the ST phrase “śis dēy puspē” introduces ambiguity. If isolated from “culbul / bulbul,” this line may imply that the flowers are whistling. Chowdhury’s version seems to have isolated this line from its previous ones, changing the intended meaning. His version reads: “The restless nightingale / Sings in the mossy dale, / And whisper the flowers in joy” (K. N. Islam, 1926/1963, p. 86, lines 21-26). Conversely, the translation by Kamal captures the intended meaning: “The restless / Bulbul birds / whistle from flower to flower” (K. N. Islam, 1926/1999, p. 60, lines 20-22). These differences in translation can significantly impact the reader’s perception of the text. In Kamal’s version, “bulbul” is rendered as “Bulbul birds,” with the classifier “birds” providing a clear indication of what “Bulbul” refers to. In contrast, in Chowdhury’s version, “bulbul” is translated as “nightingale.”

Personification: Personification is the most prominent figure of speech in the ST. It “provides an excellent introduction to figurative language and lends itself to analysis and performance” (National Council of Teachers of English, 1989, p. 52). According to Boboyev (2022), personification helps writers capture the imaginations of children, which is why nursery rhymes are “filled with rhythmic stanzas that embody personification” (p. 124). There are several instances of personification in “Prabhātī,” all of which are approximated in both the translated versions of the poem.

The first instance of personification is found in the ST expression “ai dākē / jūi śākhē / phul-khuki chōṭa rē!” (K. N. Islam, 1926/2018, p. 298, lines 4-6), which means “the branch of jasmine calls you, the little girl, to run instantly towards it.” Here, the branch of jasmine is depicted as capable of calling the little girl to collect jasmine flowers. In Chowdhury’s version, this personification appears as “There calls thee / The jasmine tree / Rise up and run, darling one” (K. N. Islam, 1926/1963, p. 85, lines 4-6), while in Kamal’s, it appears as “The jasmine flowers /

from their vines / are calling you to come running” (K. N. Islam, 1926/1999, p. 60, lines 4-6).

The second instance of personification is found in the ST expression “rabi māmā / dēy hāmā / gāyē rānā jāmā ai” (K. N. Islam, 1926/2018, p. 298, lines 8-10). Here, the sun is personified as a baby who is crawling wearing a colorful shirt and thus an engaging image of the sun is created for children. This personification is approximated in the TTs as “Clad in a crimson shirt / Crawls the burning sun” (K. N. Islam, 1926/1963, p. 85, lines 7-8) and “Uncle Sun / is crawling out / all dressed in a crimson shirt” (K. N. Islam, 1926/1999, p. 60, lines 8-10).

The next personification is found in the ST expression “khuli hāl / tuli pāl / ai tarī calla” (K. N. Islam, 1926/2018, p. 299, lines 26-28), which means “unhooking its oar and hoisting its sail, the boat has started moving.” The boat is personified in this expression. This personification is retained in the TTs as “Unfurling the sail, / Defying the gale, / Moves on the stately ship” (K. N. Islam, 1926/1963, p. 86, lines 27-29) and “Setting the rudder, / hoisting the sail, / the boat begins its journey” (K. N. Islam, 1926/1999, p. 60, lines 26-28).

Then, in the ST expression “rōj t̄ai / cādā bhāi / ṭip dēy kapālē” (K. N. Islam, 1926/2018, p. 299, lines 35-37) which means “that is why Brother Moon puts a *ṭip* on your forehead,” the moon is personified as an entity that adorns the girl’s forehead with a “*ṭip*” every day. A “*ṭip*” is described as a “small round paint applied by women on their forehead” or “a piece of tinsel worn on the forehead as a decoration” (Bangla Academy, 1996, p. 248). This personification is reflected in Chowdhury’s version as “And the jolly sun / Greets my darling one / Sweetly and gaily” (K. N. Islam, 1926/1963, p. 86, lines 41-43) and in Kamal’s version as “that’s why / Brother Moon / gives a *teep* everyday for her!” (K. N. Islam, 1926/1999, p. 61, lines 35-37). In Chowdhury’s version, the moon is changed to “the jolly sun,” and the culture-specific term “*ṭip*” is omitted. In contrast, Kamal’s version preserves “*cādā bhāi*” as “Brother Moon” and retains “*ṭip*” as “*teep*.”

Conclusion

The ST as a nursery rhyme dealing with the way how a child should be woken up and when and how they should be instructed to perform morning rituals. It puts emphasis on the formal features like rhyme and rhythm. The rhyme scheme of the ST is *aabccb* or the tail rhyme in each sestet, except the first. In the first stanza, an additional line has made the scheme *aabccb*. The rhythm is mainly created by the end rhymes of quick succeeding short couplets.

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Besides, repetitions of sounds, words and a clause have assisted the overall rhythm of the ST. A series of natural sights and sounds are presented in the rhyme. The sun, the moon, the branch of jasmine flowers and the boats are personified in the ST to trigger the imagination of the target readers.

The formal features that are reflected in both the translated versions are the genre of the source poem and the epizeuxis found in it. The rhyme scheme is attempted in the version of Chowdhury but avoided in that of Kamal. As for the length of the poem and its typography, Kamal’s version adheres to those of the original, while Chowdhury’s version does not. Repetition of sounds is found more prominent in Chowdhury’s version. However, the formal feature that is absent in both the versions is the rhythm of the original.

The content-related features that are found in both the translated versions are theme, tone, mood and personifications. Kamal’s version retains – partially or fully – the semantic aspects of some expressions like “rabi māmā,” “dārōyān” and “karē bhīṛ” while Chowdhury’s version has either changed or dropped the meanings of these expressions. The same is the case with the translation of the syntactic feature of the expression “*culbul / bulbul / śis dēy puspē*.”

Chowdhury’s version has sometimes sacrificed elements of meaning. It has changed the gender of the addressee of the poem from a female to a male child. It has also changed the moon mentioned in the ST to the sun. These changes are made for the sake of maintaining the end rhymes. The strategies of expansion and addition are also followed in this version for the same purpose, reflecting the flexibility of the translator’s approach. These features, as per Newmark’s classification of the methods of translation, make Chowdhury’s version a semantic translation of the ST.

Keeping the number of lines same as that of the ST and imitating its typography, Kamal’s version outwardly looks much like the ST. But this version sacrifices rhyme scheme to preserve elements of meaning. In fact, it retains some culture-specific words like “*Khukumoni*,” “*Bulbul*” and “*teep*,” with and without clues, reflecting the translator’s liking for foreignization. All these features, as per Newmark’s classification, make Kamal’s version a faithful translation of the ST.

Conflict of Interest

The authors declare no conflict of interest.

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