

Mythology in Translation: Kazi Nazrul Islam's Bangla Poem "Dhūmkētu" in English Language

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Abstract

This study assesses the translation quality of the mythological elements that appear – mainly as symbols – in Kazi Nazrul Islam's seminal Bangla poem "Dhūmkētu." The translators involved are Abdul Hakim, Kabir Chowdhury, Mustofa Munir and Sutapa Chaudhuri. Analyzing the data collected from both the original poem and its translations through qualitative textual analysis, it is found that the mythological references that enrich the original poem – including "Baiśvānar," "Bāman Bidhi," "Bhagabān-Abhimunyē," "Daś abatār," "Dēbarāj-dambhōli," "Dhūrjaṭi-śikh," "Mahākāl," "Pināk," "Pṛaṇab-ninād" and "Śibēr Trinaṃyan" – are variously treated by the translators. The elements that are entirely dropped and thus their cultural significance is suppressed in all the translated versions are the allusions to "Baiśvānar," "Bāman Bidhi" and "Mahākāl." The rest of the elements exhibit mixed findings; they are approximated in some versions of the poem but not approximated in the rest of the versions. Instances of mistranslation and the undoing of figures of speech like personifications and symbols are also found in the translated versions, revealing the loss of meaning, implication and original intent.

Keywords: Bangla poem, Dhūmkētu, English translation, Kazi Nazrul Islam, Mythology.

1. Introduction

Mythology is used in literary works to provide universal symbols, timeless themes and archetypal characters that add depth and meaning to the works, allowing the readers to explore profound human experiences and connect them with the texts concerned on a deeper and more emotional level. It has the potential to cut across temporal, linguistic and cultural boundaries.¹ It being deeply embedded in a culture's specific history, beliefs and practices, its translation can pose challenges to any translator. This type of translation involves "sharing cultural narratives of the past, the present and the future, and aspiring to connect the dots in the cultural history of humankind."² It is termed as a tedious task that requires great skill and knowledge because "[w]ithout a full understanding of the language, history, and symbolism of the old gods, it can be impossible to capture their true meanings in other languages."³

Kazi Nazrul Islam started writing poetry in context of British colonial rule in the Indian subcontinent. To awaken people's spirit of liberation from the subjugation, he spontaneously took recourse to the power of mythology.⁴ According to Dutta, Nazrul has taken elements from both Hindu mythology and Islamic tradition and used them in his poems to express the unity of the Bengalis.⁵ In this regard, Hussain writes,

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In his attempts to break the barriers between, and forge the unity of the colonized, Nazrul's language becomes accommodative of both the Hindu and Muslim myths which, held together, shape an aesthetic and political force hitherto unknown in Bengali poetry. His unmistakable flair for *mythopoesis* is indeed nothing but an anti-colonial political stratagem deployed to assert his own cultural identity against the imperialist project of effacement.⁶

The poem "Dhūmkētu" (the comet) belongs to Kazi Nazrul Islam's first ever collection of poems, titled *Agni-bīṇā* (the fiery lyre), published in 1922. It is the fifth of the twelve poems that featured in that collection. As stated by Dutta, a part of the collection includes poems like "Pralayōllās," "Bidrōhī," "Raktāambar-dhāriṇī mā" and "Āgamani" that are marked by the use of Hindu mythology, while the other part includes poems like "Kāmāl Pāśā," "Raṇabhērī," "Śāt-il-Ārab," "Khēyāpārēr Taraṇī," "Kōrbānī" and "Mōharram" that are marked mainly by the use of Islamic tradition.⁷ The poem "Dhūmkētu" belongs to the first part and it is literally replete with elements of Hindu mythology. By incorporating mythology, as stated by Munir, it successfully generated "a spirit among the subjugated people in India and inspired them to revolt against the British colonial government."⁸

In the poem "Dhūmkētu," according to Shimul Mahmud, mythological elements are used by Kazi Nazrul Islam as symbols.⁹ Joseph Campbell claims that such use of mythology touches and exhilarates "centers of life beyond the reach of vocabularies of reason and coercion."¹⁰ So, the translation of mythological symbols is generally expected to have similar touches and exhilarations. Besides, when mythological references are given symbolic significance, their cultural contexts are often lost in translation, leading to misinterpretation, cultural appropriation or trivialization of sacred elements. Hence, a translator requires deep cultural understanding to bridge the gap between the meanings intended in the source text (ST) and those reflected in the target text (TT).

