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**An Attempt to Translate  
Some Poems into Bengali  
from  
*Songs of Innocence*  
and  
*Songs of Experience*  
of  
William Blake**

**Md. Mokbul Hossain B.A (Hons.) M.A**

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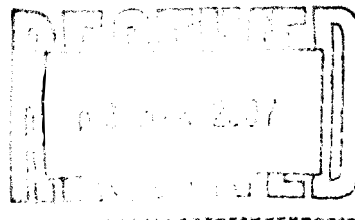
**Supervisor:**

**Dr. Fakrul Alam  
Dean and Chair  
Department of English  
East West University  
Dhaka-1212**

**Submitted by:**

**Md. Mokbul Hossain  
2003-2-93-003  
MA in English  
East West University  
Dhaka-1212**

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**Date of Submission:**



**For my mother, who made it all possible.**

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## INTRODUCTION

William Blake (1757-1827) is one of the best poets of English Literature. He is considered a precursor of the Romantic Movement. He is frequently classed with the romantic writers - particularly Wordsworth and Coleridge, who were roughly his contemporaries. Romanticism laid considerable stress on the elements of imagination, nature worship, humanitarianism, liberty, mysticism, pastoralism, and symbolism. It differed from the outlook expounded by the preceding era of Neo-classicism, which promoted the notion of reason, balance and logic with regard to prose and poetry. The romantic belief of poetry rests in recording the simple emotions of humanity in simple diction. Recollection of childhood is also a common subject of romanticism.

Blake is not merely a revolutionary thinker writing about man's physical or corporal freedom. He is also one who thinks about the spiritual freedom or spiritual salvation of mankind. Blake declared that "all he knew was in the Bible" and that "The Old and New Testaments are the Great Code of Art." Unlike in Wordsworth, in Blake nature is a part of the human universe. The pastoral setting in Blake gives an added spiritual colour and conforms to the innocence of children. In portraying the charming scenes of nature Blake is as skillful as Spenser.

William Blake's *Songs of Innocence* and *Songs of Experience* (1789 and 1794) occupy a unique position in English Literature. There are forty-six poems in all. All of them are short indeed. All are written in an apparently simple style. The most usual verse form is the rhymed quatrain (stanza of four lines). Blake is unique among major poets in English before the twentieth century in not using the most conventional lines, the pentameter (five-foot line) which was common to writers from Shakespeare and Milton through to Pope. The lines he uses in the "Songs" are shorter, typically the tetrameter (four-foot line). The poems are meant to convey two different views of human life, the view of innocence and the view of experience. In the state of innocence, we

look at things freshly. We look at natural objects and wonder at them, finding in them a child's simple apprehension of beauty. In the state of experience, this vision is darkened by adult fears and anxieties. Here, we begin to feel the effects of alienation. And this means that we see the world more deeply, but it also means that we see and feel it more painfully.

*Songs of Innocence* and *Songs of Experience* are collections of lyrics in which there are many pairs of poems, each depicting a different mood. To put it in Blake's own phrase, they were written indeed to show "the two contrary states of the human soul." The tone and the mood of the *Songs of Innocence* are struck in the first poem- *Introduction* itself. Here the poet gives expression to the gleeful aspects of childhood and their sports. But as it comes nearer to the more serious aspect of "Experience" the poems gather complex imageries and symbols along with sober ideas. Due to this change in outlook and mood, the smooth aspect of human soul magnificently symbolized by the *Lamb* and child gives way to the harsher ones which are again aptly represented by the *Tiger*. Actually, we observe loving care and carefree jollity in the poetic world of 'Innocence' whereas in 'Experience' we notice the human instincts, human rights and human freedom.

In Blake allegory and symbolism are interwoven and gems of lyrical beauty are studded most exquisitely. Blake was more a poet than an artist or painter. He was a poet after the tradition of Shakespeare and Chaucer with regard to the lyrical splendour of his works. His poetic career can be seen by the linguistic medium he chose. The vocabulary adopted by Blake was amazingly comprehensive but the ideas expressed through them are profound. Every lyric of Blake is a window into his imaginative world.

