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# The Misery and the Splendour of Translation: Kabir Chowdhury's English Translation of Bangla Novels

Md. Kamal Hossain Sharif, Md. Kamal Hossain

University of Rajshahi, Rajshahi

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**The Misery and the Splendour of Translation:  
Kabir Chowdhury's English Translation of Bangla Novels**

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Session: 2018-19

Institute of Bangladesh Studies (IBS)

University of Rajshahi

Rajshahi



**Institute of Bangladesh Studies (IBS)**

University of Rajshahi

Rajshahi

**January 2021**

# The Misery and the Splendour of Translation: Kabir Chowdhury's English Translation of Bangla Novels

A thesis submitted to the Institute of Bangladesh Studies (IBS), University  
of Rajshahi, Bangladesh, for the degree of Master of Philosophy

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## **Declaration**

I do hereby declare that the thesis titled “The Misery and the Splendour of Translation: Kabir Chowdhury’s English Translation of Bangla Novels” submitted to the Institute of Bangladesh Studies (IBS), University of Rajshahi, for the degree of Master of Philosophy is my original work. Neither the whole nor any part of it is submitted to any other university or institute for any other degree or diploma. My indebtedness to other works has been duly acknowledged at relevant places.

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## **Certificate**

It is a great pleasure to certify that the thesis titled “The Misery and the Splendour of Translation: Kabir Chowdhury’s English Translation of Bangla Novels” submitted by Md. Kamal Hossain Sharif to the Institute of Bangladesh Studies (IBS), University of Rajshahi, for the degree of Master of Philosophy is an original work conducted under my supervision. To the best of my knowledge, this thesis was not previously submitted to any other university/institute for any other degree/diploma. Materials obtained from other sources have been duly acknowledged in this study.

This thesis is recommended and forwarded to the University of Rajshahi through Institute of Bangladesh Studies (IBS) for necessary formalities leading to its acceptance for the degree of Master of Philosophy.

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Md. Kamal Hossain Sharif

## Abbreviations

DTS	Descriptive Translation Studies
KB	<i>Kuhelika</i> (Bangla)
KE	<i>Kuhelika</i> (English)
KH	<i>Kreetadaser hasi</i>
LS	<i>The Laughter of a Slave</i>
PNT	<i>Portrait Number Twenty Three</i>
RBW	<i>Rifles Bread Women</i>
RRA	<i>Rifel roti aurat</i>
SL	Source Language
ST	Source Text
TL	Target Language
TNT	<i>Teish namber tailochitra</i>
TQA	Translation Quality Assessment
TT	Target Text

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## Transliteration

Bangla letter	Roman letter with diacritic	Nearest equivalent	As in Bangla word	Transliteration
অ	a	a	অকাল, চলো	akāl, calō
আ	ā	a	আদিম	ādim
ই	i	i	ইতর	itar
ঈ	ī	i	ঈগল	īgal
উ	u	u	উকিল	ukil
ঊ	ū	u	ঊর্মি	ūrmi
ঋ / ৠ	ṛ	r	ঋতু, পৃথিবী	ṛtu, pṛthibī
এ	ē	e	একক	ēkak
ঐ	ai	ai	ঐকতান	aikatān
ও	ō	o	ওজন	ōjan
ঔ	au	au	ঔষধ	auṣadh
ক	k	k	কলম	kalam
খ	kh	kh	খনন	khanan
গ	g	g	গতি	gati
ঘ	gh	gh	ঘাট	ghāṭ
ঙ	ṅ	ng	রঙ	raṅ
চ	c	c	চটক	caṭak
ছ	ch	ch	ছবি	chabi
জ	j	j	জল	jal
ঝ	jh	jh	ঝাল	jhāl
ঞ	ñ	n	মিঞা	miñā
ট	ṭ	t	টগর	ṭagar
ঠ	ṭh	th	ঠিকানা	ṭhikānā
ড	ḍ	d	ডাগর	ḍāgar
ঢ	ḍh	dh	ঢিবি	ḍhibi
ণ	ṇ	n	হরিণ	hariṇ
ত	t	t	তদন্ত	tadanta
থ	th	th	থলি	thali
দ	d	d	দানব	dānab
ধ	dh	dh	ধারণা	dhāraṇā
ন	n	n	নগদ	nagad
প	p	p	পড়শি	paṛśi
ফ	ph	ph	ফটক	phaṭak
ব	b	b	বয়স	bayas
ভ	bh	bh	ভবন	bhaban
ম	m	m	মনন	manan

Bangla letter	Roman letter with diacritic	Nearest equivalent	As in Bangla word	Transliteration
য	y	j	যথা	yathā
র	r	r	রজনী	rajanī
ল	l	l	লতা	latā
শ	ś	s	শপথ	śapath
ষ	ṣ	s	ষাঁড়	ṣāṛ
স	s	s	সংযুক্ত	saṃyukta
হ	h	h	হজম	hajam
ড়	ṛ	r	বাড়তি	bāṛti
ঢ	ṛh	r	আষাঢ়	āṣārḥ
য়	ṃy	y	অভিনয়	abhinay
ৎ	ṭ	t	উৎপাদক	uṭpādak
ং	ṃ	ng	ভাংতি	bhāṃti
ঃ	ḥ	h	দুঃসাহস	duḥsāhas
ঁ	ñ	n	সাঁতার	sāñtār
ব ফলা	v	w	স্বচ্ছ	svaccha

*Note:* Extensive help has been taken from Google Translate for the purpose of transliteration used in this study. The column format of this table is borrowed from Md. Abu Zafor's PhD thesis titled "Twentieth Century Bengali Poetry in English Translation" submitted to the Institute of Bangladesh Studies (IBS), University of Rajshahi, Bangladesh in 2007. Bangla words in column iv and their transliteration in column v are inserted by the researcher. For Roman letters in column ii, class notes provided by Prof. Dr. Swarochish Sarker during the coursework are followed.

## Abstract

This qualitative study explores the correspondence of the clues of translation miseries and splendours given by José Ortega y Gasset in his philosophical theory of translation advocated in 1937 in the essay “The Misery and the Splendor of Translation.” After matching with modern translation terminology and metalanguages, the clues are set as rubric to identify the instances of translation miseries and splendours in Kabir Chowdhury’s English translation of Bangla novels. Five of such novels are purposively selected as samples. Textual analysis method is applied to compare the sample novels with their source texts and to bring out the instances where the translation is – in Ortega’s opinion – miserable or splendid. The findings related to the correspondence of Ortega’s clues and their application on Chowdhury’s translation are presented in three separate chapters.

It is identified that Ortega’s clues of translation miseries are the translator’s presentation of the original author in usual expressions, and the obstacles created by the internal form of any language. The clues of translation splendours, on the other hand, are identified as the translator’s acts of capturing the silence that exists in the ST, their transportation of exotic source text aspects to the target text, and their recourse to ugly translation for making some source text aspects clear. Ortega’s first clue of translation misery corresponds to the modern concepts of stylistic loss and semantic loss and the second one corresponds to the concepts of cultural and linguistic untranslatability. His clues of splendour, on the other hand, correspond to the issues of expansion, foreignisation and thick translation respectively.

As for the miseries in Chowdhury’s English translation of Bangla novels, it is identified that the majority of the stylistic losses occurred in Chowdhury’s English translation of Bangla novels are inevitable. Such losses are caused by the untranslatability of the original author’s arrangement of words, his selection of words from languages other than Bangla, his use of dialect and slang, and his use of *sadhureeti* and *chalitareeti* in the same novel. Avertable stylistic losses are

found in Chowdhury's translation of tonal variation, and his omission of comparisons and allusions used in the source text. Similarly, both avertable and inevitable semantic losses are found in Chowdhury's translation. Avertable semantic loss has taken place when equivalent expressions available in the TT are not used by the translator while inevitable semantic loss has occurred when he has tried to bypass the issues of untranslatability by using near-equivalents. Cultural untranslatability has appeared primarily in case of kinship terms, religious terms, and culturally charged expressions. Linguistic untranslatability, on the other hand, has occurred mainly in case of onomatopoeic and idiomatic expressions.

As regards the splendours of translation, it is found that Chowdhury's translation is marked by different types of expansions. Filling out of ellipses, a way of expansion, is found as the most important splendour of his translation because aspects elliptic in the ST are quite successfully explicated by him in his translation. All the sample novels demonstrate his explication of implicit ST aspects. His translation is also marked by his use of semantic restructuring, another way of expansion, to make the translation lucid and unambiguous. Other splendours of his translation are his preference for foreignisation exhibited through his retainment of ST expressions in the TT, his transportation of exotic, distant and dissimilar aspects of the ST to the TT, and his use of sentence fragments violating the norms of the target language. The instances of thick translation found in his translation have strengthened his strategy of foreignisation.

Grammatical errors, typos, mistranslations and pure omissions are overlooked in this study because they are not incorporated in Ortega's ideas on the misery of translation. Similarly, translation gain, pure addition and domestication are not identified in this study. Future studies can combine Ortega's views with the ideas of domestication, translation gains, addition, reduction, and text intention for developing a comprehensive set of criteria for translation criticism. Issues like mistranslation, grammatical mistakes and omissions can also be incorporated into the process of translation evaluation.

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## Chapter One

### Introduction

Translation from Bangla to English – more specifically, the translation of *Gitanjali* into *Song Offerings* – glorified Bangla literature with Nobel Prize in 1913. Since then more than a century has passed. Many poets and authors have died during this time without seeing the “continuing life”<sup>1</sup> of their creations or without reaching international readers.<sup>2</sup> Their inability to reach international readers is closely associated with the failure of Bangla literature to be translated and published by internationally recognised major publishing houses. Such publishers are disinclined to translate Bangla literature. Fakrul Alam points out two reasons behind this – little international recognition of Bangla literature and crisis of good translators.<sup>3</sup> To address this crisis, Bangla literature needs good translators as it is the precondition of getting Bangla literary works published by internationally acclaimed publishers and getting worldwide exposure. But, when should a translation be considered a “good” or a “quality” translation? A question supplementary to this one is: How *good* is our translation if judged by a classic standard? The answers are still unknown.

Translating from an Asian language to a European language or vice versa is considered more difficult than translating between sister languages.<sup>4</sup> Hence, translating from Bangla to English is a difficult task. In this case, “two very

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<sup>1</sup> “If translation is indeed later than the original, it nonetheless indicates that important works, which never find their chosen translators in the era in which they are produced, have reached the stage of their continuing life.” Walter Benjamin, “The Translator’s Task,” *The Translation Studies Reader*. 3rd ed., ed. Lawrence Venuti (London and New York: Routledge, 2012), 75.

<sup>2</sup> “Bangladeshi sahityer jatheshta Ingreji anubad hacche na keno” [Why not enough English translation of Bangladeshi literature], *BBC News: Bangla*, February 16, 2016, accessed October 20, 2019, [https://www.bbc.com/bengali/news/2016/02/160219\\_bangla\\_literature\\_translation](https://www.bbc.com/bengali/news/2016/02/160219_bangla_literature_translation).

<sup>3</sup> Ibid.

<sup>4</sup> Niaz Zaman, “The Seven T’s of Translating Bangla Fiction into English,” in *Translation Theory and Practice*, ed. Niaz Zaman (Dhaka: writers.ink, 2013), 146.

different cultures, two different social environments, ways of thinking, reacting, different kinds of emotions” are involved.<sup>5</sup> This difficulty increases when there comes the question of translating novels. The task of translating novels is more difficult than that of translating poems.<sup>6</sup> Different aspects of a Bangla novel like plot, content, message, characters, their language, settings and incidents are deeply embedded in Bengali culture and heritage. It is not easy to translate these elements into another language of another culture.

The most prolific translator of Bangla literature so far, Kabir Chowdhury underwent the difficulty of translating novels more frequently than others. How successful was he in his task as a translator of Bangla novels? How did he overcome the limitations of intercultural translation and utilise its possibilities? No formal in-depth attempt has yet been made to get an answer to this question. This evaluation research is an attempt to elicit the answers.

### **1.1 Statement of the Topic**

The first part of the title of the present study, borrowed from the title of José Ortega y Gasset’s essay “The Misery and the Splendor of Translation,” incorporates two conflicting aspects – the misery and the splendour – of translation.<sup>7</sup> The second part focuses on the novels translated by Kabir Chowdhury from Bangla to English. A clarificatory discussion on these aspects is presented below:

#### **1.1.1 The Misery of Translation**

The “misery” of translation is a metaphor used by José Ortega y Gasset to mean the impossibility and consequential limits of translation. Translation being an interdisciplinary field has connection with different other fields like linguistics, philology, philosophy, sociology, computer science, history, comparative literature, gender studies and cultural studies. So, it is quite natural that translation

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<sup>5</sup> Shahruk Rahman, “Translating Novels,” in *Translation Theory and Practice*, ed. Niaz Zaman (Dhaka: writers.ink, 2013), 140.

<sup>6</sup> Ibid.

<sup>7</sup> José Ortega y Gasset (1883-1955) is an outstanding and influential figure in 20th century Spanish philosophy. Though mainly associated with philosophy and politics, numerous references to and reflections about language are scattered throughout his works.

may exhibit different sets of limits or impossibilities while dealing with different fields. In this study, the terms “misery” and “miserics” are used interchangeably with “limit” and “limits” respectively to refer to only those limits of translation as are hinted at by Ortega in his essay “The Misery and the Splendor of Translation.” Ortega’s views on the miserics are elaborately discussed at 2.6.

### 1.1.2 The Splendour of Translation

The “splendour” of translation is Ortega’s metaphoric expression for denoting the vast possibilities of translation. Translation brings out not only the aspects said in a text but also the aspects that are not said or left implicit in that text. Overcoming the limits, it bridges cultural, spatial and temporal gaps that differentiate human beings from other human beings. In this sense, translation exhibits immense possibilities. In this study, “splendour” and “splendours” are used interchangeably with “possibility” and “possibilities” respectively to refer to only those positive aspects of translation as are suggested by Ortega. His suggestions about the splendours of translation, like those of the miserics, are explored at 2.7.

### 1.1.3 Kabir Chowdhury

Kabir Chowdhury (February 09, 1923 – December 13, 2011) is one of the handful Bangladeshi translators who have carried out the task of translating on a personal basis to serve the purpose of presenting the national and cultural aspects on the world stage. He is a glaring outlier amid “the scarcity of good translators”<sup>8</sup> and “lack of institutional initiatives”<sup>9</sup> to serve this purpose.

Kabir Chowdhury has translated texts of different literary genres and composed essays on philosophy, art, literature, politics, secularism, culture etc. He has written, edited and translated around 230 books.<sup>10</sup> He has translated in two ways: from Bangla to English and vice versa. It is said that “[h]is translations

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<sup>8</sup> “Bangladeshi sahityer jatheshta Ingreji anubad hacche na keno,” *BBC Bangla*.

<sup>9</sup> SM Najmus Sakib, “Lack of Translations a Matter of Concern,” *Dhaka Tribune*, February 23, 2017, accessed November 11, 2019, <https://www.dhakatribune.com/bangladesh/dhaka/2017/02/23/lack-translations-matter-concern>.

<sup>10</sup> *Dharmanirapekkha manabatabadi andalaner puragamee neta addhapak Kabir Chawdhury: atashitama janamadine shraddhanjali* (Dhaka: Forum for Secular Bangladesh and Trial of War Criminals of 1971, 2010), 32-39.

were invaluable in making world literature accessible to Bangali readers and in introducing Bangla literature in English translations to readers abroad.”<sup>11</sup>

The Bangla to English translations of Kabir Chowdhury include rhymes, folktales, short stories, poems, plays and novels. He translated selected poems of different poets like Abul Hussain, Abul Kalam Azad, Ahmed Rafique, Al Mahmud, Kazi Nazrul Islam, Rabindranath Tagore and Shamsur Rahman. Abdullah Al-Mamun’s *Kokilara* and *Meraj fakirer ma* and Munier Chowdhury’s *Kabar*, *Nashta chhele* and *Manush* are the plays translated by him. He has also translated novels of Alauddin Al Azad, Amjad Hossain, Anwar Pasha, Ekhlasuddin Ahmed, Hasnat Abdul Hye, Kazi Nazrul Islam, Masum Reza, Muntasir Mamoon, Rabeya Khatun, Samina Lutfu Nitra, Selina Hossain, Shahzad Firdous, Shaukat Osman and Syed Shamsul Haq.

#### **1.1.4 Kabir Chowdhury’s English Translation of Bangla Novels**

Kabir Chowdhury translated fourteen novels from Bangla to English. Two of these novels were translated during the pre-liberation period of Bangladesh. One of them was Shaukat Osman’s *Kreetadasher hasi*, a satire on the political dictatorship of Ayub Khan.<sup>12</sup> Kabir Chowdhury translated this novel as *The Laughter of a Slave* (1970). The other was Alauddin Al Azad’s debut novel *Teish nambar toilachitra* (1960). Kabir Chowdhury translated this novel in late nineteen-sixties as *Portrait Number Twenty Three*.<sup>13</sup> The English version was first published in the April-October, 1972 issue of Bangla Academy Journal. Later, Bangla Academy published it in the book form in 1978.<sup>14</sup>

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<sup>11</sup> *Banglapedia: National Encyclopedia of Bangladesh*, s.v. “Chowdhury, Kabir.”

<sup>12</sup> Shaukat Osman received Adamjee Literary Award in 1966 for *Kreetadasher hasi*. Shaukat Osman, *The Laughter of a Slave*, trans. Kabir Chowdhury (Dhaka: Adorn Publication, 2008), front cover flap.

<sup>13</sup> *Teish nambar toilachitra* was first published in 1960 in the magazine *Padakkhep*. It was brought out as a book by Nawroj Kitabistan. Alauddin Al-Azad, introduction to *Teish namber tailochitra*, 8th print (Dhaka: Ahmed Publishing House, 2017), 7.

<sup>14</sup> Alauddin Al-Azad, translator’s note in *Portrait Number Twenty Three*, 1<sup>st</sup> Gatidhara Publication, trans. Kabir Chowdhury (Dhaka: Gatidhara, 2001), 3.

The next endeavour of Kabir Chowdhury was Anwar Pasha's *Rifel roti aurat* (1973), the first novel on the Liberation War of Bangladesh.<sup>15</sup> The translated version was first published in 1976 by Bangla Academy, Dhaka as *Rifles Bread Women*. After seven years, Kabir Chowdhury translated Selina Hossain's *Neel moyurer joubon* (1982).<sup>16</sup> This novel is set in the *Charyapada* days of medieval Bengal and deals with man's undying love for his mother-tongue. The English rendering was titled *Plumed Peacock* (1983). Kabir Chowdhury took another seven-year break before publishing his next translation of Bangla novel. Retaining the original title, he translated Hasnat Abdul Hye's *Sultan* in 1993.<sup>17</sup> In the following year, he translated Kazi Nazrul Islam's 1931 novel *Kuhelika*.<sup>18</sup> Nazrul's political views are reflected in this novel. Kabir Chowdhury retained the original title in the translated version published by the Nazrul Institute, Dhaka. Nine years later, in January 2003, he translated a juvenile novel by Ekhlisuddin Ahmed as *Looking Back* which was published by Anannya, Dhaka.<sup>19</sup>

In January 2009, Kabir Chowdhury translated *Neel dangshan*, Syed Shamsul Haq's 1981 novel on Liberation War, as *The Blue Sting*.<sup>20</sup> In the same year, he

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<sup>15</sup> *Rifel roti aurat* delineates the pathetic condition of Dhaka during March 25-27, 1971.

<sup>16</sup> Selina Hossain, *Neel moyurer joubon*, 6th ed. (Dhaka: Sarobritto Prokashon, 2017), copyright page.

<sup>17</sup> *Sultan* is an experimental novel. It is a fictionalised biography of famous Bangladeshi artist S.M. Sultan. The original novel was published by the University Press Limited, Dhaka in 1991 and the translated version was first published by Bangla-German Sampreeti in 1993. Hasnat Abdul Hye, *Sultan*, 2nd ed., (Dhaka: The University Press Limited, 2018), copyright page; Hasnat Abdul Hye, introduction to *Sultan*, trans. Kabir Chowdhury (Dhaka: Adorn Publication, 2008), 8.

<sup>18</sup> *Kuhelika* is one of the pioneering political novels in Bangla and the first one to have a Bengali Muslim youth as its revolutionary hero. Kazi Nazrul Islam, introduction to *Kuhelika*, trans. Kabir Chowdhury (Dhaka: Nazrul Institute, 1994), 7.

<sup>19</sup> Ekhlisuddin Ahmed, *Looking Back*, trans. Kabir Chowdhury (Dhaka: Anannya, 2003), copyright page.

<sup>20</sup> *Neel dangshan* is about how a Nazrul Islam is mistakenly treated by the Pakistani occupation army as the rebel poet Kazi Nazrul Islam and is brutally tortured to death. Syed Shamsul Haq, *The Blue Sting*, trans. Kabir Chowdhury (Dhaka: Adorn Publication, 2009), back cover.

translated Rabeya Khatun's debut novel, *Madhumati* (1963) keeping the original title unchanged.<sup>21</sup>

Kabir Chowdhury then translated three novellas based on ancient India's three epic characters: *Vyasa*, *Ekolobya* and *Khona*. The first one, *Vyasa*, authored by Indian novelist Shahzad Firdous, was first published in an Indian journal in 1993 and then as a book in 1995 by *Khowabnama* (India).<sup>22</sup> The second one, *Ekolobya* is the English version of Masum Reza's *Nityapuran* which is based on a story of *Mahabharata*.<sup>23</sup> The third one, *Khona* (2010) written by Samina Lutfi Nitra and published by Yukta, Dhaka deals with Khona, the legendary character who is famous for her sayings known as "Khonar bachan."

Kabir Chowdhury's last two translations of Bangla novels were published posthumously in February 2012. One was Muntasir Mamoon's *Joi Bangla* (2009) that retains the original title in the translated version.<sup>24</sup> The other was Amjad Hossain's *Abelay asomay* (1975?) that was published as *Darkening Days*.<sup>25</sup>

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<sup>21</sup> *Madhumati* presents the dismal picture of a community of weavers who lived in a village by the river Madhumati. Keeping the title unchanged, the translated version was published by Anannya, Dhaka. Rabeya Khatun, introduction to *Madhumati*, trans. Kabir Chowdhury (Dhaka: Anannya, 2009), 7.