At least four versions of the poem "Dhūmkētu" are available in English; all are titled "The Comet." The first one, translated by Abdul Hakim, appeared in *The Fiery Lyre of Nazrul Islam* (1974). The second one is Kabir Chowdhury's translation found in the collection titled *Poetry of Kazi Nazrul Islam in English Translation: Volume 1* (1997). The third one is Mustofa Munir's version that featured in *The Fiery Lute: Selected Poems of Kazi Nazrul Islam* (2018). The last one is Sutapa Chaudhuri's translation that appeared in the collection *Kazi Nazrul Islam: Selections 1* (2020). Abdul Hakim's version is found in two other anthologies: *Kazi Nazrul Islam: A New Anthology* (1990) and *Poetry of Kazi Nazrul Islam in English Translation: Volume 1*. However, all these versions are produced by Bangla-speaking translators who are supposed to be well-versed in the mythological elements used in this poem. In this context, considering the challenges of translating the symbolic use of mythology, the present study attempts to examine whether the mythological elements used in the ST are retained in the TTs preserving their meanings and implications, or they are misinterpreted, appropriated, trivialized or dropped.

2. Rationale of the Study

The mythological elements that feature in the poem "Dhūmkētu" are an inseparable part of its anti-colonial message. They provide the original poem with multidimensional and suggestive meanings and thus contribute to increasing the depth of the poem. Besides, they are part of the culture the poem belongs to. By evaluating the translations

of these mythological elements, the present study provides insights into the ways those elements are translated from one language to another. It also shows the strategies the translators have followed for conveying myth from one culture to another. In this way, it brings out how the elements used by Kazi Nazrul Islam for expressing his revolutionary spirit are presented to the global readership.

3. Methodology

In this descriptive study, data are collected through qualitative textual analysis from both the primary and the secondary sources. The original Bangla poem “Dhūmkētu” by Kazi Nazrul Islam and its English versions translated by Abdul Hakim, Kabir Chowdhury, Mustofa Munir and Sutapa Chaudhuri constitute the primary sources of data, while books and articles on Indian mythology, translation of mythology, and the poems of Kazi Nazrul Islam, especially on his poem “Dhūmkētu,” constitute the secondary sources of data. For data collection, the mythological elements that appear in the original are identified first and then the translated versions are consulted to locate these elements in those versions. After that, the elements found in the original are compared and contrasted with those found in the translations to bring out whether and to what extent the source elements are preserved in those versions. The secondary sources are used to clarify and validate the findings which are presented alphabetically in this study in written form. Each of the findings is followed by a brief analysis of it. Necessary Bangla expressions are presented in the narrow form of Roman transliteration following the rules suggested in the article “Bāṃlā barṇēr Rōmān pratibarṇikaraṇ” (Roman transliteration of Bangla letters) that features in *Pramita Bāṃlā bhāṣār byākaraṇ* (A Grammar of standard Bangla language) published in 2012 by Bangla Academy, Dhaka.

4. The Poem “Dhūmkētu”

A lyric poem, “Dhūmkētu” deals with the theme of revolt against the British colonial rule in the then Indian subcontinent. The poem is articulated from the first-person singular perspective. ST words like “āmi” (I), “āsiyāchi” (I have come), “mama” (my), “ghuri” (I whirl), “pāri” (I can), “āmārē” (me), “mōrē” (me) and “āmār” (my) are indicative of the perspective of the poem. The tone of the poem is aggressive, enraged and sarcastic. The mood that the poem creates is that of excitement.

At the very beginning of the poem, the speaker compares himself to a comet that comes in every age and claims that this time he has come as a foe to the Creator (who symbolically stands for the British rulers in the then Indian subcontinent) to cause a great revolution. The comet is utterly destructive; it possesses the fire of seven hundred hells combined together. The smoke of that fire is also powerful enough to make the three eyes of Shiva dull and obscure.

