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Report 116

**A Selection of Poems
by
William Wordsworth
are
Translated into Bangla**

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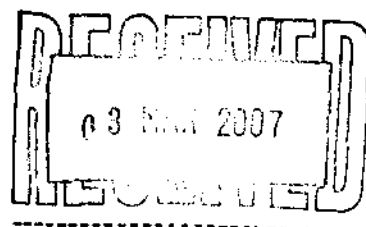
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Introduction

As a poet of nature Wordsworth stands supreme. He is a worshipper of nature. Nature has in his poems a separate or independent status. His poetic career covers a period of more than sixty years and so far as the bulk of his poetry is concerned, few poets can compare with him. Under the influence of nature, he experienced a mystic mood, a transcendental feeling. His conceived of nature as a living soul which entering into flower, stream or mountain gave them each a soul of their own. Between this spirit in nature and the mind of man there was a prearranged harmony, which enabled nature to communicate its own thoughts to man and man to reflect upon them until an absolute union between them was established. Most of his poems focus on the delights of the simple life, and rejects the distractions of the over intellectual.

'Return to nature' was Wordsworth's motto and he saw little distinction between the soul of nature and the unsophisticated soul of man. As a realist he dealt boldly with substantial things. His interest in the simple and ordinary types of humanity is illustrated by his treatment of their simple joys and sorrows, their thoughts

and affliction, their general goodness and their daily interest. Love of nature led him to the love of man.

In case of language and poetic diction, Wordsworth held certain theories, which deeply influenced his work. His theory of the language of poetry came as a result of his distaste with the artificiality of the neoclassical poetry. Wordsworth believed those values, which the neoclassical writer dislikes. For this reason he was called a romantic poet. Romanticists are men of strong passion and heroic characters who were determined to create a new idea and culture on what came to be known as romanticism, which began in England with the influence of the French revolution (1789). The French had driven away old thoughts and ideas from every aspect of human life. They sought the truth in motion instead of seeking permanent truths like the writers of the 18th century. Wordsworth's love for individual freedom was also important in bringing about revolutionary changes in English Literature.

There are two traditions in the history of poetic diction or language. One is that which pleads for special language for poetry and other which pleads for the spoken voice. Wordsworth says that the language for poetry should be the real language of men and it

should not have any artificiality. He considered simple language to be a better medium for poetry than the conventional diction used by the poets of the time. The neoclassical poets advocated that the language of poetry should be different from the language of prose and considered the language of poetry highly decorative and ornamental. Wordsworth, on the other hand, declares that there is no essential difference between the language of prose and the language of poetry.

According to Wordsworth, the language of poetry must not be separated from the language of men in real life. Diction would not be a barrier between the reader and the poet as well as meter and rhymes should not be thought of as necessary to poetry. Figures, metaphors, similes and other such decoration must not be used unnecessarily as was the case of the artificial 18th century poetic diction. Because of Wordsworth's interest in making poetry accessible, imagery is often not an important part of his writing. If one looks, for example, at the 'Lucy Poem'-'She Dwelt Among Untrodden Ways' - much of the expression is straightforward or even prosaic, for example:

“A maid whom there were none to praise
And very few to love”:

Much of the imagery in Wordsworth's poetry is drawn from nature, and one can see this in the same poem. When Lucy is

described, she is compared to objects within the natural world, for example, she is 'A violet by a mossy stone', or 'Fair as a star'.

Then Wordsworth speaks about the functions of a poet in a very eloquent term. For him, a poet is a man speaking to man. A poet has to speak in such a way as to make his thoughts and feelings intelligible to his readers. The poet is a man of greater imaginative faculty and this is the most special quality of the poet, as through imagination he reaches beyond his external experiences. He can feel and respond to emotions, which he has not directly experienced. Thus the world of the poet is far larger than the world of the common man. According to Wordsworth, the poet has a higher sensibility and his poetry is charged with heightened feeling and emotion. In relation to language, he says that, poets do not write for poets alone but for men and his language should be a selection of the real language of men.

Wordsworth was against reason and judgment that was practiced by his predecessor. He freed the imagination from the chain of reason. All good poetry is the *spontaneous overflow of powerful feeling* which should take its origin for emotion recollected in tranquility.

There are many poems written by Wordsworth but I have chosen a selection of poems that show the evidence of a powerful imagination. For Wordsworth, nature was a starting point in his own life and in his poems. He differed from other poets mainly because he conceived of nature as something much more than the beauty of its external appearance. The joy and peace he got from nature was not due to her beauty but because he could feel the life in nature. He saw the humble folk as fit subjects for poetry because he saw them as symbols of the simplicity and strength born out of humility and close contact with nature. A moral lesson is presented in his poems. As I read his poems I became aware of his strong moral and philosophical tendency.