<sup>22</sup> *Vyasa* is about Krishnadwaipayana Vyasa, the Hindu sage who divided the Vedas in four parts. Firdous in his novel has given a clear and chronological sequence of the life events of Vyasa. Subrata Kumar Das, "A Sage, a Boatwoman and a River," *The Daily Star*, February 05, 2011, accessed November 17, 2019, <https://www.thedailystar.net/news-detail-172829>.

<sup>23</sup> *Nityapuran* deals with the supreme devotion of Ekolobya to his master, Dronacharya. In this experimental work, Masum Reza has employed the techniques of both drama and narrative. This work was first published in November 2004 by Yukta, Dhaka. *Ekolobya*, the English version of *Nityapuran*, is included in *Unforgettable Three* where the translator regards this experimental work as a novel.

<sup>24</sup> *Joi Bangla* is based on the historical events of the then Bangladesh during 1969 – 71. It depicts the fights of young men and women for freedom and independence. Muntasir Mamoon, *Joi Bangla*, trans. Kabir Chowdhury (Dhaka: Adorn Publication, 2012), front cover flap.

<sup>25</sup> *Abelay asomay* is based on the Liberation War of Bangladesh. It portrays a boat journey of a group of people from different areas and of diverse ethnic backgrounds to escape towards the safe border. National Film Award 2004 winning film *Joyjatra* by Tauquir Ahmed was based on this novel. *Joyjatra*, directed by Tauquir Ahmed (Nokkhotro Choloচিত্রা, Impress Telefilm Ltd., 2004).

## 1.2 Background

Any evaluation of translation including the present attempt to evaluate Kabir Chowdhury's English translation of Bangla novels belongs to Applied Translation Studies. Translation Quality Assessment (TQA) is a sub-field of Applied Translation Studies; the other sub-fields are Translator Training, Translation Policy and Translation Aids.<sup>26</sup> The term TQA is used to mean the act of evaluation or determination of the merits and demerits of translation in general and those of a target text (henceforth TT) in particular. It is known by various names like Translation Assessment, Translation Quality Measurement, Translation Quality Evaluation, Translation Criticism, Translation Quality Analysis and Translation Analysis.

Existing TQA approaches are divided by Juliane House into three groups: Psycho-social Approaches, Response-based Approaches, and Text and Discourse-oriented Approaches.<sup>27</sup> She has also mentioned some other specific TQA proposals that are more or less influenced by the approaches mentioned above. Malcolm Williams, on the other hand, has categorised the existing approaches into two: Quantitative and Non-quantitative. He has discussed Discourse Analysis Model, Teleological Model etc. under Quantitative Approaches. His category of Non-quantitative approaches includes Critique Productive Model, Functionalist Model, the *Skopos*theorie, and Descriptive-explanatory Model. After discussing different models, Williams has proposed the Argumentation-centred Approach to TQA. Some TQA endeavours are reviewed below under the approaches they belong to.

### 1.2.1 Psycho-social Approaches to TQA

Psycho-social Approaches are the first group of approaches mentioned by Juliane House. Under these approaches, she has discussed Mentalist Views. Such views believe that the quality of a TT is closely related to the translator whose

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<sup>26</sup> Carmen Millán and Francesca Bartrina, eds., *The Routledge Handbook of Translation Studies* (London and New York: Routledge, 2013), 32.

<sup>27</sup> Juliane House, *Translation Quality Assessment: Past and Present* (London and New York: Routledge, 2015), 8-14.



interpretation of the source text (henceforth ST) depends on his/her intuition, interpretative capability and knowledge of the world. Translation in Mentalist Views is considered an individual creative act in which the meaning of a text is recreated. The proponents of these views believe that meaning does not reside in the text; it resides in the schema of the reader. According to House, comments like “The translation doesn’t capture the spirit of the original” and “The tone of the original is somehow lost in the translation” are common in such approaches.<sup>28</sup>

### **1.2.2 Response-based Approaches to TQA**

Response-based Approaches are Juliane House’s second group of approaches. These approaches aim at a scientific evaluation of translation by isolating it from the behavioral and the cognitive actions of the translator.<sup>29</sup> House has discussed Behaviouristic Views and Functionalistic Views under these approaches.

#### **1.2.2.1 Behaviouristic Views**

Behaviouristic Views were influenced by American behaviourism. These views are associated with Eugene A. Nida who suggested different behavioural tests to formulate more objective findings about the quality of translation. These tests include reading aloud techniques and various cloze and rating tasks which are suggested for measuring observable responses among the readers. These tests are based on the belief that a good translation is one that leads to the “equivalence of response.” This criterion is connected with Nida’s principle of “dynamic equivalence” which means that the manner in which the readers of a TT respond to the TT should be equivalent to the manner in which the readers of the ST respond to the ST.

#### **1.2.2.2 Functionalistic Views**

Functionalism is a major shift from the notion of linguistic equivalence to the appropriateness of the function of the texts concerned. In such views, translation is primarily considered “a process of intercultural communication whose end

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<sup>28</sup> House, *Translation Quality Assessment: Past and Present*, 9.

<sup>29</sup> Alireza Akbari and Winibert Segers, “Evaluation of Translation through the Proposal of Error Typology: An Explanatory Attempt,” *Lebende Sprachen* 62, no. 2 (2017), 410, accessed August 15, 2020, <https://doi.org/10.1515/les-2017-0022>.

product is a text which has the ability to function appropriately in specific situations and context of use.”<sup>30</sup> Notable proponents of this approach are Katharina Reiss and Hans Josef Vermeer.

#### **i. Katharina Reiss’ Functionalist Model**

Katharina Reiss is widely known as a co-founder of the Skopos theory. Her theory suggests a comparison between the ST and the TT to discover whether complete fidelity to the intent of the original author has been achieved, and how well the intent of the author has been understood, interpreted and expressed. The theory claims that an overall evaluation of a translation should begin with observing the type of text represented. Reiss classifies texts into four categories: content-focused, form-focused, appeal-focused and audio-medial.<sup>31</sup> The translation of content-focused texts must give priority to the accuracy of the information they convey, form-focused texts to the structure of their content, appeal-focused texts to the function of their appeal, and audio-medial texts to the conditioning factors of non-linguistic media.

Reiss then proposes to consider both linguistic components and the non-linguistic factors that affect the linguistic form of the ST. She says that every act of translating involves initial recognition of the potential equivalents, and then the selection of the one that best suits the particular context considering how well each element in the translation unit fits the overall context. This decision depends on both the linguistic context and the extra-linguistic situation. Reiss includes semantic, lexical, grammatical and stylistic features as linguistic components, and considers immediate situation, subject matter, affective implications and factors like time, place, audience and speaker as extra-linguistic determinants.

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<sup>30</sup> Christina Schäffner, “Functionalist Approaches” in *Routledge Encyclopedia of Translation Studies*, 2nd ed., ed. Mona Baker and Gabriela Saldanha, (London and New York: Routledge, 2009), 118.

<sup>31</sup> Katharina Reiss, *Translation Criticism – The Potentials & Limitations*, trans. Erroll F. Rhodes, (London and New York: Routledge, 2018), 48.

## **ii. The Skopos Theory**

Following in the footsteps of Katharina Reiss's work, the Skopos Theory was proposed by the German translator Vermeer in 1978. According to the Skopos Theory, the basic principle that determines the process of translation is the purpose of that particular translation. This theory is integrated with Katharina Reiss' text-types and language function in 1984 and developed further to be more functional and target-reader oriented. This theory treats a text as a piece of information offered by the ST producer to a recipient. The translator, according to this theory, puts together a TT which also offers a piece of information to a recipient. Thus, a TT takes the target language and culture into account and offers information in a particular way about another offer of information.

According to this theory, the ST and the TT do not need to have the same functional equivalence. Vermeer argues that a translator defines the function of the translation product through a translation brief.<sup>32</sup> The brief works as a guiding force for the translators. Only by having a translation brief, a translator can first establish the skopos and then decide a suitable strategy to follow during the translation process. In this way, the Skopos Theory puts emphasis on the TT and gives secondary importance to the ST. According to this theory, an ST can be translated in different ways depending on its role and purpose in the target culture.

### **1.2.3 Text and Discourse-oriented Approaches**

In Text and Discourse-oriented Approaches, her third group of approaches, House has included Descriptive Translation Studies (DTS), Post-modernist and Deconstructionist Views, and Linguistically Oriented Approaches.

#### **1.2.3.1 Descriptive Translation Studies (DTS)**

Through DTS, Gideon Toury has forwarded a scientific methodology for analysing ST-TT pairs to ensure the testability and comparability of the findings of any study and the replicability of the study concerned. In DTS, the evaluation of any TT as a translation depends on its acceptance by the TT culture. In the

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<sup>32</sup> "Translation brief" or "commission" or "translation commission" refers to the instruction(s) given to the translator by him/herself or by someone else to carry out the translational action.

methodology proposed by Toury, “first the role of the TT in the target culture system is described, the ST and TT are then compared for shifts, trends are identified, some generalizations are drawn about the translation strategy and the results are compared with other studies.”<sup>33</sup> Toury puts emphasis on comparing the results with other studies and drawing generalisations about translation because he thinks that the production of small-scale case studies will lead us nowhere.

### **1.2.3.2 Post-modernist and Deconstructionist Views**

Post-modernist and Deconstructionist Views “try to critically examine translation practices from a psycho-philosophical and socio-political stance in an attempt to unmask unequal power relations, which may appear as a certain skewing in the translation.”<sup>34</sup> They try to make translations visible and expose the existence of manipulations at ideological and institutional level. They make politically relevant remarks about the relationship between the features of the ST and those of the TT. They “focus on the hidden forces shaping both the process of selecting what gets translated in the first place and the procedures that result in the ways original texts are bent and twisted in the interests of powerful individuals and groups.”<sup>35</sup>

### **1.2.3.3 Linguistically Oriented Approaches**

Linguistically oriented approaches deal with different linguistic aspects like pragmatics, sociolinguistics, discourse analysis and stylistics. Such approaches, according to Juliane House, attempt to explain the relationship between some of the features of the text and how these features are perceived by authors, translators and readers. Such approaches differ from one another in respect of the procedures they follow for evaluating the translation. House’s own model belongs to this category though Malcolm Williams has discussed this model under Descriptive-explanatory Approach and Jeremy Munday under Discourse and Register

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<sup>33</sup> Jeremy Munday, *The Routledge Companion to Translation Studies* (Abingdon, Oxon: Routledge, 2009), 180.

<sup>34</sup> Juliane House, “Translation Quality Assessment: Linguistic Description versus Social Evaluation,” *Meta* 46, no. 2 (2001): 246, accessed August 08, 2020, <https://doi.org/10.7202/003141ar>.

<sup>35</sup> *Ibid.*

Analysis Approaches. The original House Model of TQA was published in 1977. This model has gone through several revisions, especially in 1997, 2004, 2007, 2009 and 2015. The original model and the 1997 version are discussed below:

**i. The Original House Model (1977)**

The original House Model (1977) was firmly based on the notion of equivalence which House thinks to be the basic concept in TQA. According to House, the notion of equivalence is associated with the preservation of “meaning” across two different lingua-cultures. Translation of any text requires the preservation of three aspects of that meaning: semantic, pragmatic and textual.

House defines translation as “the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language.”<sup>36</sup> The first requirement for this equivalence is the sameness of the functions of the TT and the ST. The establishment of the function of an individual text requires a kind of “textual profile” which comes from the linguistic-pragmatic analysis of the text concerned in its context of situation. She breaks the notion of “situation” into two categories of manageable situational dimensions: dimensions of language user and dimensions of language use. She uses several subcategories for each category. The dimensions of language user include geographical origin, social class and time features; and the dimensions of language use include features like medium, participation, social role relationship, social attitude and province.

A particular textual profile is obtained for the ST by using these situational dimensions. This profile is then used as the norm against which the quality of the TT can be measured. In this model, mismatches along the dimensions are regarded as errors. These dimensional errors are termed as covertly erroneous errors. Apart from these errors, there are also overtly erroneous errors. Such errors are caused by the existence of mismatches in the denotative meanings of the ST and the TT elements or deviations from the target language system.<sup>37</sup> House states that a subjective and hermeneutic element must be there in deciding the appropriateness

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<sup>36</sup> House, *Translation Quality Assessment: Past and Present*, 23.

<sup>37</sup> Ibid, 33

of linguistic elements in any TT because human beings work as important variables in the evaluation of any translation.<sup>38</sup>

### **ii. The Revised House Model (1997)**

In her revised model of 1997, House has used Hallidayan register concepts of “Field,” “Mode” and “Tenor.”<sup>39</sup> She has also incorporated the concept of “Genre” in her TQA scheme because she thinks that “[w]hile register captures the connection between texts and their ‘micro-context’, Genre connects texts with the ‘macro-context’ of the linguistic and cultural community in which the text is embedded.”<sup>40</sup> The revised model enables the examination of a text on four different levels: Function, Genre, Register and Language.

#### **1.2.4 Argumentation-centred Approach**

The Argumentation-centred Model proposed by Malcolm Williams belongs to Argumentation-centred Approach. This model uses Toulmin’s argument macrostructure as the starting point. According to Toulmin, components of an argument are almost the same in all fields and all types of texts. He says that the argument schema of a passage consists of six parts: claims, grounds, warrants, backings, qualifiers and rebuttals. This argument schema provides a systematic discourse analysis combining semantic, pragmatic and textual meanings of a text.<sup>41</sup>

Williams thinks that TQA process is basically the determination of the accuracy of rendering the basic arguments of the ST to the TT. The first task of

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<sup>38</sup> House, *Translation Quality Assessment: Past and Present*, 34.

<sup>39</sup> Field refers to the topic or the subject matter of the text; tenor refers to the nature of the addresser and the addressees and the relationship between them in terms of social power, social distance and the degree of emotional charge; and mode refers to both the spoken and the written channels, and the degree to which potential or real participation is allowed between the writer and the reader(s). House, *Translation Quality Assessment: Past and Present*, 64

<sup>40</sup> House, *Translation Quality Assessment: Past and Present*, 64

<sup>41</sup> Xiyun Liu and Youbin Zhao, “The Study on Translation Quality Assessment in the Translation Contests Based on Malcolm Williams’ Argumentation-centered Translation Quality Assessment Model,” *International Conference on Humanity, Education and Social Science (ICHESS 2016)*: 558, accessed August 15, 2020, <https://www.atlantis-press.com/proceedings/ichess-16/25857353>

the evaluator is to identify the Argument Schema of the ST and the linguistic means by which the argumentation is achieved. A wrong use of comma, a clumsy sentence, or even a mistranslation may be ignored if it does not interrupt the transmission of the text's argumentation. On the other hand, any incorrect rendering of the rhetorical force of a conjunction or any misrepresentation of a qualifier in the ground segment can be treated as a fatal error.

Williams has also developed a set of argumentation parameters. These parameters work as a framework for assessing the degree to which the TT conform to the argumentation, coherence and cohesion of the message of the ST, for examining critical passages for TQA, and for preparing a new breakdown of errors on the basis of three levels of seriousness. A weighting grid is then added to the model so that evaluators can take account of conventional parameters like target-language errors. Finally, the model proposes a set of quality standards for evaluating instrumental texts.

The factor that binds the theories as well as the models reviewed in this section together is that all of them try to evaluate translation but from different perspectives. The reasons why these theories and models are not considered for the theoretical framework of this study are explained in 2.1.

### **1.3 Literature Review**

Different TQA models are applied to evaluate the translation quality of different literary texts. The Skopos Theory and the House Model, as mentioned in Section 1.3, are two such models. The Skopos Theory is applied to analyse the English translations of the *Sura Maryam* by two Christian and two Muslim translators.<sup>42</sup> Then these translations are compared according to the Critical Discourse Analysis model of Farahzad. The study finds that there are more additions in the versions translated by Muslim translators, and more modulations and omissions in the versions by Christian translators.

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<sup>42</sup> Salar Manafi Anari and Ashraf Mohammadi, "A Comparative Study of English Translations of the Sura Maryam by Christian and Muslim Translators with an Orientation of Skopos Theory," *Translation Journal* 18, no. 1 (2015), accessed October 03, 2019, [https:// translationjournal.net/January-2015](https://translationjournal.net/January-2015).

The House Model is applied to Mohammad Sadegh Shariati's Persian translation of a short story titled *The Grapes of Wrath* by John Steinbeck.<sup>43</sup> The aim of this study is to find out whether the translation is covert or overt.<sup>44</sup> It deals with selected paragraphs of the translated version and finds the translator's preference not to tie to the source language, community and culture. The translator concentrates on "readable, adequate and understandable translated text with fewer cultural difficulties and differences."<sup>45</sup> As the TT functions are kept similar to the ST functions, the study determines the translation to be a covert one.

The House Model is also applied in evaluating the quality of poetry in translation. Two versions of English translations of *Rubaiyat* of Omar Khayyam by Saeed Saeedpour (2012) and Edward Fitzgerald (1859) respectively are evaluated by using this model.<sup>46</sup> The study identifies errors, classifies them and computes the frequency of their occurrences. Following House's model, the study categorizes the errors as covert and overt errors. Overt errors include seven categories: (i) Not Translated; (ii) Slight Change in Meaning; (iii) Significant Change in Meaning; (iv) Distortion of Meaning; (v) Breach of the Source Language System; (vi) Creative Translation; and (vii) Cultural Filtering. House's model suggests the overt translation of poetry and considers deviations to be errors. The study identifies fewer errors in Saeed Saeedpour's translation and finds some misunderstandings of Khayyam's mystic concepts in Fitzgerald's

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<sup>43</sup> Shabnam Shakerni, "Study of House's Model of Translation Quality Assessment on the Short Story and Its Translated Text," *Global Journal of Human-Social Science: (G) Linguistics & Education* 14, no. 3 (2014): 8-14, accessed November 07, 2019, <https://pdfs.semanticscholar.org/17a5/1de72f7946552cf465bf9882db67cc8e4c84.pdf>.

<sup>44</sup> Overt translation intentionally retains the cultural aspects of the original text elements. In covert translation, the translated text is made to appear as if originated in target cultural by the use of cultural filter. Juliane House, *Translation Quality Assessment: Past and Present* (Routledge, London and New York: 2015), 66-67.

<sup>45</sup> Shabnam Shakerni, "Study of House's Model of Translation Quality Assessment on the Short Story and Its Translated Text." 13.

<sup>46</sup> Sonia Ghafouripour and Razieh Eslamieh, "A Translation Quality Assessment of Two English Translations of Rubaiyat of Omar Khayyam based on Juliane House's Model (1997)," *International Journal of English Language & Translation Studies* 6, no. 2 (April-June, 2018), 217-226.



translation. The study says that both the translators have successfully introduced *Rubaiyat* of Omar Khayyam to English readers overcoming cultural-filtering.

Sometimes different concepts are combined to assess the quality of translation of literary texts. A study has designed a new literary TQA framework to evaluate J. Polak's translation of I. Welsh's novel *Trainspotting*.<sup>47</sup> The theoretical framework of this study combines the definition of translation given by House, five literary codes suggested by R. Barthes, five principles of E. Dolet, three principles prescribed by A. Tytler, and six general rules suggested by H. Belloc for translating prose texts. Written in Edinburgh-Leith dialect and set in a unique atmosphere, the original is culturally so informative that it made the task of the translator very challenging. Judging the translation of the ST, the study concludes that the translated version is a simplified one and it does not retain the complexity that characterises the original.

Research on translation is scarce in Bangladesh. Amid this scarcity, an attempt is made to evaluate the quality of Tagore's poems in translation.<sup>48</sup> The study points out that not more than one fourth of Tagore's poems have been translated till 2013 though he is the most translated Bengali poet so far. Most translations, according to the study, are poor in quality. It says, "True image and greatness of a poet are badly distorted through bad translations, and Tagore is no exception to that. In order to present Tagore well to the English speaking audiences there is no alternative to good translations." However, this study is more concerned with translation phenomena like publishing agents, places of publications and trends of translations over time. The remarks it makes about the translation quality of poems are not based on any theory. Therefore, with regard to

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<sup>47</sup> Paweł Jurecze, "Literary Translation Quality Assessment: An Approach Based on Roland Barthes' Five Literary Codes," *Translatologica: A Journal of Translation, Language, and Literature* 1 (2017), 136-155, accessed December 4, 2019, [http://www.ifa.uni.wroc.pl/translatologica/vol1/9\\_Jureczek\\_vol1\\_2017.pdf](http://www.ifa.uni.wroc.pl/translatologica/vol1/9_Jureczek_vol1_2017.pdf).

<sup>48</sup> Abu Zafar, "Tagore's Poetry in English Translation: A Critical Review," *Journal of the Asiatic Society of Bangladesh (Hum.)* 58, no. 1 (2013): 67-82, accessed December 4, 2019, [https://www.asiaticsociety.org.bd/journal/03\\_MdAbuZafar.pdf](https://www.asiaticsociety.org.bd/journal/03_MdAbuZafar.pdf).

the first part of this study, particularly the pursuit of appropriate theory to evaluate translations of literary works, much exploration is yet necessary.

Regarding the second part of this research, criticism on Kabir Chowdhury's translated works is also scarce to find. An essay makes critical remark regarding Kabir Chowdhury's faulty use of tense in a particular sentence in the short story "His Beloved Island."<sup>49</sup> It is the translated version of "Bhalobasar amtutu char" by Selina Hossain. The essay also shows how a translator's attempt to eradicate cultural differences by using equivalent terms can obliterate a cultural aspect. It objects to Kabir Chowdhury's use of words like "towel" and "tank" in the sentence: "With his short rough towel on his shoulder, he would go to the tank and wash himself," and suggests the use of *gamchha* and "pond" respectively for retaining the cultural connotation of the words.<sup>50</sup> The topics of these remarks are more or less associated with the translation of Bangla novels. Apart from the remarks, no formal attempt is still made to evaluate Kabir Chowdhury's English translation of Bangla novels. The application of any TQA model for such evaluation is also absent in this field. In this sense, Kabir Chowdhury's English translation of Bangla novels deserves exploration.

#### **1.4 Statement of the Problem**

According to Schäffner, "quality is not 'objectively' given, but depends on the text user and their assessment criteria."<sup>51</sup> It is a matter of developing assessment parameters by the evaluator as per their need, and of identifying and exploring these parameters in the TT. As TT is produced in a specific situation for a specific audience with a specific purpose, any TQA should be developed keeping in mind the situation, the purpose and the audience.

Problems arise in selecting and developing the parameters for evaluating such literary texts as are not translated for any specific purpose or audience. When

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<sup>49</sup> Zaman, "The Seven T's of Translating Bangla Fiction into English," 148.

<sup>50</sup> Ibid, 152.