The comet has come this time as an evil and a bitter curse, to make the Creator remorse for His sin of creation, and as the impression of deserts like Gobi and Sahara on earth. It throws fiery arrows to Lord Abhimanyu and is capable of tying the creations to its tail and then releasing them as the rain of meteors. It has already devoured a universe and has the potential of devouring thirty more universes. It binds the ten avatars together like a broom and whirls them in the sky. It is like the flag of fire. Once Lord Vamana

stretched his hands to catch hold of the comet-like speaker but the god got burnt and became incapable of doing anything.

The speaker knows the deceits of the Creator and that is why he violets all the rules and regulations and pounds hammer on His chest. He blows out millions of hells and spits on the face of death. He burns the creation and sucks the Creator. He is the fire of the grief of the mother universe. He will burn the whole world and singe her mouth after her death. He claims to be a friend of Satan. He has arranged a funeral pyre in his breast to burn God to death.

The speaker runs like the wind. He is also a stair-case of fire. The stair-case reaches beyond the heights of God. On the breast of Brahma, goddess Bhawani has placed a seat for him. He laughs terribly; his laughter breaks into pieces constituting storms, tempests and cyclones. Besides, the slightest touch of his breath causes the roaring eruption of the volcanoes.

Keeping God in sight during day and night, the speaker, like a deadly tigress, spins around Him, playing with Him and smiling like a devil. The Almighty – like a helpless child – trembles amid the terrible whirl of the serpent-like speedy comet. God who is already foaming at the mouth out of fear is, in fact, an easy prey to the speaker and is possessed by the fear of being physically assaulted by him. Even today, on the wounded bosom of His creation, God trembles in terror, lest His creation becomes mightier than the Creator and devours Him!

5. Mythological Elements of “Dhūmkētu” in English Translation

In the poem “Dhūmkētu,” the elements that have mythological connections are “Baiśvānar,” “Bāman bidhi,” “Bhagabān-Abhimunyē,” “Daś abatār,” “Dēbarāj-dambhōli,” “Dhūrjaṭi-śikh,” “Mahākāl,” “Pināk,” “Prajān-ninād” and “Śibēr Trinaḃan.” All these elements belong to Hindu mythology. The way these elements appear in the ST and the extent to which they are approximated in the TTs are alphabetically presented next.

5.1 Baiśvānar (Agni, the God of Fire)

The name “Baiśvānar”¹¹ – literally meaning “belonging to all men” – refers to an incarnation of Agni, the god of fire.¹² Agni is a prominent Rig Vedic deity who is considered the conveyor of human sacrifices to the gods. His epithet “Baiśvānar” is mentioned in the ST to symbolize fire. This part of the ST is omitted in the version of Chowdhury causing the loss of depth, nuance and the intended emotional response by the readers. In the versions of Abdul Hakim, Munir and Chaudhuri, “Baiśvānar” is translated as “The Fire,”¹³ “the god of fire”¹⁴ and “god of fire”¹⁵ respectively following the strategy of “domestication”¹⁶ and thus the cultural nuance associated with “Baiśvānar” is suppressed in these versions.

5.2 Bāman Bidhi (God Vamana)

The word “Bāman” that appears in the expression “Bāman bidhi”¹⁷ usually means “dwarf.” It also refers to Vamana, the “[f]ifth avatar of Vishnu.”¹⁸ Physically the avatar was a dwarf. The other word “bidhi” in the expression “Bāman bidhi” means “god” or “creator.” So, the phrase “Bāman bidhi” literally means “god Vamana,” but it

symbolically refers to the limited capabilities of the divine identities in respect of controlling the comet-like speaker of the poem. In the version of Abdul Hakim, the word “Bāman” has not been treated as a proper noun but as an adjective and thus it is translated as “dwarf.”¹⁹ The same is the case in the version of Chowdhury. In addition, in Chowdhury’s version, “bidhi” is translated as “fate,”²⁰ not as what it actually means. In the version of Munir, the phrase “Bāman bidhi” is domesticated as “divine destiny”²¹ avoiding the personification involved. In Chaudhuri’s version, it is also domesticated as “A dwarfed Providence”²² and thus its mythological significance is sacrificed.