In Wordsworth's Lucy Poems, especially in *Three Years She Grew in Sun and Shower*, we read how nature took the education of Lucy in her own hands, and became both her "law and impulse". Under the influence of nature Lucy would develop not only beauty of looks and figure but also a moral sense and wisdom. The child is capable of feeling the spirit of divinity shining from everything surrounding her. Actually, Wordsworth finds a peculiar joy and peace in meadow, grove and hills and indeed in all the commonest things. The simple lyrical form like the "Lucy poems" shows how very simple form and language can be used to

express strong and often abstract emotions. Like every poet, Wordsworth was acutely concerned about using appropriate diction for the purpose and subject of each poem.

The above-mentioned characteristics of Wordsworth and his poems are really striking to me. The poems, which I selected for my translation, are full of such qualities.

Composed upon Westminster Bridge

Earth has not any thing to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

ওয়েস্ট মিনিস্টার ব্রিজ এ রচিত

আজ পৃথিবীর নেই কোন সৌন্দর্য দেখবার:

নিষ্প্রভ আত্মা যে অতিক্রম করে একবার

না দেখে নজর কারা সৌন্দর্য সমাহার ।

এ নগর আজ পোশাকে আবৃত,

সকালের উচ্ছলতা; শান্ত, অনাবৃত ।

জাহাজ, উচু-ইমারত, অট্টালিকা, নাট্যশালা, উপাসনাগৃহ

চেয়ে আছে মাঠপানে এবং আকাশে,

সবকিছুই চক্চকে, উজ্জল ধোয়াহীন বাতাসে ।

আহা এমন দিগ্ভীময় তীর্যক সূর্য দেখিনিতো আগে

উপত্যকা, শিলাভূমি ও গিরিতে

কখনও দেখিনি, করিনি অনুভব এমন শান্ত নিরবতা!

বহমান নদীনদ বয়ে যায় আপন মনে ।

প্রিয় ঈশ্বর! ঐ সব বাড়ি ঘর আছে যেন ঘুমে,

নিরবতা তাই সমস্ত লভনে ।

Surprised by joy

Surprised by joy - impatient as the Wind
I turned to share the transport - Oh! with whom
But Thee, deep buried in the silent tomb,
That spot which no vicissitude can find?
Love, faithful love, recalled thee to my mind-
But how could I forget thee? Through what power,
Even for the least division of an hour,
Have I been so beguiled as to be blind
To my most grievous loss!- That thought's return
Was the worst pang that sorrow ever bore,
Save one, one only, when I stood forlorn.
Knowing my hearts best treasure was no more;
That neither present time, nor years unborn
Could to my sight that heavenly face restore.

বিস্মিত আনন্দ দ্বারা

বিস্মিত উল্লাসে, উদগ্রীব বাতাসের মতো
 হাত বাড়িয়েছি কার পানে
 সমাহিত আছো নিশুপ কবরে, তোমার সনে?
 ভাগ্যের পরিবর্তন হয়না যেখানে?
 অনুগত ভালোবাসা মনে করিয়ে দেয় তোমাতে
 কেমনে তোমায় ভুলি, কোন শক্তির জোরে?
 এক মুহূর্তের জন্য
 হয়েছি কি প্রতারিত অন্ধের মতো
 অনন্ত কষ্টদায়ক হারানোতে? আমার ভাবনায়
 ছিল তীক্ষ্ণ বেদনা যা দুঃখে ক্লাস্তি আনে।
 বাচাঁও একজনকে, যখন নিঃসহায়
 হৃদয়ের শ্রেষ্ঠ সম্পদ নেই জেনে হয়।
 বর্তমানে না হয় অদূর ভবিষ্যতে
 স্বর্গীয় রূপে আসবে ফিরে আমার দৃষ্টিতে।

Written in March

The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun;
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!

Like an army defeated
The snow hath retreated,
And now doth fare ill
On the top of the bare hill;
The ploughboy is whooping-anon-anon:
There's joy in the mountains;
There's life in the fountains;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone!