Blake's theory of poetry is entirely different from the theory of neo-classicists such as Dr. Johnson and Dryden. For Dr. Johnson the aim of poetry is to please and instruct. But for Blake it is to reveal the universal truth by way of the poet's imagination. Neo-classicists held

reason as supreme but for Blake imagination or inner vision is supreme. In theory as well as in practice, like the other Romantics Blake started his career smashing the traditional and social fetters that crippled the world of art and the human world. He also opposed the neo-classical mode of laying down laws and regulations upon the body of art. It is one's inner vision a poet should obey when he starts writing poems.

Blake maintains that the objective of the poet is not to please and instruct or to provide a rational analysis of things but to reveal what is felt as true to the mind and imagination of the poet. Blake regards art not as an expression of the individual but as the representation of eternal truth.



## WHY CHOOSE THE POEMS

It is a very difficult job to select the right poems for a translation project. There is however, a valid reason of taking some of Blake's poems into consideration for my translation. Before starting my work I went through a number of poets but none of them satisfied me, except Blake. The short lyrical poems of *Songs of Innocence* and *Songs of Experience* encouraged me to work on Blake. All the poems that I chose for my translation, talk about a journey, 'a journey from the shore of Innocence to the world of Experience.'

When an infant is born into this world he starts his life from innocence. In his infancy he observes nature clad in beauty and liveliness. He makes friends with the lamb, birds, and flowers, and he is wholly free to do whatever he likes. His heart is pure, unstained by worldliness, devoid of evil thoughts and feelings. To him nature and its objects are thrilling, everlasting fountains of joy and happiness. But this stage cannot and does not last forever. Before long he grows up and is naturally taken into the fold of experience. During this process of growth the glory and the dreamy flavour of innocence gradually vanishes. When he is completely out of this world of splendour he begins to have visions of the new world of experience. In experience his outlook and principles suffer a tremendous change and he becomes one among the men of this world. At this stage jealousy, cruelty and hypocrisy rule the heart. These two diverse natures of man are essential for the ultimate salvation of his soul.

It is indispensable that the boy who enjoyed full freedom and liberty in innocence ought to pass into experience. This is because the design of human life gives prominence to the contrariety of human nature without which there is no progression. A complete life on earth means

the life of innocence and experience. Without experience or innocence the life cycle is incomplete and imperfect.

Therefore, I chose ten of William Blake's poems because of the unique and individual qualities of the poems.

## The Echoing Green

The Sun does arise,  
And make happy the skies.  
The merry bells ring  
To welcome the Spring.  
The sky-lark and thrush,  
The birds of the bush,  
Sing louder around,  
To the bells' cheerful sound.  
While our sports shall be seen  
On the Echoing Green.

Old John with white hair  
Does laugh away care,  
Sitting under the oak,  
Among the old folk.  
They laugh at our play,  
And soon they all say:  
"Such, such were the joys.  
When we all, girls & boys,  
In our youth-time were seen,  
On the Echoing Green."

Till the little ones weary  
No more can be merry  
The sun does descend,  
And our sports have an end:  
Round the laps of their mothers,  
Many sisters and brothers,  
Like birds in their nest,  
Are ready for rest;  
And sport no more seen,  
On the darkening Green.

## ধ্বনিত সবুজ

সূর্য হয় উদিত,  
আকাশকে করে আনন্দিত ।  
বাজে ঘন্টা আনন্দের  
করে আগমন বসন্তের ।  
ভরত পাখি, গায়ক পাখি,  
ঝোপ-ঝাড়ের সমস্ত পাখি,  
গায় চারিদিক উচ্চস্বরে,  
ঘন্টার মধুর শব্দের পরে ।  
চোখ পরে তখন আমাদের খেলার  
ধ্বনিত এই সবুজের মেলায় ।

সাদা চুলে বৃদ্ধ জন  
হাসে তার খেয়ালী মন,  
নীচে বসে গুঁক গাছের,  
মাঝখানে বৃদ্ধ পুরাতনের ।  
হাসে তারা আমাদের এই খেলাতে,  
তাদের গুঁনি বলতে ঃ  
“এগুলোই ছিল আনন্দ ধারা ।  
যখন আমরা ছেলে আর মেয়েরা,  
ছিলাম আমাদের কৈশর বেলায়,  
ধ্বনিত এই সবুজের মেলায় ।”

ক্লান্ত যখন হবে শিশুদল,  
থাকবেনা আর আনন্দ উচ্ছল ।  
সূর্য যখন নামে পাটে,  
মোদের খেলার ইতি ঘটে ঃ  
মায়ের কোলে শিশুরা,  
অনেক ভাই বোনেরা,  
নীড়ে থাকা পাখির মত,  
বিশ্রাম নিতে রত ।  
খেলাধুলা আর পরেনা চোখেতে,  
আস্রকার এই সবুজের মেলাতে ।

## **The Sick Rose**

O Rose, thou art sick.  
The invisible worm  
That flies in the night  
In the howling storm

Has found out thy bed  
Of crimson joy,  
And his dark secret love  
Does thy life destroy.

