

Translation of Selected Islamic Songs Written by  
Kazi Nazrul Islam

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For the sake of Allah subhanahu wa ta'ala

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## **Chapter I**

### **Introduction**

Bismillahir Rahmanir Raheem (In the name of Allah, Most Gracious, Most Merciful)

All Praise be to Allah, Lord of all the worlds, and blessings and peace of Allah be upon His Prophet and Messenger Muhammad, his Family and all his Companions.

#### **1.1. Reasons for Translating the Islamic Songs of Kazi Nazrul Islam**

The purpose of my work is to convey Nazrul's Islamic songs to the people who have affection for Nazrul as well as for his literary works. As they are Islamic songs they will certainly have an appeal to the hearts of the Muslims of any part of the world and the literary beauty of them ought to attract anyone regardless of his/ her religion. This is essentially the main reason of my translating Nazrul that I dream of Nazrul's work to be spread worldwide. The commendable works of Kazi Nazrul Islam have to be presented in front of the world is probably what every Bengali-speaking person would long for as no one can deny his contribution to the Bangladeshi nation. This can only be done by means of translation and English translation of his work will certainly reach the larger places and larger communities for its being the global language. However, translation of Nazrul is not much available though he is one of the greatest poets in Bangla literature and also, the national poet of Bangladesh. Ahmed (1998) mentions it is a matter of surprise what Nazrul has gifted to the treasure-house of Bangla literature within a short time of twenty to twenty one years. The range and depth of his literary works could not be perceived well as there has not been proper research and studies on Nazrul. Mustafa Zaman Abbasi expresses his regret upon the indifference of the Medias as well as the education ministry of

Bangladesh regarding the legendary poet in his article “Chasher Koi o Chasher Nazrul” published in the *Daily Prothom Alo* on 25 May 2013 (interpretation of the meaning):

From the media the names of Nazrul-Abbasuddin-Alauddin-Jasimuddin have been disappeared. Nazrul’s photo appears on the screen on his birthday occasion only. It is as if the people of the media are showing kindness by this. Several writings to query why this mishap is taking place with the national poet proved to bring no change. ... Though hardly believable, the truth is, only three hundred poems or songs of the poet have been translated into English until today. ...

The school-college or the universities of Bangla does not provide sufficient arrangements for teaching Nazrul. Raising this issue to the education ministry brought no response at all. They neither know Nazrul nor do they feel any affection for him. In *Jatio Kabi Nazrul Bishwabiddaloy* (National Poet Kazi Nazrul Islam University) too, there is no useful activities about Nazrul. As if everything is determined to be done on occasional days (p. 10).

This kind of negligence is remarked by other Nazrul-lovers as well. For example, Abdul Hye Sikder, the Executive Director of Nazrul Institute mentions in the foreword of the book of Hassan (2005) pointing out the lack of translation of Nazrul’s Naats:

... the sorry saga is these great lyrics have not spread worldwide crossing the boundaries of our language. The only reason behind is the lack of translation efforts. If we could have spread these diamonds in the main languages of the world, the result would not only be limited in creation of huge enthusiasm for our language, literature and Nazrul, but also global people could attain a new light about Prophet Muhammad (peace be upon him).

Therefore, realizing the scarcity of translation of Nazrul’s work and with an objective of transmitting them outside the boundaries of our country I have decided to translate Nazrul.

One question may come up that why particularly I translated the Islamic songs by Nazrul and why not his other literary pieces. In this case I would like to say that I am fond of Nazrul’s poetry be its theme Islamic or something else. However, Nazrul’s Islamic songs can get in touch with people’s heart very easily because they contain various religious themes, history and lessons. Over all these Islamic songs awaken the Bengali-speaking Muslims’ consciousness for

their religion at least during the time they listen to them. One interesting fact is though Bangladeshi Medias do not appear much concerned to broadcast programmes on Nazrul, Bangladesh Television (BTV) telecasts Nazrul's Islamic songs especially when some natural disaster takes place or on the occasion of any national mourning incident. In Bangladesh one of the major Islamic festival Eid-ul-fitr is supposed to be almost incomplete without the song "*O mon ramzoner oi rojar sheshe elo khushir Eid*" (Remember it's Eid at the end of Ramadhan's fasting). Therefore, the Islamic songs of Nazrul approach people differently compared to other works by the poet. In fact, Nazrul's composition of these Islamic songs made him distinct from the poets in the history of Bengal and till now he dominates this area. Hence, I hope translating the Islamic songs of Nazrul will draw attention anew to their values in the Muslim society like ours. At the same time it will throw light on the profundity of religious awareness of the poet who was from head to foot a Muslim.

## **1.2. The Selection of the Islamic Songs of Kazi Nazrul Islam**

For translation I have selected twelve Islamic songs written by Kazi Nazrul Islam. Until today the published Islamic songs of Nazrul are three hundred and eighteen (Rahman, 24 May 2010). It is not possible to translate all the songs in a limited time and scope. Therefore, a selection of a few songs for translation is reasonable. However, in selecting the Islamic songs (also known as nasheeds\*) I have included 'hamd', 'na'at' and other Islamic-oriented songs of Nazrul.

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\* The Arabic term 'nasheed' in its basic form simply means song. However, in Islam what is meant by nasheed is a song that carries with it an Islamic belief, practice, etiquette, lesson etc. They do take many forms. Some are just pure simple praises of Allah (Subhanahu wa Ta'ala), some have very specific lessons related to Qur'anic passages, some are lessons of life stated in an Islamic manner. According to many scholars a nasheed should be sung only with no use of musical instruments except daff which is an especial kind of musical instrument allowed in Islam [<http://www.islamicboard.com/discover-islam/40159-nasheeds-what-they.html>].

When people praises Allah to whom belongs all praises, it is called hamd and when we admire the Prophet Muhammad (peace be upon him) it is called na'at (Shahedi, February 2012). The selected songs are radically conspicuous to stimulate the religious and spiritual conscience in the reader. The Muslim community will be the best to extract the message from them as they are more acquainted with Islamic rituals than others.

The chosen songs are of various subject matters. Some of them focus on the five pillars of Islam namely, Kalima or shahada<sup>\*</sup>, Salah (Daily obligatory prayers), fasting in the month of Ramadhan, zakah<sup>\*\*</sup> and Hajj (Islamic pilgrimage). Besides they inform us the happy event of Prophet Muhammad's (peace be upon him) birth, admire the Prophet (peace be upon him) and present his teachings and philosophy. They describe the importance of remembrance of Allah, express the significance of Ramadhan and Eid. They make the Muslim aware of their glorious history. They explain why the cities Makka and Madina are sacred. Also, these songs evidently contain many Islamic teachings because they are often based on the Holy Quran and the Hadith of Prophet (peace be upon him). Therefore, I hope translation of these Islamic songs may benefit all the people of the world as Islam is not merely for the Muslims, rather it is for the whole of mankind.

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\* See endnotes. (no. 13)

\*\* See endnotes. (no. 23)



### **1.3. Kazi Nazrul Islam: The National Poet of Bangladesh**

Kazi Nazrul Islam is a legendary figure in Bangla literature and he is the national poet of Bangladesh. He has endeavored in all sections of literature including poetry, novels, short stories, essays, songs, plays and films. He also worked as a journalist and as an editor of the *Daily Naba Yugh* (New Era) for a certain period. Nazrul was also renowned as a translator. He translated thirty eight chapters of the Holy Qur'an that was published in the form of a book namely *Kabya Ampara*. *Rubaiyat-e-Hafiz* is another work of translation by Nazrul.

It is clearly perceptible that Nazrul's contribution to every branch of literature and language was equally phenomenal. But why Nazrul became immensely popular, what made him our national poet is something his writings themselves are evident of. Ahmed (1998) refers to what poet Abdul Hye wrote about Nazrul in the *Weekly Bikram* under the title "*Nazrul Acche, Nazrul Nei*" [Nazrul is There, Nazrul is not There]. According to Abdul Hye, Kazi Nazrul Islam became the national poet for his being the pioneer to build our national culture. He was the guide who made an urge among people to stand against all kinds of oppression. With Nazrul the days of struggle and resistance came. With a bloody and firry spirit the Bangalis became mighty against Imperialism, Colonialism, hegemony and all forms of oppression and autocracy. There is a strong sense of national harmony and equity in Nazrul's writings. The poet has always dreamt of a country where there will be no racial as well as religious conflict among people. Abdul Hye brought into light this very passion of Nazrul in the aforementioned essay:

... The identity of a man is that he/ she is a human-being, regardless of his religion, colour and race. This story of human victory is the very writings of Kazi Nazrul Islam. He was the new spirit who didn't know the division between countries, time or people. He is the fundamental and chief representative of the people who are deprived, humiliated, oppressed, afflicted and unfortunate. He is the creator of a non-communal Bengali culture (p. 628).

Khan also presents a similar view in his essay 'Kazi Nazrul Islam - A Critical Overview'. In his words:

Nazrul's writings were clear, simple, yet profoundly emotive and meaningful. He spoke from the depths of his heart. He was a sincere man who championed the cause of the Muslims of Bengal yet he shunned racism, discrimination and communalism. He advocated that both Muslims and Hindus should join hands and liberate their country from foreign rule. He wanted the two communities to cooperate and co-exist in peace and harmony [<http://www.bmri.org.uk>].

#### **1.4. The Nature of Nazrul's Poetry**

##### **1.4.1. Nazrul's Uniqueness**

Nazrul was an unparalleled creative writer of all age especially in terms of the range of his audience and the appeal he built through his writings. In his essay 'Kazi Nazrul Islam - A Critical Overview' Khan describes Nazrul's distinctiveness as a writer in comparison with his contemporary poets and writers:

His natural talent and creative ability enabled him to stand over and above all of his contemporaries. For example, the poet Jasimuddin was a highly educated literary figure who became renowned for his love of peasantry and rural life but, unlike Nazrul, he was not able to transcend his idyllic vision of things. By contrast, the poet Ghulam Mustafa was a devout Muslim who championed Islamic values and practices but, unlike Nazrul's Islamic poetry, his works are devoid of artistic and emotional charge and spontaneity. Likewise, Ismail Hussain Shiraji was a committed Pan-Islamic activist and a revolutionary poet but, unlike Nazrul, his works fail to evoke the Islamic past in the form of powerful imagery and linguistic diction. Like Shiraji, Imdad Ali was very fond of versifying the glorious Islamic past but, unlike Nazrul, he too failed to capture the image of Islamic past in a way so that it made sense to the Muslim masses, irrespective of their social, economic and political background. Just as Sir Muhammad Iqbal (better known as Allama Iqbal) was regarded as the poet and philosopher of the Muslims, Rabindranath

Tagore became the poet and philosopher of the Hindu elite whose work hardly appealed to the majority of the people of Bengal, especially the Muslim and Hindu peasantry. Being the indomitable voice of the masses, Nazrul tried to strike a balance; thus his writings directly reflected the hopes, concerns and aspirations of all the people of Bengal, both Muslims and Hindus. In that sense, Nazrul was an outstanding and unusually gifted literary artist and synthesizer, who successfully captured the different angles and dimensions of our lives and endeavours in his writings, and in so doing he became a writer and poet of unrivalled abilities and achievements [<http://www.bmri.org.uk>].

Hence, Nazrul's language reached the mass, the common people with whom the poet's contemporaries could not remarkably be connected through their writings. We find that Nazrul's Islamic songs also hold the sense of equity and justice. For example, the song "We are the people who embraced martyrdom for the cause of the religion" expresses the spirit of universal brotherhood. How Islam brought harmony in the world and confirmed the victory of humanity is what Nazrul made us remember:

"Merely for the Muslims Islam has not come  
Muslim is one who calls for truth and obeys Allah alone.  
Equal to him the beggar and the king  
All are brothers — is what he believes in.

We were the first to liberate the women —  
To restore their rights equal to men.  
We ruined the wall of envy and boast  
Unveiling the darkness we kindled the lamp of hope."

#### **1.4.2. Nazrul's Devotion to Islam Contributing to His Writing of Islamic Songs**

Among all the song-writers of Bangla language who wrote Islamic songs Kazi Nazrul Islam's name comes in the very first place. Al-Aman (2006) mentions Nazrul introduced a new trend in the history of Bangla song that is the trend of Islamic songs. Genuine Islamic songs were not

composed before Nazrul's endeavor. Nazrul's alone composition of all these Islamic songs awakened a new consciousness of nationality and advancement in the minds of the Bengali Muslims.

Before independence from the British rule in Indian sub-continent the Muslims became a parasitic nation losing their traditional glory. Nazrul reminded them of their lost sense of Muslim nationalism and sense of equity proclaimed by Islam. Moreover, Nazrul tried his best to build a bond between the Hindu and Muslim communities. At the same time he wanted to revive the Bengali-speaking Muslims by inspiring them through his Islamic nasheeds and poetry. His contribution for that purpose was huge. Ahmed (1998) agrees and quotes what Abul Mansur says (interpretation of the meaning): "It is certainly true that if poet Nazrul Islam were not born at least the Bengali-speaking Muslim society would have been compelled to fall back from today's advancement of their success probably for about one century. One day Nazrul Islam came like a storm and conquered the fort of Bengali literature making a loud call *Allahu Akbar* (Allah is Greatest). He waved the flag on the broken castle of Bengali-Muslim society. He fulfilled the want of language and substance of the Muslim Bangla literature. From the spiritual perspective it is a revolution in their national life. The leader of this revolution is none other than Nazrul." (p. 620)

In his essay under the title "Amar League-Congress" (My League-Congress) Nazrul wrote (interpretation of the meaning): "Islam has come to establish complete peace and equity into the world. The holy Quran speaks of this very message. ... I have no God but Allah. To obey Him is my only human quality. ... Allah is my God, I am the ummah (nation) of Rasulullah (peace be upon him). Al-Quran is my guide. My Allah is "Al-fadulil Azim" – The Most Graceful. He is the

One Who did not let me take anything from my nation or my community. The very hands which I have raised for asking help from Allah have never been stained by anyone's alms other than Allah. Now only Allah is taking His lost and shelterless servant towards His path. I have gained full forgiveness from my Allah Who is Most Forgiving. I have found the right way. I have occupied the right of being Allah's servant. From now on I have no more need, no more demand at all.

... Those who have read my poetry are the witnesses that I have tried my whole life to unite the Muslims, to remove their inactivity, idleness, spiritual emptiness and disbelief. By the strength Allah has given me, all I have persevered with whatever I said, whatever I wrote and with my own life to make the Muslims of Bengal stand raising their head, as a Muslim bows his head before none but Allah. Truly my endeavor was to keep the belief of the three crore ignorant Muslims intact, by recording hundreds of Islamic songs in the gramophone recorder" (pp. 620 – 621)

Throughout his life Nazrul continued to nurture the Islamic thoughts and sentiments he was acquainted with from his childhood. Love of Allah and Rasulullah (peace be upon him) found shelter in the innermost part of his heart. Consequently, through his poetry and songs he makes us hear the words of Allah Subhanahu wa ta'ala and His Prophet Muhammad (peace be upon him). He sings his Islamic songs of humanity with the light of the Holy Quran and Hadith.

It was Nazrul who first used Arabic and Persian terms in many of his poetry as well as songs with a marvelous craft which successfully exposed the Bengali-Muslim culture. Before Nazrul other poets tried to use Arabic and Persian language in their literary work to create a new form.

But their attempt did not succeed as the terminology did not suit the substance and mood of their literature (Baten, July 11, 2012).

In the appendix of his book Ahmed (1998) attaches the commentaries given in the preface of the book *Bangladesher Jatio Kabi Kazi Nazrul Islam* (Kazi Nazrul Islam, the National Poet of Bangladesh) which was published under the management of Ali Avarsaji by the Cultural Center of Iran, Dhaka, Bangladesh (interpretation of the meaning): “By the use of Persian and Islamic terminology in his poetry Nazrul has created a revolution. According to Nazrul this has not reduced the value of his poetry at all; rather it has enriched his poetry and nourished them as well.

On the other hand, Nazrul’s introduction to the Iranian poet Hafij Sirajee, his study and translation of Sirajee influenced Nazrul’s poetry to a great extent. The rhythm, wording, mood and subject matter of Sirajee’s poetry and gazals have made Nazrul’s poetry noble and ornamented them with sense of love, spirituality and many other beauties. ... Nazrul was influenced by other Persian poets Omar Khayyam and Mawlana Jalaluddin Rumi.” (p. 642)

This expertise in various languages did not come onto Nazrul suddenly. Nazrul took his first lesson of Arabic and Persian languages from his maktab’s (maktab is a primary school that teaches Islamic education) teacher Moulovi Kazi Fazle Ahammad. Besides, Nazrul had an uncle named Bazle Karim who was an expert in Persian. He tried to write poetry in Persian language. By the influence of this uncle Nazrul tried to write poetry mingling Arabic, Persian, Urdu and Bangla. In 1915 while Nazrul was in Raniganj Searsol Raj High School in class VIII he met his Persian language teacher Hafij Nurunnabi. By his inspiration Nazrul took Persian as second

language and learned Persian language with great zeal (Al-Aman, 2006; Ahmed, 1998). This learning played a great role in future that started from his understanding of the Persian poet Hafiz while he was in the military camp from 1917 to 1919 (Aman 2006).