<sup>51</sup> Christina Schäffner, *Translation and Quality*, (Clevedon: Multilingual Matters, 1998), 4.

translated from English to Bangla, one can easily understand that the translated texts are meant for Bengali audience across the world. But who actually are the audience of any English translation of Bangla novel? What translation strategy should be followed by the translator concerned when English may or may not be the first language of the audience? In such cases, the audience may belong to any culture of any part of the world. Like the audience, the purpose of translation may not be well defined, especially when translation is done on a personal basis in absence of any translation brief or any institutional support. The situation becomes more derogatory for the translator when the translated text is published by Bangladeshi publishers having no access to international market. In such circumstances, the translator's role becomes prominent and the only thing the translator can do is to get recourse to the ST text based translation of whatever text he likes to. For evaluating such translations, the evaluator also needs to apply such rubric as are befitting for the strategy followed by the translator concerned. In this study, the rubric for evaluation are extracted from Ortega's ST based theory of translation; the translator here is Kabir Chowdhury; and the texts are the novels translated by him from Bangla to English.

### **1.5 Objectives**

The general objective of this study is to view Kabir Chowdhury's English translation of Bangla novels from the perspective of Ortega's theory as a means to explore the limits and possibilities of translation. The specific objectives are:

- i. to explicate the concepts of the miseries and the splendours of translation;
- ii. to find out the miseries of translation in Kabir Chowdhury's English translation of Bangla novels; and finally,
- iii. to discover the splendours of translation in those novels.

### **1.6 Conceptual Framework**

The present study is based on the philosophical theory proposed by José Ortega y Gasset in his essay "The Misery and the Splendor of Translation". This theory was first published in 1937 and is now considered a classic in the field of Translation

Studies.<sup>52</sup> Ortega begins this theory by putting emphasis on the miseries or the difficulties and improbabilities of translation (see 1.2.1 and 2.6) and then gradually proceeds to the “splendor” of translation (see 1.2.2 and 2.7).

Some of the ideas expressed in “The Misery and the Splendor of Translation” are quite abstract. Yet, it gives valuable clues for evaluating the limits and the possibilities of translation. The present study will identify and develop those clues, match them with recent translation terminologies, set them as rubrics and apply them as a test case on Kabir Chowdhury’s English translation of Bangla novels to meet the other objectives of the study.

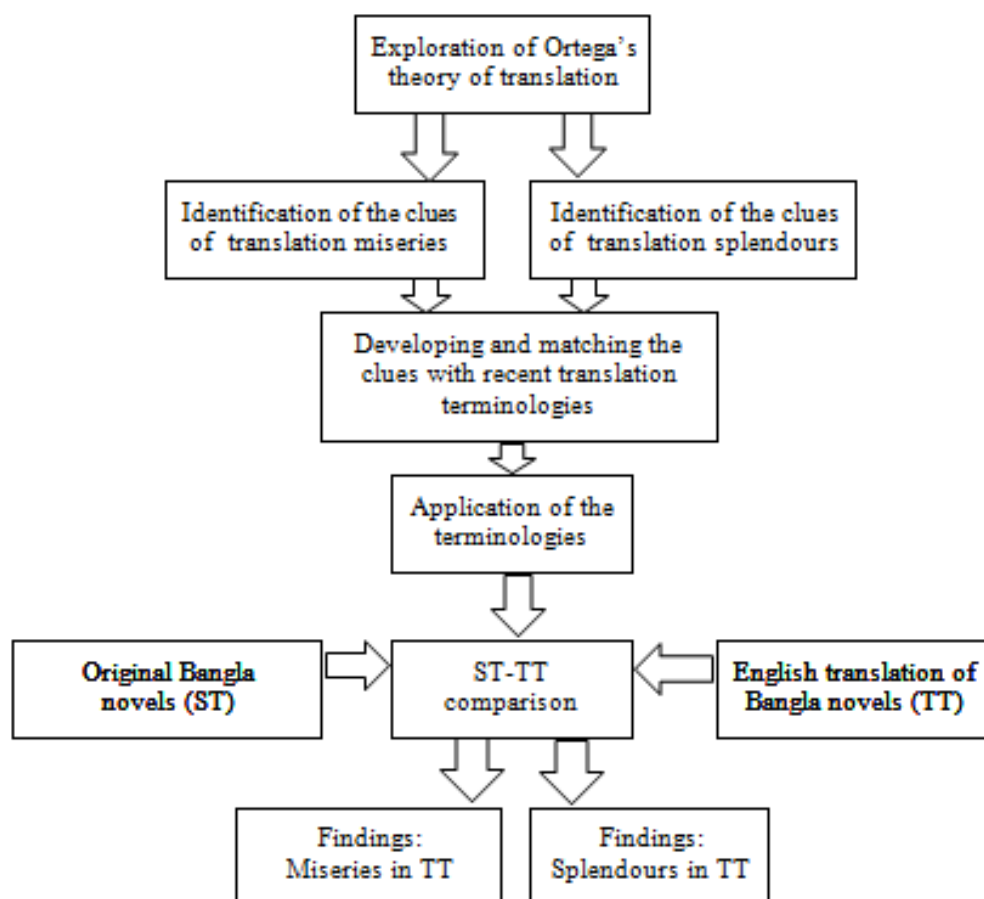


Figure 1. Conceptual framework

<sup>52</sup> Pilar Ordóñez López, “The Misery and Splendour of Translation: A Classic in Translation Studies,” *SKASE Journal of Translation and Interpretation* 4, no. 1 (2009), 53-77, accessed November 13, 2019, [http://www.skase.sk/Volumes/JTI04/pdf\\_doc/04.pdf](http://www.skase.sk/Volumes/JTI04/pdf_doc/04.pdf).

### **1.7 Rationale of the Study**

Translation Studies is a blooming field. A sub-field of Translation Studies, TQA is still going through the primary stage of theory formation and its modification.<sup>53</sup> In such a context, more translators, translations and translation-researches are required to make Translation Studies a well-defined, strategic and enriched discipline in Bangladesh. The present study can help us in this direction.

The present study examines the applicability of Ortega's philosophical theory of language and translation to evaluate the quality of translation. By doing so, this study helps create, adopt or improve a model for evaluating the translation of novels from Bangla to English. This study views Kabir Chowdhury from the perspective of Ortega and throws new light on the translating strategy and practice followed by Kabir Chowdhury and makes them explicit for those who are in search of sample studies in this field. The study may also help potential Bangladeshi translators determine and enhance their translation strategies.

This study brings out how Kabir Chowdhury tackled cultural barriers and limitations and what stance he took as a translator to overcome those barriers. As a prolific translator, he had to face prose translation related problems like the difficulties of translating slang, dialect, code switching, code mixing, tone, sarcasm, idioms and culture specific words. How successful was he in overcoming these problems? This study provides an answer to this question. Besides, Kabir Chowdhury's English translations of Bangla novels are indicative of his intention to uphold Bangladesh, its liberation war, its people, culture and heritage. Translated between late 1960s and 2011, these novels are thematically and structurally so varied that they deserve special consideration for research.

### **1.8 Scope and Limitation**

The present study deals with the novels translated into English by Kabir Chowdhury. Quite naturally, frequent references to the STs appear in this study but no conscious attempt is made to assess the merits and/or demerits of the STs.

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<sup>53</sup> Mitra Eftekhari and Peyman Nouraei, "Commercial Translation Error Analysis: A Case Study of Iranian Products," *Linguistics and Literature Studies* 1, no. 2 (2013), 55 - 60, doi: 10.13189/lls.2013.010201.

The study does not deal with the Bangla rhymes, folktales, plays and poems translated by Kabir Chowdhury. His English to Bangla translations are also kept outside the scope of this research. Similarly, the fictions and the non-fictions authored by him both in Bangla and English are also excluded from this study.

### 1.9 Research Methodology

The present study is a qualitative one. Both primary and secondary sources are used in this study for collecting necessary data. The essay “The Misery and the Splendor of Translation” by José Ortega y Gasset and five out of fourteen novels translated by Kabir Chowdhury along with their original Bangla versions are used as the primary sources of data. Besides a thesis, relevant books, essays, and critical analyses published in newspapers, journals and websites are used as the secondary sources of data for this study.

Five translated novels, namely *The Laughter of a Slave*, *Portrait Number Twenty Three*, *Rifles Bread Women*, *Kuhelika* and *Ekolobya* are selected purposively for detecting the instances of misery and splendour of translation prevalent in them. They are selected because their STs are the most discussed ones among all the novels translated by Kabir Chowdhury. The STs of *The Laughter of a Slave* and *Portrait Number Twenty Three – Kreetadasher hasi* and *Teish nambar toilachitra* respectively – are considered Bangla classics. *Kreetadasher hasi* received Adamjee Literary Award. *Teish nambar toilachitra* was cinematized as “Bashundhara.” *Rifel roti aurat*, the ST of *Rifles Bread Women*, is the first novel based on the Liberation War of Bangladesh. The ST of *Kuhelika* is a pioneering political novel in Bangla and the first one to have a Bengali Muslim youth as its revolutionary hero. *Nityapuran*, the ST of *Ekolobya*, is based on a story from the epic *Mahabharata*. Between 2001 and 2005, its dramatic adaptation was staged 86 times at the Mohila Samity Manch, Dhaka.<sup>54</sup>

Textual Analysis method is applied in this study to collect data from both the primary and the secondary sources. The data are collected through ST-TT

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<sup>54</sup> “Charity Show of ‘Nityapuran’ at Shilpakala Today,” *The Independent*, December 25, 2019, accessed December 02, 2020, <http://www.theindependentbd.com/printversion/details/229286>.

comparisons. Findings are accompanied by a brief analysis of each finding. For source citation, the Notes-Bibliography style prescribed in the 8<sup>th</sup> edition of *A Manual for Writers of Research Papers, Theses and Dissertations* by Kate L. Turabian is followed. British English for spelling and the narrow form of Roman transliteration for transliterating necessary Bangla expressions are followed.

### **1.10 Chapter Outline**

There are five chapters in this study including the introductory and the concluding ones and excluding the Bibliography. This chapter is followed by Chapter Two titled “Towards the Miseries and the Splendours of Translation” in which the miseries and the splendours of translation hinted at by José Ortega y Gasset are explored and explicated. Then their correspondence to modern translation terminologies and metalanguages is sought to establish their relevance to present times. After that, the corresponding terms are set as a rubric to bring out the instances of the miseries and the splendours of translation in the sample novels. The miseries are identified in Chapter Three titled “Miseries in Kabir Chowdhury’s English Translation of Bangla Novels” and the splendours are placed in Chapter Four titled “Splendours in Kabir Chowdhury’s English Translation of Bangla Novels.” The findings are summarised and their implications are clarified in the concluding chapter. Bibliography is provided after the concluding chapter.

## Chapter Two

### Towards the Miseries and the Splendours of Translation

This chapter presents why the miseries and the splendours of translation are explored, what the miseries and the splendours actually are, and how they correspond to modern translation theories.

#### 2.1 The Reasons Why the Miseries and the Splendours Need Exploration

The search for the clues of the miseries and the splendours of translation is triggered by the review of existing TQA models (See 1.3). As different views regarding translation evaluation and models for TQA are formulated keeping specific purposes in mind, they are not free from limitations. The limitations of the existing views and models are discussed below to heighten the necessity of adopting a philosophical approach in the field of TQA, especially in evaluating the translation of novels.

Mentalist Views are rigorously subjective in nature. Such views, according to Juliane House, provide vague, intuitive and anecdotal judgements about the merits and demerits of translation.<sup>1</sup> Such approach to TQA “can only shed light on what occurs between the translator and (features of) the original text, as it represents a selective view of translation focusing on the translator’s processes of interpretation.”<sup>2</sup> They do not give proper attention to the ST. Moreover, they do not consider the relation between the ST and the TT. House says that such views do not distinguish a translation from other versions and adaptations.<sup>3</sup>

Reading aloud techniques and various cloze and rating tasks used in Behaviouristic Views are unable to capture the intricate aspects of TQA. According to House, it is not possible to operationalise the concepts of intelligibility and informativeness, and to measure the equivalent response by

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<sup>1</sup> Juliane House, *Translation Quality Assessment: Past and Present*, 10.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.



## Towards the Miseries and the Splendours of Translation

applying these views.<sup>4</sup> Moreover, like Mentalist Views, Behaviouristic Views do not give proper attention to the ST. As the ST is largely ignored in Behaviouristic Views, the relationship between the ST and its translated versions produced by diverse textual operations remains undecided.

The Skopos Theory gives emphasis on the intention behind any action, but in reality all actions do not always have an intention. Works of art, especially the literary ones, are produced without any intention. A translator may start translating an ST without being motivated by any specific purpose. The presence of a purpose in the translator's mind may delimit the translation procedures and modify the interpretations of the TT. Besides, the attitude of the Skopos Theory toward the ST is derogatory. According to Peter Newmark, it actually dethrones the ST.<sup>5</sup> It goes beyond the limits of proper translation and equates it to an adaptation.<sup>6</sup> Moreover, it does not give emphasis on the richness of meaning and the aesthetic aspects of the ST. That is why it is inapplicable to assess the translation of literary and religious texts. As these texts involve highly stylistic and expressive language, equivalence may not be achieved in the TT.

DTS is a TT-oriented approach. It aims at formulating a translation theory that befits the target environment and gives subordinate importance to the ST. Besides, DTS, according to House, fails to provide the rubrics for judging the merits and demerits of a particular translation.<sup>7</sup>

Post-modernist and Deconstructionist Views make the ST-TT comparison focusing on the shifts and skewings resulting from either ideological or institutional manipulations. The emphasis on power relation makes such approaches too narrow to evaluate literary translations. House says,

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<sup>4</sup> Juliane House, *Translation Quality Assessment: Past and Present*, 10.

<sup>5</sup> Christina Schäffner, "Functionalist Approaches" in *Routledge Encyclopedia of Translation Studies*, 2nd ed., ed. Mona Baker and Gabriela Saldanha, (London and New York: Routledge, 2009), 120.

<sup>6</sup> Ibid.

<sup>7</sup> House, "Linguistic Description versus Social Evaluation," 243-257.

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...if an agenda is given priority which stresses the theoretical, critical and textual means by which translations can be studied as loci of difference, one wonders how one can ever differentiate between a translation and any other text that may result from a textual operation which can no longer claim to be in a translation relationship with an original text.<sup>8</sup>

There are some difficulties in the House Model of TQA. No guideline is provided in this model regarding the sample size of the TT to be assessed. That means, it does not say anything about the quantity of the translated text needed to be assessed for getting reliable findings through the operation of the model. Another problem is that one cannot spell out exactly to which degree the quality is equal. Moreover, major and minor dichotomy used in this model is a vague division, which lacks clarification and precision.

The House Model is designed to find out mismatches between the ST and the TT. These mismatches are certainly indicative of translation errors. These errors “may also be caused by other translation strategies such as explication or compensation.”<sup>9</sup> It is not clear how this model interprets these complications. Apart from this, this model uses Register Analysis for recovering authorial intention and ST function. In reality, the endeavour is impractical because Register Analysis is incapable of recovering the intention of the ST author and determining the function of the ST concerned.

The Argument-centred Model requires a high degree of analytical skill and discernment for the quality assessors to perform the task of evaluation. It is also time consuming. A comprehensive assessment of the TT determining its Argument Schema needs a lot of attention, time and labour of the evaluator. So, from the practical point of view, the Argument-centred Model proposed by Malcolm Williams is not applicable to literary texts, especially to novels because novels constitute of larger chunks of texts.

According to Malcolm Williams, existing TQA models are microtextual, i.e., they mainly focus on discrete lexical and morphosyntactic units at the

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<sup>8</sup> House, “Linguistic Description versus Social Evaluation,” 243-257.

<sup>9</sup> Jeremy Munday, *Introducing Translation Studies: Theories and Applications*, 4th ed. (London and New York: Routledge, 2016), 160.

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subsentence level and are mainly applicable to short chunks of texts.<sup>10</sup> Though this microtextual nature of the existing models is effective enough to detect the shortcomings and the strengths of the TT, it cannot assess each passage of the TT as an integral part of a whole. Williams says that these models are not designed “to take account of the fact that the translation of the short passage is, in principle at least, determined in part by, and in its turn influences, the text as a whole, or to evaluate the logic and coherence existing even within the sample passage itself.”<sup>11</sup>

From the overview of different TQA approaches and models (see 1.3), it becomes clear that a given TQA model cannot measure all the aspects of a translation including the intention of the author, the text intention, cultural differences, loss and gain, errors, fidelity of the translator etc. For solving this problem, various models can be applied together for assessing different dimensions of a translated text but the question that arises is whether such a uniform TQA model is feasible at all. A probable solution to this problem may be the application of philosophical approaches to TQA because such approaches view translation from a broader perspective “situating translation in a wider ontological framework or perceiving it from a bird’s-eye vantage point.”<sup>12</sup> Only through the application of such a view, the macrotextual nature of translation or its broader picture can be perceived.

Philosophical approaches to translation are generally characterised by their search for the essence of literary translation. The proponents of such approaches question some of the fundamental tenets of translation theory to search for “the stability of meaning, the interpretation of the source text and the retrieval of intended meaning, the role of language and its relation to thought, the role of the

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<sup>10</sup> Malcolm Williams, Introduction to *Translation Quality Assessment: An Argumentation-centred Approach*, (Ottawa: University of Ottawa Press, 2004), xvii.

<sup>11</sup> Ibid.

<sup>12</sup> Salah Basalamah, “Toward a Philosophy of Translation,” in P. Rawlings & P. Wilson (eds.) *The Routledge Handbook of Translation and Philosophy* (London and New York: Routledge, 2018), 478-491.

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translator and his/her relation to the text; indeed, the very question of translatability.”<sup>13</sup>

Philosophical theories do not dethrone the ST, rather give emphasis on the initial trust that there is “something there” in the text to be translated.<sup>14</sup> They consider the TT as the “continuing life” of the ST and establish a relation between an ST and its translated versions.<sup>15</sup>

A philosophical essay, “The Misery and the Splendor of Translation” is valuable in that it provides the philosophical and speculative interpretations of language and translation.<sup>16</sup> It also provides hints for solving some of the major complexities of translation. Like other philosophical theories and unlike Mentalist and Behaviouristic Views and DTS Approach, it gives emphasis on the ST. Unlike the Mentalist Views and the Skopos Theory, it heightens the necessity of translation proper and does not advocate for adaptation. It views mismatches not as translation errors as is done by the House Model, rather it treats them as the miseries of translation itself. Besides, it is not as time-consuming as the Argument-centred Model. Finally, it is applicable to literary texts, especially novels.

### **2.2 Exploring the Miseries and the Splendours of Translation**

“The Misery and the Splendor of Translation,” an essay by José Ortega y Gasset, provides a philosophical theory of language and translation. This essay has attained the status of a classic in Translation Studies and “made a noticeable contribution to the creation of a solid foundation for the subsequent development

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<sup>13</sup> Munday, *Introducing Translation Studies: Theories and Applications*, 250.

<sup>14</sup> George Steiner, “The Hermeneutic Motion,” in *The Translation Studies Reader*. 3rd ed., ed. Lawrence Venuti (London and New York: Routledge, 2012), 156.

<sup>15</sup> Walter Benjamin, “The Translator’s Task,” in *The Translation Studies Reader*. 3rd ed., ed. Lawrence Venuti (London and New York: Routledge, 2012), 76.

<sup>16</sup> Pilar Ordóñez López, “The Misery and Splendour of Translation: A Classic in Translation Studies,” *SKASE Journal of Translation and Interpretation* 4, no. 1 (2009): 53-77, accessed November 13, 2019, [http://www.skase.sk/Volumes/JTI04/pdf\\_doc/04.pdf](http://www.skase.sk/Volumes/JTI04/pdf_doc/04.pdf).

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of Translation Studies.”<sup>17</sup> It has contributed to Translation Studies in three ways: theoretically, intellectually and practically.<sup>18</sup> From a theoretical perspective, this essay provides an integrative concept of translation that is innate in human communication; from the intellectual perspective, it proposes a high status for the translator; and from a practical perspective, it is applicable to literary and philosophical translation.<sup>19</sup>

“The Misery and the Splendor of Translation” was first published in an Argentinian journal titled *La Nación* between June 13 and July 11, 1937 as a series of five weekly articles.<sup>20</sup> If the date of publication is taken into consideration, “The Misery and the Splendor of Translation” belongs to the early twentieth century translation theories; and, if the approach and tone of the essay are taken into consideration, it belongs to the nineteenth century German Romanticism.<sup>21</sup> According to the division of translation history established by Steiner, this essay belongs to the second period which was marked by theorising and hermeneutic inquiry.<sup>22</sup> There was a lack of translation terminologies in this period. The lack can be felt in Ortega’s essay also.

The essay is presented as an imaginary dialogue among the professors and the students of the Collège de France and other academic circles in Paris. It is

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<sup>17</sup> Pilar Ordóñez López, “Ugly Translations: Ortega y Gasset’s Ideas on Translation within Contemporary Translation Theories,” *Cadernos da Tradução* 1, no. 21 (2008): 62, accessed November 13, 2019, <https://periodicos.ufsc.br/index.php/traducao/article/view/8198>

<sup>18</sup> Ortega-Arjonilla, “El legado de Ortega y Gasset a la teoría de la traducción en España,” *La traducción en torno al 98*, (Madrid: Instituto Universitario de Lenguas Modernas y Traductores, 1998), 101-116, quoted in Pilar Ordóñez López, “The Misery and Splendour of Translation: A Classic in Translation Studies,” *SKASE Journal of Translation and Interpretation* 4, no. 1 (2009): 59, accessed November 13, 2019, [http://www.skase.sk/Volumes/JTI04/pdf\\_doc/04.pdf](http://www.skase.sk/Volumes/JTI04/pdf_doc/04.pdf).

<sup>19</sup> Ortega-Arjonilla, “El legado de Ortega y Gasset,” 101-116

<sup>20</sup> López, “Ugly Translations,” 41-66.

<sup>21</sup> Ibid.

<sup>22</sup> George Steiner, *After Babel: Aspects of Language and Translation*, (New York and London: Oxford University Press, 1975), 237, accessed July 04, 2019, [https://archive.org/stream/SteinerGeorge\\_201504](https://archive.org/stream/SteinerGeorge_201504).

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divided into five chapters: “The misery,” “The two utopianisms,” “About talking and keeping silent,” “We don’t speak seriously” and “The splendor.”