## অসুস্থ গোলাপ

ওহে গোলাপ, তুমি অসুস্থ ।

শুককীট ঐ অদৃশ্য

উড়ে এসে নিশিতে

গর্জিত ঝড়ের সাথে

দেখা গেছে তোমার বিছানায়

শুভ্র উল্লাস পরে,

তিমির গোপন ভালোবাসা হয়

নিয়েছে তোমায় ধ্বংসের তরে ।

## Ah Sun-flower

Ah Sun-flower! Weary of time,  
Who countest the steps of the Sun,  
Seeking after that sweet golden clime  
Where the traveller's journey is done;

Where the Youth pined away with desire,  
And the pale Virgin shrouded in snow,  
Arise from their graves and aspire,  
Where my Sun-flower wishes to go.

## হায় সূর্যমুখী

হায় সূর্যমুখী ! সময়ের ভারে তুমি ক্লান্ত,  
গুনে চলেছো সূর্যের পদচারণ,  
খুঁজে ফেরো সুন্দর সোনালী ভূ-প্রান্ত  
যেখানে শেষ পর্যটকের ভ্রমণ ।

যেখানে যুবকেরা শীর্ণ কামনায়,  
তুমারে আবৃত বিবর্ণ কিশোরী,  
জেগে উঠে কবর থেকে অনন্ত তাড়নায়,  
সেখানেই যেতে চায় সূর্যমুখী ।



## The Lamb

Little Lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life & bid thee feed,  
By the stream & o'er the mead;  
Gave thee clothing of delight,  
Softest clothing wooly bright;  
Gave thee such a tender voice,  
Making all the vales rejoice!  
Little Lamb, who made thee?  
Dost thou know who made thee?

Little Lamb, I'll tell thee,  
Little Lamb, I'll tell thee!  
He is called by thy name,  
For he calls himself a Lamb;  
He is meek & he is mild,  
He became a little child;  
I a child & thou a lamb,  
We are called by his name.  
Little Lamb God bless thee.  
Little Lamb God bless thee.

## মেঘ শাবক

ছোট মেঘশাবক, তুমি কার সৃষ্টি?

তুমি কি জান তুমি কার সৃষ্টি?

তোমায় দিয়ে প্রাণ, আহার দিয়েছে যোগান,

বার্না ও তৃণভূমি থেকে অফুরন্ত মহান;

আনন্দ অলংকার দিয়েছে তোমায়,

নরম পশমী কাপড় উজ্জ্বলতায়;

তোমায় দিয়েছে কোমল স্বর,

ঢেকে দিয়ে উপত্যকা উচ্ছলতায় সুন্দর!

ছোট মেঘশাবক, তুমি কার সৃষ্টি?

তুমি কি জান তুমি কার সৃষ্টি?

ছোট মেঘশাবক শোন তোমায় বলি,

ছোট মেঘশাবক শোন তোমায় বলি,

তাকে ডাকা হয় তোমার নামে,

ডাকে নিজেকে মেঘশাবক বলে ।

সে নম্র এবং শান্ত,

এক নবজাত শিশু;

তুমি মেঘশাবক, আমি শিশু,

আমাদের ডাকা হয় তাঁর নামে ।

ঈশ্বর তোমার মঙ্গল করুন ছোট মেঘশাবক ।

ঈশ্বর তোমার মঙ্গল করুন ছোট মেঘশাবক ।

## Infant Joy

“I have no name,  
I am but two days old.”  
What shall I call thee?  
“I happy am,  
Joy is my name.”  
Sweet joy befall thee!

Pretty joy!  
Sweet joy but two days old,  
Sweet joy I call thee;  
Thou dost smile,  
I sing the while-  
Sweet joy befall thee.

## শিশু আনন্দ

“আমি নামহীন,

দু’দিন বয়সের নবীন।”

কি নামে ডাকি তোমায় ?

“আমি উচ্ছাস

নাম উল্লাস।”

সুমধুর উল্লাস ভাসায় তোমায়!