During childhood this very learning of Arabic and Persian, his headship in the mosque as an Imam (head of a mosque), his role as a muazzin (one who delivers the call to prayer in the mosque), his recitation of the Quran inspired him a lot to develop in his religious life. Subsequently, in the history of Bangla song he started a complete new trend of Islamic song. Therefore, Aman (2006) truthfully said the inspiration for this extraordinary contribution must have originated from those childhood teachings of the poet.

On December 23 in the year 1940 Nazrul presided over the conference under the title “*Kalkatta Muslim Chhatra Sommelon*” [Calcutta Muslim Students Conference] where addressing the audience Nazrul said in his famous speech (interpretation of the meaning): “I would like to let you know I want nothing at all, except Allah.” (Al-Aman 2006). He also advised the young generation: “Do not ask for help from the leader, Allah will be displeased by that. Ask for help only from Allah. Say the praises and glories of Allah alone.” (Ahmed 1998). In 1940 Nazrul joined another conference of ‘Faridpur Zillah Muslim Students Committee’. There he addressed the youth inspiring them to work for the wellbeing of the Muslim nation (interpretation of the meaning): “Young crowd of students, save the Muslims of the Bengal.” He added: “Hold the people back which is moving towards the graveyard. Bring them into the path, where they conquered the Persian and Roman Empire someday in the past.” Reminding the students of the old glory of the Muslims he said — “Dear young men, I’ve seen you more than a thousand years back from now — in the Battlefields of Uhud, Badr and Khaibar. I’ve seen you as the former

soldiers in the world-conquering army of Umar Faruq (may Allah be pleased with him), I've seen you by the right of Musa (pbuh) and Tarik in the African territory, I've seen your raised heads surpassing the height of the Pyramids of Egypt.”

*Kabya Ampara* was one of the greatest Islamic works of Nazrul. Along with other scholars in this book Nazrul translated thirty eight chapters of the Holy Qur'an in the form of poetry. Nazrul says in the introduction of *Kabya Ampara* that his greatest intention in life was to translate the whole Qur'an in the form of poetry. However, though he could not execute his great wish completely, but Allah, the Most Merciful has fulfilled part of his desire. Alhamdulillah (All praise be to Allah). We, the Bangla-speaking Muslims as well as non-Muslim communities are indebted to Nazrul for his contribution to Islam.

It was Nazrul's wish to be buried near a mosque as he expressed this desire in one of his songs – *Mosjideri pashe amar kabar dio bhai* (Bury me by the mosque) (Al-Aman, 2006). According to his wish that Allah the Most Merciful fulfilled, he was buried near the mosque adjacent to the University of Dhaka (Al-Aman, 2006; Ahmed, 1998).

From the beginning to the end of his literary life Nazrul wrote a number of Islamic oriented poetry and songs. The following is a catalog of his Islamic works:

1. In *Moslem Bharat* Kazi Nazrul Islam's first published poem was 'Shat-il-Arab' (May 1920)
2. Second poem 'Kheya Parer Toroni' (July 1920)
3. 'Korbani' (August 1920)
4. 'Mohorrom' (September 1920)
5. Seven Islamic poems along with five other poems published in *Agni-bina* (October 1922)



6. Poems in Arabic Rhymes (1923)
  7. 'Fatiha-e-doj-dohom' published in *Bisher Bashi* (1924)
  8. 'Khaled' (1926)
  9. 'Umar Faruq' published in *Sawgat* (1927)
  10. *Jinjur* (1928)
  11. *Rubaiyat-e-Hafij* (1930)
  12. *Julfikar* (1932)
  13. *Kabya Ampara* (1933)
  14. *Mohammad Mostafa Salle Ala and Jabi Ke Madinay* (1933)
  15. *Tawfeek Dao Khoda Islame* (1934)
  16. *Maktab Sahitya* (1935)
  17. *Sei Rabiul Awaler Chand* (1937)
  18. *Ore O Madina Bolte Parish* (1938)
  19. Nine Gazals of Diwan-e-Hafij translated and published in *Nirjhor* (1939)
  20. *Notun Chand* (1939)
  21. *Khodar Raham Chaho Jodi Nabijire Dhoru* (1940)
  22. *Morubhaskar* (1950)
  23. *Rubaiyat-e-Omar Khayyam* (1958)
- [<http://www.shodalap.org/deshebideshe/13308/>]

#### **1.4.3. The Essential Islamic Aspects Presented by Nazrul's Islamic songs**

The themes of Nazrul's Islamic songs are of various religious matters. Islam is based on five pillars namely kalima (that is to testify there is no God but Allah), salah (five-times daily

prayers), fasting in the month of Ramadhan, zakah and hajj. All these Islamic aspects are wonderfully presented in Nazrul's Islamic songs I have translated. For example, in the song "The word of shahada contains the light of Allah" the poet reveals the reward that is hidden in shahada and describes the importance of the remembrance of Allah:

"The word of shahada contains the light of Allah  
Like hidden in the oyster-shell shines a pearl.

One who remembers this word in the early morn  
Till he closes eyes when the night falls,  
For him this painful world is a blessed refuge  
Never is he befallen by misery or misfortune.

All the time whose tongue is busy with this word  
The knowledge about Allah is no mystery to him,  
His heart shines anew, so pure, so clean  
Forever in the way of Allah he surrenders every whim.

The wondrous virtue of shahada surpasses the most sacred name of Allah  
For it brings one closer to his Lord —  
Pouring into his heart ecstatic joy of seven heavens.  
His next life will be under the eternal Throne of Allah."

Allah says in the Holy Qur'an (interpretation of the meaning): "And establish prayer and give zakah and bow with those who bow [in worship and obedience]" [Al-Baqara 2: 43]. Nazrul warns us about five daily prayers insisting on the fact that without saying prayers regularly we

cannot get closer to Allah. Performing prayers with sincerity can only assure success in our worldly affairs as well as in the hereafter. Nazrul writes:

“For whom you’ve been toiling so hard; who’ll be your companion?

None will bring light to the grave of the one

Who does not say his prayer.

Prostrate yourself before Allah with humility and fear

To be close to Allah; to succeed in worldly life and the hereafter.”

Ramadhan teaches us many things including self-restraint. When we fast for the sake of Allah we control our desires and surrender ourselves to Allah’s will. We try to make our inner and outer selves more beautiful. We can also perceive the sufferings of the poor who have to starve for want of food. Allah commands us to look after the poor and needy people around us by feeding them, by helping them with the money and wealth that Allah has given us. Therefore, the spirit of Ramadhan is that of sacrifice. The Muslims should celebrate Eid-ul-Fitr in order to live the rest of the year with the light of the same spirit. The song “Remember it’s Eid at the end of Ramadhan’s fasting” which is nationally celebrated on the occasion of Eid every year in Bangladesh contains the teachings of Ramadhan as well as Eid-ul-Fitr:

“Remember it’s Eid at the end of Ramadhan’s fasting

Come with the spirit of sacrifice today repelling your self-desires —

Observe the command of Allah, the Lord of the worlds.

Your wealth is not merely for your own pleasures

Give zakah to the deserving Muslim brothers.

...

Give away all what will come of use

To the starving men who ought to fast for life.  
Feed the poor, the orphan and don't refuse  
The grieving beggar that struggles to survive.

Pour into the bowl of your heart the ambrosia of tawheed  
Hazrat (pbuh) too, may accept your invitation, what more you need!

Always who hurled at you pebbles of malice and spite  
Take all those pebbles to build a mosque of love and delight.”

The last two lines remind us of the verse of the Holy Qur'an that Allah says (interpretation of the meaning): “Repel, by (means of) what is best, (their) evil. We are most knowing of what they describe.” [Al-Mumenoon 23: 96].

Hajj (Islamic pilgrimage) is the theme of Nazrul's song “Pay a visit to Kaaba, to see the homeland of the Prophet (pbuh)”. Besides these aforementioned fundamental rituals of Islam, Nazrul appears to contemplate on other Islamic ideas as well. For example, Nazrul utters his gratitude to Allah Who has sent the holy Qur'an as a guide for human being. Allah says in the holy Qur'an (interpretation of the meaning): “Indeed, this Qur'an guides to that which is most right (or stable) and gives good tidings to the believers who do righteous deeds that they will have a great reward” [Al-Isra 17: 9].

q UÉÜçäö-n î ê-â-ä-ÜÉÖ áÇ-âÄÑçã ÷ çì  
÷ Êí-f-Öç-ëíê-ó-äç-ääÖÜÉ-äÖÜ÷ ~óR

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Üã Hkq ÜÉ~éçÉi~Çã ã Éã çè~iÉè íÜÉ~ÁfèèÉÇ~Éi Éãí~çÑfÜÉ~mêçéÜÉi?è~ÁãíÜW

⇒\_ Éãçî ÉÇ~çÑfÜÉi~ãã ÉèèÉi~j i Ü~ã ã ~Ç~ÉÉ~Ài ÜfÜ~è~Çã Éãã~fÜÉi~ çèãÇ

⇒ çã Éè~i áÁ~i~ ç~ÁÉ~áI~èãó~ãÇ~i áãÇi~ÁÉÜçãÇ~fÜÉ~éèÉÁçî è~ÁÜãÇK

⇒q ÜÉ~ÜÉ~i Éã?è~ã éiÉè~è~Çã ã ÉÇ~fçÇ~ó

⇒q ÜÉ~É~èiÜÜ~è~Çã~à~èi ÉèÉÇ~áíè~èéáÉã Ççé

⇒ ãÇçÇçÑçó~Ü~è~èi Ééi~fÜÉ~Öè~ó~è~Ü~è~R=

k ~òèi àèfã áãÇè~fÜÉj i eãã è~Ü~i~i~ áÜçî í~Ñçãçî áãÖfÜÉ~mêçéÜÉi~ÉÉ~ÁÉ~ÁÉ~i éçã~Üã F~i É~Á~áãçí~  
èÉ~ÁÜ^ äã~ÜW

⇒?k çãÉ~Ái íj i Ü~ã ã ~Ç~ÉÉ~Ái Üf~i Éçèi ÖÜ~fçÑçãçî

⇒qç~Áèi áÉ~^ äã~Ü~è~èáÉ~èi èÉi~fÜÉi~ áÉ~áÇ~i áãóR

k ~òèi àãè~Ái ~ãó~èfãÇéããÖfÜÉi~Éèó~ã Éèè~ÖÉçÑfÜÉi~n i è?~á~ãÇè ~ÇãíÜKçèÉn~ã éáÉ~^ äã~Ü~è~óè~  
áã~fÜÉi~n i è?~á~ããíÉèèÉi~iãçã~çÑfÜÉã É~áãÖfWp~óHl j i Ü~ã ã ~Ç~H~?fÑóçî èÜçî äÇãçî É~^ äã~Ü~  
íÜÉã~Ñçãçî ã ÉHèçF^ äã~Ü~i áããçî Éóçî ~ãÇ~ÑçÖÖi Éóçî ~óçî èèãáèK^ áÇ~^ äã~Ü~è~èçèÖi áãÖ~áÇ~  
j ÉèÁÑiãR~x^ ~áÉJfã è~á~PWPN=

^ á~è~fo ~ÇÜã^ äã~Ü ~ãÜ FèÉéçèíÉÇ~fÜ~i~fÜÉ~mêçéÜÉi~fp~á^ äã~Ü ~ã~óÜã~i ~p~äã~ã Fè~áÇi~?k çãÉ~  
çÑóçî ~i áã~Ü~i ÉÑiáÜã~áãÜÉãçî Éè~ã Éã çèÉ~fÜ~á~Üè~ÑiÜÉi~Üè~ÁÜãÇÉã~ãÇ~ããã ~ãããÇR~xp~ÜÜ~  
*al Bukhariz*

#### 1.4.4. The Quality of Sound of Nazrul's Verses:

h Ü~ã~éçãáíè~çî í~mêçÑèèçè~^ Ái j i Ü~ã ã ~Ç~è ~ÁãÁi äã~Ü~è~Çã ã Éãí~i Üç~èi~iÉè~ã~*The Personality  
and Poetry of Kazi Nazrul Islam, in Nazrul: An Evaluation* íÜ~i~k ~òèi àè~éçÉã è~Çãáí~ää~ã ~òãÖ

ēŪbīŪā =āÇēçī āÇIŪNĒĀ=Ōī āāŌŪē=āāĒē=ēēāā=āÇēīēĒĀŌŪēŪā=Ēīē=çēÇāā=ō=ēī=āāōKfā=Ūē=  
ī āēī W

e æ Ĥk ~ōēī āēFĒē=ēō=ī ēāīāŌē=ī ŪāŪ=ī=çāĀē=ēī=Ūā =ē=ēī=Ūā =Ūē=ŌāĒē=īāçā=çŪē ēāīēēī=  
ī ēēē=çā=Ūā ēē=çŪē ī ēāā =ē=Çāīāçā=āÇī ēēē=ā ~ēāĒÇ=Āō=Ūē=ŌāĒēçī ē=āÇī ēēō=ĒNĒĀī ēē=  
ī ēē=çŪē ē=ĀĀĀ=āÇmēēā=ā=ī çēÇ=āÇĒēēēēāçā=ē=ī ēēē=ēīēāāāŌō=çēāŌā~āKq Ūēē=ēçĒā ē=  
~īē=ĀĒē=ī āÇē=īīēāīāçā=āçī=ā ēēēō=ĀĒĀ=ī ēē=çŪēŪēē=Ūā ēī=Āī ī=āç=Ūē=ēēçā=āĀē=çŪē  
īŪēē=ā ēīēē=ē=ī ēāī=ē=ī āŌçī ē=āÇē=ēēāçāKfā=çāēçŪēŪēē=çĒā ē=ēāīāāēç=ñ çēĀ=āā?ĪŪē=  
j ī ēāā =Ūēīā ~ā=ā=ī ŪāŪ=āāā ~ē=ēē=ē=ĀāĀĀÇ=āÇ=ī ŪāŪ=ēçā ēj ī ēāā =ē=ĀāŪēē=ā=  
īŪēēē=ç=ōē=īēā ēç=ē=Ā=ēĀ=ēçī ēīk ~ōēī ā=ēā=ā =ÇĒĒĀÇÇ=ā=ē=āçī=ā ēēē=āāāāŌ=Āī ī=ē=  
ÇāēĀçī ēēō=çŪēāēē=ēīēĒĀŌŪē=āÇĀçī ē=Ōē=Ūē=āāāāŌçŪēē=ē=āÇ=āā āÇāōK? =fā=ēçĒā =  
ēāīāāēç=q Ūē=ēēēō= ç=ī?Ī=ēōā ĀçāāāŌē=āī ~īāçā=Ūēçī ŌŪĪŪē=Ā=ēÇāā~āç=çŪēēā=āĀ=ŪāŪē=  
īŪēē=ī =ē=ēĒā ~ēā~ĀĒē=ēēçā=āĀē=çŪēī ēāā ē=Ūçī ŌŪē=āÇā ~ēīēēō=ī āŪē çēÇ=āÇēŪōā ē=  
ēī çĀ=īā ēçŪēŪē=ā ē=ēī ēēçēŪōīŪā =çŪēŪē=ēēā ēā=ŪīēWī ī ī KĀā ēāçēŌKāzK

bñ=ā ēāē=Ūā =Ūē=çĒā =ñçēĀ=āā? =ē=Ūē=Ūēçī āāŌW

*Ore hottya noy aj ‘sottya-groho’ shoktir ud-bodhon!*

*Durbol! Bhiru! Chup roho, oho khamkha khubdho mon!*

*Dhoni uthe roni’ dur banir, —*

*Ajikar a khun korbanir!*

pçā ēçŪēŪē=āāē=çŪēŪē ~ōēī āē=ēā=ā āĀēçāŌē=ēē=āçç=ī ēēō=ā ī ĀŪēēēçā=āīKq Ūēō=Ōī ē=Ūē=ççāŌē=  
ē=ēīāĀ ā=ē=ŪōīŪā =āÇēīēĒĀŌŪēççē=ē=ā ēāēī

- **Shobhay otul se phul amar Allah o Rasul**
- **Dui bajute tabij kore/ Khara hobo roj hashore**
- **Jhinuker buke lukiye thake jemon moti**
- **Sauda Allah’r rahe tar rohe moti**

- *Tahar hridoyakasha sat behesht bhase*
- *Setha Nobijir EÄi Üoi Rawjate tor arji korbi pesh*

qÜÉÑäçĩ äåÖ-éÉñ-ã éäÉÑçã ÷ÜÉfäã äÄçãÖççÜÉÜã÷ÜÉçãÉç÷Üî Éçãää-ÉÇW

- *Bajichhe damama, bandhre amama*
- *Hassan Hossein hese hese/ Nachto amar Bokkhe ese*
- *Shon kende kende behesht ho'te Hajrat aj ki chahe*
- *Ja'r joar ese duniar deshe desheK*