মার্চে লেখা

মোরগ ডাকছে,
 স্রোত বইছে,
 কিচির মিচির পাখির দল,
 হ্রদ ঝলমল,
 সবুজ মাঠ - ঘুমিয়ে সূর্যের আলোয়,
 যুবক এবং বৃদ্ধ জনে
 কাজ করছে সবলে,
 গরু মহিষ চড়ছে মাঠে,
 মাথা তাদের কভু না উঠে,
 চল্লিশটি পশু ঘাস খায় একটি যেনো!

পরাজিত একদল সেনার মতো
 পশ্চাতে যায় সরে তুমার যত,
 অমঙ্গল ঘটছে এখন হায়
 নগ্ন পাহাড়ের চূড়ায়,
 কৃষক বালকেরা করছে নিনাদ - তাড়াতাড়ি,
 পাহাড় পর্বতে আজ আনন্দধারা,
 প্রান ফিরে পেয়েছে ঝর্ণাধারা,
 টুকরো মেঘ ভাসছে অবিরত,
 আকাশকে করে আনন্দিত
 বৃষ্টি গেল থেমে এবং চলে!

Daffodils

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed - and gazed - but little thought
-What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

ড্যাফোডিল

ভাসছি একাকী মেঘের মতো
 উপত্যকা ও পাহাড়ের উপর,
 হঠাৎ চোখে পড়ে সারিবদ্ধ
 রাশি রাশি সোনালী ড্যাফোডিল ।
 হ্রদের পাশে, গাছের ছায়াতে
 দোলে আর নেচে যায় মৃদু বায়ুতে ।

জ্বলে উজ্জ্বল তারার মতো
 মিট মিট আলো দেয় ছায়াপথে অবিরত,
 সারি বেঁধে আছে সীমাহীন পলকে
 সাগরের কিনারা বেয়ে ।
 দশ হাজার দেখি এক ঝলকে
 দুলাছে মাথা উত্তাল নাচেতে ।

চেউ রাশি নেচে যায় ড্যাফোডিলের পাশে
 হর্ষে ছাড়িয়ে যায় চক্চক ভেউ রাশিকে,
 কবি কি পারে আনন্দিত না হয়ে
 উচ্ছলতার এই মিলন মেলাতে ।
 এক দৃষ্টিতে থাকি তাকিয়ে - ভাবি
 কি প্রাচুর্য এ দেখা দিল আমাকে ।

বিশ্রামে যাই প্রায় আরাম চেয়ারে
 শূন্য, বিষন্ন হৃদয়ভরে,
 উকি দিয়ে যায় মনের জানালায়
 পরম সুখের ছোয়া পাই নিঃসঙ্গতায়,
 হৃদয় ভরে উঠে আনন্দ ধারায়,
 নেচে যায় মন ড্যাফোডিলের সায় ।

I travelled among unknown men

I travelled among unknown men,
In lands beyond the sea;
Nor, England! did I know till then
What love I bore to thee.

Tis past, that melancholy dream!
Nor will I quit thy shore
A second time; for still I seem
To love thee more and more.

Among thy mountains did feel
The joy of my desire;
And she I cherished turned her wheel
Beside an English fire.

Thy mornings showed, they nights concealed
The bowers where Lucy played;
And thine too is the last green field
That Lucy's eyes surveyed.

বিচরন করেছি অজানা মানুষের মাঝে

বিচরন করেছি অজানা মানুষের মাঝে,
সাগরের ওপারের দেশেতে ।
ইংল্যান্ড! যতদূর জানি আমার সাধে
কি ভালোবাসা দিয়েছি তোমাতে ।

স্মৃতি, স্বপ্ন বিষাদের
যাবো না ছেড়ে তোমার বেলাভূমি
দ্বিতীয়বার, আজও তাড়না অনুভবের
ভালোবাসি তোমায় অনেক ।

তোমার পর্বতমালায় অনুভব করি
কামনার আনন্দ,
যাকে পোষন করি, ঘুরায় চাকা
ইংল্যান্ডের উত্তাপে ।

প্রভাত করে প্রদর্শন, রাত করে গোপন
ছায়াকুঞ্জসম - লুসি খেলতো যেখানে,
তোমার শেষের উন্মুক্ত সবুজ প্রান্তনে
এসেছিলো যা লুসির চোখের অঙ্গনে ।

A slumber did my spirit seal

A slumber did my spirit seal:

I had no human fears:

She seemed a thing that could not feel

The touch of earthly years.

No motion has she now, no force;

She neither hears nor sees;

Rolled round in earth's diurnal course,

With rocks, and stones, and trees.