5.3 Bhagabān-Abhimunyē (God Abhimanyu)

The expression “bhagabān-Abhimunyē”²³ is a reference to a talented young warrior called Abhimanyu who, according to *Mahabharata*, was the son of Arjuna and Subhadra. Lochtefeld describes him in the following way:

Abhimanyu is known as a great warrior who fights with valor in the Mahabharata war. As he fights in battle, he enters the enemy’s chakravyuha formation, a battle array that is widely believed to be virtually impenetrable. ... While Abhimanyu was in his mother’s womb, he heard his father describe how to penetrate it. Once Abhimanyu is in, however, he realizes that he does not know how to get out, and although he kills a great number of the enemy, he is eventually slain.²⁴

The reference to Abhimanyu is approximated retaining the name in the versions of Abdul Hakim and Chaudhuri as “Lord Abhimanyu”²⁵ and “the god Abhimanyu”²⁶ respectively. The versions of Chowdhury and Munir have domesticated the expression as “God”²⁷ and “the abode of god”²⁸ respectively and thus the reference to Abhimanyu is avoided causing the loss of its mythological significance.

5.4 Daś abatār (Ten Avatars)

The expression “daś abatārē bēdhē jhyāṭā karē ghurāi uccē”²⁹ meaning “binding the ten avatars (of Vishnu) together like a broom, I whirl them in the sky.” Regarding the avatars, Lochtefeld states:

Vishnu has ten full avatars, each of whom has appeared to restore the cosmic balance when the world has fallen out of equilibrium. ... Although there is some variation in the list of Vishnu’s avatars, the generally accepted list is as follows: Fish, Tortoise, Boar, Man-Lion, Vamana (dwarf), Parashuram, Rama, Krishna, Buddha, and Kalki.³⁰

The avatars are collectively mentioned, without referring to them individually, in the ST as “daś abatār” meaning “ten avatars.” The reference is avoided in the version of Abdul Hakim and dropped in that of Chowdhury. The versions of Munir and Chaudhuri have approximated the reference in the expressions “...Tying / Together the ten incarnations ... / ... like broom / I spin them high, high above”³¹ and “I tie the ten avatars of Vishnu and wield it like a broom, brandish it”³² respectively. In Chaudhuri’s version, the identities of the avatars are specified by adding the prepositional phrase “of Vishnu.”

5.5 Dēbarāj-dambhōli (The Thunderbolt of Devaraj)

The expression “Dēbarāj-dambhōli”³³ means “the thunderbolt of Devaraj or Indra.” Indra is considered “the god of the storm, the bestower of rain, and the wielder of the divine thunderbolt.”³⁴ The meaning of “Dēbarāj-dambhōli” is changed in Munir’s version which

reads: “the god of thunderbolt.”³⁵ Here, the emphasis is given on the god, not on the thunderbolt. Besides, “Dēbarāj” is reduced here simply to “the god.” The ST expression is missing in the version of Chowdhury. The versions of Abdul Hakim and Chaudhuri have captured the meaning following the strategy of “foreignization.”³⁶ The reference appears in these versions as “Devaraj” and “Indra” in the expressions “the thunder-bolt [thunder-bolt] of Devaraj”³⁷ and “Indra’s thunderbolt”³⁸ respectively.

5.6 Dhūrjaṭi-śikh (The Strands of Hair of Dhurjati)

There is the reference to the “śikh” or the “strands of hair” of “Dhūrjaṭi” or Shiva in the expression “Dhūrjaṭi-śikh karāl pucchē”³⁹ which means that the “karāl pucchā” or the terrific tail (of the comet) is like the strands of Dhurjati’s matted hair. The reference is missing in the version of Chowdhury. The name “Dhūrjaṭi” is omitted, sacrificing its mythological connotation and depth of meaning, in the version of Munir whose translation reads: “My awful pea-cock tail.”⁴⁰ In the versions of Abdul Hakim and Chaudhuri, the reference is approximated retaining Dhurjati or Shiva in the expressions “By means of my terrific tail / Like the awful locks of Lord Dhurjati”⁴¹ and “In my matted mane, like Lord Shiva’s crest, and my frightful teethlike tail”⁴² respectively.