## Chapter II

### Translations of Selected Nasheeds Written by Kazi Nazrul Islam

#### 2.1. Whosoever aims to reach Allah

t Üçëç Êî Êë=ãã ë÷ç=êÉ=ÁÛ=ã ää-Û#Üççì ÖÛ#Üë=ç=ÁÉÇÁÈÁÁÉ÷ç=ë ~òê-í<sup>N</sup> Êë Äì ÜH  
mÊëÁÈÁì Êë=ÜÉ=ã ~ÖìáÑÁÈÁÁÉ=ç=Ñ=ëèÜP=áì êëá<sup>P</sup> ~áÇ=ÁÈÁÈíá=á# ÊëëÊë=  
t áÜçì í=ã ~áãÖ#ÜÉ=áÉ=ëí=ÉÑç=éí=ç=á=Üë=é=êíK

k çãÊ=Äì íj ì Ü-ã ã ~Ç=Ê=Äì Ü# Ê=çì ÖÜ=÷ç=Ñç=äçì  
qç=Áèì áêÉ=ã ää-Û#ë=éáÉ=ëì éÊí=ÜÉ# áÉ=áÇ# ááóK  
s ÊëáóÍá ó=ÁççíÜÉí=áÑóçì =Áçã Ê=ç=á=Ö=ëá Êë?ë=Ñçì  
fi# áá#Êí Êëí=áÉ=óçì =áíç=ÜÉ=éÉ=K

l ÷ áÁÈáÈí Êëèí= Ü-í=Ü-í Ê=óçì =Ö=ááÉÇ=Ñç=ã =éÖ=ááÖ  
^ é=éí=Ñç=ã =çç=éèçì =áÇ=Ç=Êë=áè  
gì éí=Ñç=éç=áÁÉ=óçì =Çç=ç=ÁÈó=ã ó=ë ~òê-í=Ê=Äì ÜF  
pÊÉ# Ü-í=á=Á=á=Á=á=Ö>

fã=Üë=áÑ#Üççì ÖÜÇ=ó=áÇ=ááÖÜ  
^ Ê=éÍÁÈë=éé=ááì ~á=Á=á=é=í=áá=éÍÁÈ=á=óçì é=Ü=éí  
^ áá=óçì éí=áèÜÉ=í=áá=Áçã Ê=èì É  
fÑá=á=ç=ááó= Üä ~Ç<sup>O</sup>Ê=Äì ÜF=óçì =Á=á=éì èèì ÊK

#### 2.2. Two flowers bloomed in the garden of Islam

qí ç=Ñçì Êëë=Áççã ÊÇ=áá=ÜÉ=Ö=éÇÈá=ç=Ñç=éä=ã  
^ ää-Û=áÇ=ë=ëì á<sup>R</sup>=éÍ=Üç=éÉ=í ç=ã ~í=Á=Ü=á=é=á=Ü=éä=K  
j ó=Ü=éí=é=á=á=ÖÜÍá=ÊÇ=í=áÜ=ÜÉ=Áçç=éèçã é?=éÜ=á=ó=Ü=Ê=í  
j ó=á=á=ÖÜ=á=Ö=á=Ê=á=á=Ç=ÁÈÁ=ã Ê=É=á=Á=Ü=á=í=ÊÇ=í=ÜÉ=á=Ñ=Ö=á=Á=É=K





\_ É#ÚÉ#Ài óÉ#çÑ#Ú#é#Éó#ÇÉ#á#è  
t áá#Ñç#ã#Ú#ã#ÚÉ#é#á#ç#Ñ#é#Ç#á#É#í#á#ó#Á#é#í#K

cêçã#ÚÉ#^#è#Ú#Ú#Á#ã#É#Ç#í#á  
qç#ÚÉ#è#Á#É#ç#~#Ç#á#~#J#~#á#l#j#ì#á#~#ì#è#<sup>NM</sup>  
e#É#á#ç#ì#Ú#~#ã#~#ã#~#Ç#É#Á#ì#Ú#H#Ú#É#é#è#~#á#É#ç#á#É  
t#Ú#ç#é#è#ç#Á#~#ã#è#Ú#É#é#è#è#ã#ç#ì#á#í#è#ì#é#è#Á#~#Á#ó#ç#Ñ#~#á#~#Ú#K

**2.4. Beloved of the universe, Muhammad (pbuh) has come in the world**

\_ É#á#í#É#ç#ç#Ñ#Ú#É#í#á#á#É#è#É#j#ì#Ú#~#ã#~#ã#~#Ç#É#Á#ì#Ú#H#è#Á#ç#ã#É#á#á#Ú#É#í#ç#è#á#Ç  
`#ç#ã#É#è#ì#á#Á#í#ç#Á#É#~#á#í#è#á#ó#~#á#Ç#í#á#á#Ç#Á#É#Ú#ç#á#ç#Ú#É#é#è#É#Á#ç#ì#è#Á#Ú#á#Ç#K

q#Ú#É#Ú#É#í#É#á#è#á#è#í#É#è#è#Ç#ã#ã#É#ç#ç#ç#ó#~#?  
q#Ú#É#É#è#Ú#Ü#è#Á#ç#á#è#ì#É#É#Ç#á#è#è#é#á#É#á#Ç#ç#é  
^#Ñ#ç#ç#ç#ç#Ñ#ç#ó#Ü#è#è#ì#É#é#í#Ú#É#è#ó#è#è#Ü#è#~#<sup>NK</sup>

i#ç#í#á#á#Ú#É#á#é#ç#Ñ#ã#ç#í#Ú#É#è#ã#á#á#~#<sup>NO</sup>  
q#Ú#É#á#Ñ#á#í#ç#~#á#Ö#á#Ö#Ç#á#í#á#ó  
k#~#ó#í#á#á#è#è#á#ã#ç#~#á#Ö#á#Ö#í#É#á#ó#I  
e#á#è#í#á#Ç#É#í#ç#á#Á#É#á#á#é#Ú#É#á#É#è#~#Ö#é#ç#Ñ#è#Ü#Ü#Ç#~#<sup>Np</sup>K

q#Ú#É#è#á#á#É#è#è#~#á#Ç#í#Ú#É#é#É#É#á#í#~#á#í#=  
^#é#í#Ñ#è#Ö#í#É#á#ç#Ñ#Ú#É#á#è#á#á#è#ç#ç#ó  
cêçã#Ú#É#í#ç#è#á#Ç#á#á#à#é#í#á#Á#É#~#á#Ç#ç#é#é#é#é#é#ç#á#è#á#~#í#~#ó#K

q#~#á#á#Ö#j#ì#Ú#~#ã#~#ã#~#Ç#É#Á#ì#Ú#H#á#~#ã#É#í#Ú#É#í#Ú#ç#á#í#í#á#á#É#è#É#í#è#Ú#Á#á#É#è#á#Ö#è#  
m#è#ó#á#á#Ö#p#~#á#^#á#~#Ü#è#è#á#~#ó#Ü#á#í#~#p#~#á#~#á#?#<sup>NQ</sup>

gááãë=áÇ=áÖä=äç=ÉáíêÉ-í  
mÉ=ÁÉ=áÇ=ÁíÉëáÖ=Ñê=ÜÉ=mcéÜÉí=ÉÈ=Ài=ÜK

### 2.5. The word of shahada contains the light of Allah

q ÜÉ= çêÇ=ÑêÜ=Ü=Ç= Áçáí=ääë=ÜÉ=ääÜi=ç=Ñ= ää=Ü  
i äáÉ=ÜáÇÇá=ää=ÜÉ=ç=óéíÉèJèÜá=èÜáÉ=éÉ=èäK

l áÉ= Üç=éÉá Éä ÁÉë=Üë= çêÇ=ää=ÜÉ=É=èáó=ä çèä  
q ää=ÜÉ=Áç=éÉ=ÉóÉ= ÜÉá=ÜÉ=á=áÜi=Ñ=ääí  
c çè=Üä =Üë=é=ääÑí=ä= çèäÇ=ä=ÁíÉëÉÇ=éÉÑí=ÖÉ=  
k Éí=É=ä=ÜÉ=ÁÉÑ=ääÉá=Áó=ä= äéÉó=ç=é=ä= äéÑ=éí=á=ÉK

^ ää=ÜÉ=ää É= Üç=éÉç=áÖ É=ä=Ái=éó= áÜ=Üä= çêÇ=  
q ÜÉ=ääçí= äÉÇÖÉ=Áçí=í= ää=Ü=ä=äç=ä= óéíÉéó=ç=Üä=I  
e ä=ÜÉ=éí=èÜäÉ=áÉí= Éç=éí=éÉ=ç=ÁíÉ=á=  
c çéí=É=ää=ÜÉ= ~ó=ç=Ñ= ää=Ü=ÜÉ=éí=èÉáÇÉë=Éí=Ééó= Üä=K

q ÜÉ= çáÇçí=é=áíí=Éç=ÑêÜ=Ü=Ç=èí=éé=èÉ=ÜÉ=ä= çéí=è=ÁéÇ=á=ä=Éç=Ñ= ää=Ü  
c çé=á=Áéä=Ö=ç=áÉ=Áç=éÉ=ç=Üë= çêÇ=?  
mçí=èä=Ö=ääíç=Üë=ÜÉ=éí=ÉÁí=íá=Áç=ó=ç=Ñ=Éí=Éá=ÜÉ=í=Éá=èK  
e ä=á=Éí=ääÑí= ää=ÁÉ=í=áÇÉ=ÜÉ=Éí=Éä=ä=ç=Üç=á=Éç=Ñ= ää=ÜK

### 2.6. We are the people who embraced martyrdom for the cause of the religion

t É=éÉ=ÜÉ=Éç=éáÉ= Üç=Éä= Áé=ÁÇ=ä= ~éíóèÇç=ä=Ñ=éí=ÜÉ=Á=í=éÉ=ç=Ñ=ÜÉ=éÉ=Ö=ç=á  
t É=Áçí=ÜÜ=äí=éíá=ÁÉ=áÇ=ç=ääÇ=èáíó=ää=ÜÉ= çèäÇ  
t É=Ñí=á=ÇÉÇ=Áçí=ÜÉ=Üç=çÇ  
s É=ääó= É= ÉÉ=ÜÉ=ç=á=ÉK

a Éãã äã ÖÑçã ÷ÜÉ=Äçëçã ÷ÑÜÉ=ÇÉÉÉí  
t Ééééçì íÉÇ=ééää Öé=Ñé É=ÁÉ=ää ÷ÜÉ=ää JéáÇÇÉã ÷ çääÇ=  
t É=ÇÉã çääÜÉÇ=ÜÉ=Çáí~áÁÉ=ÜÉ=ÉääÉ=ã ~ÇÉ=ç=èí ÄÇ É=ÜÉ=äçí  
qç=Ä=éÉ=çì é=ÁÉÉ=éíé=Ñé=ääí É=áÉí É=Ç=í ÇáÇÇK

j Éááá Ñé=ÜÉ=í ì äää é=éää=ã ÷Ü=äçí=Äçã É=  
j ì äää ÷é=ç=áÉí Üç=Ä=ää=Ñé=ç=èí íÜ=áÇç=ÁÉóé=ä ää=Ü=äç=áÉK  
b èí ~äçç=Üää ÷ÜÉ=ÁÇÖÖ=é=áÇ=ÜÉ=ääÖ  
^ ää=éÉ=ÄççíÜÉéé=äç=í Ü=í=ÜÉ=ÁÉ=ääÉí É=ääK

t Éí ÉáÉ=ÜÉ=Ñééí=ç=ääÁÉé=íÉ=ÜÉ=í çã Éää=í  
qç=éÉéíç=éÉ=ÜÉ=ää=éäÜé=éèí ~äçç=ã ÉääK  
t É=èí äáÉÇ=ÜÉ=í ~ääç=Ñéääí ó=áÇ=Äç=éí  
r äí ÉääÖ=ÜÉ=Ç=ää=áÉé=í É=ääÇáÇ=ÜÉ=ää=ä é=ç=Ñüç=ÉK

**2.7. The lovely flowers, sweet fruits and rivers' freshwater**

qÜÉ=äçí Éáá=Ñçí Éééí=éí Éíí=Ñí äé=áÇ=éää Ééé=ÑééÜ ~íÉ=  
l ⇒ ää=Üää=äç=ääó=óçì é=Ñí çì é=ç=ää=í éK  
qÜÉ=Äí áÇ=áÁÉ=ç=ÑÖÉÉää=éÉ=éí éÉ=ää=íÜÉ=É=éíÜÉää=é=ó  
l ⇒ ää=Üää=äç=í Éääó=óçì é=ää ÉéÁó=ç=ää=í éK

v çì Ö=í Éää É=ääÜÉ=é=áÇ=í É=ääÜ  
\_ äÉéÉÇ=ää É=í äíÜ=ÄççíÜÉééí=ÄíääÇÉää Í=ääíÜ=áÇ=ääää  
v çì ééçí äÇ=Ñçç=í ÜÉääÉí É=é=ää=Ü=ääÖó  
k ç=ää ~ííÉ=Üçì ÷ç=ÁÉó=ç=é=Ç=ää=ÁÉóK

l ð ä Üí ÁÉ â óçì Ê Áçã ä ã Çè ÇÑÉáíáá Èé  
v Èí ð áÜóçì Ê ä ÖÜ ð á Ç ð á ð Üä ä ä í Èéì Èí ä ÈéK

v çì Üí ÈéÉáí ð ÜÉ ÁÉí ÇÑ ÜÉ é ä ç é ÜÉé  
p ç ð Ü í ð ã ñ ó é ñ è ç ä ð ÜÉ ðì ÇÖä Éá í ð ñ óK  
q ÜÉ Üç ä ö ñ ì ê ä ä ð ÜÉ Ö á Ç ä ÁÉ Ñçã ð çì  
í Èéí ð Öç ð éí ê ó ä ç ä ä Ö ð ÜÉ ä ä ÖÜ ð ñ óK

### 2.8. Go say your prayer

í äéíá ð ç ð ÜÉ Á ä ä ð ç é ê ó Èé ä ð ÜÉ ä ç èèì Èí ä çì ð Öç ð Ñç é é ê ó ÈéK  
c ä ä Ç Áç ä ä ç ä í ä ç ä ð á Ç ÜÉ ä ä óçì Ê Ç ó ä ä Ö ÜÉ ä í ð  
d ç è ñ ó ç ì ê é ê ó ÈéK

q ÜÉ ä ç ä Éá í ó ç ì é í ä Ç ð ç è ñ ó ç ì ê é ê ó Èé  
p ä ä è Ç ä ä Ç ç ì ä Ñçã ó ç ì Ê Áç Ç ó ð á Ç ç ç ì äK  
f Ñç ì ä ç ì È í ç Ü é È é ç ä ä ö Ö ç ç Ç ä ð ÜÉ ÜÉ é Ñ È é  
p ä ä é ä ö Ö ç è ñ ó ç ì ê é ê ó ÈéK

v çì Ñç è ä È é ê ó Èé ä ñ ä ä Ö Üç ì è ä Ç è ÇÑ È ñ Á è È é  
v çì Ç É Á É ä È ð ÜÉ ð ä È ð Üç ä ð ÜÉ ð ä ä Ö ç Ñ ÜÉ ð ç ä Ç èK  
v çì ð é È ç è È ä È ä Á È è ä ä ç ä ä ö Ñ è Ñ È í ä È è ð Ç ó  
b í È ä è ç ó ç ì ä ñ ä È é ì Á Ü é è È í È ä Á É  
d ç è ñ ó ç ì ê é ê ó ÈéK

c ç è ð Üç ä ó ç ì ñ È Á É ä ð ç ä ä ä Ö ç ç Ü é Ç ð Üç ä ä Á É ó ç ì Ê Áçã é ä ä ç ä \\\  
k ç ä È ð ä ä Á ä ä Ö ä Ö Ü ð ç ð ÜÉ Ö è í È ç Ñ ÜÉ ç ä È  
t Üç Ç ç È è ä ç ì è ñ ó Ü ä è é ê ó ÈéK

mêçêîê-îÉ-óçî êêÉâÑÁÉÑîÉÉ^ ää-Ûî ãíÛî ã ääíó-âÇÑÉ-ê  
qç-ÁÉ ÄçêÉîç^ ää-Ûîç-èî ÁÁÉÇ-ää ÷ çäÇáó-ääÑÉ-âÇîÛÉ-ÛÉÉ-ÑÉÇK