At the beginning of “The misery,” Ortega states that whatever man does is utopian i.e., something that man strives to achieve but cannot. He says that man is engaged in his endeavour to know but he never wholly succeeds in knowing the thing he desired to know. Even “[w]hen deciding what is fair, he inevitably falls into cunning.”<sup>23</sup> Ortega finds the presence of this utopian nature in human love also. He says, “He [man] thinks he loves and then discovers he only promised to.”<sup>24</sup> So, according to Ortega, failure is inevitable for human beings.

Ortega does not blame human beings for their failure, rather he finds the causes of failure inherent in the very nature of the tasks attempted by human beings. He says that “none of these things can be done [by man], for they are impossible in their very essence, and they will always remain mere intention, vain aspiration, an invalid posture.”<sup>25</sup> He also says, “The destiny of Man—his privilege and honor—is never to achieve what he proposes, and to remain merely an intention, a living utopia. He is always marching toward failure, and even before entering the fray he already carries a wound in his temple.”<sup>26</sup> Ortega’s ideas about the inevitability of human failure and the impossibility of human success is again expressed in the following lines:

Man’s existence has a sporting character, with pleasure residing in the effort itself, and not in the results. World history compels us to recognize Man’s continuous, inexhaustible capacity to invent unrealizable projects. In the effort to realize them, he achieves many things, he creates innumerable realities that so-called Nature is incapable of producing for itself. ... For that reason, it is very important to emphasize that everything—that is, everything worthwhile, everything truly human—is difficult, very difficult; so much so, that it is impossible.<sup>27</sup>

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<sup>23</sup> José Ortega y Gasset, “The Misery and the Splendor of Translation,” in *The Translation Studies Reader*, 2nd ed., ed. Lawrence Venuti (London and New York: Routledge, 2004), 49.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid, 50.

<sup>27</sup> Ibid, 53.

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What Ortega wants to establish through these lines is that the act of translating being a human endeavour is a utopian task; hence, it is impossible for human beings to perform this task.<sup>28</sup>

The impossibility of translation is not seen in all types of books. Ortega confesses that some scientific texts are easy to translate. According to Ortega, the reasons behind the ease of translating such books are the avoidance of authentic language and the use of pseudolanguage by the translator. In such translations, the author/translator starts “...translating from the authentic tongue in which he ‘lives, moves and has his being’ into a pseudolanguage formed by technical terms, linguistically artificial words which he himself must define in his book.” In such a case, translation takes place from a particular language to a terminology.

According to Ortega, a terminology is not a language. He defines language as “a system of verbal signs through which individuals may understand each other without a previous accord.”<sup>29</sup> Terminology is different from language because it is intelligible only when “the one who is writing or speaking and the one who is reading or listening have previously and individually come to an agreement as to the meaning of the signs.”<sup>30</sup> This is the reason why Ortega terms terminology as a pseudolanguage. According to Ortega, these books are written almost in the same language everywhere. He says, “That being the case, men who speak the authentic language in which they [the scientific texts] are apparently written often find these books to be hermetic, unintelligible, or at least very difficult to understand.”<sup>31</sup>

Ortega says that the translator who translates accepting the miseries of translation is a good utopian. The good utopian thinks that “*because* it would be desirable to free men from the divisions imposed by languages, there is a little probability that it can be attained.”<sup>32</sup> If viewed from this perspective, there is

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<sup>28</sup> Gasset, “The Misery and the Splendor of Translation,” 50.

<sup>29</sup> Ibid, 50.

<sup>30</sup> Ibid, 50-51.

<sup>31</sup> Ibid, 51.

<sup>32</sup> Ibid, 53.

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always a possibility of refining and perfecting any human task including translation. On the other hand, the translator who does otherwise is a bad or false utopian. The bad utopian believes that whatever man expects, projects and proposes is possible to materialise. He thinks that “because it is *desirable*, it is possible.”<sup>33</sup> Ortega states that false utopianism is responsible for all the misfortunes of the planet.

Ortega declares translation to be something impossible not to use it as an argument against the splendours that a translator can make possible. He mentions the impossibility first so that one can perceive how meaningful the task of a translator is and what rank he actually deserves. The reason why the perception of translation as an enormously difficult task is necessary is stated by Ortega in the following way:

Everyone, for example, wants Man to be good, but your Rousseau, who has caused the rest of us to suffer, thought the desire had long since been realized, that Man was good in himself by nature. This idea ruined a century and a half of European history which might have been magnificent. We have required infinite anguish, enormous catastrophes—even those yet to come—in order to rediscover the simple truth, known throughout almost all previous centuries, that Man, in himself, is nothing but an evil beast.<sup>34</sup>

Although expressed in 1937, Ortega’s views on translation are still relevant in current Translation Studies because some of his views are both adapted and adopted by his successors. His approach to translation has similarity with the approaches of the most representative ones in translation literature.<sup>35</sup>

### 2.2.1 The Clues of Misery in Ortega’s Theory

Although philosophic in nature, Ortega in his essay has given some clues regarding the misery of translation. These clues are more related to the reasons why miseries take place rather than what they exactly are. Yet the nature of the miseries can be brought out from the reasons stated by Ortega. These miseries are discussed below:

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<sup>33</sup> Gasset, “The Misery and the Splendor of Translation,” 53.

<sup>34</sup> Ibid, 54.

<sup>35</sup> López, “Ugly Translations,” 62.



### 2.2.1.1 Placing the Translated Author in the Prison of Normal Expression

Ortega supports the view that a translator is a traitor because he/she sometimes fails to translate the personal style of the original writer. According to Ortega, this personal style is produced by the author's slight deviation from the usual meaning of the word he/she uses. Deviating from the usual usage, the author "forces it to an extraordinary usage so that the circle of objects it designates will not coincide exactly with the circle of objects which that same word customarily means in its habitual use."<sup>36</sup> This deviation is made keeping the expressions intelligible to the readers. Besides, the author has to make repeated invasions into grammar and accepted linguistic norms. So, the act of writing becomes "an act of permanent rebellion against the social environs, a subversion."<sup>37</sup> In this sense, every author is a courageous person and every original text is a rebellious text.

A translator is usually expected to transfer this courage and rebelliousness of the writer to the TT; but, in reality, the translator possesses a shy character. Because of his shyness and humility, he/she has chosen such an insignificant occupation like translating. So, when he/she translates, he/she faces "an enormous controlling apparatus, composed of grammar and common usage." Ortega says,

What will he do with the rebellious text? Isn't it too much to ask that he also be rebellious, particularly since the text is someone else's? He will be ruled by cowardice, so instead of resisting grammatical restraints he will do just the opposite: he will place the translated author in the prison of normal expression; that is, he will betray him. *Traduttore, traditore*.<sup>38</sup>

The incapability of a translator to transport the courage of the original writer to another language having different sets of vocabulary, grammar and linguistic norms is detected by Ortega as the first misery of translation.

### 2.2.1.2 Internal Form of Language

Each language has its own linguistic style. Ortega mentions von Humboldt who termed the linguistic style of any language as its "internal form." Ortega says, "[I]t

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<sup>36</sup> Gasset, "The Misery and the Splendor of Translation," 51.

<sup>37</sup> Ibid, 50.

<sup>38</sup> Ibid.

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is utopian to believe that two words belonging to different languages, and which the dictionary gives us as translations of each other, refer to exactly the same objects.”<sup>39</sup>

According to Ortega, incongruity between languages is natural because they are formed in different landscapes and through different experiences. Ortega gives the example of the words *bosque* and *Wald* which are Spanish and German words respectively for the English word “forest”. The meaning of the word *Wald* given in the dictionary is *bosque* but, according to Ortega, there exists an enormous incongruity between the realities these two words belong to. This incongruity between the words of the ST and those of the TT makes translation miserable.

### 2.2.2 The Clues of Splendour in Ortega’s Theory

The clues of the splendour of translation as given by Ortega are based on his philosophical concepts of human language and inter-language translation. His clues of splendour are expressive of his original thinking in the field of translation. The clues are discussed below:

#### 2.2.2.1 Capturing the Silence Prevalent among Languages

The first and foremost splendour of translation is that it tries to capture the silence that exists in every language. In Ortega’s hermeneutic approach to language, silence has an essential role; it is considered the embryonic, driving force of every act of communication. Ortega says that the consideration of silence as crucial obstacles to translation is the only way to be able to attain the possible “splendor” of translation.

According to Ortega, all the aspects of our thought cannot be well expressed in language. He says that we refrain from expressing many things while we speak or write because language doesn’t allow them to be expressed. He says, “The effectiveness of speech does not simply lie in speaking, in making statements, but, at the same time and of necessity, in a relinquishing of speech, a keeping quiet, a being silent!”<sup>40</sup> The splendour of translation is that it tries to capture the silence

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<sup>39</sup> Gasset, “The Misery and the Splendor of Translation,” 51.

<sup>40</sup> Ibid, 57.

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that the ST possesses. It reveals the mutual secrets that exist between languages concerned.

Ortega gives example from his personal experience. He says that he, while speaking French, has to keep four-fifths of his Spanish thoughts unexpressed because they cannot be said well in French. This distress occurs even though these two languages are closely related to each other. He states, "...speech is composed above all of silences. A person incapable of quieting many things would not be capable of talking. And each language is a different equation of statements and silences. All peoples silence some things in order to be able to say others. Otherwise, everything would be unsayable."<sup>41</sup>

The presence of silence in speech makes translation enormously difficult. In a translation, the translator tries to say in the language of the TT precisely what the language of the ST tends to keep silent. Ortega says,

But, at the same time, one glimpses a possible marvelous aspect of the enterprise of translating: the revelation of the mutual secrets that peoples and epochs keep to themselves and which contribute so much to their separation and hostility; in short—an audacious integration of Humanity. Because, as Goethe said: 'Only between all men can that which is human be lived fully.'<sup>42</sup>

Ortega's emphasis on capturing the silence between the languages of the ST and the TT makes his theory of translation humanistic.

### 2.2.2.2 Ugly Translation

Ortega proposes a form of translation that he terms "ugly." This ugly translation may not wear any literary dress. It may not be easy to read but be very clear. This clarity may come through the use of numerous footnotes. While reading such a translation, the reader must be mentally prepared for the fact that "he will not be reading a literarily beautiful book but will be using an annoying apparatus."<sup>43</sup> Though sounds awkward, this "ugly translation" is one of Ortega's splendours of translation.

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<sup>41</sup> Gasset, "The Misery and the Splendor of Translation," 57.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid, 62.

### 2.2.2.3 Capturing the Exotic Aspects of ST

Ortega mentions Schleiermacher's views on translation strategies expressed in his essay "On the Different Methods of Translating." According to Schleiermacher, either the translator should leave the reader alone as much as possible and move the writer towards the reader, or he should leave the writer alone as much as possible and move the reader towards the writer. Ortega terms the first strategy to be an imitation or a paraphrase but not a translation in the proper sense of the word. The second strategy, the strategy of forcing the reader from his linguistic habits and obliging him to move within those of the author, is regarded by Ortega as the actual translation. Ortega thinks that the readers of a country do not appreciate any translation made following the style of their mother tongue because they have numerous native authors to write in their own language. They rather appreciate the opposite approach that carries "the possibilities of their language to the extreme of the intelligible so that the ways of speaking appropriate to the translated author seem to cross into theirs."

Ortega puts emphasis on capturing the peculiar aspects of the ST in the translated version avoiding the tendency to modernise the STs, especially the ancient ones. He says,

Men of other times ... needed to learn many things from the ancients in order to apply those things to daily life. So it was understandable for translation to try to modernize the ancient text, to accommodate it to the present. But it is advisable for us to do otherwise. We need the ancients precisely to the degree they are dissimilar to us, and translation should emphasize their exotic, distant character, making it intelligible as such.<sup>44</sup>

Ortega's stress on capturing these exotic, distant and dissimilar aspects of the speech community of the ST language for better understanding them makes his theory all-inclusive from the perspective of humanism.

Ortega believes that translation is only a way to carry the readers of the translated text to the original. He proposes diverse translations for the same text so that readers can approach it from different angles. It is, according to Ortega,

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<sup>44</sup> Gasset, "The Misery and the Splendor of Translation," 62.

## Towards the Miseries and the Splendours of Translation

impossible to capture all the dimensions of the original text at the same time. He says that if a translator wants to give his/her readers an idea about the aesthetic qualities of the ST, he/she may relinquish almost all the substance of the ST in order to carry its formal graces from the ST to the TT. He says, “[I]t will be necessary to divide the work and make divergent translations of the same work according to the facets of it....”<sup>45</sup>

Considering these views, it can be deduced that Ortega’s splendour of translation includes a translator’s attempt to bring the readers of the TT to the language of the ST author.

### **2.3 Ortega’s Clues in Modern Terminology**

Ortega’s theory appeared more than eighty years ago. Translation Studies has advanced much during these years. The ideas expressed by Ortega in 1937 now exist assuming new terms in different translation theories. Some of his ideas are accepted widely while some are ignored by modern theories. However, the correspondences of his clues in modern translation terminologies and metalanguages are discussed below:

#### **2.3.1 The Clues of Misery in Modern Terminology**

Ortega’s ideas regarding the misery of translation find their counterparts in modern translation terminologies. They are as follows:

##### **2.3.1.1 Placing the Author in the Prison of Normal Expression in Modern Terminology**

A translator’s intentional or unintentional act of dropping the style of the original author is termed by Ortega as placing the translated author in the prison of normal expression. This use of normal expressions instead of suitable ones corresponds to Eugene Nida’s concept of translation loss which means “the disappearance of certain features in the target language text which are present in the source language text.”<sup>46</sup> Such loss can be either avertable or inevitable; and both avertable and inevitable losses can be either cultural or linguistic in nature.

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<sup>45</sup> Gasset, “The Misery and the Splendor of Translation,” 62.

<sup>46</sup> Dhlamini Nozizwe and Bhekezakhe Ncube, “Loss and Gain in Translation: A Case of Court Translations,” *African Journal of Scientific Research* 12, no. 1 (2014): 676.

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Cultural loss is the obliteration of any cultural aspect associated with a particular culture specific word. On the other hand, linguistic loss can take place at different levels like Morphology, Semantics, Syntax and Stylistics. Ortega is mainly concerned with the loss of the translated author's slight deviation from the original use of a word. In modern times, such a loss is termed as Semantic Loss. It is the translator's intentional or unintentional distortion, modification or omission of meaning.

The use of normal expression by the translator may also cause stylistic loss. It occurs because of intentional or unintentional avoidance of the translator or his/her inherent incapability to translate the style of the original author. The degree of such loss may vary from translator to translator. Such loss includes the loss of stylistic elements like tone, imagery, irony, symbolism, alliteration, diction, comparison and collocation.

### **2.3.1.2 Internal Form of Language in Modern Terminology**

Ortega's views on the incongruity between languages resulting from their internal forms echo the views of Edward Sapir who says, "No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached."<sup>47</sup> Similar views are also expressed by Jakobson who terms a word or an idiomatic phrase-word as a code-unit and claims, "on the level of interlingual translation, there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages."<sup>48</sup>

Ortega's views on the incongruity between languages pave the way for Willard Van Orman Quine's reflection about the indeterminacy of translation and John Cunnison Catford's issues of untranslatability. According to Catford,

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<sup>47</sup> Edward Sapir, "The Status of Linguistics as a Science," in *Culture, Language and Personality: Selected Essays*, ed. David G. Mandelbaum, (London: University of California Press, 1956), 69.

<sup>48</sup> Roman Jakobson, "On Linguistic Aspects of Translation" in *The Translation Studies Reader*. 2nd ed., ed. Lawrence Venuti (London and New York: Routledge, 2004), 114.

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untranslatability occurs “when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text.”<sup>49</sup> He categorises untranslatability into two types: linguistic and cultural. He says, “In linguistic untranslatability the functionally relevant features include some which are in fact formal features of the language of the SL text.”<sup>50</sup> In Susan Bassnett’s language, it occurs because of the absence of any lexical or syntactical substitute in the TL for an SL item.<sup>51</sup> Cultural untranslatability, on the other hand, occurs “[w]hen a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the TL is a part.”<sup>52</sup>

Another untranslatability that Catford mentions is collocational untranslatability which shows the features of both linguistic and cultural untranslatabilities. It is defined as “untranslatability arising from the fact that any possible TL near-equivalent of a given SL lexical item has a low probability of collocation with TL equivalents of items in the SL text which collocate normally with the given SL item.”<sup>53</sup> However, in this study, collocational untranslatability is not set as an evaluation criterion as the purpose of evaluation is well served by the other two types of untranslatability.

### **2.3.2 The Clues of Splendour in Modern Terminology**

Modern theories of translation have not accepted part of Ortega’s ideas of splendour but accommodated his other ideas. The correspondences of his clues of the splendour to modern translation terminologies are presented below:

#### **2.3.2.1 Capturing the Silence in Modern Terminology**

Ortega’s idea of capturing the silence matches with the term Expansion put forth by Nida and Taber. Actually, when the silence of a ST is captured, it creates

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<sup>49</sup> J. C. Catford, *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, (Oxford: Oxford University Press, 1965), 94.

<sup>50</sup> Ibid, 94.

<sup>51</sup> Susan Bassnett, *Translation Studies*, 3rd ed., (London and New York: Routledge, 2002), 39.

<sup>52</sup> Catford, *A Linguistic Theory of Translation*, 99.

<sup>53</sup> Ibid, 101.

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expansion in the TT. Expansions, according to Nida and Taber, are the legitimate process of incorporating redundancy. It is the tendency that makes good translations “somewhat longer than the originals.”<sup>54</sup> According to Nida and Taber, a good translator tries not only to capture the explicit aspects of the ST but also to “make explicit in the receptor language what could very well remain implicit in the source-language text.”<sup>55</sup> Though these implicit aspects of the ST do not pose difficulty to its original readers because they have “all the necessary background to understand the contents of the message,” they appear as stumbling blocks to the TT readers if not properly explicated.<sup>56</sup> Expansions make the TT receivable to the TT readers.

Nida and Taber have divided the expansions into two groups: Syntactic and Lexical. Syntactic expansions are the expansions required by any type of syntactic structure of TT to accommodate the information implicit in the ST.<sup>57</sup> On the other hand, lexical expansions are the increase of lexical item in number.

Syntactic expansions are subdivided by Nida and Taber into the following four categories:

- (a) identification of the participants in events,
- (b) identification of objects or events with abstracts,
- (c) more explicit indication of relationals, and
- (d) filling out of ellipses.

Sometimes the ST does not mention the source of a direct speech and sometimes it drops the doer or the subject of a particular event that takes place in the ST. In such cases, a translator is to identify who the doer or subject or source is so that possible ambiguity can be clarified. It is called the identification of the participants in events.

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<sup>54</sup> Eugene A. Nida and Charles R. Taber, *The Theory and Practice of Translation* (Leiden: The United Bible Societies, 1982), 163.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

<sup>57</sup> Ibid, 166.



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Then, there are occasions when the translator exploits contextual clues to associate different objects and events with abstract expressions and expand the expression. Such expansion is term as the identification of objects or events with abstracts.

In some cases, the relationship between two persons or things is not clear in the ST. These unclear relations are clarified in the TT by the translator through syntactic expansions. Such expansions are considered more explicit indication of the relationals.

Sometimes some expressions are deeply concentrated or elliptical in the ST. Though may be permitted by the linguistic norms of the SL, such ellipses may not be accepted by the linguistic norms of the TL. In such cases, the translator has to capture the silence inherent in them and fill out those elliptical expressions to make them explicit to the TT readers. This type of syntactic expansion is termed as filling out of ellipses.

Lexical expansions, on the other hand, are subdivided by Nida and Tabes into the following three types:

- (a) classifiers,
- (b) descriptive substitutes, and
- (c) semantic restructuring.

Classifiers, according to Nida and Taber, are the borrowed words, semantically redundant in nature, attached to an expression to make the readers understand the form and function of the expression.<sup>58</sup> Nida and Taber have given the examples of “city Jerusalem,” “cloth linen,” and “sect Pharisees” where “city,” “cloth,” and “sect” are the examples of classifiers.

According to Nida and Taber, descriptive substitutes are the use of different lexical items to describe the form and/or function of a particular event or object. In most of the cases, descriptive substitutes are longer than the original expressions.<sup>59</sup>

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<sup>58</sup> Nida and Taber, *The Theory and Practice of Translation*, 166.

<sup>59</sup> *Ibid*, 166.

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Sometimes some ST expressions are so condensed that their meanings are affected when translated literally.<sup>60</sup> Such condensed expressions of the ST require considerable expansions to restructure them semantically and to accommodate them in the TT. Such expansions are called semantic restructuring.

### **2.3.2.2 Ugly Translation in Modern Terminology**

Part of Ortega's idea of ugly translation – the idea of a translation that is not easy to read – corresponds to the concept of foreignisation which is discussed in 2.3.2.3. Another part of Ortega's proposal for ugly translation – the part that suggests the use of footnotes for clarification – corresponds to Kwame Anthony Appiah's concept of thick translation which “seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context.”<sup>61</sup> Appiah's Thick Translation is a type of translation that is accompanied by explanatory notes on different characteristics of the ST including its cultural and linguistic aspects. Nida and Taber also support the use of glossaries or marginal helps in Lexical Expansions, especially for providing the TT readers with some information related to the ST culture, but they have not used any term for such a type of translation.<sup>62</sup>

Though supported by many, the concept of ugly or thick translation does not go with the translation of literary works because it is awkward for such translation to use copious footnotes and not to “wear literary grab.” But a weaker version of thick translation in which parentheses are used instead of footnotes or annotations can be traced here and there in interlingual translation, especially in the translation of culturally charged words.

### **2.3.2.3 Capturing Exotic Aspects in Modern Terminology**

Ortega's suggestion for a translation that upholds the dissimilarity between the source and the target languages and captures the exotic and distant character of the

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<sup>60</sup> Nida and Taber, *The Theory and Practice of Translation*, 166.

<sup>61</sup> Kwame Anthony Appiah, “Thick Translation,” in *The Translation Studies Reader*. 2nd ed., ed. Lawrence Venuti (London and New York: Routledge, 2004), 427.

<sup>62</sup> Nida and Taber, *The Theory and Practice of Translation*, 167.