5.7 Mahākāl (Mahakal)

The word “Mahākāl”⁴³ generally means “eternity.” It is also a proper noun which refers to Lord Shiva who is called Mahākāl because the name combines “Maha” (great) and “Kaal” (time/death), signifying that Shiva is beyond time and controls it, even being the force of destruction that terribly destroys everything, including time itself.⁴⁴ He is also called so because he is believed to be beyond the cycle of birth and death, existing from before the beginning of time, and holds dominion over the past, present and future. In the ST, “Mahākāl” is used as an attributive noun that modifies the word “dhūmkētu” or the comet to present it as something terrible and destructive. The name is translated as “the Terrible”⁴⁵ in the version of Abdul Hakim reflecting what “Mahākāl” actually symbolizes in the ST. In the version of Munir, the ST name is translated as “The eternity”⁴⁶ avoiding its mythological connotation. Chowdhury has translated the expression as “the devastating ... of all times”⁴⁷ incorporating two possible symbolic meanings of “Mahākāl” without mentioning the name of the Hindu god. The expression is dropped and thus its mythological connection is not incorporated in the version of Chaudhuri.

5.8 Pināk (The Archery Bow)

The word “pināk,” according to Hindu mythology, is the name of the archery bow that belongs to Lord Shiva.⁴⁸ It appears in the ST expression “Kṣyāpā Mahēśēr bikṣipta pināk”⁴⁹ that means “the hurled trident of angry Mahesh.” Mahesh or Maheshvara meaning “great god” or “supreme deity” refers to Lord Shiva.⁵⁰ It is missing in the version of Chowdhury. In the version of Munir, it is retained as “Pinak” but is wrongly treated as the name of a god. The relevant line in this version reads: “Frantic god the bewildered *Pinak*.”⁵¹ It is translated using its English equivalent in the versions of Abdul Hakim and Chaudhuri whose translations read “the trident”⁵² and “trident”⁵³ respectively.

5.9 Praṇab-ninād (The Om Sound)

The compound word “praṇab-ninād”⁵⁴ meaning “ōṅkār” (Omkara) refers to the “om” sound. As stated by Klostermaier, this sound is “supposed to be auspicious and its prolonged

intonation is associated with the creative sound through which the universe came into existence.⁵⁵ The reference to this sound is dropped in the version of Chowdhury. In Abdul Hakim's version, "praṇab-ninād" is reduced to "the sound"⁵⁶ sacrificing its mythological connection and cultural depth. The syllable "Om" is used – instead of "praṇab-ninād" – in the versions of Munir and Chaudhuri whose translations read: "the roaring / Of mystic syllable 'om'"⁵⁷ and "buzz of the supreme mystic Om"⁵⁸ respectively. In both these versions, "descriptive substitutes"⁵⁹ are used to convey the meaning.

5.10 Śībēr Trinaḡan (The Three Eyes of Shiva)

The expression "Śībēr trinaḡan"⁶⁰ means Shiva's three eyes including the third eye that stands for knowledge. In the version of Munir, the expression is translated as "the third eye of Shiva,"⁶¹ avoiding his two physical eyes. It is dropped in the version of Chowdhury. The versions of Abdul Hakim and Chaudhuri have adequately captured its meaning by presenting it as "the three eyes / Of Siva"⁶² and as "the three eyes of Lord Shiva"⁶³ respectively. In the latter version, the word "Lord" specifies Shiva's divine identity.

6. Conclusion

The mythological elements that are dropped in all the translated versions are the allusions to "Baiśvānar," "Bāman Bidhi" and "Mahākāl" referring to the god of fire, god Vamana and the terrible form of Shiva respectively. The non-approximation of these elements reflects considerable loss of their cultural significance and hence reduces the depth of their meanings.