## 2.9. Come on, come on, whoever wants to be in Madina

` çã Éçáí-Äçã Éçáí ÛçÉí Éçî ~áíê-îç-ÁÉ-ää ÷ ~Çää~

t ÛÉÉîÛÉîèî ä éÉîçÑîçä-ä ÷ ~éÑçéí-Äçî ä ÷ äíÛîÛÉÑî-ÖçÑîÛÉ-éääÖçâK

fi?éíÛÉ-ä-âÇî ÛÉÉéé ~òê-í-ÉÄ ÛîÑî ãÇ-Ûé-Ñä-ä-Ûçä É-ÑÉéé ää-í<sup>NR</sup>

fi?éíÛÉ-éä-óÖçî äÇçÑîÛÉ-é éÉ-í-*Hassan, Hussain*<sup>NS</sup> ~âÇç-í-ää ~<sup>NT</sup>Kää ~ó^ ää-Û-ÁÉ-é-äÉ-éÉÇî äíÛ-  
íÛÉä F

e ÉÉîÛÉ-Ñî éÄç ä é-ääçáéçÑîÛÉ-mêçéÛÉ-ÉÄ ÛîÉéí-ÄäçÛÉÇ äÛä-Ñî<sup>NI</sup>

fä-ÛÉ-ä çèèî Éç çèèÛé-éÉÇ-ÁÉçî ÉÇ ÷ ì Û-ä ä ~ÇÉÄ Ûî Ûî

qÛÉî-äçî éçÑî Û-ää<sup>NV</sup>Ñçéí-Äçéçä ÉÇ-ÛÉÉí

t äíÛîÛé-ÁÉ-éíá-ää çáÁÉ- ää-ä<sup>OM</sup>Çääí ÉÉÇ-ÛÉ-Ä-ääÑî éé-é-óÉÇK

e ÉéÇí éíó-Öçî äÇî çääÉÇ-ää íç-ää Éáó-ääääÖççä

cçééÛÉ-é-éÉÉäí Éé-ÛÉ-ÑçíéääíéçÑî ì Û-ä ä ~ÇÉÄ Ûî ÛîÛÉ-î çääÇç-ÁÉçî ÉÇK

e Éé-éáóÛÉ-î ääÇ-Ääí ÷ÛÉ-î Ééó-éçî äÇçÑî-î ÛÉÉÇ<sup>OK</sup>

## 2.10. Remember it's Eid at the end of Ramadhan's <sup>22</sup> fasting

o Éä Éä ÁÉ-äí-é-â äÇ-í-ÛÉ-ÉäÇçÑö-ä ~ÇÛ-ä?é-ÑéíääÖ-

` çã Éî äíÛîÛÉ-éääçÑî-ÄäÑÁÉ-îçÇ-ó-éÉÉääÖóçî é-éÉÄÑÇÉ-é-é?

l ÄéÉí ÉíÛÉ-Äçä ä ~âÇçÑî ää-ÛîÛÉ-î çéÇçÑîÛÉ-î çääÇçK

v çì ê ÷ É=ãÜæ=áçì=ã É=É=ã=Ñ=é=óçì=ê=ç=í=ã=é=ã=É=è=è=è  
d ãí É=è=ã=Ü<sup>pp</sup> íç=Ü=É=Ç=É=É=è=ã=Ö=ç=í=è=ã=ã=Æ=ç=í=Ü=É=ã=K

v çì ÷ ã=ã=ç=ã=É=Ç=É=é=ó=É=í=ç=Ç=ó=ã=Ü=É=ã=ã=í=á=Ç=É=é=É=ã  
t Ü=É=É=Ü=É=ã=ã=á=í=è=ç=ã=Ç=á=É=ç=Ñ=É=ã=ã=è=Ä=ã=Ñ=Ä=Ç=ã=í=É=è  
l á=á=ó=í=ç=Ä=ç=ã=Ñ=é=ã=Ü=É=í=á=Ä=ç=é=ó=ç=Ñ=Ü=É=é=É=ã=Ö=ç=ã=K

qçÇ=ó=Ñ=é=Ö=É=í=Ü=ç=ã=Ñ=ã=É=Ç=ã=Ç=í=Ü=ç=ã=Ñ=É  
a ê=í=ç=í=í=ó=çì=ê=Ü=á=Ç=é=í=ç=ó=çì=ê=Ä=ç=í=Ü=É=K  
t ã=Ü=ó=çì=ê=ç=í=É=Ä=ã=Ö=í=Ü=É=í=Ü=ç=ã=É=í=ç=è=Ç=ã=á=í=ç  
É=ã=ã=Ñ=é=Ä=ã=É=í=ç=ã=É=ã=í=è=Ü=É=í=É=K

d ãí É=í=ó=ã=í=Ü=í=í=ã=ã=Ä=ç=ã=É=ç=Ñ=é=É  
qç=Ü=É=é=í=è=ã=Ö=ã=É=ã=í=Ü=ç=ç=í=Ü=Ü=í=ç=Ñ=é=í=Ñ=é=ã=Ñ=K  
c É=É=Ç=í=Ü=É=ç=ç=è=í=Ü=É=ç=é=Ü=ã=ã=Ç=Ç=ç=ã=Ñ=é=Ñ=í=é=É  
q Ü=É=Ö=ã=É=í=ã=Ö=Ä=É=Ö=ó=è=í=Ü=í=é=í=è=Ö=ã=É=í=ç=è=è=ã=É=K

mçì é=ã=á=í=ç=Ü=É=Ä=ç=í=ã=Ñ=ó=çì=ê=Ü=É=é=í=Ü=É=ã=Ä=ç=é=ã=ç=Ñ=í=í=Ü=É=Ç  
e ~ò=è=í=É=Ä=Ü=í=ç=ç=í=ã=ã=ó=Ä=Ä=É=í=ó=çì=é=ã=í=ã=í=á=ç=ã=í=Ü=í=ã=ç=é=í=ó=çì=ã=É=Ç>

^ ãí ~ó=è=í=Ü=ç=Ü=é=ã=Ç=í=í=ó=çì=é=É=Ä=ã=É=ç=Ñ=ã=ã=Ä=É=ã=Ç=é=ã=É  
q=ã=É=ã=í=Ü=ç=é=É=Ä=ã=É=í=ç=Ä=ã=Ç=ã=ç=è=í=É=ç=Ñ=ç=í=É=ã=Ç=Ç=ã=Ö=Ü=K

**2.11. The blessed name of Allah is the touchstone to the believer**

q Ü=É=Ä=í=É=é=Ç=ã=ã=É=ç=Ñ=ã=Ü=ã=Ü=Ü=Ü=Ü=í=ç=í=Ä=Ü=í=ç=ã=É=í=ç=Ü=É=Ä=É=ã=É=è  
qç=Ü=ã=í=Ü=ã=í=ç=è=ã=Ç=é=é=É=é=è=è=é=ã=É=è=ã=í=Ä=é=ç=Ñ=ã=ã=ã

t áUá=ÚÉÉ=éiÚó=ãÑÉÚÉ=éiÉ=ÚÉ=áÉ=éi éÉ=çÑÉÚÉ=ÚÉÉ=ÑÉÉK  
fã=ÚÉ=Éi É=ÚÉ=ÉÁi É=Çã ááÉéçî áéçáé íç=ÁÉ=á=ÚÉ=Ñéi=  
e É=ÇÉÉáó=ã á ÉéÉÇ=áÇÉ=ÚÉ=Ççî áíáÉé=Ççã é=ééçá=çÑÉÚÉj çéi=d ê=Áççî éK

e É=ãí É=á=ÚÉ=Ñã áóI=Ái í=áçí=éÉ=áó?

e É=É=Éá éçî ÉéÉÇ=çç=éÉ=ÁÉóçáÇ=ÚÉ=ÇçãÑáÉÇ= ~æK

i ááÉ=ÇççÉ=Ú=í=éi áá é=ÚÉçî ÖÜ=ÚÉ=á=áÉ

\_i í=á=é=ÑÉ=ÚÉéç=éÉ=áíÑ= áíçî ÁÚÉÇ=Áó= ~íÉ=?

e á=ÁççíÚ= çéáÇ=éÉ=ááã á áá=íÉÇ=áá=ÚÉ=é=á É=ã ~ááÉÉK

e É=á=áÉ=Éi ÉéóíÚá=Ö=é=ÁáÉé=ááÖ=çÑ= áá=Ü

^ áÇÉá Á=ÁÉ=éççéÉ=áó=áÇ=Çi Éé=áó= áÚÉèi ~áÇÉáÖÜ

qç=Éáçó=ÚÉ=í Éá=áó=Ááéç=ááÇ=ó=áÇ=ááÖÜK

**2.12. Pay a visit to Kaaba, to see the homeland of the Prophet (pbuh)**

m=ó=ç ááí=çç ~Ä=ÖHçç=éÉ=ÚÉ=Úçã Éá=áÇçÑÉÚÉ=ñççéÚÉi=É=Ái ÜK

k çî i É=é=ÚÉ=é=ááÖ=ã ?é=ÚÉçî Çi=

v çî ?á=ÁÉ=á=ÚÉ=ñ=áá=çÑ= é=Ñ=Ü<sup>OR</sup>=Ñóçî ?É= çéiÚó=áÇ=ÁáÉ

t ÚÉÉ=ÁÉ=á=Ö=ÁççíÚÉéç=áá=ÚÉ=j i éáá é=éÉ=Éá ÁáÉ

o ÉéççáÇá=Ö=çç=ÚÉ=Á=áá=çÑÉÚÉ= ççÇ

\_É=ÚÉ=É=á=Ñóçî =ççá=Ö=çç=éÉ=ÚÉ=Ö=çç=é=çÑÉÚÉ=j i éáá =ã é=áÉK

v çî ?á=éÉ=ÚÉ= ~í É=çÑ=é=á=Ç=ÚÉ=Á=í=á=É=Ñ=á=ççÑ= ~é=Ä=á<sup>OT</sup>

v çî ?á=éÉ=ÚÉ=é=á=Á=çç= ÚÉ=É=j i é=É=Ái ÚÉ=é=í=ÚÉ=é=é=á=ççÑ= áá=áÖÜó=á=á=Ü



q ŪÉŪçäó ~ íÉç Ñõ ~ ã ò ã<sup>U</sup> eŪ äië ~ íá íÉóçì ê ÷ ŪäëíK

q ŪÉmêç é ŪÉí ËÈ Àì Ūíçç â Ñäí Ūää ÷ ŪÉç íí ~ ÖÉç Ñã ç í ŪÉç ã ã ä ~

e çäó ç ~ ââ ÷ ä ÷ ŪÉmêç é ŪÉí ËÈ Àì Ūíçç ä ËÉç é ä ó Öçì á Ç?

v çì ã ì éí Ñç ÷ ç ÷ ŪÉŪçäó Ñíó ç Ñí ~ ââ ~ K

v çì Ñäië ä É ç ç ì Éóçì ê ÷ Äç Çó ÷ ŪÉç ì éí ç Ñí ŪÉç ~ éí èÉ

t ŪÉéç ì Ū ä ã ~ Ç ËÈ Àì Ūíçç èÉç ÷ ç ÷ äÉ Ç ÷ ŪÉç Ñ ò ää Ö ŪÉç ÇèK

fí?èç ~ Çää ~ ÷ ŪÉç é ÷ ŪÉmêç é ŪÉí ËÈ Àì Ūíçç ä ËÉç Ñíé Ūäë íK

pÉÉää Ö ÷ ŪÉç Éóçì Ñíó ç ~ Çää ~ óçì ê ÷ Äç í ää Ö ŪÉç éí ÷ ää ÑÉç ~ íäç ÑÉç

v çì Ñäië è ó ç ÷ ŪÉç ç éí ç Éé Äí Ñí äí ää Ö ÷ ŪÉç ò ~ í ò ~ Ū<sup>OV</sup> ç Ñmêç é ŪÉí ËÈ Àì ŪK

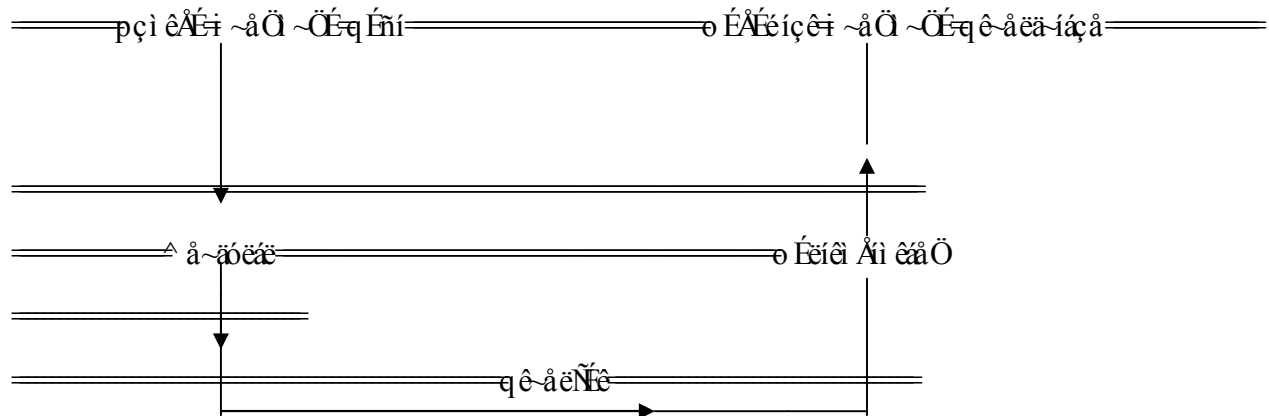


î ÊêÉ=êÉ=iê-âëâ-îÉÇ=Cóã-ã áÁ-ãóW?t áÜ=îÜÉ=içâÊã=çÑê-ê ÇêÉ=ÜÉ-êëÊãí-ê-ã ÊêÁó=iç=îÜÉ=  
 î áã ÊêÉÉê çî =Á-á-óçî =î Êê=ÖiçêÉ=Üé-êÊãÑêê=ããã ~îÉÑî çî ê ?

pãã ää-ëöl=ää=îÜÉ=ëçãÖ?qi ç=Ñçî Êê=Äççã ÊÇ=ää=îÜÉ=Ö-êÇÊã=çÑêã-ã ?=îÜ-î Êê=iê-âëâ-îÉÇ=moner  
 bulbul ~ê=?ãáÖÜiãÖ-áÊã äãÇ?î ÜhÄÜ=ëçî áÇê ä çêÉ=ééêçéã-îÉ=iç-ã ÊKl ä=îÜÉ=Äçáíê-éóíê-êë-ã=  
 IOMRF=iê-âëâ-îÉ-íí-ê-ã óÜÉ-êí?ê-ãáÖÜiãÖ-áÊ?î ÜhÄÜã ~ó-ééÉ-ê-ëçã Êî Ü-í-ääíÊ-ãK

**3.2. Translation Process: Analysis, Transfer and Restructuring**

qê-âëâ-îçêë= çêã-êíÊé=Áó-êíÊé=îÜçî ÖÜ=êéç ÁÊë-çÑÇÊÄÇÇääÖ-âÇ-êÉÄÇÇääÖK e-êÖ-êÇ=îÜé-ã ~ííÊ=  
 \_-ëãÊíí=IOMMF=Öi Êê-êÑêÊãÁÉ=iç=k áç-?ê=ENMSQ=éêç ÁÊë-çÑê-âëâ-îçãKk áç=ENMSQ=ã Êãíçãê=  
 îÜÉ=iê-âëâ-îçê=Öç Êê=îÜçî ÖÜ=îÜÉ=éç ÁÊë-çÑ-ã-ãóëãí-ê-âëÑê=ãÇ-êÊéî Äi êããÖK í=îÜÉ=î Êó=Ñêí=  
 êí-ÖÉ=îÜÉ=iê-âëâ-îçê-ã-ãóëÉ=îÜÉ-ã Êêë-ÖÉ-çÑîÜÉ=pi =ääíç-íí-êã éáÊí=ãÇ-êíê Äi ê-ãó-ÄÉ-êÊí=  
 Ñêã êKfã=îÜÉ-ãÊñí-áí Êã=ÜÉ=iê-âëÑêë-áKfã=îÜÉ-Ñã-ã-êí-ÖÉ-ÜÉ-êÊéî Äi êÊë-á-îç=îÜÉ-áí Êã-ã=îÜÉ=  
 ó ÊÁÉíçê-ç-çqi = ÜhÄÜ-ã-ã çêí-ééêçéã-îÉ=Ñç-Üé-í-êÖí-í ÇãÊãÁÊÉ-êÉ-ÇÊë-ê-í Êã-ê=îÜÉ-í-êÖí=  
 Ä äi êÉ=ÄçáíÊñíKk áç=ENMSQ=ää êíê-îÉ=îÜÉ=éç ÁÊë-çÑê-âëâ-îçãã=ää=îÜÉ-Ñç=ççî äãÖÇã-Öê-ã W