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source language users is indicative of his preference for what Lawrence Venuti later terms as foreignisation. It refers to the production of a TT retaining the foreignness of the ST by deviating from the conventions of TL deliberately so that the foreignness of the ST can be accommodated in the TT. According to Venuti, it is an ethnodeviant pressure on the cultural values of the readers of the target-language to make them aware of the linguistic and cultural differences of the ST.<sup>63</sup> This awareness can be created by “a non-fluent, estranging or heterogeneous translation style designed to make visible the presence of the translator and to highlight the foreign identity of the ST.”<sup>64</sup>

Ortega’s clue of capturing the exotic aspects also corresponds to House’s idea of overt translation. According to House, overt translation gives the members of the target culture the access to the ST and puts them in such a position from where they can have a glimpse of the ST.<sup>65</sup>

However, in the present study, the term “foreignisation” being more latest a term than the term “overt translation” is accepted and utilised as a variable in evaluating Kabir Chowdhury’s English translation of Bangla novels.

### **2.3.3 The Correspondence at a Glance**

From the above discussion, it can be deduced that Ortega’s ideas on the misery and the splendours of translation are still present in modern translation theories. The clues given by him have assumed different names in different translation theories. So, it is possible to express his clues of both the miseries and the splendours of translation using modern terminologies and use them as rubric for the TQA of literary texts. An attempt is made in Figure 2.

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<sup>63</sup> Lawrence Venuti, *The Translator’s Invisibility: A History of Translation*, 2nd ed., (London and New York: Routledge, 2008), 68.

<sup>64</sup> Munday, *Introducing Translation Studies: Theories and Applications*, 226.

<sup>65</sup> Juliane House, “Translation Quality Assessment: Linguistic Description versus Social Evaluation,” *Meta* 46, no. 2 (2001): 243-257, accessed August 14, 2020, <https://id.erudit.org/iderudit/003141ar>.

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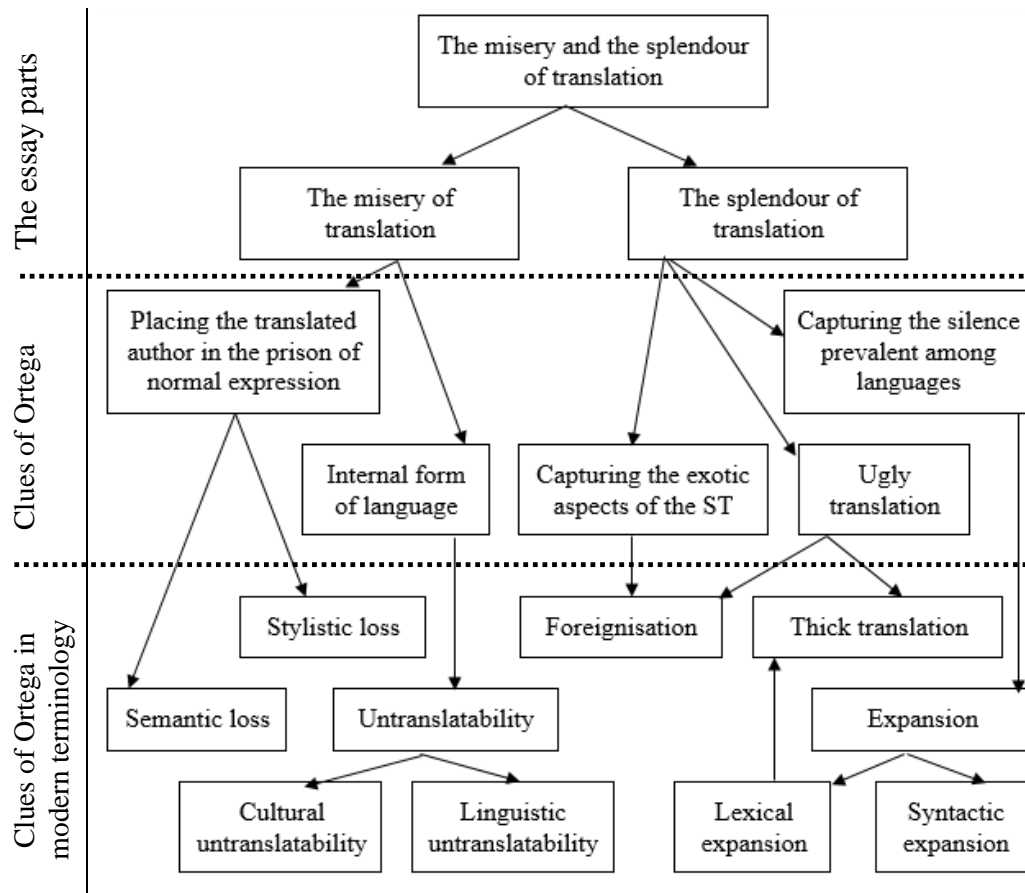


Figure 2. The miseries and the splendours of translation in modern terminology

Figure 2 shows the concrete form of Ortega’s philosophical ideas about the misery and the splendour of translation. It gives emphasis not on errors but on losses. It addresses the issues of untranslatability not as errors but as natural shortcomings of any interlanguage transfer of matter and manner. It does not dethrone the ST, rather considers the ST-induced translation or foreignisation as a splendour of translation. It does not erase the identity of the translator from the translated text, rather makes him/her visible by considering his/her personal style an important factor in making a translation either miserable or splendid.

Ortega’s clues of misery correspond to the issues of stylistic loss, semantic loss, and the loss caused by untranslatability. His clues of splendour, on the other hand, correspond to the issues of expansion, ugly translation and foreignisation. The end result of Figure 2 can be shown in Figure 3.

## Towards the Miseries and the Splendours of Translation

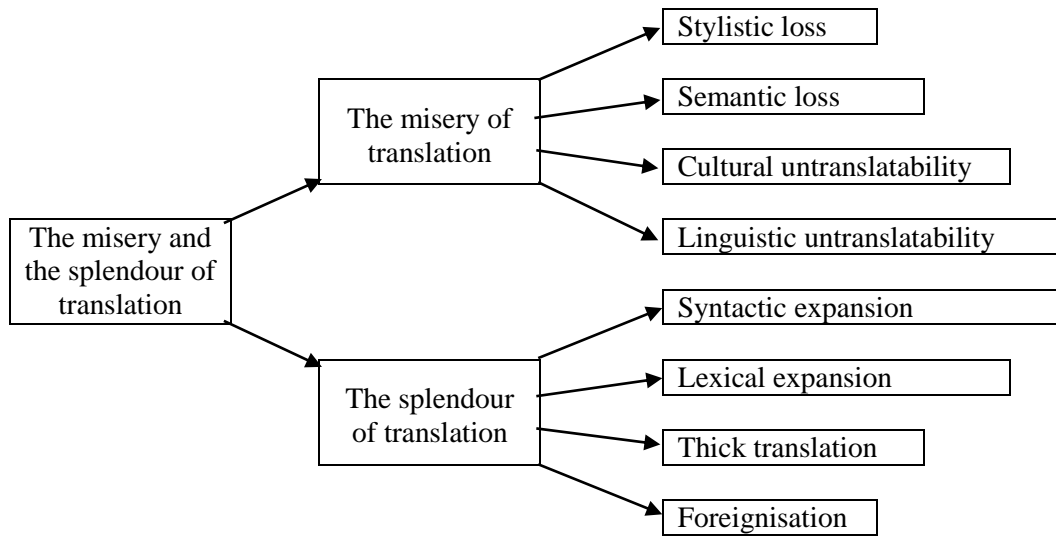


Figure 3. The constituents of the miseries and the splendours of translation

If the issues in Figure 3 along with the subdivisions of both syntactic and lexical expansions are examined in the translated versions of Bangla novels, they are supposed to give a broad picture of the quality of the translation of those novels. This study identifies the issues of the miseries and the splendours in Kabir Chowdhury's English translation of Bangla novels and presents them in Chapter Three and Chapter Four respectively.

## Chapter Three

### Miseries in Kabir Chowdhury's English Translation of Bangla Novels

The miseries or the limits of translation as revealed in five of the novels translated by Kabir Chowdhury from Bangla to English are identified in this chapter. The novels are *The Laughter of a Slave*, *Portrait Number Twenty Three*, *Rifles Bread Woman*, *Kuhelika*, and *Ekolobya*. These novels are arranged according to the date of their publication, and the miseries are presented novel-wise:

#### 3.1 Miseries in *The Laughter of a Slave*

The miseries of translation as revealed in *The Laughter of a Slave*, Kabir Chowdhury's English translation of Shaukat Osman's Bangla novel *Kreetadaser hasi*, are discussed below:

##### 3.1.1 Stylistic Loss in *The Laughter of a Slave*

Stylistic loss in *The Laughter of a Slave* has occurred mainly in two ways. They are the loss of the author's original selection of non-Bangla words and the loss of comparison used in the ST.

##### 3.1.1.1 Loss of the Author's Selection of Words

Shaukat Osman has extensively used expressions with foreign origin, predominantly Arabic and Persian ones, in *Kreetadaser hasi* to give the ST readers the feel that the setting of the story and the characters therein actually belong to Baghdad, not to Bangladesh or to the then East Pakistan. When translated into English, the ST style of using these expressions has lost in translation. The origin of these expressions and the implications of such use in the ST cannot be identified in the TT.

##### Arabic Expressions Lost in Translation

In the ST, Shaukat Osman has used not only words and phrases but also entire sentences from Arabic language. The stylistic specialty that these expressions create in the ST is lost in the TT. Arabic words used in the ST but lost in translation are listed in this section arranging them chronologically according to the page numbers of their appearance in the ST.

## Miseries in Kabir Chowdhury's English Translation of Bangla Novels

- i. *katal*<sup>1</sup> translated as “kill”<sup>2</sup>
- ii. *diōyān* (KH, 16) transported as “Assembly Hall” (LS 28)
- iii. *kaōm* (KH, 16, 17) translated as “nation” (LS, 28) and “tribe” (LS, 29)
- iv. *kārār* (KH, 17) transported as “promise” (LS, 29)
- v. *tāmām* (KH, 17) conveyed as “to complete” (LS, 29)
- vi. *khōśbu* (KH, 17) translated as “fragrance” (LS, 29)
- vii. *śukriyā* (KH, 18) transported as “thank you” (LS, 30)
- viii. *jillullāh* (KH, 18, 20) translated as “Light of the heavens” (LS, 30)
- ix. *khēlāphat* (KH, 18) *pāōyā* conveyed as “to be on a throne” (LS, 31)
- x. *kimat* (KH, 22) translated as “precious” (LS, 36)
- xi. *insān* (KH, 23) translated as “man” (LS, 37)
- xii. *kimiyā* (KH, 23) conveyed as “the chemist” (LS, 37)
- xiii. *tākiyā* (KH, 24, 47) translated as “pillow” (LS, 38) and “sofa” (LS, 69)
- xiv. *mahal* (KH, 27) translated as “palace” (LS, 42)
- xv. *ijjat* (KH, 27) conveyed as “prestige” (LS, 42)
- xvi. *ērādā* (KH, 28) translated as “plans” (LS, 44)
- xvii. *gōstākhi* (KH, 29) rendered as “offence” (LS, 44)
- xviii. *kasur* (KH, 29) conveyed as “offence” (LS, 44)
- xix. *kaṛāl* (KH, 29) conveyed as “promise” (LS, 44)
- xx. *rubāyī* (KH, 30) translated as “quatrain” (LS, 46)
- xxi. *naphar* (KH, 34) translated as “cur” (LS, 50)
- xxii. *mōhāphēj* (KH, 37) translated as “caretaker” (LS, 55)
- xxiii. *mākān* (KH, 40) translated as “building” (LS, 58) [Bangla: *makān*]
- xxiv. *kuōt* (KH, 40) rendered as “powerful” (LS, 59)
- xxv. *tāgad* (KH, 42) translated as “physical strength” (LS, 62) [Bangla: *tākat*]
- xxvi. *phursat* (KH, 42) translated as “free moments” (LS, 62)
- xxvii. *sākī* (KH, 44) rendered as “lovely girls” (LS, 64)
- xxviii. *ōyākt* (KH, 49) conveyed as “time” (LS, 71)

<sup>1</sup> Shaukat Osman, *Kreetadaser hasi* (Dhaka: Somoy, 2017), 13 (cited in text as KH).

<sup>2</sup> Shaukat Osman, *The Laughter of a Slave*, trans. Kabir Chowdhury (Dhaka: Adorn Publication, 2008), 23 (cited in text as LS).

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- xxix. *dabdabā* (KH, 52) rendered as “greed” (LS, 75)  
xxx. *phatē* (KH, 53) translated as “bowled over” (LS, 76)  
xxxi. *khullā* (KH, 53) rendered as “free” (LS, 77)  
xxxii. *maōj* (KH, 55, 69) translated as “to relax” (LS, 79) and “fun and happiness” (LS, 99)  
xxxiii. *madirā* (KH, 62) translated as “wine” (LS, 90) [Bangla: *mōdir*]  
xxxiv. *himākat* (KH, 76) translated as “obstinacy” (LS, 109)  
xxxv. *inkār* (KH, 76) conveyed as “scorned” (LS, 109)

All these Arabic words save *khōśbu*, *jillullāh*, *phursat*, *khullā* and *himākat* are now included in Bangla dictionary. Though not found in Bangla dictionary, *khōśbu* (as *khuśbu*) and *phursat* are widely used by SL users.

Besides using Arabic words, the ST author has liberally used Arabic phrases and sentences in the ST. Such phrases and sentences are shown in Table 1.

**Table 1. Arabic phrases and sentences lost in *The Laughter of a Slave***

Sl. no.	ST (KH) expressions	TT (LS) expressions
i	<i>ujirē ājam</i> (16)	Chief Minister (28)
ii	<i>āmirul muminīn</i> (20)	O Prince of the Believers (33)
iii	<i>taubāstāgphērullā</i> (27)	Forgive me (42)
iv	<i>hēkimī ilēm</i> (31)	medical science (46)
v	<i>yō hukum</i> (31)	It will be done (47)
vi	<i>āhalān ōyā sāhalān iyā maōlānā</i> (32)	Welcome, Sir (49)
vii	<i>śān-śaōkat</i> (33) derived from Arabic <i>shan wa shawkat</i>	glories (50)
viii	<i>mārhabā. mārhabā</i> (36)	applauds (52)
ix	<i>ālēmūl gāyēb</i> (60)	the knower of all secrets (87)

Note: *taubāstāgphērullā*, *hēkimī ilēm*, *hukum*, *mārhabā* and *ālēmūl gāyēb* are used widely by the SL users.

Sometimes the Bangla meanings of some Arabic expressions used in the ST are given side by side. Occasionally a comma or a hyphen or a full stop is used to separate the Bangla meaning from the Arabic expression and at times the Bangla meaning is put in the parenthesis so that the ST readers can understand the Arabic expressions. Such expressions as they appear in the ST are listed below:

- i. *mujurānī – nartakī* (KH, 15) translated as “dancing girls” (LS, 27)  
ii. *āsasāmāyō tāyātān (śrabaṇ artha pālan)* (KH, 15) translated as “To hear is to obey” (LS, 27)  
iii. *mājī mājī – atīt atīt* (KH, 16) rendered as “Past is past” (LS, 28)



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- iv. *ālēm̄ul ālēm̄. paṇḍitēr paṇḍit* (KH, 16) translated as “the wisest of the wise” (LS, 28)
- v. *sāphphāh – raktapipāsu* (KH, 18) translated as “blood-thirsty” (LS, 31)
- vi. *halkum* (*grībādēś*) (KH, 28) is translated as “life” (LS, 43). In the ST, *grībādēś*, the Bangla meaning of *halkum* or neck, is given in the parenthesis.
- vii. *lā-hāōlā ōlā kuyātā, ālampānā, bāndār gōstākhi māph karbēn* (KH, 33) translated as “Please forgive this humble servant of yours” (LS, 49)
- viii. *māōlā* (*prabhu*) (KH, 34) translated as “master” (LS, 51)
- ix. *mōjējā* (*alaukik*) (KH, 40) translated as “miracles” (LS, 59)
- x. *ōyālēd* (*bāp*) (KH, 44) rendered as “father” (LS, 65)
- xi. *māiyōkēlā ājihil kālām illā ābu naōyās – ābu naōyās chārā kē ār ēman kathā baltē pārbē?* (KH, 46) is translated as “Who but Abu Nawas could ever think of this?” (LS, 67). In the ST, the part after the hyphen is the Bangla meaning of the part before the hyphen.
- xii. *āl khāmārō lī kāmārān. surā āmār kāchē ākāsēr cād* (KH, 49) is translated as “Wine to me is the moon in the sky” (LS, 72). In the ST, *surā āmār kāchē ākāsēr cād* is the Bangla meaning of the Arabic expression *āl khāmārō lī kāmārān*. Here, the meaning is separated by a full stop.
- xiii. *rōkkāsā* (*nartakī*) (KH, 50) rendered as “dancer” (LS, 73)
- xiv. *tāsīr* (*phal*) (KH, 56) rendered as “result” (LS, 81)
- xv. *laphj śabda* (KH, 60) is translated as “instructions” (KH, 87). In the ST, Arabic *laphj* and Bangla *śabda* are placed side by side.
- xvi. *hālāk* (*dvaṃsa*) (KH, 66) rendered as “destroy” (LS, 95)
- xvii. *ālhākkō mōrrun – satya tikta padārtha* (KH, 67) rendered as “truth is bitter” (LS, 96)

### Persian Expressions Lost in Translation

Besides using Arabic expressions, Shaukat Osman has also used expressions from Persian language. This stylistic feature of the ST is also lost in the TT. Persian expressions used in the ST but lost in translation are given in Table 2.

**Table 2. Persian expressions lost in *The Laughter of a Slave***

Sl. no.	ST (KH) expression	TT (LS) expression
i	<i>mēōyā</i> (14)	fruit (24)
ii	<i>khōdaksī</i> (16)	kill himself (28)
iii	<i>gāiksī</i> (16)	the act of killing (28)
iv	<i>sāmādān</i> (18, 47)	candle (31), lanterns (69)
v	<i>dārākhaṭ</i> ( <i>brkṣa</i> ) (23)	tree (37)
vi	<i>sadriyā</i> (24)	veil (38)
vii	<i>nācār</i> (24)	embarrass (38)
viii	<i>jharōkā</i> (24)	window (38)
ix	<i>rubāb</i> (29)	violin (44)
x	<i>pharmān</i> (30)	order (46)
xi	<i>nā-pharmān</i> (34)	ungrateful, impudent (50)
xii	<i>māhatāb</i> ( <i>cād</i> ) (34)	moon (50)
xiii	<i>khāk</i> (34)	dust (51)
xiv	<i>jiñjir</i> (35)	chains (52)
xv	<i>mukta-ājād</i> (35)	freed (52)
xvi	<i>dastur</i> (42)	custom (61)
xvii	<i>āśnāy</i> (45)	love (66)
xviii	<i>jām</i> (47)	jugs (69)
xix	<i>mardbāj</i> (49)	man-crazy (72)
xx	<i>jēōr</i> ( <i>alānkār</i> ) (52)	jewellery (75)
xxi	<i>khōd</i> (60)	myself (86)
xxii	<i>nimakhārām</i> (60)	u[n]grateful (87)
xxiii	<i>jabānī</i> (60)	words (87)
xxiv	<i>jindēgānī</i> (60)	to live with (87)
xxv	<i>kaminā-kāmjāt</i> (60)	swine (87)
xxvi	<i>bēsumār</i> (60)	so much (87)
xxvii	<i>jahar</i> (62)	poison (89)
xxviii	<i>gērdā</i> (64)	pillow (93)
xxix	<i>naōrōj</i> (65)	birthday (94)
xxx	<i>khun</i> (72)	bleeding (105)
xxxii	<i>jārējār</i> (76)	lacerated (109)

*Note:* In case of *dārākhaṭ* (*brkṣa*), *māhatāb* (*cād*) and *jēōr* (*alānkār*), the Bangla meanings are provided in the first bracket. As for, *mukta-ājād*, the meaning is given before *ājād*.

All the expressions given in Table 2 save *gāiksī*, *sāmādān*, *dārākhaṭ*, *sadriyā*, *jharōkā*, *rubāb*, *khāk*, *mardbāj* and *kaminā-kāmjāt* are now used in Bangla.

### Loss of Expressions from Other Languages except Arabic and Persian

Though Arabic and Persian expressions are used liberally in the ST, the use of expressions from other languages also characterises the style of the original author. The use of these expressions is lost in translation. For example, English word “oasis” (*LS*, 77) in the TT cannot inform the readers of the fact that the same word *ōyēsis* (*KH*, 53) is also used in the ST. Similarly, Turkish *saōgāt* (*KH*, 31) cannot

be traced in “reward” (LS, 47). Some Hindi words have faced the same fate. They are given in Table 3.

**Table 3. Hindi words lost in *The Laughter of a Slave***

Sl. no.	ST (KH) expression	TT (LS) expression
i	<i>saggā</i> (17) followed by its Bangla meaning <i>sahōdar bōn</i>	own sister, born of the same womb (29)
ii	<i>jhuṭō</i> (26)	sullied (40)
iii	<i>kāculī</i> (26)	brassiere (41)
iv	<i>thōṛābahuṭ</i> (49)	somewhat (72)
v	<i>himākaṭ</i> (59) followed by its Bangla meaning <i>āspardhā</i>	insolence (85)

Note: *jhuṭō* (as *jhuṭ*) and *kāculī* are included in Bangla.

### Loss of the Combination of Foreign Expressions

The ST author has sometimes used the combination of words from two different languages. In the TT, this combination is lost. For example, in the expression *gōṭā insān – pūrṇa mānab* (KH, 44), Bangla *gōṭā* and Arabic *mānab* are combined to mean Bangla *pūrṇa mānab* which is translated as “full man” (LS, 65). Then, Arabic *tarībatēr* and Bangla *saṅgē* are combined in the expression *tarībatēr saṅgē* (KH, 38) which is rendered as “properly looked after” (LS, 56). The ST expression *tarībatēr saṅgē* actually means “with proper care.” Next, Arabic *majlis* meaning “gathering” and Persian *guljār* meaning “noisy” are combined in *majlis guljār* that appears in *ēkhānē kaphi-śarābēr majlis guljār* (KH, 64) which is domesticated as “Coffee and wine flowed freely.” (LS, 93). Similarly, Arabic *khājāñci* meaning “treasurer” and Persian *khānā* meaning “house” are combined in the expression *khājāñcikhānā* (KH, 30) which is rendered as “treasury” (LS, 46).