The rest of the mythological elements are approximated in some versions but not approximated in the other versions of the poem. The reference to Abhimanyu is retained in the versions of Abdul Hakim and Chaudhuri but domesticated in the versions of Chowdhury and Munir. Then, the reference to the ten avatars is approximated in the versions of Munir and Chaudhuri, avoided in the version of Abdul Hakim and dropped in that of Chowdhury. Next, the reference to the thunderbolt of Devaraj is captured in the versions of Abdul Hakim and Chaudhuri following the strategy of foreignization, but it is missing in the version of Chowdhury, while its meaning is changed in the version of Munir. After that, the reference to the strands of the hair of Dhurjati is approximated through foreignization in the versions of Abdul Hakim and Chaudhuri; it is missing in the version of Chowdhury and omitted in that of Munir. Then, the reference to the archery bow of Shiva is translated adequately in the versions of Abdul Hakim and Chaudhuri, but it is mistranslated in the version of Munir and is missing in the version of Chowdhury. Next, the reference to the "Om" sound is approximated through foreignization in the versions of Munir and Chaudhuri but dropped in the version of Chowdhury and reduced in the version of Abdul Hakim. Finally, the reference to the three eyes of Shiva is approximated in the versions of Abdul Hakim and Chaudhuri but mistranslated in the version of Munir and dropped in the version of Chowdhury.

The version that has incorporated all the mythological elements – mainly through following the strategy of foreignization – is that of Chaudhuri. Abdul Hakim's one stands next to her version in respect of reflecting the mythological elements of the ST. On the contrary, the version that considerably deviates from the original in this respect – with

frequent dropping of the mythological references – is that of Chowdhury. However, significant instances of the mistranslation of mythological elements and the change of their meaning are found in the version of Munir.

Notes and References

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- ⁵ Shyamal Kanti Dutta, *Najrul-kābyē purāṇ-aitihyēr prāsaṅgikatā* [The relevance of mythology and tradition in the poems of Nazrul], *Kālcitra*, May 24, 2021, accessed January 3, 2025, <https://www.kalchitro.net/literature-culture/article/2579>.
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- ⁹ Mahmud, *Najarul sâhityē purāṇ prasaṅga* [Mythical elements in Nazrul], 99.
- ¹⁰ Joseph Campbell, *The Masks of God: Creative Mythology* (New York: Penguin Books, 1968), 4.
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- ¹² Constance A. Jones and James D. Ryan, *Encyclopedia of Hinduism*, (New York: Facts on File, 2007), 15; "Agni Vaisvanara," *Yogapedia*, December 21, 2023, accessed September 28, 2025, <https://www.yogapedia.com/definition/8547/agni-vaisvanara>.
- ¹³ Abdul Hakim, trans., *The Fiery Lyre of Nazrul Islam*, (Dhaka: Bangla Academy, 1974), 154.
- ¹⁴ Munir, trans., *The Fiery Lute: Selected Poems of Kazi Nazrul Islam*, 40-41.
- ¹⁵ Sutapa Chaudhuri, trans., "The Comet," in *Kazi Nazrul Islam: Selections 1*, ed. Niaz Zaman, 42-46, (Dhaka: writers.ink, 2020), 44.
- ¹⁶ Coined by Lawrence Venuti, the term "domestication" refers to the translation strategy that adapts the linguistic and cultural features of the ST to conform to those of the TT to provide the target readers with transparent and fluent reading experiences minimizing the strangeness or foreignness of the original work.
- ¹⁷ Nazrul Islam, *Najrulsamagra 1: Dēśātmabōdh, uddīpanā, mānabatā ō yaubanēr kabitā*, 16.
- ¹⁸ James G. Lochtefeld, *The Illustrated Encyclopedia of Hinduism*, (New York: The Rosen Publishing Group, Inc., 2002), 737.
- ¹⁹ Abdul Hakim, trans., *The Fiery Lyre of Nazrul Islam*, 152.
- ²⁰ Kabir Chowdhury, trans., "The Comet," in *Poetry of Kazi Nazrul Islam in English Translation: Volume 1*, ed., Mohammad Nurul Huda, 36-38, (Dhaka: Kabi Nazrul Institute, 2018), 36.
- ²¹ Munir, trans., *The Fiery Lute: Selected Poems of Kazi Nazrul Islam*, 39.
- ²² Chaudhuri, trans., "The Comet," 43.
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- ²⁴ Lochtefeld, *The Illustrated Encyclopedia of Hinduism*, 2-3.
- ²⁵ Abdul Hakim, trans., *The Fiery Lyre of Nazrul Islam*, 151.