উল্লাস !

দু’দিন বয়স তার,

উল্লাস বলে ডাকি তোমায়।

তুমি হাসো তাই,

যখন আমি গাই -

সুমধুর উল্লাস ভাসায় তোমায়।

## Infant Sorrow

My mother groand! My father wept.  
Into the dangerous world I leapt,  
Helpless, naked, piping loud;  
Like a fiend hid in a cloud.

Struggling in my father's hands,  
Striving against my swaddling bands;  
Bound and weary I thought best  
To sulk upon my mother's breast.

## শিশু দুঃখ

বাবা করে কান্না, মা আর্তনাদ করে !  
বেড়ে উঠা - ভয়ংকর পৃথিবীতে ।  
অসহায়, নগ্ন, সুর বাজে উচ্চস্বরে,  
শয়তান লুকিয়ে যেমন মেঘের আড়ালে ।

সংগ্রাম করি বাবার হাতে,  
লড়াই করি বন্ধনের সাথে ।  
বাঁধা ও ক্লান্ত, এটাই ভালো  
ফিরে যাই ভার মুখে মায়ের কোলে ।

## Nurse's Song

When the voices of children are heard on the green  
And laughing is heard on the hill,  
My heart is at rest within my breast  
And everything else is still.

“Then come home my children, the sun is gone down  
And the dews of night arise;  
Come, come, leave off play, and let us away  
Till the morning appears in the skies.”

“No, no, let us play, for it is yet day  
And we cannot go to sleep;  
Besides, in the sky, the little birds fly  
And the hills are all covered with sheep.”

“Well, well, go & play till the light fades away  
And then go home to bed.”  
The little ones leaped & shouted & laugh'd  
And all the hills echoed.

## সেবিকার গান

শিশুসব করে রব সবুজের মাঝে  
পাহাড়ে শোনা যায় হাসি চঞ্চল,  
প্রশমিত হয় বুকুর অঞ্চল  
সব কিছু ফিরে পায় শান্তি অবিচল ।

“শিশুদল বাড়ি চল, সূর্য ডুবে গেছে  
শিশির কনা পড়ছে রাতের আঁধারে ।  
চল-চল, বাড়ি চল, খেলা বন্ধ করে  
যতক্ষণনা সকাল হবে ঐ আকাশের পরে ।”

“না, না, খেলতে দাও; দিন এখনও আছে  
ঘুম আসেনা, আমরা তাই যাবনা ঘুমাতে  
ছোট পাখি উড়ছে, ঐ আকাশেতে  
পাহাড় সবে ভর্তি দেখ মেঘ-ভেড়াতে ।”

“আচ্ছা বাবা, খেলতে থাক আলো বিলীন যখন হবে  
ঘরে ফিরে এসে তুমি ঘুমাতে যাবে তবে ।”  
চিৎকার আর লফ দিয়ে ছোট শিশু হাসে  
পাহাড় সবে ধ্বনিত হয় শিশুর কলরবে ।



## My Pretty Rose Tree

A flower was offered to me;  
Such a flower as May never bore,  
But I said, "I've a Pretty Rose-tree,"  
And I passed the sweet flower o'er.

Then I went to my Pretty Rose-tree,  
To tend her by day and by night.  
But my Rose turned away with jealousy,  
And her thorns were my only delight.

## আমার সুন্দর গোলাপ গাছ

একটি ফুল নিবেদিত হয় আমার পানে ;  
যার কাছে বসন্ত হার মানে,  
“আমার সুন্দর গোলাপ গাছ আছে একটি,”  
ফিরিয়ে দেই সুন্দর ফুলটি ।

যাই সুন্দর গোলাপ গাছের মাঝে,  
যত্ন নিতে দিনে কিবা সাঝে ।  
গোলাপ মুখ ফিরিয়ে নেয় অহংকারে,  
তার কাঁটাই দেয় আনন্দ আমারে ।

## The Fly

Little Fly  
Thy summer's play  
My thoughtless hand  
Has brush'd away

Am not I  
A fly like thee?  
Or art not thou  
A man like me?

For I dance  
And drink & sing,  
Till some blind hand  
Shall brush my wing.

If thought is life  
And strength & breath,  
And the want  
Of thought is death;

Then am I  
A happy fly,  
If I live,  
Or if I die.