**Fig. i Nida's model of the translation process**

fã=îÜÉ=ã=ãóëã=éÜ=éÉ=Ñk áÇ=ENMSQ=îÜÉ=îé=ãä=íç=ê=ãâî çãî ÉÇ=ãã=îÜÉ=Éñ=ã äã=íãç=ã=çÑëÉãíÉãÁÉ=  
eíèì Áì éÉ=ãÇçÑñî ç=óóéÉ=çÑã É=ããÖí=èì ÁÜ=èì=éÉÑÉÉãíã=ã=ãÇ=Çããçí=íãî ÉKö ÉÑÉÉãíã=ãã É=ããÖ=  
ãë=ãëç=ããçì ã=ë=ÇÉãçí=íãç=ãKñí= çêãè=í áÜ=îÜÉ= çêÇë=ë=ëãÖè=ç=ëóã ÄçãëKì ã=îÜÉ=çíÜÉ=Ü=ãÇ=  
Çããçí=íãî É=ã É=ããÖ=ãã éãÉ=Éã çíãç=ã=ãÉ=éçãéÉ=éçì çãÉÇ=ãã=îÜÉ=éÉ=ÇÉ=Áó=îÜÉ= çêÇëKñí=éÉãî É=ç=  
ÁÉóçãÇ=îÜÉ=éãã ~óó=ç=éÉÑÉÉãíã=ãã É=ããÖKç ~óó= çêÇë=Ü=í É=éÉ É=ãã É=ããÖëKk áÇ=ãÇç~ÁÉ=  
ENSMF=ÑãÇ=îÜ=í=ãã=ÇÉ=ããÖ=í áÜ=éÉÑÉÉãíã=ãã É=ããÖ=îÜÉ=îé=ãä=íç=ê=Ü=é=íç=ÁÜççéÉ=îÜÉ= çêÇ=ç=é=  
ÉnééÉëãç=ã=Ü=í=ÁÉí=èì áí=îÜÉ=ÇããíÉñí=çÑñîÜÉ=Éñí=í=ãKÉKìÜÉ=çíÜÉ= çêÇë=éçì ãÇ=áK\_ ó=ÉñÉÁíããÖ==  
Çãéíèì Áãî É=éÉã ~ãíã=éíèì Áì éÉ=ã=ãóëã=îÜÉ=îé=ãä=íç=ê=Á=ã=ÇãÑÉÉãíã=íÉ=ÁÉíí ÉÉã=îÜÉ=éçëãÁÁÉ=  
ã É=ããÖ=çÑñîÜÉ=pq=íÉãã ~Ñ=éÉÉãÁããÖ=îÜÉ=é=éç=éã=íÉ=q í=Éèì áî ~ããíK=Ü=í É=Öç=ãÉ=Üççì ÖÜ=îÜÉ=  
ééçÁÉë=çÑñî=ãä=íãç=ã=Ü=í=K áÇ=ENMSQ=ÇÉ=ÁãÁÉÇK= í=Ñéçí=í=Ü=í É=éãÉÇ=íç=Öè=éé=îÜÉ=ã É=ããÖ=ãÇ=  
ã Éë=ÖÉ=çÑñîÜÉ=í=éÖÉ=íÉñí=Áó=ã=ãóóããÖ=á=íÜç=çì ÖÜ=óKq ÜÉã=f=Ü=í É=ã ~ÇÉ=ëãã éãÉ=ëãÉãÉçãJ  
eíèì Áì éÉK=Ü=í É=í çãÉÇ=ç=ã=Çë=Ñ=ÑÉÉ=Çë=Ñ=íç=Öã É=áí=éÉ=éçã=ÁãÉ=éÜ=éÉKq ç=ÁÉ=èì éÉ=çÑñîÜÉ=  
ã É=ããÖ=çÑçãÑÉÉãíã= çêÇë=ãÇ=éÜ=éÉ=f=Ü=í É=ÑÉ=èì Éãíãó=ãççãÉÇ=é=Çãíãç=ã=éãÉ=ãÇ=îÜÉ=èì éÉ=  
çÑÇçíÜ= ~ãÖ=ãÇ=ãÖãëÜKfã=éÉéíèì Áì éããÖ=ã ó=íÉñí=f=Ü=í É=ã ~óé=ãÉéí=ãã=ããÇ=í ÜÉ=ÜÉ=á=ã=  
~éééç=éã=íÉ=Ñ=é=îÜÉ=í=éÖÉ=éÉ=ÇÉëKç=ç=Éñ=ã éãÉì áí=í=é=ÇããéãÇ=îÜÉ=Ñ=ãçì ããÖ=ããÉ=Ñ=ã=îÜÉ=ççãÖ=  
?t Üç=çÉíÉ=ã=é=íç=éÉ=ÁÜ=ã=Ü=W

Allahke je paite chay hazratke bhalobeshe

Arsh kursi, lawho kalam na chaite peychhe she

e ÉãÉ=îÜÉ= çêÇë=é=áÉ=ãÇ=éÉóÉÁÜÉ=ãç=ãã ~ãã=éÉÑÉ=íç=îÜÉ=ãÖãÜ= çêÇ=éÖÉ=K\_ í=ÇããíÉñí ~ãã=  
íÜÉó=Ü=í É=ÇãÑÉÉãíã=Çããçí=íãî É=ã É=ããÖëKPaite ã É=ãë=íç=éÉ=ÁÜ=ç=é=íç=Öè=éé=?=ãÇ=peychhe  
ã É=ãë=íç=éÉ=Áãî ÉZ=íç=í=ãÇ=ééí=ãÇ=ç=é=íç=ããçì =Áó=ÜÉ=éíKfã=ã=ãóóããÖ=îÜÉ=éçì éÁÉ=íÉñí=f=Ü=í É=  
ÇããéãÇÉÉÇ=ÇçíÜ=îÜÉ=éÉÑÉÉãíã=ã=ãÇ=Çããçí=íãî É=ã É=ããÖ=Á=éÉÑ=ããK

t ÜäÉ=á~áòääÖ=ÜÉ=çì êÁÉ=Éñí=f=Ü=í É=Ñì àÇ=ÜÉ= çêÇ=ç? êéÜ?~áÇ?àì êéá?~éÉ=Ñì éFáÖ=íÉä êKq ÜÉó= Äçì aÇ=ÁÉ=íé~áëä=íÉÇ=ää=b áÖäÜ=Äì í=Ü=í= çì aÇ=açì=ÁÉ=íÉ=ÜÉ=ÉÑÉÁ=ÜÉ=ç éäÖä~á=Ü=é=éçÇ ÁÉÇK qÜÉä=Éèì ä~áFáíé=í çì aÇ=açì=éFéí É=íÜÉ=éÉ=á É=áääÖ=ë=í ÉäKççê=Éñ~á éáÉ=ç? êéÜ?~Äçì aÇ=ÁÉ= íé~áëä=íÉÇ=ë=?q ÜëçáÉ?K\_ í=í=á~á ~ó=éçì àÇ=íçç=éää éáÉ=áÇ=ääÖÜ=ää=íÜä é~éíáÄ ä=é=ÄçáíÉñíKq ÜÉ= Öé~áÇÉ é=çÑíÜÉ=ÖÉ=í=?êéÜ?çÑ^ ää=Ü=Á=ääçì=ÁÉ=éää éáó=Äçáí ÉóÉÇ=Áó=íÜÉ= çêÇ=?q ÜëçáÉ?ÜÉÉ=ää= íÜä=ÄçáíÉñí=çÑíÜÉ=éçáÖKq ÜÉÉÑì éí=f=Ü=í É=éFéçáí ÉÇ=íç=Äçêçì =íÜä =ää=á ó=ÉñíKfä=íÜä=í ~ó= ~á~áòääÖ=ÜÉ=ç éäÖä~á=íÉñí=f=Ü=í É=íé~áéÑééÉÇ íÜä =ääíç=b áÖäÜ=á=áÖ ~ÖÉ=áÉÉ=ääÖ=ää=á ääÇ=ÜÉ= íé~áëä=íÉÇ=íÉñí?ë=é=éççéä=Áó=Ñì=ë=á ó=éÉ=ÇéèK^ NíÉ=í çääääÖçá=éÉí Éé~áÇ=Ñé=á ó=íé~áëä=íáçá=çÑí íÜÉ=ÑìéFä ÉáíáçáÉÇ=ääÉ=çÑíÜÉ=éçáÖ=éÉ=íÜÉ=Ñìäçì ääÖW

t ÜçççÉí Éé=ää é=çç=éÉ=ÁÜ^ ää=Ü=íÜçì ÖÜÜä=ç=ÄÉÇáÉ=ÁÉ=çç=ê=òé=í=É=Äì ÜH  
 mÉéÁÉáí Éé=íÜÉ=á ~ÖìáÑíÁÉ=ÁÉ=çÑí=ééÜ=áì êéá=áÇ=ÁÉ=Éíá=áí ÉééÉ=

t áÜçì í=á ~áääÖ=ÜÉ=áÉ=éí=ÉÑì éí=çá=Üé=é=éíK

### 3.3. Borrowing

e~íää =áÇ=ç í àÇ=ó=íOMMÇ=éÉÑé=íç=s ää~ó=áÇ=a ~éÁÉäÉí?ë=áçíáçá=çÑ=Äçêçì ääÖKs ää~ó=áÇ= a~éÁÉääÉí=ENMRU=NMRF=ä Éáíáçá íÜ=í=Äçêçì ääÖ=ä=íÜÉ=éää éáÉ=í=á ÉíÜçÇçÑíé~áëä=íáçáKfi=çÁÄ éé= í Üä=íÜÉ=íé~áëä=íçé=íÉ=ëçì éÁÉ=á=áÖ ~ÖÉ=áíÉä =ää=íÜÉ=í=éÖÉ=á=áÖ ~ÖÉKqç=Öì É=íÜÉ=Ñí=í çêçÑíÜÉ= pi=Ä äì éÉ=çéíç=Ü=í É=ÑìéFáÖ=ÉÑÉÁ=Äçêçì ääÖ=á ÉíÜçÇ=Á=á=ÁÉ=í éÉÇKfi=Á=á=äçç=ÁÉ=í éÉÇ=í Üä íÜÉ=í=éÖÉ=á=áÖ ~ÖÉ=Éèì ä~áFáí=é=áçì=í~á=ÁáÉ=í=ääKççê=Éñ~á éáÉ=f=Ü=í É=Äçêçì ÉÇ=íÜÉ=íÉä = ?áÜä=Ñí=?ë=íÜÉÉ=ä=áç=é=éççéä=íÉ=éÜé=éÉ=í~á=ÁáÉ=ää=b áÖäÜ=Ñìé=íÜä=íÉä Kfä=íé~áëä=íááÖ= k~òèì äé=féä=á áÁ=éçáÖé=f=Ü=í É=çÑíÉáíáá Éé=Äçêçì ÉÇ=çíÜÉ=ÇáÑíÉFáí féä=á áÁ=í çêÇ=áÇ=éÜé=éÉ=Ñç=á=íÜÉ=éçì éÁÉ=íÉñíKççê=Éñ~á éáÉ=f=ééÜ=áì ééä=ó~éì äìpáé=í=éÜ=Ü=Ç=í=p=ää=ää=Ü=^ ä=óÜ=í ~ p=ää=á I=ò=á=Ü=É=ÁKf=Ü=í É=áÉ=í=íÜÉ=á=á Éé=çÑéÉçéáÉ=áÇ=éä=ÁÉ=ë=íÜÉó=éÉ=ää=íÜÉ=çéäÖä=áK

\_ çêçî ää ÖçÑîÜÉÉ=feã-ã áÁ=Éã ääçç ÖíÉ=Ü-ë-Öí Éã-ã ó-íé-ãëã-íçã-ã-ã=feã-ã áÁ=çãÉ= ÜÄÜ=ÑäÇ=ãÉÁÉë-éó=íç-ãÉÉ=íÜÉ=ÉÑÉÁ=íÜ-í=íÜÉ=ççì ÊÁÉ=Éñí=Ü-í É=éçÇ ÁÉÇ=ää-áí=é-É-ÇÉëKq ÜÉ=Äç êçî ÉÇ=í çêÇ=ãÇ=éÜÉ-éÉ=éÉ=Éñéã-ääÉÇ=ää=íÜÉ=ÉãÇãçíÉ=éç=íÜ-í=íÜÉ=ÑçÉíÖ=éÉ-ÇÉë-Á-ã=Ü-í É=ã-ãÇÉ=çÑííÜÉã-ää=ãÇÉëí-ãÇää ÖíÜÉ=íé-ãëã-íÉÇ=ÉñíëK

**3.4. Metaphrase, Paraphrase and Imitation**

\_ ~ëãÉí=ÉOMMF=éÑÉë=íç-gç Üã=a éóÇÉã ?=ãÇÉ=Äçì í=íé-ãëã-íçãKfã=Üë=meÉÑÁÉ=íç=í áÇ?ë-b éãíáÉ=ÉNSUMH=a éóÇÉã=ääíêçÇ ÁÉ=íÜÉÉ=Ä-ëã Ö-íóéÉ=çÑííé-ãëã-íçã=? ã Éí-éÜÉ-éÉ=é-é-éÜÉ-éÉ=ãÇ=ää-á-íçãK\_ ó-ã Éí-éÜÉ-éÉ=ÜÉ=éÑÉë=íç=çêÇ-Áó=çêÇç=éÉáíÉãÁÉ=Áó=ÉáíÉãÁÉ=íé-ãëã-íçãKmçÄ-Áó=ã Éí-éÜÉ-éÉ=íé-ãëã-íçã=Á-ã=ÁÉ=ã çÉÉ=éí-á-ÁÁÉ=Ñç=íÜÉ=íé-ãëã-íçã=çÑí-Áì éãÉë=Çç Áã Éãíé=çê=ääéíÉ Áíçã-ã-ã-ãì ~ã-Ñç=ã ~ÁÜãÉÉÁKÜ-ã-Ñç=íÜÉ=íé-ãëã-íçã=çÑéçÉíóKm-é-éÜÉ-ëã Ö=éÑÉë=íç=ãääÇçÑíé-ãëã-íçã=í ÜÉÉ=íÜÉ=íé-ãëã-íç=Á-ã-í-ãÉ=éÉáÉ=Ñç=éÉáÉ=ééçç-ÁÜ=ãÇ=Á-ã=Éã éãçó=ÁÉí-ää-ÑíñáÁääíóKfã-á-íçã=éÑÉë=íç-ã çÉÉ=ÑÉÉ=íé-ãëã-íçã=ää= ÜÄÜHé-ãëã-íç=Á-ã=Éí Éã=Ä-ãÇçã=íÜÉ=ççì ÊÁÉ=Éñí=ãÑÜÉ=ÑäÇ=á-éí-áí-ÄáÉKf=Ü-í É=Ñçäçì ÉÇ=íÜÉ=é-é-éÜÉ-ëã Ö-ã ÉíÜçÇ=ã çéíáóKqç=íé-ãëÑé=íÜÉ=éÉáÉ=çÑíÜÉ=ççì ÊÁÉ=Éñí=Ü-ë-ÁÉfã-ã ó-í-éÖÉí=ääíÜççì ÖÜã ó=ííÉã éí-ää=íé-ãëã-íçã ÖíÜÉ=feã-ã áÁ=ççã Öë=çÑk ~òéí äKã éóÇÉã=ãçç=ã Éãíçã=é=íÜÉ=éÉÁçãÇ=íóéÉ=áKÉKé-é-éÜÉ-ëã Ö-ã çÉÉ=Ä-ã-áÁÉÇ=í-óçÑíé-ãëã-íçãK

**3.5. Voice**

fí-ã=ççã Éíã Éë=ää éçéí-áí=Ñç=íÜÉ=íé-ãëã-íçê=íç=ÑäÇççì í=íÜÉ=ñ çáÁÉ=çÑíÜÉ=í íÜç=çÑíÜÉ=pqKfã=ääíÉ-éó=Éñí=íÜÉ=í çáÁÉ=çÑÉã=éÑÉë=íç=íÜÉ=ã-ëë-íáí É=ÁÜ-é-ÁÉç=çÑíÜÉ=Éñí=ç=íÜÉ=ÜíÜã çÑíÜÉ=ÉñíK e-íã =ãÇç í áÇ-ó=ÉOMMF=éÑÉë=íç=mÉÇÉã ?=í áÉí çÑí çáÁÉK ÄçêÇää Öíç=mÉÇÉã=ÉNMUTH=í çáÁÉ=ã=íÜÉ=Äçã ã í ááÁ-íáí É=ã É-ã=é=íÜççì ÖÜí ÜÄÜ=éçÉã çêçíÜÉ=ääíÉ-éó=í çää=Á-ã=ÁÉ=Äçã éÉÜÉãÇÉÇK

fã=ÜÉ=éç ÁÉ=ç Ñî=ãä-íçãÍ çáÁÉ=Á=Ö áÇÉ=ÜÉ=íê=ãä-íçêíç=í=áÉ=ÇÉÁéçãä=ã=ÇáÑÑÉí=í=éíÉ=éKfã=  
 ÑãÇãÖ=çì í=ÜÉ=í çáÁÉ=çÑk ~òèì á?è=feã-ã áÁ=éçãÖ=í=Ü-í É=ÇäÇçî ÉÉÇ=ÜÉ=í çáÁÉ=ééÉ=éíç=éã-ó=  
 ÇáÑÑÉí=í=éçãÉ=ã=ÇáÑÑÉí=í=ÜÉ=éçãÖ=ççê=Éñ-ã éáÉí=ã=??t ÜçéçÉí Éé=ãä è=íç=éÉ=ÁÜ=^ ää=Ü?=ÜÉ=  
 ä=èè-íç=é=Á=íãÖ=ääÉ=ã=Çì äççè=í Üç=èì ÖÖÉí=ÜÉ=í i äää è=íç=çÁÉó=ÜÉ=í=äçéÜÉ=í i Ü-ã ä ~Ç=  
 É=Äí Ü=í=Ñ=ÜÉó=í ~á=í= ää=Ü?è=éáÉ=èì éÉKpää ää=èäÖ=ÜÉ=éçãÖ?d ç=è-ó=óçì éé=è-óÉ?è=è=èä=äÖ=è=íç=è-ó=  
 çì éé=è-óÉè=í Ü=ÁÜ=í ää=Á=èäÖ=ÇçÇ=Çç=Ü=í=ç=èäÇ=ó=ÑÑ=á=è=áÇ=ää=ÜÉ=á=É=í=ä=Ñ=Kfã=í=Ü=é=í ~ó=í É=ÑãÇ=  
 ä=ÇáÑÑÉí=í=éçãÖ=í=ÜÉ=ééÉ=áÉ=é=éçã Éíää Éé=í ~èäÉ=éçã Éíää Éé=ééÉ=ÁÜÉ=ç=éçã Éíää Éé=ééçì Ç=  
 j i äää = Üç=éÉ=Á=ä=í=ÜÉ=Ö=ç=éçãì è=Ü=éíç=éó=çÑî i äää =ã-íçãK