- 26 Chaudhuri, trans., "The Comet," 42.
- 27 Chowdhury, trans., "The Comet," 36.
- 28 Munir, trans., *The Fiery Lute: Selected Poems of Kazi Nazrul Islam*, 39.
- 29 Nazrul Islam, *Najrulsamagra 1: Dēśātmabōdh, uddīpanā, mānabatā ō yaubanēr kabitā*, 16.
- 30 Lochtefeld, *The Illustrated Encyclopedia of Hinduism*, 72-73.
- 31 Munir, trans., *The Fiery Lute: Selected Poems of Kazi Nazrul Islam*, 39.
- 32 Chaudhuri, trans., "The Comet," 42.
- 33 Nazrul Islam, *Najrulsamagra 1: Dēśātmabōdh, uddīpanā, mānabatā ō yaubanēr kabitā*, 17.
- 34 Lochtefeld, *The Illustrated Encyclopedia of Hinduism*, 296.
- 35 Munir, trans., *The Fiery Lute: Selected Poems of Kazi Nazrul Islam*, 41.
- 36 Coined by Lawrence Venuti, the term foreignization refers to the translation strategy that deliberately keeps the foreignness of the ST, making the target readers adapt to the original author's culture rather than making the text fluent and familiar to them. This strategy often preserves the original use of unusual syntax, foreign terms and cultural references in the translated text to highlight linguistic and cultural differences.
- 37 Abdul Hakim, trans., *The Fiery Lyre of Nazrul Islam*, 155.
- 38 Chaudhuri, trans., "The Comet," 44.
- 39 Nazrul Islam, *Najrulsamagra 1: Dēśātmabōdh, uddīpanā, mānabatā ō yaubanēr kabitā*, 16.
- 40 Munir, trans., *The Fiery Lute: Selected Poems of Kazi Nazrul Islam*, 39.
- 41 Abdul Hakim, trans., *The Fiery Lyre of Nazrul Islam*, 151.
- 42 Chaudhuri, trans., "The Comet," 42.
- 43 Nazrul Islam, *Najrulsamagra 1: Dēśātmabōdh, uddīpanā, mānabatā ō yaubanēr kabitā*, 15.
- 44 Nidhi Shrimali, "Know Why Lord Shiva Is Called Mahakal – Mahakal," PanditNMShrimali.com, July 25, 2023, accessed September 28, 2025, <https://www.panditnmshrimali.com/mahakal-astrologer-nidhi-shrimali>.
- 45 Abdul Hakim, trans., *The Fiery Lyre of Nazrul Islam*, 150.
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- 47 Chowdhury, trans., "The Comet," 36.
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- 50 George M. Williams, *Handbook of Hindu Mythology* (California: ABC-CLIO, 2003), 338.
- 51 Munir, trans., *The Fiery Lute: Selected Poems of Kazi Nazrul Islam*, 41.
- 52 Abdul Hakim, trans., *The Fiery Lyre of Nazrul Islam*, 155.
- 53 Chaudhuri, trans., "The Comet," 44.
- 54 Nazrul Islam, *Najrulsamagra 1: Dēśātmabōdh, uddīpanā, mānabatā ō yaubanēr kabitā*, 16.
- 55 Klaus K. Klostermaier, *A Concise Encyclopedia of Hinduism*, (Oxford: Oneworld, 1998), 32.
- 56 Abdul Hakim, trans., *The Fiery Lyre of Nazrul Islam*, 151.
- 57 Munir, trans., *The Fiery Lute: Selected Poems of Kazi Nazrul Islam*, 39.
- 58 Chaudhuri, trans., "The Comet," 42.
- 59 A descriptive substitute, as stated by Nida and Taber in *The Theory and Practice of Translation*, is a form of lexical expansion in which a descriptive phrase or explanation is used in the target language to convey the meaning of a source language term or concept that has no direct single-word equivalent in the target language.
- 60 Nazrul Islam, *Najrulsamagra 1: Dēśātmabōdh, uddīpanā, mānabatā ō yaubanēr kabitā*, 15.
- 61 Munir, trans., *The Fiery Lute: Selected Poems of Kazi Nazrul Islam*, 39.
- 62 Abdul Hakim, trans., *The Fiery Lyre of Nazrul Islam*, 150.
- 63 Chaudhuri, trans., "The Comet," 42.