গভীর নিদ্রা আমার আত্মাকে করেছে অবরুদ্ধ

গভীর নিদ্রা করেছে আত্মাকে অবরুদ্ধ
আমার নেই কোন মানবীয় আতংক ।
মনে হয় সে আর করেনা অনুভব
পার্শ্বিক জীবনের স্পর্শ ।

আজ সে বলহীন, নিশ্চল,
শোনে না, দেখেও না
চলে পৃথিবীর প্রাত্যহিক রীতিতে,
পর্বত, পাহাড় এবং বৃক্ষের সাথে ।

She dwelt among the untrodden ways

She dwelt among the untrodden ways
Beside the springs of Dove,¹
A Maid whom there were none to praise
And very few to love:

A violet by a mossy stone
Half hidden from the eye!
—Fair as a star, when only one
Is shining in the sky.

She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh
The difference to me!

1. There are several rivers by this name in England, including one in the Lake District.

বাস করত নির্জন পথে

বাস করত নির্জন পথে
 ডোভের পাশে বসন্তে,
 এক তরুনী, প্রংশসা করার ছিল না কেহ
 অল্প কজন ছিল ভালোবাসার জন্য ।

সুগন্ধী ক্ষুদ্র গুল্ম শ্যাওলা ঢাকা পাথরে
 অর্ধ লুকায়িত চক্ষুযুগল হতে!
 প্রজ্জ্বলিত তারার মতো, শুধুই একটি
 জ্বলছে আকাশেতে ।

বাস করে সে অজানায়, জানে অল্প ক'জনায়
 লুসি যখন যায় মরে
 থাকে কবরে, হয়
 কি ব্যবধান আমার তরে!

১। লোক ডিস্ট্রিক্টের একটিসহ ইংল্যান্ডে ডোব নামে কয়েকটি নদী আছে ।

Three years she grew

Three years she grew in sun and shower,
Then Nature said, "A lovelier flower
On earth was never sown;
This Child I to myself will take;
She shall be mine, and I will make
A Lady of my own.

"Myself will to my darling be
Both law and impulse: and with me
The Girl, in rock and plain,
In earth and heaven, in glade and bower,
Shall fell an overseeing power
To kindle or restrain.

"She shall be sportive as the fawn
That wild with glee across the lawn
Or up the mountain springs;
And hers shall be the breathing balm,
And hers the silence and the calm
Of mute insensate things.

"The floating clouds their state shall lend
 To her; for her the willow bend;
 Nor shall she fail to see,
 Even in the motions of the Storm
 Grace that shall mould the Maiden's form
 By silent sympathy.

"The stars of midnight shall be dear
 To her; and she shall lean her ear
 In many a secret place
 Where rivulets dance their wayward round,
 And beauty born of murmuring sound
 Shall pass into her face.

"And vital feelings of delight
 Shall rear her form to stately height,
 Her virgin bosom swell;
 Such thoughts to Lucy I will give
 While she and together live
 Here in this happy dell."

Thus Nature spake-the work was done-
 How soon my Lucy's race was run!
 She died, and left to me
 This heath, this calm, and quiet scene;
 The memory of what has been.
 And never more will be.

বেড়ে উঠে তিন বছর ধরে

বেড়ে উঠে তিন বছর ধরে রোদ-বৃষ্টিতে,
 প্রকৃতি ডাকে, “একটি সুন্দর ফুল” নামে
 কখনও হয়নি বপন এই পৃথিবীতে,
 শিশুটি নেব আমারই করে,
 করব তাকে তৈরী
 একজন নারী ।

“সে আমার শ্বেয়সী হবে
 আবেগ ও আইনসিদ্ধভাবে”
 মেয়েটি, পাহাড়, সমভূমিতে,
 মাঠে, নিকুঞ্জে, পৃথিবী, স্বর্গেতে
 নিরন্তর শক্তি অনুভব করবে
 আলো ও আধারে ।

“হবে হাস্যোজ্জ্বল হরিণ শাবকের মতো
 থাকবে উল্লাসে জুড়ে বাগান সমস্ত
 অথবা পাহাড়ের চূড়ায় ঝর্ণা ধারাতে,
 সঙ্গী হবে আরাম - যা নিঃশ্বাসিত,
 থাকবে নিরব ও শান্ত
 নিশ্চুপ অনুভূতিহীন বস্তুর মতো ।

“ভাসমান মেঘরাশি উর্ধ্ব আকাশে ডাকে তাকে
 গুল্ম থাকে নুয়ে নমনীয়তায়,
 ব্যর্থ হয় না দেখতে
 গতিশীল ঝড়েতেও,
 তরুণীর গড়নে বেড়ে উঠে সাবলীল ভাবে
 নিশ্চুপ সহানুভূতিতে ।

