

GIVING VOICE TO THE INANIMATE: A STUDY OF PERSONIFICATION TRANSLATION FROM BENGALI TO ENGLISH

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Abstract

This study investigates the translation of personification from Bengali poetry to English. Employing Newmark's (1988) translation procedures as a framework, the research examines the strategies employed by translators in rendering personification. The corpus consists of selected poems by Kazi Nazrul Islam and their English translations. A descriptive qualitative approach was utilized to examine the frequency and nature of translation strategies employed. Findings show that 'reproducing the same image in the target language (TL)' was the most frequently observed strategy, while 'translation of personification by simile or personification plus sense' was the least common. This study also explores the influence of cultural and linguistic factors on the translation process, specifically focusing on how these elements impact the choice of translation strategies. By providing a comprehensive analysis of personification translation, this research contributes to a deeper understanding of the challenges and nuances involved in transferring poetic meaning across cultural and linguistic boundaries.

Keywords: Personification, translation, Newmark's translation procedures, poetry

Introduction

Translation, a complex interplay of languages, cultures, and artistic expression, is often described as a bridge connecting different worlds. It is a complex task demanding a delicate balance of preservation and adaptation. When the task shifts to poetry, the challenge is magnified. Poetry, with its reliance on imagery, metaphor, and emotional resonance, presents challenges, especially when dealing with figures of speech like personification.

Personification, the attribution of human qualities to inanimate objects or abstract concepts, is an important stylistic device in poetry. To successfully translate a personified image while maintaining its poetic impact demands an understanding of both source and target languages, as well as the cultural nuances embedded in them. As Raffel (2021) in his book *The Art of Translating Poetry* suggests, this process involves a careful decomposition of the original text, followed by a reconstruction in the target language (TL) that respects the source text's (ST) integrity while effectively communicating its essence to a new audience.

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The translator's role in this intricate process is multifaceted. They must not only possess linguistic proficiency but also a profound appreciation for the literary and cultural contexts of both the source and target languages. The challenge lies in finding the appropriate balance between fidelity to the original and the demands of effective communication in the new language. This paper will examine specific translation techniques used to effectively express personification from Bangla poetry into English, highlighting the intricate challenges inherent in this artistic process.

2. Literature Review

1.1 Definition: Personification

The word 'personification' is derived from the Greek term 'prosopopeia'. It is a figure in which "either an inanimate object or an abstract idea is spoken of as though it were endowed with life or with human qualities or feelings" (Abrams and Harpham, 2014, p. 271). According to Cuddon (2015, p. 661), personification is "the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects". Melion and Ramakers (2016), in the book titled *Personification: Embodying Meaning and Emotion*, mention that 'By this figure, we attribute intelligence and personality to nonliving things' (p. 10). It is a special class of metaphors since their attributes are ascribed or shifted to inanimate objects or abstract ideas (Cuddon, 2015). For instance, in the statement 'Opportunity knocks at the door but once' we find that an abstract idea of 'opportunity' is endowed with a personal attribute, i.e., the capacity to knock on the door.

Hugh Blair (in Dodson, 2008, p. 46) emphasizes that "people personify to express passionate emotions; personification is a sign of strong passions which struggle for vent, and if they can find no other object, will rather than be silent, pour themselves forth." It indicates that personification is used to express a certain emotion strongly by entailing a human attribute to the inanimate thing. This technique brings the surrounding world to life, intensifying the emotions of the reader and drawing them deeper into the story.

A famed Bengali rhetorician describes this figure as সমাসোক্তি "বিষয়ের উপর বিষয়ির ব্যবহার সমারোপতি হলে হয় সমাসোক্তি। অর্থ্যাৎ চেতন, অচেতন, কোনও প্রাণী অথবা বস্তুর ওপর মানবীয় সংবেদনা বা অনুভবের আরোপ" (Biswas, 2010, p. 91). অর্থ্যাৎ, বর্ণনীয় বিষয়ের (উপমেয়) ওপর অন্য বস্তুর (উপমান) ব্যবহার আরোপ করা হয়ে যে অর্থ সৌন্দর্যের সৃষ্টি হয়, তার নাম সমাসক্তি অলংকার।

Like other figures of speech, personification is much more than an ornamental device. It infuses literary works with significance, encouraging the readers to see the world in a new light and with a deeper understanding. As Zolta Kövecses mentioned in *Metaphor: A Practical Introduction* (2002, p. 50), "personification permits us to use knowledge about ourselves to comprehend other aspects of the world, such as natural forces, inanimate objects, death, time, etc." By personifying inanimate objects and abstractions, writers make their nature and actions more relatable, fostering empathy and emotional connection in readers.