মাছি

ছোট মাছি

খেলে তোমার বসন্ত

চিন্তাশূন্য হাত

করেছে তোমায় অবহেলিত

নইকি আমি

মাছি তোমার মত?

তুমি কি নও

মানব আমার মত?

করি নৃত্য

পান এবং গান,

যতক্ষণে না কোন দৃষ্টিহীন হাত

আমার ডানাকে করে প্রত্যাখ্যান।

চিন্তাই যদি হয় জীবন,

শ্বাস-প্রশ্বাস আর শক্তি,

তবে চিন্তার চাওয়াই

ঘটায় মৃত্যু।

তবে আমি

এক সুখী মাছি,

তাতে মরি,

কিবা বাঁচি।

## Nurse's Song

When the voices of children are heard on the green  
And whisperings are in the dale,  
The days of my youth rise fresh in my mind,  
My face turns green and pale.

Then come home my children, the sun is gone down  
And the dews of night arise;  
Your spring & your day are wasted in play,  
And your winter and night in disguise.

## সেবিকার গান

সবুজের মাঝে শিশুর কলরব শুনি  
উপত্যকায় বয়ে যায় ফিস্ফিসানি,  
যৌবন ভেসে উঠে স্মৃতির অন্তরায়,  
সবুজ আমার মাঝে বিবর্ণ ঘটায় ।

শিশুরা সব ঘরে ফেরো, সূর্য গেছে ডুবে  
শিশির কনা পড়ছে, রাত্রি এলো যবে;  
বসন্ত আর দিনগুলো কাটে খেলার মাঝে,  
ছদ্মবেশে কাটে তোমার শীত ও সাঝে ।

*The Echoing Green* depicts a conventional village scene in which a whole day's cycle is portrayed. The advent of spring is welcomed by sunny sky and ringing bells. The skylark and thrush are vibrant and they sing joyfully. It is amidst this seasonal festivity of full-fledged life and celebrations that the poet takes us to a valley echoing with the shouts of sporting children. Here we see Old John and other old men sitting under the oak tree and laughing their cares away. The playing children stimulate them and they ruminate upon the sports of their own childhood. But at the close of the poem the sun descends and the little children are weary. They all go to sleep in the laps of their mothers like the birds do in their nests. The poet, in the last two lines calls our attention to the empty valley where at night there is no sport and no noise but a silence.

The poem is very artistic, sound and rhythmic in its quality. It is not a poem rather it is a song. I ran into some problems while translating the poem into Bengali. The last line of each stanza conveys the same words as it happen usually in songs. I gave more importance to the rhyme and the line length of the poem to ensure the echo of the original. I did not translate the proper name 'Old John' wholly and translated it as 'বৃদ্ধ জন.' 'Oak' is known to our culture, so I did not translate the word 'oak'. The title of the poem, 'The Echoing Green' was translated into 'ধ্বনিত সবুজ' keeping the aura of the original. Therefore, translators should retain every peculiarity of the original wherever possible.

In *The Sick Rose* the speaker wonders at the secret destruction of the rose by the invisible worm. Far from presenting an image of freshness and beauty, it reminds us of sickness, death and decay. The ‘worm’ is destroying the rose from within as in the world of experience; jealousy and fear destroy our hopes for a better life. The worm certainly seems to represent a kind of love. But this is the ‘dark secret love’, which is intimately linked to jealousy and possessiveness. There is a kind of coming together of the rose and the worm here. This togetherness is a matter not of sharing and mutual respect but more a sado-masochistic relationship in which loving appears as a fight to the death.

The poem opens with an appealing tone, ‘O Rose’ and to ensure the same effect ‘O Rose’ was translated into ‘ওহে গোলাপ’. The sexual images of the poem, for example – ‘crimson joy’ and ‘dark secret love’ were translated subtly into ‘শুভ্র উল্লাস’ and ‘তিমির গোপন ভালোবাসা’ respectively to uphold the valid taste of the ‘SL Text’.



*Ah Sun-flower* is an expressively powerful poem with suggestive symbolism. The sun-flower is seen as an emblem for life's weary travelers who wishes to find heaven. It is a figure for constant yearning. The sun-flower seems to be tired of it's existence because it finds this world too restrictive. The sun-flower seeks that golden world, that land of liberty, which is the destination of the traveler. The sun-flower symbolizes man who is also a traveler. It seeks the golden world where the young man and the virgin also wish to go. For the time being the young man and the virgin appear to be dead and buried in their graves. They die because of the suppression of their love. But they still seek the golden world of freedom which the sun-flower seeks too. All the three – the sun-flower, the young man and the virgin are travelers of same destination.