Persian-Arabic combination is found in the the expressions *bēijjat* (KH, 51) in which Persian *bē* meaning “devoid of” and Arabic *ijjat* meaning “honour” are combined. This combination is lost in “insult” (LS, 74). Also lost is the similar combination in the expression *khōdā hāphēj. phi āmānillāh* (KH, 15) in which *khōdā hāphēj* is Persian and *phi āmānillāh* is Arabic. Both these expressions mean the same parting wish: “Allah be with you” (LS, 25). Next, Persian *nēmak* meaning “salt” and Hindi *pāni* meaning “water” are combined in *nēmak- pāni* (KH, 28) which is lost in “food” (LS, 43)

The wide use of foreign expressions in *Kreetadaser hasi* is intentional. This intention becomes clear in the following speech of Sobhan Majumdar, the first person singular narrator of *The Laughter of a Slave*:

Once back in the city, I immediately started doing a Bengali translation of the last story of *One Thousand and Two Nights* with the help of Jalal. Everybody knows the stories of *The Thousand and One Nights*. Let my readers know, before anybody else, the lost story of the last night. Then we shall think of others. (LS, 20)

This speech gives the impression that the ST readers are not reading an original novel written in Bangla, rather they are reading the translated version of a foreign text and the strategy followed by the supposed translator is that of foreignisation. This impression is lost in the TT.

### 3.1.1.2 Loss of Comparison

Some comparisons found in *Kreetadaser hasi* are not transported to *The Laughter of a Slave*. Some of the lost comparisons are similes and some are metaphors.

The expression *karṇapaṭē āśābarī rāg tārā grāmē paūchē yē-surēr jhikimiki racanā karē ēi hāsi prāy tārī tulanā* (KH, 21) is domesticated as “It could be compared only to the magic of music created by a maestro” (LS, 35). In the TT, the comparison of the slave's smile to an Indian classical raga known as Asavari is lost. Then, the expression *ēkṭā mōragkē katagulō murgir saṅgē khullār madhyē rēkhē dēōyār mata* (KH, 53) is transported as “I am free only in the midst of all these slaves and dancing-girls, in this building” (LS, 77). Literally the ST sentence means, “It is like keeping a cock free amid a number of hens.” The cock-hen simile used in the ST is lost in the TT. Next, the expression *tasbī hātē kasbīr mata āmākē bhaṇḍa manē karō nā* (KH, 70) is translated as “Don't think that I make false promises, that I am a hypocrite” (LS, 101). In the ST expression, *tasbī hātē kasbīr mata* means “as hypocrite as a prostitute holding rosary in hand.” So, the simile comparing the hypocrisy of the speaker to that of a prostitute is lost. In another occasion, the expression *yauban sarbāṅgē kṣamāprārthīr matō luṭāiyā paritēchē* (KH, 74) is translated as “She ... looks radiant in her vibrant youth” (LS, 107). In the ST, there is an exotic simile that compares the youth of Meherjan to the wholehearted submission of a person seeking forgiveness. This simile is lost in the TT.

Metaphors used in the ST are dropped in the TT in two instances. In the first instance, the expression *hābsī maśrur māthā nicu, taharīmā bādhār bhaṅgī bukē dui hāt, pāthar-mūrtir mata thāy dāriyē thākē* (KH, 17) is translated as “The African Masrur stood still like a statue with head bowed and arms folded across his chest” (LS, 29). In the TT, *taharīmā bādhār bhaṅgī* meaning “in the pose of *tahrima*, a pose taken during prayer by Muslims” is translated as “with head bowed.” Here, the metaphor comparing Masrur's pose of standing to that of *tahrima* is lost. In the second instance, the expression *jībanēr samasta saṛak* in the sentence *jībanēr samasta saṛak tōmār janya du'pāsē phal-phul niyē apēkṣā karchē* (KH, 70) is translated as “All life” in “All life is waiting for you with its magnificent gifts of fruits and flowers” (LS, 101). The expression *jībanēr samasta saṛak* literally means “all the roads of life.” So, the metaphor comparing life to roads is lost in the TT.

### 3.1.2 Semantic Loss in *The Laughter of a Slave*

In *The Laughter of a Slave*, semantic loss has occurred in many occasions. For example, the phrase *āṭ ānā* (KH, 7) means “half” in Bangla but it is transported to the TT as “a rich property” (LS, 13). So the meaning of *āṭ ānā* is modified in the TT. Then, *gajal* (KH, 28) is translated as “songs” (LS, 43). Actually, a *gajal* is a kind of erotic light song that originated in Iran.<sup>3</sup> When translated as “songs,” different features of the *gajal* get lost in translation. Next, *hābiyā-dōjakh* (KH, 18) is the worst level of Hell in Islamic concept but is translated as only “Hell” (LS, 31) which does not convey what *hābiyā-dōjakh* actually means. Same thing has happened in case of *phirdaus* (*bēhēstēr nām*) (KH, 26) which is translated as “Firdous or Heaven” (LS, 40). *phirdaus* is actually the best heaven according to Islamic concept.

The expression *maśrur kōna kācā kāj karē nā* (KH, 23) which literally means “Masrur does not perform any work immaturely” is translated as “Masrur does not leave things half-done” (LS, 37). Though sense is conveyed, *kācā kāj* and “half-done work” are not the same thing. Similarly, the expression *āhalān sāhalān iyā ābu naōyās, svāgatam, hē ābu naōyās* (KH, 69) is rendered as “Three cheers for

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<sup>3</sup> *Banglapedia: National Encyclopaedia of Bangladesh*, s.v. “Ghazal,” accessed October 08, 2020, <http://en.banglapedia.org/index.php?title=Ghazal>.

Abu Nawas" (LS, 99). In the ST, Arabic expression *āhalān sāhalān iyā ābu naōyās* is followed by its Bangla meaning *svāgatam, hē ābu naōyās* which literally means "Welcome, Abu Nawas," not "three cheers."

### 3.1.3 Cultural Untranslatability in *The Laughter of a Slave*

Some of the issues of semantic loss discussed in section 3.1.2 are more or less related to cultural untranslatability. For example, expressions like *gajal, hābiyā-dōjakh*, and *phirdaus* cannot be transported properly to the TT because of the differences between the cultures the SL and the TL belong to. Another example can be seen in the translation of the expression *jībankē yē pāsār ghuṭi bānātē pārē ēta sahajē tākē hatyā karba nā* (KH, 76) as "I'll not so easily kill one who can gamble away his life in this fashion" (LS, 110). Here *pāsā* is a kind of game in which a *ghuṭi* is used to decide the luck of the players. It is a form of gambling. The sense is conveyed in the translation without translating the *pāsā* and the *ghuṭi*.

### 3.1.4 Linguistic Untranslatability in *The Laughter of a Slave*

Some linguistic items present in the ST are not transported properly because of the absence of equivalent items in the TT. An example is the translation of the expression *dharmar uṭhē parēi sē taruṇikē jariyē dharē bukēr madhyē* (KH, 26) as "He sat up and held the girl in a firm embrace" (LS, 41). Here, the ST word *dharmar* that means something like "with hurry" or "with a start" is omitted due to its untranslatability.

Linguistic untranslatability is also seen in the transportation of a wordplay found in the ST expression *sē ār kārō 'jānē' mēhēr (karuṇā) dhāltē gēchē* (KH, 39) which means that Meherjan has gone to pour *mēhēr* or pity on the *jān* or heart of somebody else. This ST expression is plainly translated in as "She is making somebody else happy" (LS, 58) where the wordplay is rather lost.

Another example is found in the translation of the expression *kaṇṭhē gharghar śabda* (KH, 70) as "Tatari murmured in an indistinct, choking voice" (LS, 101). Here Bangla word *gharghar* is an onomatopoeic expression which is quite untranslatable because of the absence of its equivalence in English. This untranslatability is tackled by the translator using the expression "murmured in an indistinct, choking voice."

### 3.2 Miseries in *Portrait Number Twenty Three*

The miseries of translation as detected in *Portrait Number Twenty Three*, the translated version of Alauddin Al Azad's *Teish namber tailochitra*, are discussed in this section.

#### 3.2.1 Stylistic Loss in *Portrait Number Twenty Three*

In *Portrait Number Twenty Three*, stylistic loss has occurred in different ways. Sometimes the tones of different speakers are lost; sometimes comparisons used in the ST are lost. Also lost are the ST author's use of Bangla dialect and his employment of expressions with English, Urdu and Sanskrit origin.

##### 3.2.1.1 Loss of Tone

The tone of exclamation present in *Teish namber tailochitra* is lost in a number of occasions in *Portrait Number Twenty Three*. For example, there is a tone of exclamation in the ST expression *bakṛtā śeṣ haōyā mātra chabiṭā dēkhbār janya sē ki ṭhēlāṭhēli*.<sup>4</sup> It is translated as "As soon as the speeches were over there was quite a bit of jostling and pushing"<sup>5</sup> where exclamatory expression *sē ki ṭhēlāṭhēli* meaning "what a jostling!" has been turned into an assertive one: "there was quite a bit of jostling and pushing." Next, the expression *tumi dēkhchi satyi chēlēmānuṣ. calē yābē kēna! āchē yē ēṭāi bicitra* (*TNT*, 22) is translated as "You are really a kid. Why should she go away? It is a matter of wonder that she is still here" (*PNT*, 21). Back translation (to Bangla) makes the sentence "Why should she go away?" an interrogative one. So, the tone of exclamation present in *calē yābē kēna!* is lost. A Similar loss is found in the expression "I couldn't tell my brother" (*PNT*, 67) which is the translation of the expression *dādākē balā sē ki lajjā!* (*TNT*, 63). Here, the ST expression is exclamatory while the TT expression is assertive.

##### 3.2.1.2 Loss of Dialect Used in the ST

Apart from the standard variety, a dialect of Bangla occasionally used as utterances by certain characters is lost in the TT. The expression *ōḍā! ē tarē bakhśis dilām*

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<sup>4</sup> Alauddin Al Azad, *Teish namber tailochitra* (Dhaka: Ahmed Publishing House, 2017), 9 (cited in text as *TNT*).

<sup>5</sup> Alauddin Al Azad, *Portrait Number Twenty Three*, trans. Kabir Chowdhury (Dhaka: Gatidhara, 2001), 9 (cited in text as *PNT*).

(*TNT*, 73), translated as "Here, this is your baksheesh" (*PNT*, 78), is an example of such a use of dialect. In standard Bangla, the ST expression is *ōṭā! ē tōkē bakhśis dilām*. Another example is the expression *āōnēr samay aichē*. (*TNT*, 76) which is translated as "It is almost time for his return, though" (*PNT*, 82). If converted to standard Bangla, this ST expression becomes *āsbār samay hayēchē*. In another occasion, *kakhan āilēn?* (*TNT*, 76), translated as "Hello, Sir. When did you arrive, Sir?" (*PNT*, 82), is used in the ST. In standard Bangla, the expression is *kakhan ēsēchēn?* Loss has occurred in all these occasions because the TT expressions do not capture the dialectal nature of the ST expressions concerned.

### 3.2.1.3 Use of English Lost in Translation

English is extensively used in the ST by characters like the Minister, a middle-aged lady, the narrator and Sarah. Announcements in the aeroplane are also made in English. While translated in English, the original utterances of those characters and the announcements are kept almost similar and transported to the TT. So, the ST author's stylistic feature created by his extensive use of English is lost in translation. Instances of such loss are listed below:

- i. *bhēri glāḍ ṭu miṭ iu ... syār uil iu hyābh ē kāp ab ṭi uith mi ayāṭ māi hōm?* (*TNT*, 9) is retained as "Very glad to meet you, sir, will you have a cup of tea with me at my home, sir?" (*PNT*, 5).
- ii. *ō sāṭyēnli; iṭ uil bi ē plējār ṭu mi* (*TNT*, 9) is retained in the translation as "Oh, certainly. It will be a pleasure to me" (*PNT*, 5).
- iii. *iṭyēs! spikiṃ jāṣṭ lāik ayān ayāṃri iṭyāṃmyān!* (*TNT*, 11) is translated as "Yes! Speaking just like an angry youngman!" (*PNT*, 8).
- iv. *ui ḍōṅṅ nō māi ḍiyār phrēṅḍ śi rikōyārs sāmthiṃ. hiyārs di thiṃ ḍārlim* (*TNT*, 32) is conveyed as "You don't know, my dear friend. She requires something. Here's the thing, darling" (*PNT*, 32-33).
- v. *ḍyām iṭ. iu nō nāthiṃ māi phrēṅḍ.* (*TNT*, 32) is transported as "Oh, damn it. You know nothing, my friend" (*PNT*, 33).
- vi. *thyāṅk iu phar iur kamplimēnts!* (*TNT*, 37) is rendered as "Thank you for your compliments!" (*PNT*, 38).



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- vii. *āi śyāl si tu iṭ* (TNT, 45) is transported as "I shall see to it" (PNT, 46).
- viii. *iṭs ē ṭēl ṭōlḍ bāi ayān iḍiyāṭ phul ab sāuṇḍ ayāṇḍ phiūri ayāṇḍ siganiphāyīm nāthim!* (TNT, 74) is transported as "It is a tale told by an idiot full of sound and fury signifying nothing" (PNT, 80).
- ix. *sō hyāpi tu miṭ iu mi. jāhēd ... āi lāik iōr pēinṭim māc. iṭs riyyāli nāis* (TNT, 83) is conveyed as "So happy to meet you, Mr. Zahed. I like your painting very much. It's really nice" (PNT, 89).
- x. *thyāṅk iu phar iōr kamplimēnṭs. bāt āi thiṅk iṭs anli ē pis ab prilimināri oḡyārḱ!* (TNT, 83) is transported as "Thank you for your compliments, but I think it is only a piece of preliminary work" (PNT, 89).
- xi. *plij kām an uith ās mis āhmad!* (TNT, 83) is retained as "Please come with us, Miss-Ahmed" (PNT, 90).
- xii. *hōyāi? hōyāṭs dā myāṭār?* (TNT, 83) is retained as "Why? What's the matter?" (PNT, 90).
- xiii. *nāthim ayāṭ al! Lēṭ ās hyābh di pribhilēj ab aphārim iu ē kāp ab ṭi!* (TNT, 83) is conveyed as "Nothing at all. Let us have the privilege of offering you a cup of tea" (PNT, 90).
- xiv. *ō nāis āi oḡ riyyāli philiṅ lāik dyāṭ* (TNT, 84) is translated as "How nice! I was really feeling thirsty" (PNT, 90).
- xv. *sāṭṭēnli oṛiyēṅṭāl. oḡyēstārn pipal ār guḍ bāt naṭ dēyār phuḍ* (TNT, 84) is transported as "Certainly oriental. Western people are good, but not their food" (PNT, 90).
- xvi. *dēn ui ār ḍipārṭim tu ḍē?* (TNT, 84) is translated as "Then you are departing today" (PNT, 91).
- xvii. *iḡēs myāḍām āi kāṅṭ hēlp iṭ* (TNT, 84) is translated as "Yes, madam, I can't help it" (PNT, 91).
- xviii. *āi alsō hōp sō. dōṅṭ phargēṭ mi plij* (TNT, 85) is conveyed as "I also hope so. Don't forget me" (PNT, 91).
- xix. *pyāsēñjārs bāuṇḍ tu ḍhākā ēṭēnsan plij* (TNT, 85) is transported as "Passengers bound for Dacca, attention, please!" (PNT, 92).

- xx. *ḍiyār pyāsēñjārs guḍmarniḡ tu iu al. bāi di grēs ab almāiṭi, ui hyābh ricḍ dhyākā yāṣṭ ayāṭ siks phipḥṭin ē ēm. thyāñk iu* (TNT, 86) is transported as “Good morning, ladies and gentlemen. We are about to land in the Dacca Airport. The time now is six fifteen. Thank you” (PNT, 93).

#### 3.2.1.4 Use of Urdu and Sanskrit Lost in Translation

Not only English is lost but also the original author's use of Urdu and Sanskrit is lost in the TT. For example, the expression *bil lāō* (TNT, 84) consists of an English word *bil* (bill) and an Urdu word *lāō* (bring). The combination of these words is translated as “fetch the bill” (PNT, 91) where there is no trace of the fact that English and Urdu words are used in the Bangla ST. Similarly, the use of Sanskrit is lost when the expression *striyāścaritram dēba na jānanti* (TNT, 27) is translated as “Even the gods do not know about women and their moods” (PNT, 26).

#### 3.2.1.5 Loss of Comparison

Some comparisons used in the ST are dropped in the TT affecting the stylistic feature of the original author. These comparisons appear in the ST both as similes and metaphors. For example, in the expression *āgun kakhanō chāi cāpā thākē nā* (TNT, 22), the love relationship between two students of the Calcutta Arts School – Jamil Chowdhury and Meera Das Gupta – is compared to a fire which cannot be hidden under ashes for a long time. This metaphor is lost in the TT expression “But you could hardly keep such things a secret for long” (PNT, 22). Then, in the expression *subōdh bālakēr matō ballām* (TNT, 37), Zahed, the narrator compares his style of talking to that of a *subōdh bālak* meaning a good boy. This simile is lost in the TT expression “I said innocently” (PNT, 38) which is devoid of any such comparison. Simile is also lost in the translation of the expression *cilēr ḍākēr matō sāhēbēr ciṭkār śunē māju miñā hantadanta hayē chuṭē ēlō* (TNT, 77) as “Maju came running” (PNT, 83). Here, the simile *cilēr ḍākēr matō sāhēbēr ciṭkār śunē* meaning “hearing his master's scream that sounds like that of a kite” is dropped. Similarly, *culgulō yōginīr matō jhuṭi karē bādhā* (TNT, 83) is translated as “She had her hair tied in a bun at the top of her head” (PNT, 89). In the ST, the style of tying hair is

compared to that of a *yōginī* or a female Hindu spiritual teacher. This simile is lost in the TT.

### 3.2.2 Semantic Loss in *Portrait Number Twenty Three*

Semantic loss has occurred in a number of occasions where there are gaps between what the ST expressions intend to mean and what the TT expressions actually mean.

Instances of such loss are listed below:

- i. *bāccāṭā kēman hayēchē rē?* (TNT, 12) is translated as “How is the baby?” (PNT, 9). Proper translation of this ST expression would be “How/Who does the baby look like?”
- ii. *kichu sbābhābik, kintu bēśir bhāgi ākasmik* (TNT, 16) is conveyed as “Some were routine, but most were strange and sudden” (PNT, 14). In the TT, the word “routine” could be replaced by “unremarkable” to make TT expression close to the ST expression in meaning.
- iii. “Once go near her but one could not grasp her” (PNT, 22) is not the exact translation of *kāchē yāōyār suyōg āchē athaca kāchē gēlēō nāgāl pāōyā yāy nā* (TNT, 24). Even the meaning is not clear in the translation. It could be translated as “Though one could get the opportunity to approach her, one could not grasp her.”
- iv. *mujtabā tō ēkāi ēk śō* (TNT, 28) is translated as “Mujtaba was a legion by himself” (PNT, 28). Bangla *ēk śō* literarily means “a hundred” which is expressed as “a legion.” Sense of *ēk śō* is transported through “a legion.”
- v. There is sarcasm in the expression *sāt bacharēr khuki!* (TNT, 45). This sarcasm is lost in the literal translation of the ST expression as “a child of seven years” (PNT, 47). Sarcasm is also there in the Bangla expression *dhāri khōkā* (TNT, 46) which is translated as “a big boy” (PNT, 47) where the sarcasm is absent.
- vi. *hātbyāg* (TNT, 60) meaning “handbag” is translated as “pocket-book” (PNT, 63).
- vii. *mājhi rāg cāptē cāptē sāmpān ghōrāy* (TNT, 73) is transported as “The boatman grumbled and turned around his shampan” (PNT, 78) though the ST

expression actually means that the boatman turned his shampan suppressing his anger.

- viii. *prāy yamēr matō* (TNT, 76) is translated as “like devil” (PNT, 82) though “devil” and *yam* are not the same. *yam* is the regent of death.

### 3.2.3 Cultural Untranslatability in *Portrait Number Twenty Three*

Cultural untranslatability in *Portrait Number Twenty Three* has occurred in translating the expressions that are part of the SL culture but absent in the TL culture. For example, the expression *mēyēṭār kapālē ṭip* (TNT, 22) is conveyed as “The girl had a beauty spot at the centre of her forehead” (PNT, 21). Bangla *ṭip* actually means a bit of tinsel worn by women on the centre of the forehead; it is not “a beauty spot.” Similar problem has occurred in case of the word *ācal* (TNT, 41) which is culture specific. It is a part of a sari – the part that is left loose over the head and shoulder of a woman. It is translated as “skirt of sari” (PNT, 42) that does not mean what exactly *ācal* means. Then, the expression *pakēṭē ēkhanō yā āchē tā diyē dupurē pōlāō kōrmār byabasthā karā yābē* (TNT, 42) is translated as “With what I still had in my pocket it would be possible to give them an excellent lunch” (PNT, 42). Here, *pōlāō kōrmā* is translated as “an excellent lunch.” Actually *pōlāō* is the food item in which rice is cooked with meat using ghee and *kōrmā* is a dish consisting of meat, fish, or vegetables in a sauce. So, the meanings of *pōlāō* and *kōrmā* are lost in “an excellent lunch.” Next, the word *pīri* (TNT, 79) is transported as “low stools” (PNT, 86). Actually *pīri* is a small and low wooden seat generally used in rural Bangladesh. In another occasion, the expression *āḍḍā* (TNT, 82) is conveyed as “gossiping” (PNT, 89). The Bangla word actually means the gathering of a group of familiar people who gossip and make fun for a considerable period of time. It is said that Bangalees are fond of *āḍḍā*. So, the expression “gossiping” does not capture all the dimensions of *āḍḍā*.

### 3.2.4 Linguistic Untranslatability in *Portrait Number Twenty Three*

The misery of linguistic untranslatability has appeared at different occasions in *Portrait Number Twenty Three*. For example, *macmac* in the expression *pāliś karā kālō cakcakē jutōr macmac* (TNT, 9) is something untranslatable in English because

of its onomatopoeic nature. It is translated as “the sound” in “the sound of brilliantly polished black shoes” (*PNT*, 5). Next, the expression *tumiō chabi āka nāki hē?* (*TNT*, 18) is conveyed as “Hey, do you paint, too?” (*PNT*, 16). Here, “you” is used to mean *tumi* instead of *āpni*. In Bangla, *tumi* is used when the relationship between the speaker and the listener is intimate and informal; *āpni*” is used when it is formal. This *tumi-āpni* distinction is lost in “you.”