2.2 Types of Personification

Personification, a cornerstone of literature, goes beyond simply giving human qualities to inanimate objects. Dorst et al. (2011) employ two main senses to classify personification, namely human basic sense and non-human contextual sense. Human basic sense implies the meaning usually applied in a general condition. Non-human contextual sense implies how the meaning works in a particular context. The types of personification classified by Dorst et al. (2011) are conventionalized personification, novel personification, default personification and personification with metonymy. They are discussed as follows:

- a) Conventionalized personification: It is "based on a mapping between a human basic sense and a distinct non-human contextual sense that can both be found in the dictionary" (Dorst et al.). The conventionalized personification emerges when both the meanings of the vehicle referring to human and the meaning referring to literal expression are obtained in the dictionary.
- b) Novel Personification: This type is classified as "based on a mapping between a human basic sense that can be found in the dictionary and a novel non-human contextual sense that cannot" (Dorst et al, 2011, p. 178). This definition implies that the human basic sense creating personification can be acquired in the dictionary but the contextual meaning implying literal expression cannot be acquired in the dictionary.
- c) Default Personification: It is classified as "based on a default interpretation of the basic sense of human when it can technically be interpreted as human or animate or general, but a default human interpretation is favoured" (Dorst et al, 2011, p. 178). The default personification works if the vehicle can be applied not only for humans but also for animals or other living things.
- d) Personification with metonymy: This personification is created by adjoining the sense of metonymy inside (Dorst et al, 2011, p. 178). Metonymy refers to a figure of speech in which the word for one thing is used to refer to something related to that thing. Therefore, the existence of metonymy will be personified with the human basic sense of belonging to personification.

2.3 Challenges in Translating Personification

Personification, an important literary device, is employed by writers to convey complex ideas vividly and memorably, stimulating readers' imagination and understanding by animating inanimate objects (Melion & Ramakers, 2016). Translating personification presents significant challenges due to the complex interplay of language, culture, and context. Key difficulties include cultural specificity, linguistic differences, loss of nuance, contextual dependence, and stylistic considerations. Personification often carries cultural and historical connotations that may not be directly transferable. A personified object or concept might hold different symbolic meanings in different cultures (Shahabi & Roberto, 20015). Personification that is natural and effective in one language might sound awkward or unfamiliar in another. Additionally, finding equivalent personifications in the TL is not always straightforward. Some languages might have a wider range of personification options, while others may be more limited.

Preserving poetic and literary effects in translation is also a challenging factor. The subtle nuances and poetic beauty inherent in personification can be difficult to maintain in translation. Moreover, personification often relies on the surrounding context to convey its full meaning. Therefore, finding appropriate counterparts in the TL while maintaining the original impact is a delicate task. A deep understanding of both source and target languages, cultures, and literary traditions is essential to navigate the challenges effectively.

2.4 Strategies for Translating Personification

Translating figurative language is a complex task unlike translating standard text. As Larson (1998, p. 121) points out, figurative expressions cannot be directly converted word-for-word. Therefore, translators must employ specific techniques to effectively convey the intended meaning in the target language. She outlines three primary strategies for translating figurative language. The first involves replacing the SL's figurative expression with an equivalent one in the TL while preserving the original meaning. The second strategy opts for a literal translation, transforming the figurative language into plain language to avoid ambiguity in the TT. Lastly, the translator may choose to maintain the figurative expression while providing additional context to ensure comprehension (Larson, 1998, p. 124).

While numerous strategies exist for translating similes and metaphors, personification remains a relatively understudied figure of speech. Given that personification is a type of metaphor (Abrams and Harpham, 2014; Lacoff and Johnson, 2003; Punter, 2007), translators often adapt strategies for metaphor translation to address personification. Pierini's (2007) framework for simile translation offers a foundational approach for analyzing personification due to its focus on tenor and

vehicle. They are Literal translation (retention of the same vehicle), Translating personification into personification by inserting anthropomorphism in the TL, Replacement of the vehicle with a different vehicle, translating personification by addition, translating personification by reduction, Translating personification into non-figurative language. However, given Newmark's assertion that most metaphors are forms of personification, this study employs modified strategies to examine the translation of personification. (1988, pp. 88-89).