The little poem begins with a mournful sound and the tone of the poem is sad throughout. The title of the poem, 'Ah Sun-flower' was translated as 'হায় সূর্যমুখী !' giving importance to the subjectivity and the exclamatory expression of it. 'সূর্যের পদচারণ' has been taken into account from the personification, 'the steps of the sun' enrolling the similar echo of the original. The dictionary meaning of the word, 'clime' is 'দেশ' or 'ভূভাগ', but in my translation I used 'ভূ-প্রান্ত' to ensure the ornamental and the poetical quality of the original.

*The Lamb* is the most significant poem in the section of *Innocence* because of the profundity of the idea of innocence in the simplest way. In this poem we see a child ask a lamb if it knows its creator, its feeder or the giver of its delightful and cozy clothing of fleece. He also asks the lamb whether it knows who gave it its tender voice that fills the hills and valleys with pleasant joy and music. The speaker does not wait for any answer. He tells the lamb that its creator is one who is called after the name of the lamb itself. He is one who calls himself a lamb. He is meek and mild and came on earth as a little child. Here is an exclusive unification of the three characters – Christ, child, and the lamb who constitute the Christian concept of ‘Trinity’ in the world of innocence.

*The Lamb* shows how very simple form and language can be used to express strong and often abstract emotion. The use of diction in the poem is very selective. The rhythm and the sound of the highly ornamented dictions echo the sense of the poem. The elevated tone and the biblical quality of the poem were valued respectfully while translating the poem into Bengali. The beginning and the ending line of each stanza have been used repeatedly in the original poem. The lines have been stressed equally expressing those lines in almost same tone in my work. The ‘archaic formulation of words’ in the ‘SL Text’ was not taken into consideration while translating it into Bengali because the ‘target reader’ may not appreciate it.

In *Infant Joy* the poet addresses a happy newborn child and wishes its joy to continue. The speakers of the poem are a mother and her baby. But there are critics who hold that the poem is an imaginary conversation between a fairy and an infant. The poem suggests something about the world as well as about the mother and the child. The world is a place of joy and it can credit the child with the name, Joy. When the infant says that 'Joy' is its name, the narrator responds in kind by saying 'sweet joy befall thee'. This tiny poem seems to speak of an absolute matching between inner and outer life.

Some words have been omitted and some have been added to make the sense of the lyric more clearly to my readers. In 'TL Text' 'Joy' is stressed. The adjective, 'sweet' has been repeated four times along with 'joy'. In translating the poem into Bengali 'সুমধুর উল্লাস' was repeated twice at the end of the stanza. 'I am but two days old' was translated as 'দু'দিন বয়সের নবীন'. Here the word 'নবীন' was added to ensure the rhyme and the thought of the original. 'Joy' and 'উল্লাস' are the key words in the 'SL' and the 'TL' texts respectively, so 'উল্লাস' was reproduced properly showing respect to the contents of the original.

William Blake's *Infant Sorrow* gives us a clear picture of what happens to the infant in the world of experience. The baby is born not in joy but in terror and has to become a hypocrite in order to survive the world's dangers. Its struggle begins from the very moment of its birth. It is choked from the very start of its life and finds its rest only on its mother's breast. As a contrast to *Infant Joy* here the child is not a 'joy' but a 'fiend' and neither its mother nor the father accord a warm welcome to him. The child hides behind the cloud. The speaker is evidently the child himself who laments against life. The child is forced to hide and suppress its real desires. It grows up distorted knowing that it is 'bound' but unable to summon the energy to burst these bonds.

The title of the poem, 'Infant Sorrow' suggests the inside dignity of the poem. The second line of the first stanza was quite difficult to understand. For making the line more sensible to my reader, a dash ( - ) has been used within the line. As it is a world of experience, so 'dangerous world' was translated as 'ভয়ংকর পৃথিবী'.