“মাঝ রাতের তারকারজি বন্ধু হবে,
 কান পেতে থাকবে সে
 অনেক গুণ স্থানে,
 ছোট নদী যেখানে চলে বাঁকে বাঁকে
 সৌন্দর্য সৃষ্টি হয় কুলকুল ধ্বনি থেকে,
 সব মিশে তার অবয়বে ।

“আনন্দের সঞ্জীবিত অনুভূতি
 দেহকে আকর্ষণীয় উচ্চতা দেবে,
 তার কুমারী স্তন ফুলে উঠবে,
 এমনিভাবে গুসিকে লালন করব
 সে আর আমি যখন একসাথে বাস করব
 পর্বতের এই শানু দেশে ।”

কথা বলে প্রকৃতি - কাজ শেষ হল
 লুসির দৌড় কত দ্রুত শেষ হয়ে গেল।
 মরে গেল, রেখে গেল মোরে
 এই গুলো, শান্ত নীরব দৃশ্যে
 সমস্ত স্মৃতি যা ঘটেছে
 কোন দিন বুঝি ঘটবে না আর ।

Composed Upon Westminster Bridge describes a beautiful view of the city of London, seen early in the morning. Here Wordsworth felt deeply touched by the great beauty of London in the morning. It is one of the exquisite poems on the city. The city seemed to be wearing the garment of morning's glory. The noise and bustle of the city is still and all is quiet, calm and silent. Ships, towers, domes, theatres and churches stood glittering under the smokeless sky. The poet had never seen such beauty and calmness in valleys, rocks or hills. The description concentrates on the fact that the normally busy city appeared to be asleep.

In translating the sonnet I faced a few problems. I needed to translate some lines and words "word by word" but by keeping the sense. In some cases "sense for sense translation" was the only option. Some words have been omitted and some added to keep the sense clear. In the fourth line of the sonnet I had two words "garment" and "wear" which have the same meaning. So, while translating the meaning of one word has been kept. In the sixth line the word "temple" was not translated literally, it was generalized (not গীর্জা but উপাসনাগৃহ). To make the sonnet more effective instead of "শিলাখন্ড" or "টিলা" the meaning of rock is translated into

“शिवाभूमि”. The final three lines sum up the key images of the poem, with the river seeming like the guiding spirit of the city and with the whole place being symbolized as a beating and sleeping heart. In it a chaste diction and simplicity of utterance are mixed with the beauty of the images. This sonnet shows a return to Wordsworth’s early freshness of response to landscape.

The sonnet *Surprised By Joy* expresses the personal and domestic grief of the poet. It is written in iambic pentameter. The imagery of the poem strongly supports the meaning. There are some abrupt uses of punctuation in it. I faced a lot of problems to keep the punctuation while translating it into Bangla. The word “transport” is a key word in the sonnet but it is not translated here literally as the literal meaning does not make the sense. So, in Bangla “transport” is translated as ‘হাত’. “Least Division of an hour” means to very little time and to ensure the equivalent effect, the phrase has been translated into “এক মুহূর্তের জন্য”. The ninth line ‘That thought's return’ has been translated into “আমার ভাবনায়” though it is not the equivalent of that ‘source language’ sentence.

The poem *Written in March* reflects the harmony and joy of the nature of March. In March nature has got new life. The day begins with the crowing of the cock. The birds are twittering. The sunbeam falls on the open field where the cattle are grazing. Wordsworth is careful to make the poem itself very ordered in terms of its rhyme scheme, and diction. He sees his role as a poet who is to mediate between Nature and other people.

Because of the simplicity and clarity of the poem, I did not face so many problems. The structure of the poem is simple and rhythmic. I also tried to keep the soft rhythmic tone of the original. The poem is full of simple images such as 'joy in the mountains', 'the bare hill' and so on. For keeping the simplicity of the original 'the bare hill' has been translated into 'নগ্নপাহাড়'. Some words have been omitted just to keep the sense clear. Actually, this poem is a nice example of his simple and natural poetic diction.

Daffodils is an exquisite short lyric greatly admired for its typical Wordsworthian simplicity. Rooted in real-life experience, its rich imagery and pictorial descriptions greatly enhance its charm. Here the narrator describes his first aimless stroll and then the sudden sense of surprise as he catches a glimpse of the daffodils. He compares their movement to the movement of the water. He stares at the flowers in enjoyment. Afterwards, he realizes that the memory of the flowers will stay with him forever. This poem contains excellent use of figures of speeches such as, simile, metaphor, onomatopoeia, personification and so on, which leads the reader to the world of imagination.