### 3.6. Invariant Core

qÜÉ=íê=ãä-íçê=Ü=é=íç=ÑãÇçì í=ÜÉ=í=ääì ~èä=á=í=Áç=éÉ=çÑîÜÉ=éçì éÁÉ=í=É=í=áÇ=ÜÉ=éÜçì áÇ=éí=ää=í=Ü=é=ää=  
 í=ÜÉ=í=éÖÉ=í=É=í=Kfãì ~èä=á=í=Áç=éÉ=è=é=é=é=É=í=ÉÇ=Á=ó=í=ÜÉ=Áç=á=é=í=á=í=éççìÉÇ=Ñ=íì éÉ=çÑ=í=É=í=KqÜÉ=É=ã ~ó=  
 ÁÉ=ã ~á=ó=íê=ãä-íçãéçÑ=í=É=í=í=Áì í=í=ÜÉ=ääì ~èä=á=í=Áç=éÉ=è=èì èì ~ää=Ñçì áÇ=íç=ÁÉ=í=ÜÉ=é=ã É=ää=É=ÁÜ=  
 íê=ãä-íçç=í=É=í=Kç=è=èäÉ=í=í=Ö=MMÖ=Ö=í É=è=ÇÉÑ=á=íçãçÑîÜÉ=í=éã=ääì ~èä=á=íW

qÜÉ=ääì ~èä=á=í=Á=ã=ÁÉ=ÇÉÑ=ÁÉÇ=è=í=Ü=í=í Ü=ÁÜ=É=í=ä=é=ää=Áçã ä çã=ÁÉí=í ÉÉ=ã=ää=É=í=ä=é=ää=Ö=  
 íê=ãä-íçãéçÑ=è=ää=Ö=í=í çèä=É=PPHK

qÜÉ=ääì ~èä=á=í=çÑÉ=ää=É=ää=í=ÜÉ=í=ÜÉ=á É=ãÇ=íçãÉ=çÑ=éçÉ=ã =è=í=ÜÉ=Ñç=è=ãÇ=ã ÉíÜçÇ=É=á éäçóÉÇ=Á=ó=  
 í=ÜÉ=íê=ãä-íçèè=í ~éó=ã=íì è=ää=Kcçê=Éñ-ã éáÉí í=ÜÉ=í=ÜÉ=á É=çÑîÜÉ=éçãÖ?t ÜçéçÉí Éé=ãä è=íç=éÉ=ÁÜ=  
 ^ ää=Ü?è=Üçì =çáÉ=Á=ã=ÁÜ=Éí É=^ ää=Ü?è=éáÉ=èì éÉ=í=Ü=çì ÖÜ=Ü=é=çÁÉ=è=áÁÉ=íç=í=äçéÜÉ=í i Ü-ã ä ~Ç=  
 É=É=ÁÉ=ÁÉ=í éçã=Ü=ää KfãÑ=ã ~ã=Ñçäçì =í=ÜÉ=èì äã=Ü=Hä ÉíÜçÇ=áÇ=ã ~ã=äÉ=çÑîÜÉ=í=äçéÜÉ=í=ää=Éí É=ó=  
 ~éé=É=Á=é=çÑîÜ=é=ää=Ñ=í=í äää=ÁÉ=Ç=ã É=É=éó=Ñç=Ü=ää =íç=ÖÉ=^ ää=Ü?è=Áì áÇ=á=í=Ö=ÁÉ=KqÜ=ää=í=É=é=í=Ü=É=á É=  
 è=ÜçãÇãÖ=í=Ü=é=íçãÉ=çÑîÜÉ=éçãÖ=çqÜÉ=É=Á=ó=ää=ÁÉ=Ç=ã É=í=ÜÉ=ääì ~èä=á=í=Áç=éÉ=çÑîÜÉ=í=É=í=Kfã=ã ó=é=á=ÁÉ=çÑî

iê-âeä-iaçã=f=iêáÇ=iç=éí~ã=iÜÉ=ë~ã É=içãÉKfã=iÜÉ=ëçãÖ? q ÜÉ=äçí Éó=Ñçí Ééí=ëí ÉÉí=Ñí áé=ãÇ=  
éãí Ééç?ÑÉÜ ~iÉ? iÜÉ=ã~ê=içê=ä=Ö=iÉÑí=éÉí ~á=içÑ^ ä=Ü=i Üç=ÉnéÉÉéÉ=Üé=ÄçãÑéçããçÑ  
^ ä áÖÜó=^ ä=Üé=Ö=ÄÉ=ãÇ=Ñí çí éí éçã=Üä Kq Üé=ä=iÜÉ=áí ~éã=áí=ÄçÉçÑíÜÉ=ëçãÖí ÜäÜ=ã ó=  
iê-âeä-iaçã=äç=Äçáí ÉóéK

q ÜÉ=feä-ã áÄéçãÖ=çÑk ~òèí äÉéÉáíá-äó-ã ~ääí~ää=éBÖ ä-é=Übã É-é~ííÉäKfã=iÜÉ=ëçãÖ=iÜÉ=ä-éí=ääÉ=  
çÑÉ-ÄÜí ÉéÉ=äí ~óé=Übã Éí áíÜíÜÉ=ÄÜçéí éKfã=ã ó=iê-âeä-iaçã=f=Ü-i Éí éÉç=ÜbíÜä = ÜäÉí Éé=f=  
Ñíí áÇ=áí=ÑÉ-éãÄáÉKq Üçí ÖÜ=ã ó=Übã ÉíÉÄÜÉä Éé=éÉ=ÇáÑÉÉáí=Ñçã =k ~òèí äí=f=ÑÉá=íÜ-i=ää=ã ó=  
iê-âeä-iaçã=iÉç=iÉní=Übã É-éä-óÉç=ã ~äçê=ççáÉ=iç=ÄéãÖ=Ñí-i çêçÑíÜÉ=çéãÖä~äKé çí Éí Ééí=ää=ã çéí=  
ÄéÉ=iÜÉ=ÉáíáÉ=ëçãÖ=äç=áçí=iê-âeä-iaçã=ää=Übã ÉKó ~iÜÉí=f=Ü-i É=i éÉç=Übã É=çÄÄ-éçã-äó=  
í ÜäÉí Éé=äí=äí áÉç=iÜÉ=iÉní=i áíÜçí íí äçã-íääÖíÜÉ=ä É-ääÖçé=éÉäéÉçÑíÜÉ=çéãÖä~áíÉníK

l áÉ=iÜäÖí=f=ã í éí=ÄçãÑÉé=ãÑéçã ÉíÜäÖ=ä=ã äéãäÖ=ää=ã ó=iê-âeä-iaçãí=áí=äç=iÜÉ=éÜ-éÉç=éí ÉéÉ=  
éíèí Äí éÉçÑíÜÉ=ëçãÖéKç ó=bãÖäéÜí ÉéçããéçÑk ~èí äé=feä-ã áÄéçãÖ=çç=äçí=ÉéÉáíá-äó=éÉÉ-é-é=  
ëçãÖéKçÉÄçãÇáóí=çã É=çÑk ~òèí äé=ääÉé=éÉí Éó=ã í ÄÜ=éÉçã-áíKf=Äçí äç=äçí=éí=ää=iÜÉ=éã ää-é=  
ääÇ=çÑíáóáÄ-ä=èí ~ääíó=çÑíÜÉ=çéãÖä~äí ÜäÜ=ã ~ó=ÄÉ=ÄçãéãÇéÉç=é=äçíÜÉ=í É-ääÉé=çÑã ó=  
iê-âeä-iaçãKfÑíí áÇ=iÜ-i=éÉÄÉ-íääÖíÜÉ=ççí áÇ=ã ~ó=äçíí çéãí Éä=é=éBÖ-éÇ=iç=éÉéçÇí ÁíçãçÑíÜÉ=  
éÉäéÉKfãÑíÄí=ã ó=éççéãíóí ~é=iç=Äçáí Éó=iÜÉ=ä Éé=ÖÉçÑíÜÉ=feä-ã áÄéçãÖ=çÑk ~òèí ä=é=ÄçéÉáó=é=  
éçéãÄáÉ=Éí Éä=iÜçí ÖÜ=ëçã Éíää Éé=í=iÜÉ=Äçéí=çÑäçéãÖíÜÉ=Übã É=çÑíÜÉ=çéãÖä~äK^ áíÜçí ÖÜ=ã ó=  
íÉníé=ã ~ó=äçí=éÉä =é=çãÖéí=f=iéáÇ=iç=Öí É=iÜÉ=ä =í=äÉ-éí=ççã Ééí ~ääíáÉ=çÑéçÉíóK=

=



## Chapter IV

### Conclusion

qê-âcâ-iaâ-Öi-ÜÉ-feâ-ã áAççãÖçÑh ~òák ~òèi ãfèã-ã ï ~è==ÖÉ-í=AÜ-ããÖÉÑç-ã Ékx Éí-èi áó-f-Ü-í É=  
ÉãçóÉÇ=ÜÉ=ÉãíáÉí-èã-íç==ÖÉ-í-ÉñíÉãíKq Üë-í Éãíi éÉ=Ü-è-ãçí-ç-ãáo-Öñ Éã-ã É=ãã ã ÉãéÉ-éÁÉ-èi éÉ=  
Äi í-Éã Ü-ãÁÇÇ-ãÇ-éÉÑãÉÇ-ã ó-ããçí ãÉÇÖÉ-Äçí í-feã-ã Kq ÜÉÉÉ-ã ~ó-ÁÉ-ãã á-í-íãçã-è-ãÇ-èÜç-èíÑ-ãç-ãã=  
ã ó-í-è-ã-èã-í-ãç-ã-í-Ü-í-í-Üç-ãÉíáó-Äç-ãÑéçK^ ããã ó-ÉÑç-éí-è-í ãã-ÁÉ-ã É-ããÖÑ-ããÑ-Üë-í ç-èã-ã-ÁÉ-ã-ÉÑ-í=  
ã ó-ããíÉãÇÉÇ-éÉ-Ç-è-ç-ÑÜçã É-ãÇ-Äç-Ç-é-éÉ-ÉãíáãÖíç-í-ÜÉã ï-ÜÉ-é-ÉãÖç-ã-feã-ã -è-í Éãí-è-ÁÉçí ÉÇ=  
éçÉíh ~òák ~òèi ãfèã-ã K



VK fãíEÁEeçãá-eNEe-ic=iUE^ e-ÁAÁ çêC-?eU-N?-U?i UáU-ãíE-ãó-ã É-á-e-ic-ãíEÁEÇE-i áU-  
eçã ÉçáE-çá-eçã ÉçáE-ÁEÉ-ÁEÜ-ãKE ÉEÉ-ÜE-i çêC-æ-ãÇã-íã Ö-ãíEÁEeçãá=iU-i-i ãã-i-áE-  
éã-ÁE-ãá=iUE-e ÉEÉ-NÍEÉ-çá=iUE-a ~ó-çÑó Éeí çEÁÍãçãK^ ã-Ü-ÇEÁ-éE=iU-i-ãæeU-N?-ÁEçã Öe-  
ic-e ãã =ãÇ-çãáó=iUçéE-i ãã-ãíEÁEÇE-i Üçã ^ ã-Ü-ééççí ÉeK^ ã-Ü-e-óé-ãá=iUE-d açéçí e-  
n i e?-ã=EãíEeéEí-íãçã-çÑíUE-ã É-ããÖFw?çç^ ã-Ü-ÁEçã Öe-ã-ãíEÁEeçãá? =Ëpi e-U^ òJ  
wiã ~e-PVWQK^ áÇ-ã-pi e-U^ ãl^ á-Áó~? ã-Ü-e-óé-EãíEeéEí-íãçã-çÑíUE-ã É-ããÖF?^ áÇ-  
íUEó-Á-ãáçí-ãíEÁEÇE-i-ñ-ÁEí-i-Ñ-e-Üã ð áU-i Üçã = É-æ-e-áE-eÉÇR=HONWUHK=q UE-mêçéUEí=  
j i Ü-ã ã ~Ç-EÉ-ÁE-ÁE-i éçã=Üã F-æ-iÉéÉÁ-ãó-Öe-áíEÇ-ic-Çç-ãíEÁEeçãáKe É-EñE-ÁE-ÁE-  
i éçã=Üã F-e-óé-?pç=iUEó-i ãã-Áçá Éic-ã É-áÇ-i ãã-eá=iUE-Éeã æeçãá-çÑã ó-i çêCí-áÇ-  
i ãã-ÁE-e-Éeã áíEÇ-Hç ééEÉá-i-ã óEÁÑ-ÁEÑ-éE-e ã Ke Üá-f-eÉE-ã ó-i çêCí-i ãã-Ñ-ãÇçí á-ãã-  
Eéçéíé-íãçãFÁEÑ-éE-e ãã =áÇ-e É-i ãã-áE-í É-ã É-Eã-eéçéíé-íãçãF-e-ãçã Ö-e-e É-i ãUÉEí-áÇ-  
íUEã=i í ãã-ÁE-e-áÇ-ic-ã É-i-? j i Ü-ã ã ~Ç-?o-áEÉ-óçí e-UE-Ç-áÇ-éE-á-i-Ñ-e-óçí = ãã-  
ÁE-ãEíEÁEÇ-ic-X-áÇ-eáI-Ñ-e-óçí = ãã-ÁE-Öe-áíEÇ-Hóçí e-éE-i ÉeíFX-áÇ-ãíEÁEÇE-i-Ñ-e-óçí e-  
ãíEÁEeçãá-i ãã-ÁE-ÁEíEÍEÇR-f-i ãã-íUEá e-áE-ã ó-UE-Ç-áÇ-e-é-áE-ã ó-i çêCí áU-ÁEí-ãã-  
éé-áEÉ-i UáU-e É-U-e-i-i ÖÜ-ã É-i-áÇ=iUEá-f-i ãã-ãíEÁEÇEíR x\_i áU-éã-áÇ-j i eãã zK  
s ~éçí e-ããÇ-çÑãíEÁEeçãá-ãã Áã ÇE-Ñ-e-éÉçéáE-i Üç-i ãã-ÉáíE-m-e-ÇæE-i áUçí i-ÁEã Ö-  
Áçí ÖÜ-iç=ÁÇçí áíEÑ-e-éÉçéáE-iç-ÖE-i çí i-çÑe ÉãJc æE-çã ÁE-iUEó-eE-ãã-e ÉãÑ-Ñ-e-éÉçéáE-iç-  
ÁE-e-i EÇ-Ñ-ã =iUE-æE-ÁEÑ-éE-iUEó-eE-iUEçí á-ãíç-áí-iç-ãçí =ÉçéáE-iç-ÉáíE-m-e-ÇæEí-  
~áÇ= ic= e-áEÉ= iUE= eí-i e= çÑ= iUE= éÉçéáE= í Üç= ÇEÉEí É= m-e-ÇæEK xUíé Wæã-ã áÁ  
ÇãÁíã-á-óóKí ã ÁæKçã IéçéíPNRPMSUQMNéU-Ñ-Ü-e-ÁãÁã É-áEíçJãíEÁEÇE-z

NMkq UE= áó-çÑí áÖÜEíKêçéUEí-j i Ü-ã ã ~Ç-EÉ-ÁE-áÇ-ÁEeã Öe-ÁE-i éçã=Üã F-ÁUçéE-iUe-Áíó-  
ic-ãí É-NÍE-e æe-i-ÉE-i ãá Öj ~ã-ÜK