They are:

- (1) Reproducing the same image of personification in the TL,
- (2) Replacing the image of personification in the SL with a standard TL image,
- (3) Translation of personification by simile,
- (4) Translation of personification by a simile (or personification) plus sense,
- (5) Conversion of personification to sense,
- (6) Deletion,
- (7) Using of same personification (with the addition of a gloss or an explanation)

2.5 Past Studies

Rosdian and Thahara (2015) investigated the personification translation in Dan Brown's Novel *Angels and Demons*. Their goals were twofold: to examine the translation techniques used and to assess the quality of the translated personifications. Utilizing Spradley's theory, they analyzed the data and assessed the translation quality through rater evaluation using specific criteria. The findings revealed that literal translation and amplification were the most frequent techniques employed. Furthermore, the translations were found to be accurate, acceptable, and readable for the target audience, adhering to both cultural norms and target language rules.

Shahabi and Roberto (2015) studied the strategies used in the translation of animal personification in the text *Animal Farm* from English to Persian. Their research aimed to determine if the translated descriptions of the animal remained faithful to the original text's portrayal and whether cultural differences between English and Persian animal imagery were considered. The study identifies three key factors translators should consider when translating animal personification, these are: a) animal characteristics in the source text: the inherent traits and behaviours of the animal as depicted in the original story; b) animal imagery in the source language: the cultural associations and symbolic meanings linked to the animal within the English language; c) animal imagery in the target language: the cultural associations and symbolic meanings linked to the same animal within the Persian language. The researchers suggest that translators utilize strategies like substitution (replacing an animal with a more culturally relevant one) or providing brief explanations (in footnotes or endnotes) to ensure TL readers grasp the author's intended

meaning and symbolism behind the choice of animal characters.

Farahbakhsh and Abusaeedi (2012) investigated how translators handle personification and hyperbole in Persian translations of Alice's Adventures in Wonderland. They compare the English text to three Persian translations, analyzing how each translator dealt with figurative language. They then categorized these translations based on Newmark's procedures for translating personification and hyperbole. The study revealed that the translators often tried to keep the same image in the Persian translation.

3. Methodology

This study employs a descriptive qualitative approach to examine the translation of personification from Bangla poetry into English. The corpus for this research comprises the poems of Kazi Nazrul Islam (1899-1976), the National Poet of Bangladesh, renowned for his prolific use of figurative language. His anthology, *Sanchita* (2015, 9th edition), served as the primary data source. To ensure a comprehensive analysis, both the original Bangla poems and their English translations from *Sanchita: Selected Poems and Lyrics of Poet Kazi Nazrul Islam* (2015) and *Poetry on Kazi Nazrul Islam in English Translation* (2012) were examined.

To analyze the identified instances of personification, Newmark's (1988) translation strategies of metaphor have been used with slight modification. This methodological approach enabled a nuanced exploration of the potential meanings and cultural implications embedded within these poetic devices. The findings of this study are presented in a descriptive format to illuminate the intricacies of personification in Nazrul's poetry.

4. Findings and Discussion

As previously discussed, personification is a literary device that ascribes human qualities to inanimate objects or abstract ideas. A thorough analysis of *Sanchita* (2015) revealed 112 instances of personification. The frequency and distribution of translation strategies used for these personifications are summarized in Table 1.

Table 1. The Translation Strategies Used in Translating Personification

	Translation strategies	Frequency of Usage	Percentage
1	Reproducing the same image of the personification in the TL	76	67.85
2	Replacing the image of the personification in the SL with a standard TL image	6	5.35
3	Translation of personification by simile	5	4.46
4	Translation of personification by simile (or personification) plus sense	3	2.67
5	Conversion of personification to sense	8	7.14
6	Deletion.	6	5.35
7	Same personification with addition of a gloss	8	7.14
	Total	112	100%

Table 1 reveals that “Reproducing the same image of personification in the target language’ was the most employed translation strategy, occurring in 76 instances (67.85%), This preference suggests that the translators prioritize textual fidelity. Conversely, “Translation of personification by personification plus sense” was the least frequent, with only 3 instances (2.67%). The following examples illustrate how Bengali personifications were rendered in English:

Translation Strategy: Reproducing the same image of the personification in TL

This strategy involves translating a personified expression directly from the source language to the target language, preserving the original figurative elements of tenor and vehicle. This strategy equals with ‘literal refiguration’ proposed by Telianyo (2007), which aims to maintain the figurative expression while ensuring it is comprehensible to the target audience. The following examples illustrate this strategy:

Example: 1

ST: আপন জেনে হাত বাড়ালো-
 আকাশ বাতাস, প্রভাত-আলো,
 বিদায়-বেলার সন্ধ্যা-তারা
 পুবের অরণ্য রবি
 তুমি ভালোবাস ব'লে ভালোবাসে সবি? (কবি-রাশি, p.50)

TT: The sky, the breeze, the light of dawn,
 'The evening-star, the shining star
 Of the east- to me they extended
 Hands as one of their own
 Since thou dost love me,
 They all loveth me! (The Poet’s Queen, p. 44)

The lines are taken from the poem ‘কবি-রানি (The Poet’s Queen)’ which is a passionate love poem about the Poet’s wife, celebrating her immense affection for him. The poem provides several instances of personification. By doing so, inanimate objects and abstract concepts are given lifelike characteristics, enhancing the beauty and imagery of the poem. In the above lines, inanimate objects ‘আকাশ’ (sky), *evZvm* (wind), প্রভাত-আলো (light of dawn), সন্ধ্যা-তারা (evening star) and ‘পূর্বের অরণ্য রবি (rising sun)’ - are all endowed with the attribute of human action of reaching out towards one’s beloved - ‘আপন জেনে হাত বাড়ালো’ translated into ‘extending hands as one of their own’. The translator retained the same image by using equivalent lexical items in the TT as that in TT.

Example: 2

ST: আকাশ-ভরা হাজার তারা

রইবে চেয়ে তন্দ্রাহারা, (‘এ মোর অহংকার’, p. 197)

TT: Sleepless thousand stars will gaze thee from the sky (‘It’s My Pride’, p. 225),

In the above example, the stars have been personified and given an attribute of living things. The word ‘হাজার তারা’ (thousand stars) is the tenor and ‘রইবে চেয়ে (gaze)’ is the vehicle in the personification. Here ‘তারা (star)’ is portrayed as a human figure with eyes that can see down from the sky and an inability to sleep. The translator reproduced the same personification in the TL. The translator keeps the same meaning of the vehicle ‘রইবে চেয়ে’ into ‘gaze’. Thus, the sentence conveys roughly the same meaning as that of SL personification.

Translation Strategy: Replacing the image of the personification in the SL with a standard TL image

This strategy is employed when the personified expression in the SL is translated with a standard TL image. In this technique, both ST and TT contain the same figure of speech, but there is a certain alteration to a specific word (either tenor or vehicle). Thus, this replacement conveys a better understanding for the TL readers. By prioritizing a standard TL image, the translator effectively bridges the cultural gap and achieves a successful translation. The following is an example of this strategy.

Example: 3

ST: ফোরাতের মৌজ ফোঁপাইয়া ওঠে কেন গো আমার চোখে (‘মিসেস এম. রহমান’, p. 166)

TT: Why the waves of Euphrates began whimpering in my eyes! (‘Mrs. M. Rahman’, p. 181)

The Bengali expression 'ফোরাতের মৌজ ফোঁপাইয়া ওঠে কেন গো আমার চোখে' contains the tenor 'ফোরাত (Furat)' which alludes to the longest and one of the most historically important rivers of Western Asia. This river flows through Iraq, Syria and Turkey and finally drains into the Persian Gulf. In Syria, this river is called 'Furat', in Turkey, it is known as 'Firat', whereas in English it is called 'Euphrates', which originated from the Hebrew 'Yeprat'. In translating the sentence, the translator opted for the strategy "Replacing the image of the personification in the SL with a standard TL image". The tenor word 'ফোরাত' ('Furat') in the SL is substituted with a standard TL word 'Euphrates'. Although both "Furat" and "Euphrates" represent the same river, using the more familiar "Euphrates" strengthens the overall effect of the personification. Furthermore, the vehicle found in the sentence is 'ফোঁপানো' which according to Bangla Academy Bengali-English Dictionary, is a verb meaning 'sob; snivel; whimper'. It is retained in the English translation as "whimpering". As seen, the meaning of the word 'ফোঁপানো' is related to a person's feelings. Thus, the sense of personification expressed can be caught easily in the example since 'ফোরাতের মৌজ ফোঁপাইয়া ওঠে' can be imagined as if a person is in pain / is mournful and his/her eyes are filled with tears. Through this strategy, the translator successfully captures the emotional intensity of the original text, creating a compelling translation that evokes a similar response from English-speaking readers.