In translating these figures some problems arise. The metaphor "crowd" cannot be translated literally into Bangla as the literal meaning does not give the sense of the original. There is no equivalent of "Couch" in Bangla so instead of the dictionary meaning the most suitable word has to be made. The title is not translated into Bangla as the original one sounds more poignant. The structures of the poem are apparently simple. The echoes and repetitions 'a crowd --- beneath the trees', 'fluttering and dancing' help to suggest the idea of an image returning later to us, not quite

in the same form in which we experience it originally. It certainly reminds us of Wordsworth's definition of poetry as 'emotion recollected in tranquility'. The poet actually emphasizes the importance of poetic imagination, which helps him to transform an apparently trivial scene into one of supreme importance. The poem takes the reader to the world of dream and imagination and I too tried to take my readers in the same destination.

I Traveled Among Unknown Men reflects Wordsworth's increasing love the English countryside and his rejection of the restlessness, which led him to travel. Here the Lucy figure is part of an idealized landscape. The importance of the Lucy character as a symbol of beauty, nature and harmony has been associated specifically with the English countryside.

The third line of the first stanza was created problem while translating 'Nor', England!" was translated into 'ইংল্যান্ড'. The last line of the third stanza was difficult to translate. "Beside an English fire" was translated as 'ইংল্যান্ডের উত্তাপে' keeping the sense of the original.

A Slumber Did My Spirit Seal is the shortest and most enigmatic of the 'Lucy Poems'. The fragile, flower like Lucy of some of the other poem has become something with a quality beyond time and beyond the human. She is timeless and part of the whole scheme of nature. The poem has the atmosphere of a dream, in which the narrator imagines Lucy beyond death and entirely with nature. Interesting readings of the poem can show how looking at the two stanzas separately can bring about different interpretations. The first would tend to make the poem feel depressing - the narrator was fooled into thinking Lucy was immortal and unchanging. In the second, there is a much more positive sense that death itself may be meaningful and a part of a real human relationship with nature.

I did not face difficulties to translate this simple little poem because of its simplicity, spontaneity and naturalness of style and diction.

She Dwelt Among Untrodden Ways is a lyrical ballad written in the typical Wordsworthian style. This apparently simple little poem begins by describing the beauty of Lucy within her limited surroundings. Again Lucy is presented as a beautiful flower, 'a violet by a mossy stone/half hidden from the eye! She leads her virtuous life in the company of nature and under her direct supervision, exposing herself to nature's formative influence, and grows into perfect lady whose mental and spiritual faculties are fully developed. But she dies at a very young age. The early death gives the poem an elegiac tone.

The poem begins by emphasizing Lucy's distance from other humans and revealing her closeness with the natural world using simple imagery. Some people have seen the image of the 'mossy stone' as suggesting Lucy's gravestone. I did not find it difficult to translate this poem because of its simple diction and naturalness of style. The word 'untrodden' has not equivalent in Bangla so in translating. I wrote 'অজানা' which helps to keep the sense of the original (SL). The word 'Dove' is not translated into Bangla as it is very much related to Lucy. I could have translated 'Dove' into 'পদ্মা' or 'ইছামতি' but it will not keep the real essence of the original so in my translation this word remains intact.

The narrator of the poem, *Three Years She Grew in Sun and Shower* is “nature itself”, who has chosen Lucy as a child of her own. We see the growth and progress of the young Lucy under the guidance of nature. At the end of the poem the temporal perspective changes and it is clear that Lucy is now dead. The early death of Lucy gives the poem an elegiac tone. I also tried to keep the elegiac tone and mood of the original in my Bangla translation. The use of punctuation in this poem is unusual. Each stanza of the poem contains six lines and there is only one full stop in the sixth line. Some words have been omitted in the Bangla translation to make the poem more accessible. This poem has excellent collections of figures of speeches such as, metaphor, imagery, simile, personification and so on. The metaphor ‘a lovelier flower’ is translated into ‘একটি সুন্দর ফুল’. Nature called Lucy by this name. Many images are repeated within the Lucy group, including here the comparison with a flower. Lucy is compared here with ‘fawn’ and other natural features as a way of showing her beauty but also her quality of something beyond the human. It is interesting that he draws attention to the fact that both sides of nature, for example, the beautiful ‘fawn’ and the dangerous motion of the storm are used to shape Lucy’s character.

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