NNka ÉEÉiK

NOKq UE-j çíUE-çÑíKêçéUEí-j i Ü-ã ã ~Ç-EÉ-ÁE-ÁE-i éçã=Üã HK

NPKq UE-iÉeíã çãó-çÑíáíUHAKEKic-ÁEáEí É-áÇ-ÇEÁ-éE=Ta ilaha illaAllah ã É-ããÖíUEÉ-æ-áç=  
ÖçÇ-Áí i^ ã-ÜKf-i-æ=iUE-Níeí-çÑíUE-Ñí É-mãã e-çÑE-ã-ã K^ ã-Ü-iUE-bñ-áíEÇ-e-óé-ãá=iUE-  
e çãó-n i e?-ã=EãíEeéEí-íãçã-çÑíUE-ã É-ããÖFw?i-æ-e É-E^ ã-Ü-i Üç-ÁçáÑEe-ÁEeãá Öí éçã=óçí I-áÇ-e æ-  
i áUçí i-éEí É-ãã Ö-iç-Üã Wj UEÉ-æ-áÇ-Çç-i çéíUe-çÑEáá Öí çæUe-éEÇ-Éñ-ÁEí-i-iUEÉÑ-éE-  
i çæUe= j ÉR= xONWRK xUíé Wü i i Kã ã ~ÜKçã Dñéí ã IeÜçí iUEÉ-ÇEÜ-ÓPOPTJq UEí  
j É-ãã ÖíçÑpÜ-Ü-Ç-z

NQKfi-æ-æ-e-óEÉ-Éã^ e-ÁAÁí-æ-Á-ãEÇ-e-ã-i ~iFíU-i-j i eãã e-e-ó-i UEá=iUE-ã-ã É-çÑíUE-e çãó-  
mêçéUEí-j i Ü-ã ã ~Ç-EÉ-ÁE-áÇ-ÁEeãá Öe-ÁE-i éçã=Üã F-æ-i ííEÉÇ-ç-e-i ÉãíEáKf-i-ã É-ã-e-  
?j ~ó-eÉ-ÁE-áÇ-ÁEeãá Öe-çÑ^ ã-Ü-ÁE-i éçã=Üã ?^ ã-Ü-e-óé-ãá=iUE-Üçãó-n i e?-ã-  
ÉãíEeéEí-íãçã-çÑíUE-ã É-ããÖFw?fi-æ-e É-E^ ã-Ü-i Üç-ÁçáÑEe-ÁEeãá Öí éçã=óçí I-áÇ-e æ-  
~á ÖE-e-éã-e ãã íç-Çç-éçFíU-i-e É-ã ~ó-ÁEã Öóçí çí i-Ñçã ~Ç-eãáEeÉ-e-ãíç=iUE-áÖÜK^ áÇ-  
Éí É-æ-e É-iç=iUE-ÁEáEí ÉeE-j ÉEÁÑ áR x^ Ü-Á-PPWPzK?íãÇEÇí^ ã-Ü-ÁçáÑEe-ÁEeãá Ö-  
i éçã=iUE-mêçéUEíI-áÇ-e æ-á ÖE-x-eã-e ãã íç-Çç-éçzK^ óçí = Üç-Ü-i É-ÁEáEí EÇI-eã-x^ ã-Ü-  
ic=ÁçáÑE-z-ÁEeãá Öí éçã=Üã =áÇ-eá-x^ ã-Ü-iç-Öe-áí=Üã z-e-É-ÁER-x^ Ü-Á-PPWRSzKq UE-  
e ~ÇáÜe çÑíUE-mêçéUEí ÉE-ÁE-ÁE-i éçã=Üã F-æç-ãææ-i-çá-eÉã Çãá Öe-ã-ÜHé-ó-ÉeEí éçã=  
j i Ü-ã ã ~Ç-EÉ-ÁE-ÁE-i éçã=Üã HKeçéEñ-ã éáEí^ Áí = i e-áE-ÜHj ~ó^ ã-Ü-ÁE-e-áE-eÉÇí áU-  
Üã F-á-eé-íEÇ=iU-i=iUE-j ÉeEá ÖE-çÑ^ ã-Ü-ÉE-ÁE-ÁE-i éçã=Üã F-e-áÇ-i?j ~ó=UE-ÁE-  
Ü ã ãã-íEÇ-iUE-ã ~ã-ã-i ÜçéE-eéEÉá ÁE-f-ã ã ÉáíãçáEÇ-áÇ-UE-ÇçÉe-áçí-eÉã Çp-a-Ü-i éçã=



pi aa-Ukq UE= ~ae Uqeh U-aaN-Ha E-aaOei AAeoc ef-U-eiEa ec-e-a-aC-eaani ~a-i iUq-eio-qN-  
iUE=fea-a aAei-iEKq UE=Ncei-Ni eh U-aaNe=ef^ Ai = ~ae-Ha ~o^ aa-UAE-eaE-eEC-i aiUua H=  
r a ~e-Ha ~o^ aa-UAE-eaE-eEC-i aiUua H=iUa ~a-Ha ~o^ aa-UAE-eaE-eEC-i aiUua H=aC^ aa-  
Ha ~o^ aa-UAE-eaE-eEC-i aiUua HKq UEo=i EE=Ac ee= qa e~aaqa e-qNUE-mec eUEi-EE-AE-AE-  
i ecqa-Uaa F-aC-aaaci a~N-e-iUEa-UOU=aiBOaiO=aC-aqo~aiOKq UEo-Ha ~o^ aa-UAE-eaE-eEC-  
i aiU= iUEa F= ~e= A-aeC= iUE Rashedun a E-aaO= rightly- guidedKk  
xUieWu i i Ka-a-a KEOIEO-oEiIEI ec-iEeliUEJaa-a aAJaUaa-NiJaeJaeEJN-ai-aCIEJ  
Ea EOEa AEIXUie Wu i i Ka a ~UKa Injei a IeUci iUE-CIEUe \ UUPVJaUaa-NiJaaJfa-a zK

NMkh U-aaCJaaJt ~ac-Ha ~o^ aa-UAE-eaE-eEC-i aiUua F-i ~e-iUE-OeE-iEei-qaCaEe-aa-iUE-Ueiq eo=  
cNfea-a Ke E-Ni OU-a ~ao-A-iaAE-Ci eaaO-aC-Nie-iUE-ee-qNmc eUEi-j i U-a a ~CHeE-AE-AE-  
i ecqa-Uaa F-aC-Aeci OU-i aAc eo-iq=iUE-eEaOqa-qNfea-a K^ i=iUE= ~iaE-qNj i D-Uh U-aaC=  
eUci EC-OE-i-a aaa-eo-inAAaAE-aC-AcaE-EaOU-ei ceCe-Ci eaaO-iUE-A-iaEKq UEj EeeLaOE=  
cN^ aa-UHeE-AE-AE-i ecqa-Uaa F-a~a EC-Uaa =Saifullah i UaAU-a E-ae-iUE=pi ceC-qN^ aa-UK=  
xUieWu i i ka-eUa aaeEi qaKaqa IAOn Ih U-aaCJaa zK

OMK\_ aa-aHa ~o^ aa-UAE-eaE-eEC-i aiUua F-i ~e-qaE-qNUE-i Eaalaaaci a=aC-UeOUo-eEeEAIEC=  
` qa e~aaqa e-qNmc eUEi-j i U-a a ~CHeE-AE-AE-i ecqa-Uaa Hke E-i ~e~eaa-i E-AENq af-Ue=  
Ac ai EeiEC-iq=fea-a Ke E-i ~e-aaaci a~N-e-Ue-U-ec-i cea=aC-aqo~aiO-iq-Ue-a ~eIEE-i ~o-o-U=  
aAa-h U-a-N-ae-Cie-qNUE-icaABKe E-i ~e-eEi EeEa-iq-ei eEC-Ao-iUE-h ~Nee-i aAEaEi EeeF-qN-  
j ~aa-U-i Uea-Ue-AAE-iEC=fea-a Ki ~ie-Ue-i ~e-NIEC-Ao^ Ai = ~ae-Ha ~o^ aa-UAE-eaE-eEC-  
i aiUua HK^ NIE-Uae-i-i Uea-iUE-mec eUEi-EE-AE-aC-AaeaaOe-AE-i ecqa-Uaa F-aC-Ue=  
Ac a e~aaqa e-Aa E-iq-j ~Ca~aC-Ue-a ceEi E-i ~e-Ai aa-iUEE-i-i ~e= aa-aHa ~o^ aa-UAE-  
eaE-eEC-i aiUua F-i Uq-i ~e-iUE-Ncei-iq-AE-eaEC-Ao-iUE-mec eUEi-EE-AE-AE-i ecqa-Uaa F-iq=  
eEAAE-iUE-A-aa-iq-e-e-oEekq UEeNq eEi-UE-ae-aaaci a~e=Muezzin-ur-Rasool a E-aaO=DUE=  
ee-oEe A-ae= cN^ iUE= j EeeLaOE= cN^ ^ aa-U= Ee-AE= ~aC= AaeaaOe= AE= i ecqa=  
Uaa HkUieWei eEaa i eaaa eKi a AaKaqa IeceiINPSUVINPRNQLAc Oe-eUoJcNÜ-oE-iJaa-ae-J  
iUEiNceiJzK

ONK^ e-AaAi ceC=tawheed a E-ae~iieaAi iaOH aEa Eee-iq=^ aa-U=aC-CEeAaAaOe aa ~e-AEaaO-  
l aE=aC-i aaEi E-i aiU-aq-e-eiaEe-qe-eEe-aa-e ae-b eeEaAE-aC^ iieaAi iEekq UEeE-ae-iUEE-  
A-iEQ-eaEe-qN-i UEeCkq UEo=ef? Tawheed ul-Asmaa was-Sifaat HUE-q~i UEeC-qN^ aa-Ue=  
a~a Ee=aC-iieaAi iEeH=Tawheed ar-Rubobiyah Eq~i UEeC-qN^ aa-Ue-i ceCeUaeH=Tawheed  
of al- Tbaadah Eq~i UEeC-qN^ aa-Ue-a ai aaio-aC-i ceEUe HkUieWaa-a e-ka NIEaIQMPM

OKo ~a ~CU-a-ae-iUE-aaaiU-a caiUeNfea-a aA-A-aaC-ekfi-ae-qaE-qNUE-a cei-e-AeC-a caiUe-aa=  
fea-a Kfa-ai-iUE-Uqao-ni e-a-i ~e-eEa-i-Cci a-iq-mec eUEi-j i U-a a ~CHeE-AE-AE-i ecqa-Uaa Hki=  
ae-qAAO-iq eo-Nq-eEi Eeo-j i eaaa iq-Nei-iUe-a caiUe^ aa-Ue-oE-aa-iUE-n i e?-a-EaaiEeeEi-iaqa=  
cNUE-a E-aaO=FWo ~a ~CU-a-ae-iUE-Ha caiUe-aa-i UaAU-i ~e-eEa-i-Cci a-iUE-n i eDaI-e~O aCE=  
iq-a ~aaaaC=ae-AE-eHp aOeF-Nq-e-Q ac-aAE-aC-ai COH Eai-E Eii Efa-eaOU=aC-i ecqaOHqC=  
Ei Eeo-qaE-qNoci=i Uq-ae-eEeEai-E-i-Ue-Uqa E-i-Ci eaaOHU-i-a caiUeUci ac-eeEaC-ai-aa=  
NeiaaO? x^ a ~a~e-OWNURKfi-ae-iUE-a caiUeNaa EeAoHUE-a caiUeNni e-aHUE-a caiUeN-  
NqOii EaeEe-aC-NIEaO-qN-eEeae-Nq-a =iUE-a eEK^ i=iUE-HaC-qNto ~a ~C-a=iUE-j i eaaa e-  
AaeAE-iE= Eid-ul-Fitr. xUieW-ea~ei EeiacaiqKeEi Eeiacaj-aEi EeEe-a ~C-aLi U-iJcEeJ  
e-a ~C-aJa E-az



g-Ä-ä ^ äJkiê= HÜE= j çiaí-áa= çÑ i áÖUF= çá= iÜE= i -ó= iç= j áa-K  
xÜiéWü i i Káæa-ä KÉIÄçáíFáíFá ÖæÜÜ-äla-áÇä ~æeiNNEÜä äz

OTKq ÜE= ~ííáE=çÑh ~èÄ-ä iççá=éä-ÄE=çá=j iÜ-èè-ä NM=ää=iÜE-óE-è-SN^ e çÑHÜE=feä-ä áA-  
Ä-ááÇ-é áa=i ÜÄÜ-fä ~ä =e i èè-ää=Hj ~ó=^ ää-Ü-ÄE=éáE-eÉÇ=i áÜ-Üä F-áÇ-ä ~áó=çÑÜE=  
Äçä é-ááçáè=i ÉEÉ-ä ~éíóEÉÇKe É=eÑí eÉÇ=iç=eÉÄÇ ÖáóE=v ~óäÇ-èçá=çÑj i Di óá=-áÇ-eÉi=çÑ  
èEí çä iáçá=-Ö-ááèi=Üä Ke É=i ~è-ÄEé-óEÇ=Áó=iÜE-éÉçéáE=çÑh i Ñ=i Üç=Ü-Ç=ééçä äEÉÇ=iç=  
ÇÉÑäÇ-áÇ-eí eéçèi=Üä Ke áÜçááó=-ÑEí ~äçó-áÄçä é-ááçáè-fä ~ä =e i èè-ää=Hj ~ó=^ ää-Ü-ÄE=  
éáE-eÉÇ=i áÜ-Üä F-Äçáíááí ÉÇ=ÜE=eÉí çä iáçáKe É=áÇ=ÜE=Äçä é-ááçáè-Ñi ÖÜ=iÜE-ä ~èèá É=  
~èä ó=çÑv ~óäÇKfä-h ~èÄ-ä=iÜE-Ä-ííáE=fäÇEÇ=i áÜHÜEj ~éíóEÇçä çÑHä ~ä =e i èè-ää=Hj ~ó=  
^ ää-Ü= ÄE= éáE-eÉÇ= i áÜ= Üä H= ~áÇ= ÜE= NíáÜÑá= Nçäçí ÉèEK  
xÜiéWä ~ä Ü èè-ääóçí iÜKéÖÜäéiçéóJçÑä-èÄ-ä-KÜä äz

OUkw-ä ò-ä =æ=iÜE-á-ä É=çÑ-~ä äè-Ä ççí eäóJÖEáEè-iÉÇ=i Éä-ää=-älj ~èäÇ=-äle ~è-~ä =xiÜE=  
p~ÄEÉÇj çèèi É-ää-j ~ää-ÜZ=i ÜÄÜ-æ=iÜEíóJÉäÖÜ-Ä Äáè-i ~ó-Ñçä =iÜEh ~Ä-Kfi-æ=iÜE=  
i ÉäÑçä =i ÜÄÜ-ä ä-ÜEi Éä ÄÜEÇ=iÜE=iÜEèi=çÑfä ~?ÉFá=iÜE-èçá=çÑÄE~ÜÉFá =EÉ-ÄE-áÇ=  
ÄáEèäáÖe-çÑ^ ää-Ü-ÄE=i éçá=iÜEä =ÄçíÜF=i ÜEä=ÜE=i ~è-á-ääNáíKe äè-ä çíÜEèe ~æ-èEÉ-ÄE=  
ÄEí éçá=ÜEí=äççáEÇ-Ñè=i ~iÉ-Ñè=Üä I-Äí i-Äçí äÇ-áçí=ÑäÇ-áóKp ÜE-Äää ÄEÇ=iç=iÜE=içé=çÑ  
j çiaí=älj ~Ñ-Iéè-óááÖiç=^ ää-ÜHç=ÜEè=ÜE=áÇ-Öí É-ÜEè=i ~iÉ-Ñè=fä ~?ÉFá=HÉ-ÄE-ÄE=  
i éçá=Üä H=iÜE-èÜE-Äää ÄEÇ=iç=iÜE=içé=çÑ çiaí=älj ~èi ~Ü-áÇÇáÇ=iÜE-è-ä ÉK^ ää-ÜEíáí=  
d áÄEÉFá=HÉ-ÄE-áÇ-ÄáEèäáÖe-çÑ^ ää-Ü-ÄE=i éçá=Üä H=áÇ=ÜE-eíèí Äá=iÜE-é-èiÜ=áÇ=i ~iÉ-  
~éEÉ-èÉCK

qÜE= eÄÜçä-èè= Fä ~ó=^ ää-Ü= Ü-i É ä ÉEÁó= çá= iÜEä F-ÖEÉÇ= iÜ-i= áí= æ= ä i éi-Ü-ÄÄ=  
EÉÄçä ä ÉäÇEÇ=Ñè=éäÖèää è-çá=e ~äa-áÇ=r ä è-Ü-ää-é-éíáÄ ä-èl=áÇ=Ñè-ääj i eää è-ää=  
ÖEáEè-áí=ç=Çèääá=w-ä ò-ä =i ~iÉí=ÄEÄ-i eÉ=çÑHÜE-è-ÜEÉÜ=Ü-ÇEÉiÜ-ää=i ÜÄÜHÜE-mèçéÜEí=  
EÉ-ÄE-ÄE=i éçá=Üä F-æ-eÉçéèÉÇ=iç=Ü-i É-Çèí áá iÜE=i ~iÉ-çÑw-ä ò-ä Kxo ÉéçéiÉÇ-Áó-ul-  
BukhaariIPIQMOZK^ ÄÄçéÇáÖiç=iÜE-Ü-ÇEÉiÜ-çÑ^ Äí =a Ü-èè-Fä ~ó=^ ää-Ü-ÄE=éáE-eÉÇ=i áÜ=  
Üä H=iÜE-mèçéÜEí=HÉ-ÄE-ÄE=i éçá=Üä F-è-áÇ-ÄçáÄEèääÖ-iÜE=i ~iÉ-çÑw-ä ò-ä I=?fi-æ=-=  
ÄáEèäáÖí= ~áÇ= áí= æ= NçÇ= iÜ-i= è-iæNíEèK xo ÉéçéiÉÇ= Áó= MuslimI= QINMOZK  
xÜiéWü i i KÉí Ééóá i eää KÄçKö-IääÇñKÜE-L-éíáÄáEJä Éäí IÜ-ääí ä è-Üä Éäí IPQÄ-IJ  
ä ~ää-Ü-áÇJáEJí áéíí ÉEIRNUJò-ä Jò-ä Jí ~iÉíÜEéiçéóJ-JÜ-ÇáÜz