Translation Strategy: Translation of personification by simile

In this strategy, there is a shift from one figurative language (personification) to another (simile), but both express the same meaning. Through the shift from personification to simile, the translator makes figurative expressions much clearer and more comprehensible. Below is an example of this technique.

Example: 4

ST: মেঘ-জননীর অশ্রু"ধারা বাঁরছে মাথার' পর, (সর্বহারা' , p. 75)

TT: O'er his head like tears rain pours down, ('A Struggling Poor Man', p.71)

In the above example, the 'মেঘ (cloud)' is the tenor and 'অশ্রু"ধারা বাঁরছে' (continuous flow of tears) is the vehicle in the personification. The poet is describing the troubled life of poor people struggling with pain and misery as their life is continually filled with indigence, sorrow and tears. To draw such an image, the poet personified the 'cloud' saying 'মেঘ-জননীর অশ্রু"ধারা বাঁরছে মাথার' পর . However, while translating the sentence, the translator retained the same meaning but partially omitted the personification image. Instead, he translated the sentence using a simile - 'O'er his head like tears rain pours down'. By comparing "tear" to "rain" using the word 'like', the translator created a clear and explicit comparison. Consequently, the target language sentence effectively communicates the essence of the original personification.

Translation Strategy: Same personification combined with sense i.e., the addition of a gloss or an explanation

This translation technique involves maintaining the original personification while adding clarifying information, such as a gloss or explanation. This approach is employed when the TL requires additional context to prevent ambiguity or fully convey the meaning of the ST. Nida (cited in Molina & Albir, 2010) identifies several situations where such additions are necessary, including clarifying elliptical expressions, avoiding ambiguity, adjusting grammatical structures, expanding implicit information, and introducing connectors. The following examples illustrate this strategy.

Example: 5

ST: শুনতেছি আজো আমি প্রাতে উঠিয়াই

‘আয় আয়’ কাঁদিতেছে তেমনি সানাই। (দারিদ্রি, p.137)

TT: To this day waking up first in the morn I hear

The crying of sahnai - ‘Come here, come here!’ (‘Poverty’, p. 150)

According to the context of the poem ‘দারিদ্রি’ (Poverty), the poet writes that he can hear the heart-rendering cry of ‘sahnai’ calling back the dear ones in the same mournful notes every morning. Here in ST, the word ‘সানাই (sahnai)’ is attributed to human quality, that is, to be able to cry. According to the Bangla Academy Bengali-English dictionary, ‘সানাই (sahnai)’ is ‘a kind of wooden flute’. It is clear in the source text, that the word ‘সানাই (sahnai)’ is the tenor (inanimate object) and ‘কাঁদিতেছে (crying)’ is the vehicle (ascribed human characteristics or actions).

To enhance comprehension of the unfamiliar personified image of the ‘Sahnai’, the translator retained the personification in the target text while providing additional explanatory details. A detailed description of ‘Sahnai’ was included in the glossary, explaining it as ‘an Indian double reeded flute played by blowing air from the mouth. It touches the heart as it creates long sustained mournful lamenting melodic tone when a tearful bride departs her parental home after the wedding ceremonies’ (Munir, 2015, p.317). Thus, this explanatory gloss aided readers in grasping the figurative meaning within the sentence.

Example: 6

ST: মস্তানা শ্যামা দধিয়াল টানে বায়ু-বেয়ালার মিড়!

আনমনা সাকি! (চাঁদনি রাতে, p. 142)

TT: In the violin of wind the rowdy shayma and dadhial play the tone!

O the unmindful Saki! (‘In a Moon-lit Night’, p.163)

The Bengali line employs personification, attributing human-like qualities to the birds ‘শ্যামা’ (shayma) and ‘দধিয়াল’ (dadhial). These small birds, known for their melodious song, are depicted as drunken and pulling the violin strings to play slurring, indistinct melodious notes, while ‘Saki’ (the person who serves drinks) is ‘unmindful’/oblivious to them. To enhance understanding, the translator maintained this personification in the TL and provided brief descriptions of the birds in the glossary.

Translation Strategy: Deletion

‘Deletion’ is a translation strategy employed when certain elements from the source text are omitted in the TT. This can be done for various reasons, including cultural differences, linguistic constraints, textual economy, and stylistic considerations. While this can be a useful strategy, it is important to use it judiciously. Excessive deletion can lead to a loss of meaning or distortion of the original message. Therefore, translators should carefully consider the implications of omitting information before deciding.