In the ST, Zahed addresses Chhobi as *lakṣmīṭi* (*TNT*, 21). There is silence in this expression. A woman is addressed as *lakṣmīṭi* when there exists a love relationship between the addresser and the addressee. This address is the reason why Chhobi looked at Zahed with flashing eyes. In the TT, *lakṣmīṭi* is translated as “Dear” (*PNT*, 20) which is not a perfect equivalence of *Lakṣmīṭi*. Then, *nāgar* (*TNT*, 30) is translated as “lover” (*PNT*, 30). The ST expression refers to a less responsible rural lover who has a tendency to involve with the beloved physically. It is difficult to find its equivalence in English. Next, *kintu nirāpad dūratvē yāōyār āgēi kōmar thēkē khulē nēyā tār mōṭā cāmṛār bēlṭēr sapāṃ sapāṃ āghāt āmār gāyē partē thākē* (*TNT*, 38) is translated as “But before I could move away to a safe distance he unbuckled his leather belt from his waist and began to hit me with it” (*PNT*, 39) where the onomatopoeic expression *sapāṃ sapāṃ* is avoided because of its untranslatability.

The expression *baudi balē uṭhlēn, ēi yē nandarāni! tōmār pāttāi nēi, ēdikē svayaṃ uni ēsē basē āchēn* (*TNT*, 44) is conveyed as “There she is! Well, where did you vanish? Here is prince Charming waiting all this time for you” (*PNT*, 45). Here, the implication of *nandarāni* referring to Yasoda, wife of King Nanda and the foster mother of Lord Krishna, is lost and the expression *svayaṃ uni* meaning “he himself” is domesticated as “prince Charming.” Next, the expression *cāitēi nāppi ēnē dila. nākēr kāchē nēōyā yāy nā - ōyāk thō sē ki durgandha. ēṭā ōdēr priya khābār* (*TNT*, 79) is translated as “They eagerly offered us nappi, their favourite food, for our refreshment. Oh, God, how it smelled. I was almost going to be sick!” (*PNT*, 86). The ST expression *ōyāk thō* is almost untranslatable. Hence “going to be sick!” is added as a near-equivalence to it.

### **3.3 Miseries in *Rifles Bread Women***

Multi-dimensional aspects of the miseries of translation are detected in *Rifles Bread Women*, the translated version of the Bangla novel *Rifel roti aurat* by Anwar Pasha. The miseries as detected in the translated version of this war novel are presented in this section.

#### **3.3.1 Stylistic Loss in *Rifles Bread Women***

Stylistic loss has occurred in *Rifles Bread Women* mainly because of the loss of the original author's extensive use of Bangla expressions with foreign origin, the loss of the use of Bangla dialect by different characters in the ST, and the loss of comparisons employed therein. Stylistic loss in this novel has also been intensified by the generic loss of a Bangla poem along with the loss of the tonal variety present in the ST.

##### **3.3.1.1 Loss of the Use of Bangla Expressions with Foreign Origin**

In *Rifel roti aurat*, the original author's personal style is created partly by his use of such Bangla expressions as are Arabic, Urdu, English, Persian, Turkish or Sanskrit in origin. When translated into English, the stylistic feature created therein by the use of such expressions is lost.

##### **Use of Arabic Expressions Lost in *Rifles Bread Women***

Some expressions with Arabic origin are used in the ST. These expressions, when translated into English, have lost the trail of their origin in the TT. For example, the Arabic origin of the word *tāhajīb*<sup>6</sup> is lost in "culture."<sup>7</sup> Equally lost is the Arabic origin of the words *tarjamā* (RRA, 15), *martabā* (RRA, 97), *mōjējā* (RRA, 97) and *jāhēl* (RRA, 157) which are rendered as "translated" (RBW, 29), "status or significance" (RBW, 121), "miracle" (RBW, 121) and "rascal" (RBW, 189) / "ignorant fool" (RBW, 189) respectively. A similar loss has taken place in translating some Arabic phrases also. In this case, the phrases *mōnāphēk ādmī* (RRA,

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<sup>6</sup> Anwar Pasha, *Rifel roti aurat*, (Dhaka: Student Ways, 2017), 10 (cited in text as RRA).

<sup>7</sup> Anwar Pasha, *Rifles Bread Women*, trans. Kabir Chowdhury (1976; Dhaka: Adorn Publication, 2008), 23 (cited in text as RBW).

14) and *bilkul jāyēj* (RRA, 18) are lost in “hypocrites” (RBW, 27) and “perfectly legitimate” (RBW, 31) respectively.

Some Arabic words used in Bangladesh, though not entried in *Bangla academy byabaharik bangla abhidhan* [Bangla Academy Functional Bengali Dictionary] (2005), are used in the ST. These words are also lost in translation. For example, the Arabic origin of the words *tāmuddun* (RRA, 10), *tālbilim* (RRA, 60) and *mōhājēr* (RRA, 148) are lost in “tradition” (RBW, 23), “student” (RBW, 79) and “refugee” (RBW, 180) respectively.

### Use of Urdu Expressions Lost in *Rifles Bread Women*

Urdu expressions are used extensively in the ST capturing the time when the country now known as Bangladesh was ruled by Urdu-speaking rulers. One of the reasons why some characters in *Rifles Bread Women* started using Urdu after the genocide on 25 March 1971 is best expressed by Sudipta Shaheen, the narrator of this novel. He says, “It was most convenient at the present moment to pass one off as a non-Bengali. Many a Bengali had therefore got busy since yesterday in trying to master the urdu [Urdu] language” (RBW, 83). These Urdu expressions are lost in the TT. Examples are given in Table 4.

**Table 4. Urdu expressions lost in *Rifles Bread Women***

Sl. no.	ST (RRA) expressions	TT (RBW) expressions
i	<i>ō sab nēhi</i> (18)	No, no, we don't want any of those things. (32)
ii	<i>tōm rupēyā nikālō</i> (18)	You give us money. (32)
iii	<i>bahut śukriyā! āgār jēōyār tō milā, lēkin āōrāt kāhā?</i> (19)	Thanks very much. We have got jewellery, but where are the women? (32)
iv	<i>lēkin kuc ghābrāō māṭ</i> (19)	But don't worry. (32)
v	<i>kiyā bāt?</i> (38)	What nonsense! (53)
vi	<i>idhār sē kāhā yātā hyāy</i> (50)	Where are you going this way? (67)
vii	<i>hāmārā ghar mē yānā cāhtē hyāy</i> (50)	I want to go to my quarter. (67)
viii	<i>kuttākā ghār nēhi hyāy, calō</i> (50)	Dogs don't have any quarters. (67)
ix	<i>hām kuttā nēhi hyāy, hām musalmān hyāy</i> (50)	I am no dog. I am a Muslim. (68)
x	<i>tōm yō muslim hyāy u tō bhōl giyā</i> (51)	But you had clean forgotten that you were a Muslim. (68)
xi	<i>sab jhuṭā hyāy</i> (54)	false (72)
xii	<i>kiyā nām tumhārā</i> (60)	What is your name, you bastard? (78)
xiii	<i>āp bihāri hyāy. idhār mē</i> (60)	Oh, you are a Bihari! Well, take your stand on this side. (79)

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Sl. no.	ST (RRA) expressions	TT (RBW) expressions
xiv	<i>iyē ādmī thik bōltā hyāy?</i> (61)	Is the fellow saying it right? (79)
xv	<i>āp calā yāiyē</i> (61)	All right, you may go. (79)
xvi	<i>ēi ullu, kētnā bājta hyāy?</i> (64)	Hey, idiot, what time is it? (83)
xvii	<i>hām gōli karē gā, gōli khāyē gā</i> (71)	I want to shoot! I want to get shot! (91)
xviii	<i>ēhi jindēgī hyāy</i> (71)	That was life. (91)
xix	<i>tōm ullu hyāy. tōmhārā sāth mē guli nēhi hyāy</i> (71)	You are an idiot. You don't have a rifle with you. (91)
xx	<i>kabhi nēhi bardāst kārēgā</i> (73)	This was intolerable. (93)
xxi	<i>śārāb lē āō</i> (74)	He brought out a fresh bottle of whiskey. (95)
xxii	<i>dhuttōr, ē sālā lōg kō lē yāō, gōli kara</i> (79)	To hell with this old guy and this crone! Take them away and shoot them! (101)
xxiv	<i>ō bhi śāyātān kā hātiyār</i> (114)	They too were the weapons of the devil! (141)
xxiii	<i>nēhi. tōm hāmārā sāth mē cālō</i> (136)	No, you come with me. (167)
xxiv	<i>tājjab ki bāt!</i> (137)	Amazing! (168)
xxv	<i>tōm bānāli hyāy, nā bihārī hyāy, nā hindu hyāy? bōlō</i> (140)	Are you a Bengali or a Bihari or a Hindu? Speak up. (171)
xxvi	<i>hām musalmān hyāy, hām pākistāni hyāy</i> (140)	I am a Muslim, I am a Pakistani. (171)
xxvii	<i>sidhā bāt kāhō</i> (140)	Speak plainly. Give a clear answer. (171)
xxviii	<i>kiyā māngtā?</i> (159)	What do you want? (192)

Urdu is sometimes mixed with Bangla by some characters in *Rifel roti aurat*. This code-mixing is also lost in *Rifles Bread Women*. For example, *tōm lōk rāstār jañjāl sāphā kara* (RRA, 37) is translated as “Hey, get busy and clean up the road. Remove all that debris!” (RBW, 53). In the ST expression, the word *rāstār* meaning “of road” belongs to Bangla and the rest of the words come from Urdu. This mixture is absent in the TT expression concerned. Next, *tumi ullu hyāy. sārā bānāli ādim [ādmī] sab bilkul ullu hyāy* (RRA, 65) is transported as “You. You are an idiot. All Bengalees are veritable idiots” (RBW, 84). Here, *tumi* and *sārā* are Bangla words and the rest are Urdu.

Bangla *tumi* (you), *ēkhānē* (here) and *yē* (that) are inserted in the Urdu expression *tumi ullu ēkhānē kiyā kartā hyāy? jāntā nēhi yē bārō bājē tō phēr kārphiu hō yāyē gā* (RRA, 65) which is translated as “What are you doing here, you idiot? Don't you know that curfew is being clamped on the city again from 12 noon?” (RBW, 84). In the translated expression, the mixture cannot be traced. An identical mixture is there in the expression *tō hām kiyā karē gā! dōkānēr mālik tō*



## Miseries in Kabir Chowdhury's English Translation of Bangla Novels

*ēkhan hāmi – o tō ēkhan hāmārā dōkān āchē* (RRA, 149). This expression is conveyed as “What is there for me to do? Now I am the owner of the shop. It belongs to me” (RBW, 181). In the original expression, the parts *dōkānēr mālik*, *o tō ēkhan* and *āchē* are Bangla expressions; *hāmi* is the combination of Urdu *hām* and Bangla *āmi*, both referring to the first person singular pronoun. The mixture along with the combination is lost in the TT expression.

### Use of English Lost in *Rifles Bread Women*

English Expressions are also used in the ST. When translated, these expressions have merged with other English expressions in the TT. Such expressions are shown in Table 5.

**Table 5. Use of English merged in *Rifles Bread Women***

Sl.	ST (RRA) expressions	TT (RBW) expressions
i	<i>nyāśnāl inṣṭiitū phar di praṭēkśān aph di bēngalij phram di kāphirs</i> (13)	National Institute for the protection of the Bengalees from the Kafirs (26)
ii	<i>ēkāḍēmi phar di ḍēbhēlapmēṅ aph nyāśnāl inṭēgrīṭi ēyāṅḍ miucuyyāl āṅḍārstyāṅḍim</i> (13)	Academy for the development of national integration and mutual understanding (26)
iii	<i>hōyāṭ nansēns</i> (14)	What nonsense? (27)
iv	<i>cāns</i> (16)	chance (29)
v	<i>iurēkā</i> (17)	Eureka (30)
vi	<i>hij māṣṭārs bhayēs</i> (26)	his master's voice (40)

### Use of Expressions from Other Languages Lost in *Rifles Bread Women*

Besides Arabic, Urdu and English expressions, words from other languages used in the ST are also lost in the TT. For example, Persian *ājād* (RRA, 13), *ājādī* (RRA, 13), *bētāmij* (RRA, 157) and *takht* (RRA, 74) translated as “free” (RBW, 26), “freedom” (RBW, 26), “impolite” (RBW, 189) and “throne” (RBW, 94) respectively are lost in translation. Turkish *gāddār* (RRA, 156) translated as “traitorous” (RBW, 188) and Sanskrit *mā bhaiḥ* (RRA, 180) translated as “There was nothing to fear” (RBW, 216) are also lost. All the words mentioned here are more or less used in Bangla. In fact, all the words save Turkish *gāddār* are entried in *Bangla Academy Functional Bengali Dictionary*.

#### 3.3.1.2 Loss of the Use of Bangla Dialect

The original author has used Bangla dialect in the ST as some characters' mode of utterance. The use of this dialect is lost in *Rifles Bread Women* (see Table 6).

**Table 6. Use of Bangla dialect merged in *Rifles Bread Women***

Sl. no.	ST (RRA) expressions	TT (RBW) expressions
i	<i>manē tō lay yē, darkhāstē āpani michā kathā bānāichēn.</i> (4)	Well, it seems to me that you have lied in your application. (16)
ii	<i>sudīpta kathāḍār mānēḍā ki?</i> (4)	What does the word Sudipta mean? (16)
iii	<i>ē tō tabē bāmlā kathā haila sāb. āpni tabē hindu haibār cān?</i> (4)	It is a Bengali word then. So you want to be a Hindu? (16)
iv	<i>tā nayta ki haibēn? bāmlā hailē tō sab hindu haiyā gēla. ār hindu hailē dyāśō tō hindustān haiyā yāiba. āpnārā pākistānē sab hindustānēr car āichēn.</i> (4)	What else? If you use Bengali in this field everything automatically is Hinduized. And if that is done, the country will also become Hindustan. You have all come to Pakistan as Hindustani spies. (16)
v	<i>thik kaicha hāōlādār bāi.</i> (4)	Truly said, Howlader Bhai. (16)
vi	<i>ēnārāi āmāgō chāōyāldēr māthā bigrāiyā dichē</i> (4)	It is they who are spoiling our children. (16)
vii	<i>ārē hāsim sēkha mālum hatēchē. rājārbāg tan āsā ha'la kakhan?</i> (39)	Why, isn't that Hashem Sheikh? When did you leave Rajarbagh? (55)
viii	<i>āpnārā bhaddralōk, āmār ēktā kathār jabāb kaitē pārēn?</i> (86)	You are gentlemen, educated folks. Can you answer a question of mine? (109)
ix	<i>āmi murukṣu māiyā lōk.</i> (86)	I am a poor illiterate woman. (109)
x	<i>āpnārā kan tō, hēi sab kāmērē ki jēhād kay?</i> (86)	Tell me, can those activities be termed as Holy War? (109)
xi	<i>ai kāmē chāōyāb hay nāki! ār ai sab kām karlē tabēi ēchlām bācē bujhi!</i> (88)	Was that the way to acquire merit? And was that the way to save Islam? (110)
xii	<i>āmārē ki tōmrā hindu thāōrātēcha? musalmānēr ācārya kaōyā barōi dudhēr (ghōṣēr) kathā. kuṭi kuṭi (kōṭi kōṭi) tākā kharac kairā tōmāderē ācchā kairā śikṣā dibār lāigā ēi yē bilḍim bānāiyā dichi tā ki ēmni kāphēr haōn lāigā?</i> (133)	Hey, do you take me for a Hindu? It is highly improper to address a Muslim as Acharya. Did I build this huge structure only to teach you how to be infidels? (163)
xiii	<i>kēna, āmārē tōmrā cyāñcēlar kaitē pāra nā!</i> (133)	Why the devil can't you call me Chancellor. (163)
xiv	<i>hēiḍā lyākhā-parāy bālō chāōyāl ācila.</i> (133)	He was a good student. (164)
xv	<i>kintu āllāh āmārē gabharṇar kairā cyāñcēlar bānāiyā dila.</i> (133)	But God has made me a Governor and thus Chancellor. (164)

Use of dialect brings variation in any narrative. It also contributes greatly to developing any character. In other words, it is such a weapon that – if skillfully handled – can enrich the style of an author. That is why the loss of the use of dialect in *Rifles Bread Women* is actually the loss of the stylistic richness of the original author.

### 3.3.1.3 Loss of Comparison

There are some exotic comparisons in the ST. These comparisons have added richness to the stylistic features of the ST but they are dropped in *Rifles Bread Women*. For example, the application of intelligence in overcoming hardles is compared to the act of crossing rivers in the expression *buddhi thāklē sab nadītēi pār haōyā yāy* (RRA, 11). This comparison is lost in the TT expression “If you were intelligent you could cross all hurdles” (RBW, 24).

The decrease of Amina's aggressive mood is compared to the relaxation of a snake's hood in the ST expression *āminākē tār phaṇā ēkṭu gutātēi ha'la* (RRA, 53). This comparison is lost in the TT expression “Amina decided to modify her objection to his going out” (RBW, 71). Then, the rise of different questions in Sudipta's mind is compared to the spreading of nails after the explosion of a bomb. This comparison is found in the ST expression *ēbaṃ manē hacchē, praśnaguli tār bhayābaha ēkāktvakē biddha ka'rē bōmār bhētarkār ēk-ēkṭi lauha-sālākār matō tār manēr prāṅgaṇē chariyē gēla* (RRA, 57). This comparison is lost in the TT expression “It seemed that the questions pierced the terrible loneliness that was pressing him down so long like a heavy weight” (RBW, 75).

### 3.3.1.4 Loss of the Use of Lines from Bangla Literature

Quotations from two Bangla poems and a Bangla novel are used in the ST. When translated, these quotations have lost the genre they belong to. For example, a line from Rangalal Bandyopadhyay's famous poem *svādhīnatāhīnatāy* is *svādhīnatāhīnatāy kē bācitē cāy hē!* (RRA, 75). When read or heard, a SL user immediately understands that this sentence belongs to a Bangla poem. This feature is lost in the TT expression “Who wanted to live without freedom?” (RBW, 95). In another occasion, the employment of a line from *bābu rām sāpurē*, a Bangla rhyme by Sukumar Ray, is lost. In this case, the line is *tērē mērē dāndā, karē dēba thāndā* (RRA, 74). Every ST reader is supposed to know this rhyme. The line is translated as “Crush all opposition by force. Peace will prevail” (RBW, 95) where there is no trace of the genre the original expression belongs to. Next, a famous line from the novel *Kapalkundala* by Bankim Chandra Chattopadhyay is used in the ST. It is *tumi*

*adham, tāi āmi uttam haiba nā kēna?* (RRA, 140). It is translated as “You were ignoble, but why shouldn't I be noble because of that?” (RBW, 171).

### 3.3.1.5 Tonal Loss

There are instances where tones revealed in the ST expressions are lost or changed in the TT expressions. Sometimes ST tones of ridicule, conversation, exclamation and interrogation are flattened. Examples of such tonal losses are given below:

#### Tone of Ridicule Lost

There is a tone of ridicule in the expression *hujur tikkā phatōyā diyēchē* (RRA, 58). Here *hujur* and *phatōyā* are Islamic terms. By using these two terms with Tikka (Khan), the original author has actually ridiculed Tikka's exploitation of Islam. The tone of ridicule is not conveyed in the TT expression “That was the fatwa given by Tikka Khan” (RBW, 77).

#### Tone of Conversation Lost

There is a tone of conversation in the expression *tār baṁśēr kēu kakhanō sāmānya dārōgā hayēchē ēman dēkhāō dēkhi* (RRA, 48). This tone becomes evident in the expression *ēman dēkhāō dēkhi*. This tone is lost in the TT expression “She wondered if any one in his family had become even a Sub-Inspector” (RBW, 65).

#### Tone of Exclamation Lost

Some exclamatory sentences used in the ST are turned into assertive sentences in the TT. With the change of the forms of the sentences are also changed the tone of exclamation inherent in them. Examples are given in Table 7.

**Table 7. Tone of exclamation lost in *Rifles Bread Women***

Sl. no.	ST (RRA) expressions with tone of exclamation	TT (RBW) expressions without the tone of exclamation
i	<i>pathē bēriyē, māmā, yē kī bipad!</i> (39)	You know, uncle, it was too bad. (55)
ii	<i>sēkhānē ābār prastutir ghaṭā!</i> (49)	There was no problem of preparation. (49)
iii	<i>ēkṭiō dōkān yadi khōlā thākta!</i> (63)	Not a single shop was open either. (81)
iv	<i>sē ār kataṭuku!</i> (102)	That was not too long ago (127)
v	<i>ēibhābē kōnō guptacar āsē nāki!</i> (175)	A spy never tracked his victim in such a manner. (210)
vi	<i>āminā tār chēlē mēyēdēr niyē bhētarē giyē dēkhēn, ō mā ē ki ēlāhī kāṇḍa! ētō mānuṣ bāritē!</i> (178)	On going into the inner quarters of the house with her children Amina was greatly surprised to find so many people there. (214)

### Interrogative Tone Lost

Besides changing exclamatory sentences of the ST into assertive ones, some interrogative sentences used in the ST are also turned into assertive sentences in the TT. So, the tone of interrogation present in the ST expressions are lost in translation. Examples of such losses are given in Table 8.

**Table 8. Interrogative tone lost in *Rifles Bread Women***

Sl. no.	ST ( <i>RRA</i> ) expressions with interrogative tone	TT ( <i>RBW</i> ) expressions without interrogative tone
i	<i>tā halēō sē rātē ki rakṣā pāōyār upāy chila?</i> (27)	But even then his life was doomed. (42)
ii	<i>ēkhan ki ār kān dēbār samay āchē?</i> (53)	But it was no longer possible to do so now. (71)
iii	<i>ēr nām bēcē thākā?</i> (56)	You could not call this living. (74)
iv	<i>ār śabda ki ēk rakamēr?</i> (66)	All the sounds were not, however, of the same kind. (86)
v	<i>ṭāiṭēlēr martabā kichu bōjha?</i> (97)	You had no idea about the status or significance of Title classes. (121)
vi	<i>tā mānuṣ ki pāc daś jan?</i> (160)	And not just five or ten people. (192)

As tone is directly related to an author's attitude towards his/her subject and audience, its loss affects his/her style. In this sense, the loss of the tones of ridicule, conversation, exclamation and interrogation in *Rifles Bread Women* have affected the style of the ST author.