OMKq ÜE=ÄáEèÉÇ-Öè-i É=çÑHÜE-mèçéÜEíj i Ü-ä ~ä-Ç=HÉ-ÄE-áÇ-ÄáEèäáÖE-ÄE=i éçá=Üä HK

References

^ ÄÄ-äälj K v K E O R j ~ó= O M P H E Ü-ëÜÉh çáç= Ü-ëÜÉh k ~òèl äk *The Daily Prothom Alo* íÉ K M K

^ Üä ÉÇI=pK p K E N M U H E *Itihaser Nirikhe Rabindra-Nazrul Chorito* K a Ü-â= ~âÇ= ` Üäí~Çã Ö W  
 \_ ~âÖi-ÇÉÜ= çJçÉÉ-ia É= ççâ pç ÄÉíóî íÇK

^ ä^ ä ~âI= K K E O M S H K *Nazrul Geeti (Akhand)* K ~âÄ íí~W ~é~Ñm-â-ëÜ-âK  
 \_ ~ëäÉíI p K E O M M H K *Translation Studies* K çãÇçâ=âÇk Éí ~v çää W çì íäÉÇÖÉK

\_ ~íÄI=j K ^ K E N = gi äö= O M N O K k ~òèl äÉ= fëä-ã á=d ~âÉ= pçì äÇçèäçK *The Daily Sangram*  
 xÜié W i i K Ç-äö-âÖ-ã K çã lãÉí çl ÇÉí-äéK ÜÉ\ãÉí çl áÇZVMQZ

e ~ë-âI=i K E O M R H K *Selected Naat Kazi Nazrul Islam (A Bilingual Edition)* K a Ü-â~W k ~òèl ä-  
 fäéíäí íÉK

e ~íäí I= K ~âÇ=j i äÇ-ó=g K E O M M Q H K *Translation An advanced resource book* K k Éí =v çää W  
 o çì íäÉÇÖÉK

fëä-ã H k K E Ç K H E N V M H K *Kabya Ampara* K ~âÄ íí~W çÜ-âî äÄ-éóK

h Ü-âIj K j K h ~òák ~òèl äfëä-ã = éäíÄ-âî íÉí äÉí K xÜié W i i K ä ääçÖK äZK

k äÇ-H k K E N S Q H K *Towards a Science of Translating* K ÉäÇä W K çK ~ëäK

k äÇ-H k K ~âÇ= K ç~ÄÉ= E N S V H K *The Theory and Practice of Translation* K ÉäÇä W ~ëäK

mÉÇäIj K ç K E N M U I H K ç Éää Öî íÜÉç=ç ~äÉ?I *Translation Review* K

o ~Üä ~âI= \_ K E O Q = j ~ó= O M M H K ` Ü-á= k ~òèl äÉ= l ë-ã ééçÇ-ää= ` ÜçéÄÜ-K  
 xÜié W çéääçã K ÄÇäÉí éOQK çã lÄ-âÖi- I O M M M R I O Q I Q O M Z

pÜ-ÜÇälj K b K E O M N O K mÉä Éé^ éëÜ-?Ä-ä-Ö-äî ä-Ä-ä-ã ~äÜ-?Éäíá-ÄéÜíÉÜçã-ç-h ~òák ~òèl ä-  
 fëä-ã Ééî äí Ä-ÇZK *Masik Deen Dunia* K

a ÉéÜÉÄÇÉÉÜÉ= E N M = gi äö= O M N O K h ~òá= k ~òèl ä- fëä-ã = Éé= a Ü-ää ç= \_ äéÜ ~ëÜK  
 xÜié W i i K ÜçÇ-ä-éK éÖÇÉÉÜÉÄÇÉÉÜÉ I N P P M U Z =

Üié W Ä-âÖi- K äÄ K E O M M M Q I O N J M U N R J M P I O M M M Q I O N J M U I N S J R M äÉä I T R N Q



## The Songs in their Original Language

### ১। আল্লাহকে যে পাইতে চায়

আল্লাহকে যে পাইতে চায় হযরতকে ভালবসে ?  
আরশ কুরসী লওহ কালাম না চাইতে পয়েছে সে।।

রসূল নামরে রশা ধরে  
যতে হবে খোদার ঘরে,  
নদীতরঙগে যে পড়ছে ভাই=  
দরয়াতে সে আপনা মশে।।

তরক করে দুঃখ ছাড়া কী পয়েছেসি অবশ্বাসী,  
কী পাওয়া যায় দেখনা বার এক হযরতে মের ভালবাসি,

এই দুনিয়ায় দবিত্রাতা  
ঈদ হবে তোর নতিয় সাথী;  
তুই যা চাস তা পাবি হথোয়  
আহমাদ চান যদি হিসে।।

### ২। ইসলামরে ঐ বাগচাতে ফুটলো দুটী ফুল

ইসলামরে ঐ বাগচাতে ফুটলো দুটী ফুল।  
শোভায় অতুল সে ফুল আমার আল্লা ও রসূল।  
যুগল কুসুম উজল রঙে  
হৃদয় আমার উঠলো রঙে  
খোশবুতে তান্নি মাতোয়ারা মনরে বুল্ বুল্।।

ফুটলো যদি সে ফুল আমার খোশফলে নসবিরে।  
জন্দিগৌ ভর তান্নি মালা পরবো আমার গলে।  
দুই বাজুতে তাবজি কব্রি  
খাড়া হব রোজ হাসরে  
বরকতে তান্নি হব রে পার পুলসরোতরে পুল।।

### ৩। ইসলামরে ঐ সওদা লয়ে

ইসলামরে ঐ সওদা লয়ে  
এলো নবীন সওদাগর।  
বদনসীব আয়, আয় গুনাহগার।  
নতুন করে সওদা কর।।

জীবন ভরে করলি লোকসান,  
আজ হিসাব তার খতয়িনে,  
বনিমূলে দিয়ে বলিযিয়ে  
সে যে বহেশেতী নজর।।

কোরানরে ঐ জাহাজ বোঝাই  
হীরা মুক্তা পান্নাতো  
লুটনে রো লুটনে সব  
ভরে তোলা তোর শূন্য ঘর।।

কলমোর ঐ কানাকড়রি  
বদলে দিয়ে এই বণকি  
শাফায়তরে সাত রাজার ধনা=  
কো নবি আয় তবরা কর।।

কয়ামতরে বাজারে ভাই  
মুনাফা যে চাও বহু,  
এই ব্যাপাররি হও খরদির,  
লও রে ইহার সীলমোহর।।

আরশ হতে পথ ভুলে এ  
এলো মদনি শহর,  
নামে মোবারক মোহাম্মদ,  
পুঁজি আল্লাহু আকবর।

**৪। তরভিবনরে প্রয়ি মুহাম্মাদ**  
তরভিবনরে প্রয়ি মুহাম্মাদ এল রে দুনিয়ায়  
আয় রে সাগর আকাশ বাতাসা ঐথেবা যদি আয়।।

ধুলরি ধরা বহেশেত আজ  
জয় করলি ঐলি রে লাজ  
আজকে খুশীর চল নমেছে ধুসর সাহায়ায়।।

দখে আমনি মাযরে কোলে  
দোলে শিশু ইসলাম দোলে  
কচি মুখরে শাহাদাতরে বানী সে শোনায়ায়।।

আজকে যত পাপী তাপি

সব গুনাহরে পলে মাফি  
দুনয়া হতে বেইনসাফী জুলুম নলি বদিয়া।।

নখিলি দরুদ পড়ে লেইয়ে ও নাম  
সাল্লাল্লাহু আলাইহি ওয়াসসালাম  
জীন পরী ফরেশেতা ছালাম জানায় নবীর পায়।।  
৫। কালমো শাহাদাতে আছে খোদার জ্যোতি

কালমো শাহাদাতে আছে খোদার জ্যোতি  
বানুকরে বুক লুকিয়ে থাকে যমেন মোতি।।

ঐ কালমো জপে যে ঘুমরে আগলে  
ঐ কালমো জপিয়া যে প্রভাতে জাগলে  
দুখরে সংসার সুখময় হয় তার  
মুসবিত আসে না কোঃ হয় না ক্বতি।।

হরদম জপে মনে কালমো যে জন  
খোদায়ী তত্ত্ব তার রহে না গোপনা  
দীলরে আয়না তার হয়ে যায় পাক সাফ  
সদা আল্লাহর রাহে তার রহে মতি।।

এসমে আজম হতে কদর ইহার  
পায় ঘরে বসে খোদা আর রাসুলরে দদিরা  
তাহার হৃদয়াকাশে সাত বহেশেত ভাসে  
তার খোদার আরশে হয় আথরে গতি।।

৬। ধর্মরে পথে শহীদ যাহারা আমরা সেই সে জাতি  
ধর্মরে পথে শহীদ যাহারা আমরা সেই সে জাতি  
সাম্যমতেরী এনছে আমরা বশিবে করছে জ্ঞাতি।।  
পাপবিদিগ্ধ তৃষতি ধরার লাগিয়া আনলি যাঁরা  
মরুর তপ্ত বক্স নঙিড়ী শীতল শান্তধারা  
উচ্চনীচরে ভদে ভাঙি দলি সবারো বক্স পাতপি।  
কবেল মুসলমানরে লাগিয়া আসনেকি ইসলাম  
সত্যে যে চায় আল্লায় মানে মুসলমি তারি নাম  
আমরি ফকরি ভদে নাই ? সব ভাই সব এক সাখা।।  
নারীরে প্রথম দিয়াছি মুক্তা নর সম অধিকার

মানুষের গড়া প্রাচীর ভাঙিয়া করিয়াছি একাকার।।  
আধার রাতেরি বোরখা উতারি এনছে আশার ভাতি।।

#### ৭। এই সুন্দর ফুল সুন্দর ফল

এই সুন্দর ফুল সুন্দর ফল মঠি নদীর পানি  
খোঁদা তোমার মহেরবানী।।  
শস্যশ্যামল ফসল ভরা মাটির ডালখানি  
খোঁদা তোমার মহেরবানী।।

তুমি কতই দলি রতন  
ভাই বরোদর পুত্র স্বজন,  
কম্বুধা পলেই অন্ন জোগাও  
মানি চাইনা মানি।।

খোঁদা! তোমার তোমার হুকুম তরক করি আমি অতি প্রায়,  
তবু আলো দিয়ে বাতাস দিয়ে বাঁচাও এ বান্দায়।  
শ্রমেষ্ট নবী দলি মেরে  
তরিয়ে নতি রেজ হাশরে,  
পথ না ভুলি তাই ত দলি  
পাক কোরানরে বাগী।।

#### ৮। চল নামাজে চল

মসজদি এ শোনরে আযান। চল নামাজে চল।  
দুঃখে পাবি সান্ত্বনা তুই স্বক্শে পাবি বল।  
ওরে চল নামাজে চল।।

ময়লা মাটি লাগলো যা তোর দেহে মনের মাঝে =  
সাহ হব সব, দাঁড়াবি তুই যমেন জায়নামাজে  
রেজগার তুই করবি যদি আখরেরে ফসল  
ওরে চল নামাজে চল।

তুই হাজার কাজরে অসলিতে নামাজ করসি কাজা =  
খাজনা তারি দলিনি। স্বাে দ্বীন দুনিয়ার রাজা।

তারে পাঁচবার তুই করবামিনে তাতোও এত ছল।  
ওরে চল নামাজে চল।

কার তরে তুই মরসি খটে, কে হবে তোর সাথী  
বনোমাজীর আঁধার গোরো কে জ্বালাবে বাতি;  
খোদার নামে শরি লুটায় জীবন কর সফল  
ওরে চল নামাজে চল।

### ৯। মদনীয় যাব কি আয় আয়

মদনীয় যাব কি আয় আয়।  
উড়লি নশিান, দীনরে বশিাগ  
বাজলি যাহার দরওয়াজায়।।

হজিরত করে য়ে দেশে  
ঠাই পলেনে হজরত এসে  
খলোতিনে যথায় হসে  
হাসান হোসনে ফাতমোয়।।

হজরতরে চার আসহাব যথায় করলনে খলোফত,  
মসজদি য়ে প্রয়ি মোহাম্মদ করতনে এবাদত,  
ফুটল যথোয় প্রথম বীর খালদেরে হমিমত,  
খোশ এলহান দতিনে আজান বলোল যথোয়।।

যার পথরে ধুলরি মাঝে  
আহমদেরে চরণরে ছোঁওয়া রাজে  
তোহদিরেই ধ্বনি বাজে  
যার আসমানে, যার লু হাওয়ায়।।

### ১০। ও মন রমজানরে ঐ রোজার শেষে এলো খুশরি ঈদ

ও মন রমজানরে ঐ রোজার শেষে এলো খুশরি ঈদ  
তুই আপনাকে আজ বলিয়ে দে। শোন আসমানী তাগদি।

তোর সোনা দানা। স্নালাখানা সব রাহে ললিলাহ  
দে যাকাত। স্নুর্দা মুসলমিরে আজ ভাঙাইতে নদি

আজ পড়বি ঈদরে নামাজ রে মন সেই সো ঈদগাহে  
যে ময়দানে সব গাজী মুসলমি হয়ছে শহীদ।

আজ ভুলে যা তোর দোস্ত। দুশমণ। হাত মলোও হাত  
তোর প্রমে দয়িে কর বশ্বি নখিলি ইসলামে মুরদি।

যারা জীবন ভরে রাখছে রোজা। নতিয উপবাসী  
সহে গরীব ইয়াতীম মসিকনিদে দে যা কছি মুফদি

ঢাল হৃদয়রে তশতরীতে শরিনতি হেদিরো  
তোরে দাওয়াত কবুল করবনে হজরত হয় মনে উম্মীদ।

তোরে মারল ছুঁড়ে জীবন জুড়ে ইট পাথর যারা  
সহে পাথর দিয়ে তোলে গড়ে প্রমেরেই মসজদি।

১১। য়ে পয়েছে আল্লার নাম সোনার কাঠি

য়ে পয়েছে আল্লার নাম সোনার কাঠি

তার কাছে ভাই এই দুনিয়া দুধরে বাটী।

দীন দুনিয়া দুইই পায় সে মজা লোটো,  
রোজা রেখে সন্ধ্যাবলো শরিণী জোটো।  
সে সদাই বভিোর পয়ি খোদার এশক খাঁটী।

সে গৃহী, তবু ঘরে তাহার মন থাকনো;  
হাঁসরে মতন জলে থেকেও জল মাখে না।  
তার সবই সমান খাঁটি সোনার আঁটাল মাটী।

সবই খোদার দান ভবে সে গ্রহণ করে,  
দুঃখঅভাব সুখরে মতই জড়িয়ে ধরে।  
ভোগ করে সে নতিয বহেশেত পরপিটী।

১২। চল রে কাবার জয়োরতে চল নবজিরি দশে

চল রে কাবার জয়োরতে, চল নবজিরি দশে।

দুনিয়াদাররি লবোস খুলে পররে হাজীর বশে।

আওকাতে তোরে থাকে যর্দি? আরফাতরে ময়দান

চল আরফাতের ময়দান,  
এক জামাত হয়, সখোনে ভাই নখিলি মুসলমান?  
মুসলমি গৌরব দেখোর যদি থাকে তোর খাহশে।।

দখেবি হিরোগুহারে তুই দখেবি তুই কারবালায়  
দখেবি তুই যথায় মুসা দখেলনে আল্লাহতালায়  
আব জমজমেরে পানতি তোর তৃষ্ণা হবে শেষে।।

যথায় হজরত হ লনে নাজলে মা আমনিার ঘরে,  
খলেছেন যার পথে ঘাটে মক্কার শহরে, চল মক্কার শহরে ?  
সহে মাঠরে ধূলা মাখবি যথা নবী চরাতনে মষে।।

ক রে হজিরত কায়মে হলনে মদনিায় হজরত ? য়ে মদনিায় হজরত,  
সহে মদনিা দখেবি রে চল মটিব রে তোর পুরানরে হশরত;  
সখো নবীজরি ঐ রওজাতে তোর আরজী করবি পশে।।