The *Nurse's Song* is a simple poem in which the poet renders a conversational narration of the talk between the nurse and the playing children. As a guardian angel the nurse prevails over the landscape observing the playing kids. The nurse calls to the children to come home to bed but they are still playing on this summer's evening, as they love nature from their core of heart more than anything. The nurse views the sports of the children and it brings tranquility to her heart. She asks the children to stop playing and turn back home. But as she ventures to restrain the freedom of the playing children they protest against her saying that the creatures of nature have not yet returned to their dwelling place. The sheep and the birds are still in the hills and skies respectively. As the sun has not fully set they can play till it is almost dark. Then the nurse permits them to play until it is night and then they are to go to sleep. Having been allowed the liberty and freedom to play they shout with redoubled energy and joy. The strength of the nurse lies in her willingness to realize that their perception may be stronger than her own.

The poem was translated considering the world of innocent. The poem is very close to speech. Ordinary and everyday language has been used to convey the essence of the original. The alliteration: 'come, come; no, no; well, well' is carefully noticed and kept using words repeatedly, like – 'চল-চল, বাড়ি চল; 'না, না', in Bengali to enroll the musical effects of the original. Therefore, the poem is lucid and soft sounding.

In *My Pretty Rose Tree* the narrator is offered a flower but he rejects it because he already has a rose tree. This poem seems to have a fairly simple allegorical meaning. Love is offered to the poet by a lady but instead of responding the poet rejects her love because he has a wife. But when his wife comes to know of his virtuous deed she misunderstands him out of sexual jealousy. Here, the fidelity of the lovesick lady and the straightforwardness of the poet are proved futile and inestimable respectively.

The eight lines poem, *My Pretty Rose Tree* created some problems when I was translating it into Bengali. 'Sense for sense' translation was preferred in translating the last line of the first stanza. After a 'word for word' translation some words seemed misbecoming, so some words have been omitted. According to the English context, 'May' suggests 'spring', so 'May' was translated into 'বসন্ত'. I took a number of liberties with the original while translating it into Bengali for making the poem more poignant and valid to 'TL Readers'. The title, 'My Pretty Rose Tree' was translated literally to intensify the spirit of the original.

*The Fly* is one of the most puzzling of the Songs. The poet in a thoughtless moment kills a fly and feels sorry for his act. The fly's life is very short and the poet feels it is sinful to kill it. It is also correct that the fly is made of flesh and blood just like man. Like the fly the poet also dances, drinks and sings until blind fate cuts his thread of life. Life is characterized by the capacity to think as well as breathe and an inability to think is death. If this is valid for the life of all beings there is no difference between a man and a fly, or the poet and the fly. The poet says that he is in no way higher than an insect nor is any insect meaner than him. Just as his thoughtless hand finishes the life of a fly, the thoughtless hand of fate shall one day finish his life also.

I ran into some difficulties in translating the poem, *The Fly*. The beginning of the poem was quite dramatic. The poem was visually different in terms of shape, length and organization of lines. The syntax of the 'source language text' was apparently different and difficult somewhere. The variation in the sentence structure, such as – 'then am I', 'for I dance' were not rendered while translating it into my language. For keeping the spirit of the poem certain shifts and liberty have been taken into consideration.

The various reactions of the nurse are depicted in *Nurse's Song* wherein she observes the children playing on green meadows. The whisperings of the children bring to her a nostalgic recollection of her own childhood when she too used to frolic. But the memories cause her face to turn discoloured and pale. She feels sorry for the lost days of an infantile enthusiasm. She feels jealous of the children. Then her mood changes to that of a controlling authority. She asks the children to turn back home and stop playing as the sun has set and the dews of the night begin to fall. She cannot apprehend the joy of the children. She only sees play as a waste of time.

The nurse of *Nurse's Song* in *Songs of Experience* is a contrast to the nurse of *Nurse's Song* in *Songs of Innocence*. This small poem furnishes the thought or feeling of the experienced nurse and no conversation takes place between the children and the nurse.

The poem was translated from the context of the "experienced world". I tried my best to convey the tone of the original. There is formal and informal use of speeches in the 'SL Text'. So, the first part of the poem was translated formally and the second part was translated slightly informally to ensure the equivalent effect. The title of the poem, 'সেবিকার গান' was translated literally and simply as it was in the original.



## CONCLUSION

The translation of literary works, specially 'the Translation of Poetry' is a very difficult job. Within the field of literary translation, more time has been devoted to investigating the problems of translating poetry. A good translation of a poem is always another or a new poem.

In conclusion, it is to be highlighted that translation is a process and perfection never comes in this process. I gave my best effort throughout the journey of my work to achieve the perfection.

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