Example: 7

SL: পাইনি বঁলে আজো তোমায় বাসছি ভালো, রানি
 মধ্যে সাগর, এ-পার ও-পার করছি কানাকানি
 আমি এ-পার, তুমি ও-পার,
 মধ্যে কাঁদে বাধার পাথর

TL: I love thee still, darling,
 Thou who hast yet remained unattainable.
 The wide ocean is spread between us
 separating us like an impenetrable wall.
 Thou art a kind tree beckoning from one bank. (Chowdhury, 2012, p. 401)

In the above-mentioned stanza taken from Kazi Nazrul Islam’s poem ‘গোপন-প্রিয়া’, the researcher has found two instances of personification. The translator has translated one instances of personification ‘সাগর, এ-পার ও-পার করছি কানাকানি’ by paraphrasing in the target text. However, he omitted the second figurative expression ‘মধ্যে কাঁদে বাধার পাথর’.

Translation Strategy: Conversion of personification to sense

This strategy involves transforming a personification with a plain language explanation. If the TL lacks a comparable personification or if the original personification is too culturally bound, converting it to sense can enhance clarity. Also, if the underlying message is more important than the figurative language, converting the personification can be effective. While conversion can improve clarity, it often

results in a loss of poetic or stylistic impact.

Example: 8

ST: আজ রঙ্গন এলো রক্তপ্রাণের অঙ্গনে মোর চারপাশে (আজ সৃষ্টি-সুখের উল্লাসে', p. 24)

TT: Today in my invigorat' d courtyard there comes
All around me the vernal coloration! ('For The Joy of Creation', p. 10)

In the poem 'For the Joy of Creation', 'রঙ্গন (Rangan)' has been personified. 'রঙ্গন Rangan)' is a popular ornamental plant known for its vibrant flowers. Available in a range of colours like scarlet, red, yellow, and pink, these flowers create a striking contrast against the plant's glossy, elongated leaves, enhancing the gardens beauty. Deeply rooted in cultural significance, 'Rangan' is used in Hindu rituals and Biju celebrations. According to the context of the poem 'আজ সৃষ্টি সুখের উল্লাসে ('For the Joy of Creation'), the poet is overwhelmed with the joy and happiness of his poetic creation. A thrilling emotion emanates from his heart after creating his poem. He is so overwhelmed that he feels that all the creatures are smiling at him. The poet writes 'আজ রঙ্গন এলো রক্তপ্রাণের অঙ্গনে মোর চারপাশে'. In the TT sentence, the translator omitted the figurative image 'i½b (Rangan)',but translated it with different nuance 'the vernal coloration'.

Also, the translator substituted the second part of the sentence with different descriptive words, i.e., 'রক্তপ্রাণের অঙ্গনে' has been translated as 'my invigorat' d courtyard'. Here figurative expression 'রক্তপ্রাণের অঙ্গনে' has been used to depict the ecstatic situation of the poet. Thus, by converting personification to sense, the meaning remains clear while avoiding potential misunderstanding.

Example: 9

ST: যত বাধা আসে তার কোটি গুন শক্তি উর্দ্ধ হতে
আল্লার সেই বান্দার বুকো শ্রোত-সম নেমে আসে।
ঘাতে তার সংহারী-তলোয়ার নেচে ওঠে উল্লাসে ('চির-নির্ভয়', p. 17)

TL: No barriers stand on his path.
If he meets any obstacle in his forward march
a mighty torrent of strength
rushes into his breast from above,
and a brilliant sword sparkle in his hand,
ready to wipe out all obstacles standing in his way. (Chowdhury, 2012, p.659)

Here in ST, the word 'সংহারী-তলোয়ার (sword)' is attributed to human a quality that can dance in joy. While translating, the translator converted personification to sense, i.e., simplified the text by rendering it non-figuratively which conveys the same meaning. The translator tried to express the same message from the ST and make it lively and easily understood by the reader.

5. Conclusion

Personification, a stylistic device that imbues inanimate objects or abstract ideas with human qualities, serves as a powerful tool for authors to convey their ideas with vividness and originality. Translators face the challenge of accurately and effectively transferring this figurative language across cultural and linguistic boundaries. While reproducing the original personification is a common approach, it is not always feasible or desirable. 'Deletion', though less frequent, may be necessary in certain contexts. Ultimately, the choice of translation strategy is a nuanced decision influenced by the specific text, target audience, and the linguistic resources available. A successful translation often requires a combination of techniques to preserve the aesthetic impact of the original while ensuring comprehension and appreciation of the target readers.

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