### 3.3.2 Semantic Loss in *Rifles Bread Women*

Some of the ST expressions are transported to the TT with more or less modifications. These expressions have undergone semantic loss. Some of the ST expressions that have faced such semantic loss are connected with Islam. For example, Islamic expressions like *jāyēj*, *rōjā* and *nēki* have faced such loss. *jāyēj* (*RRA*, 8, 11) is translated as "legitimate" (*RBW*, 21) and "permissible" (*RBW*, 24). In Islam, the expression *jāyēj* refers to something or some acts that are legitimate or permitted in this religion. This connotation is lost in the TT expressions. Then, *rōjā* (*RRA*, 11) is conveyed as "fast" (*RBW*, 24). The word *rōjā* also has Islamic connotation. It is the act of abstaining oneself from eating or drinking anything and refraining oneself from some basic instincts including sexual desires during the day time. This Islamic connotation is lost in the TT expression. Next, Arabic *pharaj* (*RRA*, 52) or "farz" refers to some religious duties commanded by Allah to be

observed without failure. This expression is transported as “obligatory” (RBW, 69) which also lacks the Islamic connotation. Then, *saōyāb* (RRA, 31) is translated as “merit” (RBW, 46) and *nēkir kām* (RRA, 58) is translated as “an act of merit” (RBW, 77). In fact, *saōyāb* and *nēki* are synonyms. *saōyāb* or *nēki* is such a merit that works in the hereafter for securing a person from hell. So, the religious connotation is lost in “merit.” Similarly, *naphal nāmāj* (RRA, 161) meaning an optional prayer is translated as “prayers” (RBW, 195).

Loss has also occurred in transporting such expressions as are not directly connected with religion. For example, Arabic *mālāun* (RRA, 20) which means “accursed” is replaced by another Arabic word “Kafirs” (RBW, 34) which means “infidel” or “disbeliever.” The expression *mālāun* is used by some Muslims in Bangladesh to wrongly refer to the members of Hindu community in a derogatory sense. Then, *hā, chōyāchūyir byāpartā gōpāldēr bāritē chila bai ki* (RRA, 54) is translated as “True, in the beginning there were some caste restrictions in Gopal’s home” (RBW, 72). *chōyāchūyi* refers to those Hindu caste restrictions that decide who or what can be or cannot be touched, and who can touch. So, *chōyāchūyi* is more specific than the umbrella term “caste restrictions.”

Some other expressions that have faced semantic loss are *āōrāt*, *phājlāmō*, *āc karā* and *dāl-bhāt*. The expression *āōrāt* (RRA, 19) is rendered as “women” (RBW, 32). *āōrāt* in Arabic and Urdu obviously means “woman” but in Bangladesh, the term *āōrāt* has some negative connotation. It means woman in a derogatory sense. In the TT, this sense is lost. Next, *phājlāmō* (RRA, 25) meaning engagement in mischievous activities is rendered as “jokes” (RBW, 39). Then, *āc karā* (RRA, 34) is rendered as “detect” (RBW, 50) but *āc karā* and detection are not the same thing. *āc karā* is the previous stage of detection. There is confirmity in detection. But the ST expression refers to the aspects that may or may not come true. It is more like suspecting. Similarly, *dāl-bhāt* in the expression *kōnō matē dāl-bhāt khēyē ēkhan bāclē hay!* (RRA, 173) is translated as “rice and dal” that appears in the expression “It would be more than fine if they could manage to survive by eating only rice and dal” (RBW, 208). Here, *dāl-bhāt khēyē bācā* does not mean the act of surviving only

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by eating lentil and rice. It means the consumption of the least possible food items and the leading of a plain life.

Some of the instances of semantic loss occurred in the TT seem avertable. That means some semantic losses could be avoided by the selection of more specific expressions available in English. Such expressions are as follows:

- i. *pārā* (RRA, 5) is translated as “area” (RBW, 18). To be more specific, *pārā* means neighborhood.
- ii. *hujupriya* (RRA, 15) meaning “fond of rumours” is translated as “fond of trouble” (RBW, 28).
- iii. *tējasvinī* (RRA, 28) meaning “spirited” is translated as “noble” (RBW, 43).
- iv. *gharēl* (RRA, 36) meaning a very sly and wily person is transported as “devil” (RBW, 52).
- v. *mājār* (RRA, 37) is translated as “graves” (RBW, 53) but *mājār* is more related to “shrine.”
- vi. *kintu ētō dēkhā yāy nā!* (RRA, 49) is conveyed as “But one could not watch” (RBW, 66) though the ST expression actually means “But it was too painful to watch.”
- vii. *jībāṇu* (RRA, 53) is translated as virus (RBW, 71) though “microbe” is more appropriate.
- viii. *naīlē sabāi marbē* (RRA, 54) is conveyed as “Or else, all will die” (RBW, 72). Here, contextually *marbē* means “will fall in danger,” not “will die.”
- ix. *gōbēcārā svāmī* (RRA, 104) is translated as “gentle husband” (RBW, 129) though “a milquetoast husband” is a more appropriate equivalent to the ST expression.
- x. *jumār nāmāyēr samay* (RRA, 135) meaning the time of special Friday prayer is translated as “the time for Zohr prayer” (RBW, 166).
- xi. *mīnākṣī ṭippanī kāṭlēn* (RRA, 147) is conveyed as “Minakshi exclaimed” (RBW, 179). The expression *ṭippanī kāṭā* means the act of making sarcastic comment but it is translated as “exclaimed.”

Semantic loss is greatly seen in the transportation of kinship terms from the ST to the TT. The kinship terms that are present in the SL culture are sometimes absent in the TL culture. For example, *khālātō bhāi* (RRA, 32) is translated as “cousin” (RBW, 47) which is a much broader term that covers the sons and daughters of a person's uncle or aunt. On the other hand, *khālātō bhāi* refers to the son of a person's maternal aunt. Similar loss has also occurred in the translation of *khālāta bhāiyērā* (RBW, 164) as “cousins” (RRA, 198). *khālāta bhāiyērā* is the plural form of *khālātō bhāi*. Then, *cācāta bhāi* (RRA, 141) meaning the son of a person's paternal uncle is conveyed as “cousin” (RBW, 172).

Some other kinship terms like *māmā* (RRA, 39), *khālā* (RRA, 164) and *nānī* (RRA, 168) have faced similar loss. The term *māmā* meaning maternal uncle is translated as “uncle” (RBW, 55). The expression *khālā* meaning the sister of one's mother is lost in English expression “aunt” (RBW, 198). *khālā* is more specific than “aunt.” Then *nānī* meaning the mother of a person's mother is conveyed as “grandma” (RBW, 200) which in English means the mother of one's father or mother. A rather distant relation is *māyēr phupātō bōnēr nanad* (RRA, 106) which is conveyed as “related” (RBW, 132) where how two persons are related is not mentioned. *māyēr phupātō bōnēr nanad* means the sister-in-law of the cousin of the mother. Here the cousin is the daughter of the sister of the mother's father. This ST expression is almost untranslatable.

### 3.3.3 Cultural Untranslatability in *Rifles Bread Women*

Some expressions used in the ST are difficult to translate because their equivalents are absent in the TL culture. Examples of such expressions are given below:

- i. *tupi* (RRA, 18) is rendered as “cap” (RBW, 31) though *tupi* and cap are two different things. In the ST context, *tupi* is a special type of cap used by the muslims to follow the sunnah.
- ii. *khaddarēr pāñjābi* (RRA, 35) refers to a dress made of a hand-woven cloth of natural fabric like silk, cotton and wool. The cloth *khaddar* is mainly produced in Bangladesh and India. The ST expression is translated as “a shirt



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of local country-made cloth" (*RBW*, 50) which does not capture all the dimensions of the ST expression.

- iii. *śmaśān* (*RRA*, 49) meaning the place where the body of a dead Hindu is finally disposed through burning is conveyed as "the burning ghat" (*RBW*, 66).
- iv. *śeṣ paryanta baudikē arthāt gōpālēr strīkēō nēmantanna rakṣā kartē hayēchē humāyundēr bāritē – ēkēbārē bhāt khāōyār nēmantanna* (*RRA*, 54) is translated as "In the end even Gopal's wife had to accept Humayun's invitation to dine at their place" (*RBW*, 72). *bhāt khāōyā* or eating rice prepared by muslims, though not a taboo in the ST culture, is sometimes avoided by radical hindues and vice versa. This aspect is kept untranslated in the TT expression.
- v. *tār rānnāgharē ēkhanō pācṭā māgur māch jiyānō āchē hāritē* (*RRA*, 34) is rendered as "She had at this very moment in her kitchen five live fishes in a pot" (*RBW*, 49). The expression *jiyānō*, when used with the word "fish," refers to the act of keeping the fish alive in some pots, especially in earthen pots, filled with water, for cooking in immediate future days. It is a part of ST culture, followed by most families belonging to this culture.
- vi. *jilipi* (*RRA*, 63) meaning a particular type of sweetmeat is conveyed as "sweets" (*RBW*, 82) which actually covers many things including *jilipi*.
- vii. *bāṭi* (*RRA*, 77) meaning a long curved blade fixed with a wooden platform held down by the user's foot is conveyed as "a large carving knife" (*RBW*, 99). It is used for cutting meat, fish, vegetables etc. for cooking purposes.
- viii. *sēr* (*RRA*, 123) is conveyed as "kilo" (*RBW*, 152) though they are different units of mass. One *sēr* is equal to .9331 kilogram.
- ix. *bhēlā* (*RRA*, 136) is translated as "canoe" (*RBW*, 166). A *bhēlā*, prepared by joining banana tree trunks, is an arrangement for floating on water. It is different from a canoe.
- x. *lakṣmīr bhāṛ* (*RRA*, 137) is translated as "a round earthen jar" (*RBW*, 168). The fact that *lakṣmīr bhāṛ* is used to deposit coins is implicit in the ST expression but is not explicated in the TT expression.

One of the reasons why difficulty in translating these expressions have occurred is that the objects or events the ST expressions refer to are missing in the TL culture. If the strategy of foreignisation or thick translation were followed, these expressions could more effectively be transported to the TT.

### 3.3.4 Linguistic Untranslatability in *Rifles Bread Women*

Some linguistic aspects of the ST are quite untranslatable. These aspects are either bypassed or tackled following different ways. Examples are as follows:

- i. *kēllā phatē* (RRA, 15) literally means the act of conquaring a fortress. It is also used to mean the attainment of signal success. However, it is translated as “the battle was won” (RBW, 28).
- ii. *sudīptar samasta citta ghr̥ṇāy ri-ri karē uṭhla* (RRA, 25) is conveyed as “Sudipta instantly felt a deep disgust for Khaleque” (RBW, 38). The expression *ghr̥ṇāy ri-ri karē oṭhā* is used to refer to a shivering feeling caused by extreme hatred. It is quite impossible to translate this expression in English. However, the sense is expressed through the phrase “a deep disgust.”
- iii. *kī kāṇḍa dēkha dēkhi* (RRA, 27) is such an expression in Bangla that refers to an awkward situation that makes the speaker embarrassed. It is translated as “Just look at him!” (RBW, 41).
- iv. *hu-hu karē kēdē uṭhēchila bāsantī dir bukēr bhitarṭā* (RRA, 29) is rendered as “Basantidi felt herself bleeding with sorrow and grief” (RBW, 44). Here *hu-hu karē* is quite untranslatable as it is an onomatopoeia associated with the sound of crying.
- v. *ēkṣō bār dōṣ hay* (RRA, 51) is conveyed as “A good deal” (RBW, 69). *ēkṣō bār* meaning “a hundred times” is used in Bangla to put emphasis on something as English phrase “of course” does.
- vi. *ōrē hār-hābhātē pāṣaṇḍarā!* (RRA, 77) is conveyed as “Devils, devils, devils!” (RBW, 98). Bangla idiomatic expression *hār-hābhātē* meaning unfortunate is dropped in the TT.

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- vii. *tā nā, kāl thēkē khāli phyācar phyācar* (RRA, 88) is translated as “Instead, all these stupid questions!” (RBW, 110). *phyācar phyācar* is difficult to translated as it is an onomatopoeia associated with troublesome useless talks.
- viii. *bhālō mānuṣ dēkhlēi amānuṣdēr jib lak lak ka'rē oṭhē* (RRA, 94) is translated as “The bully always exploited one who was quiet and gentle” (RBW, 118). Here *jib lak lak ka'rē oṭhā* is a symbol of greed associated with dog's tongue sticking out; it is quite difficult to translate in English.
- ix. *strīdēr māthāy kāṭhāl bhēngē khāōyā svāmīdēr abhyās* (RRA, 103) is conveyed as “The husbands have lorded it over their wives” (RBW, 129). The expression *kāṭhāl bhēngē khāōyā* means to exploit somebody.
- x. *jhar jhar ka'rē jal parchē*. (RRA, 115) is translated as “water continuously dripped” (RBW, 142). The ST expression *jhar jhar* is an onomatopoeia associated with the sound of falling water.
- xi. *tōmār ākkēlēr balihārī yāi* (RRA, 127) is translated as “You are impossible really!” (RBW, 156). *ākkēl* means “wisdom” and *balihārī* means “excellent.” The entire ST expression is used sarcastically by any speaker to express her/his speechlessness at the so called wisdom of the listener.
- xii. *abaśya tōmrā jitlē āōyāmī līgkē ebār yē sātghāṭēr pāni khāōyātē sēṭā tōmrāō jāna* (RRA, 142) is translated as “Though, I know, and you know it too, that if you won the election things would have been very rough with the Awami League” (RBW, 173). *sātghāṭēr pāni khāōyānō* is a Bangla proverb that means the act of causing utmost harrassment.
- xiii. *chi-chi, sārā gā ghin ghin karē ēkhanō sē'i dṛśya manē paṛalē* (RRA, 157) is conveyed as “Amina felt sick all over at the mere thought of that room” (RBW, 190). Here, *ghin ghin karē* refers to a hysterical feeling caused by utter hatred. It is rendered in the TT as “... felt sick all over.”

The findings show that linguistic untranslatibility has become visible in *Rifles Bread Women* in the acts of transporting Bangla idiomatic expressions, proverbs, onomatopoeic expressions and interjections. Such items always pose challenges to any translator irrespective of the languages he/she deals with.

### 3.4 Miseries in *Kuhelika*

The miseries of translation as revealed in *Kuhelika*, Kabir Chowdhury's English translation of Kazi Nazrul Islam's Bangla novel of the same title, are presented in this section.

#### 3.4.1 Stylistic Loss in *Kuhelika*

Stylistic loss has occurred in *Kuhelika* in a number of ways. The ST is stylistically rich in its use of Bangla idiom, Bangla dialect, allusion, comparison, non-Bangla expression and Bangla song. Some of these aspects are lost in the TT. The TT has also undergone the loss of narrative technique employed in the ST.

##### 3.4.1.1 Loss of Bangla Idiomatic Expressions

Every language has its own idiomatic expressions. It "is a universal feature of language, though different languages may use literally different idiomatic expressions serving the same function."<sup>8</sup> It is always a challenging task for a translator to match the idiomatic expressions of the ST to those of the TL. So, there is always the possibility of loss, especially if the equivalent expressions are not found in the TL. Loss of Bangla idiomatic expressions is, thus, an inevitable feature of *Kuhelika*. For example, a Bangla idiom *sāt samudra tērō nadī pār haōyā* meaning "to cross seven oceans and thirteen rivers" is used in the expression *sātsamuddur tēra nadī sātriyēō bibi gulē-bakaulir kinārā karā yāy nā!*<sup>9</sup> It is translated as "Woman is unfathomable. You can swim a mile, yet you can't reach the shore."<sup>10</sup> The ST idiom that refers to a place where a human being cannot reach is lost in translation. Next, the expression *adṛśya karṇadhārkē ēkēbārē aṣṭarambhā gōpālākāchā hayē uspār!* (*KB*, 254) is rendered as "I'll make a fool of the invisible captain of the ship and be at the other bank in the twinkling of an eye" (*KE*, 44). Here *aṣṭarambhā* means "getting nothing" and *gōpālākāchā* means a particular way

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<sup>8</sup> Mohammad Jafar Jabbari, "Idiomatic Expressions in Translation," *Journal of Advances in Humanities* 4, no. 3 (2016), 507-514, <https://doi.org/10.24297/jah.v4i3.4611>.

<sup>9</sup> Kazi Nazrul Islam, *Kuhelika* in *Nazruler upanyas samagra* [Collection of Nazrul's Novels] (Dhaka: Kabi Nazrul Institute, 2019), 231 (cited in text as *KB*).

<sup>10</sup> Kazi Nazrul Islam, *Kuhelika*, trans. Kabir Chowdhury (Dhaka: Nazrul Institute, 1994), 13 (cited in text as *KE*).

of tying one's *lungi* or *dhoti*. The word *uspār* is used to mean the act of fleeing. So, the sense is conveyed in the TT avoiding the literal meaning of the Bangla idiom.

The expression *bhūñīr mata ājō sē ṣōla kalāy pūrṇa haiyā oṭhē nāi* (KB, 266) is translated as "Not yet fully blossomed like Bhuni" (KE, 57). The ST expression *ṣōla kalā* actually refers to the 16 *kalas* or divine arts of Sri Krishna. These arts or attributes made him a complete avatar. His arts are Compassion, Patience, Forgiveness, Justice, Impartiality, Detachment, Meditation and Spiritual Powers, Invincibility, Beneficence, Beauty Incarnate, Best of Dancers, Best of Singers, Embodiment of Honesty, Truth Itself, Perfect Master of All Arts, and Controller of All.<sup>11</sup> In Bangla, the idiom *ṣōla kalāy pūrṇa haōyā* is generally used without its religious connotation to refer to one's complete development. Then, the expression *ēi mōmi! yā tā ballē tōmār piṭhē cyālākāṭh bhāñba kintu!* (KB, 266) is conveyed as "Hey, Momi you will get a beating from me if you don't go" (KE, 57). The expression *piṭhē cyālākāṭh bhāṅgā* literally means the act of breaking an oven length fragment of wood into pieces by hitting somebody with it repeatedly on his/her back. It is a mode of punishment. In the TT expression, *cyālākāṭh bhāñā* is rendered as "beating." In another occasion, *ākāś-kusum kalpanā* (KB, 305) meaning "impossible thoughts" is translated as "all kinds of thoughts" (KE, 101). Similarly, *āmār ātmārām ta khācā chārā habār yō hayēchila* (KB, 309) is translated as "I was terribly frightened" (KE, 105). The expression *ātmārām khācā chārā haōyā* literally means the fleeing of one's soul from the body. In Bangla, this idiom is collocated with the expression of an extreme fear that almost snatches the soul away from the corporeal frame of the person afraid.

### 3.4.1.2 Loss of Dialect Use

In the ST, dialect is mainly used by the maid servants of Ferdous Begum, especially by Motia, and by the cart driver who brought Jahangeer from Haroon's village to Suri railway station. Jahangeer has also used dialect to make a mimicry of the cart driver. The use of dialect has contributed to individualising the characters

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<sup>11</sup> Manoj Kumar Bhambu, "16 Kalas of Lord Krishna," September 17, 2017, accessed October 28, 2020. <https://mkbhambu.com/2017/09/17/16-kalas-of-lord-krishna/>.

concerned. This feature of the characters is lost in the TT where Bangla dialect is not matched with equivalent English one.

The cart driver's utterance *ji, nāmlēn kēnē?* (KB, 283) which is translated as "What's the matter, sir? Why did you get off?" (KE, 78) is an example of the loss of dialect used in the ST. Next, the driver's utterance *āmi ēkṭu cāōr karē hākiyē niyē yācchi* (KB, 284) is conveyed as "I shall make the cows go fast" (KE, 78) which also lacks the trace of the original expression. His another utterance *hujur uyākē cinba nā? ēi ta sēdin āmādēr kāchē ḍēm ḍiniyē bara hayē uṭhla!* (KB, 285) is transported as "Of course I know her. She was a little child till the other day and grew up to be a big girl before our very eyes" (KE, 80).

Motia's utterance *bēgam āmmā, āpni dēihyā bujhbār pārchēn nā, bhāijānēr mukh kāmān śuruṣku aiyyā giyāchē! Yōyān pōlār śādi nā dilē sē ai byāōyā āiyyā yāiba nā?* (KB, 300) is transported in Standard English as "Don't you see, Begum-Mother, how pinched the young master's face looks. Young men must be married in time, otherwise they go crazy" (KE, 96). Then, a maid servant's question to Champa *bibisāb, āpnār bāskē ki rākhchēn ka'nta. pātar rākhchēn nā ta? māiyō mā, yā bhārī* (KB, 322) is conveyed as "What have you put in your boxes, madam? Boulders, or what? God, they are heavy" (KE, 121). In all the cases, dialect has turned into Standard English causing loss to the stylistic feature of the ST.

### 3.4.1.3 Loss of Comparison

There are some exotic comparisons in the ST. These comparisons are dropped in the TT affecting the stylistic features of the original novel. For example, the expression *sē ghumēr kṣīr sāgarē ḍubiyā gēla* (KB, 240) is translated as "He fell into a deep sleep" (KE, 24). In the ST, the act of sleeping is compared to that of sinking in *kṣīr sāgar* that literally means "sea of milk." In the TT, sinking in the *kṣīr sāgar* is replaced by "deep." Next, *ulkābēgē māṭh-ghāṭ prāntar bāhiyā caliyāchē ṭrēn* (KB, 255) is conveyed as "The train sped through fields and meadows" (KE, 44). In the ST, the speed of the train is compared to the speed of *ulkā* meaning "a meteor." This comparison is dropped in the TT. Then, *tāhār dui cakṣu jabāsankās raktabarṇa haiyā uṭhiyāchē* (KB, 260) is translated as "his eyes were bloodshot"

(KE, 49). In the ST, the colour of eyes is compared to the redness of a *jabā* or china-rose. This comparison is lost in “bloodshot.”

In the ST, the *kāchā* of Haroon's *dhoti* is compared to a ‘backtie’ which is lost in the TT. In this case, *bandhu tōmār ‘byāktāi’ ṭā āgē bhāla karē ḡṭē nāō giyē* (KB, 265) is rendered as “My dear friend, please take care of your dress first” (KE, 55). Next, *mātā tāhākē jāhāngīrēr matai bukē dhariyā śiracumban karilēn* (KB, 310) is translated as “Jahangeer's mother embraced Haroon affectionately and kissed him on the forehead” (KE, 107). Here, *jāhāngīrēr matai* meaning “as she does with Jahangeer” is dropped. Similarly dropped is the comparison of Tahmina to a *sōnār cād* meaning “a golden moon” which is replaced by “such a gem of a girl” in the TT. The ST expression concerned is *ēman sōnār cād mēyēō ēman gharē thākē!* (KB, 312) which is translated as “How could such a gem of a girl live in these conditions?” (KE, 109). Next, *banaphulēr ēta saundarya, ēta subās! gahan banēr andhakārē ē kōn kastarī-mṛga tāhār mēsak-khōsbutē sārā ban āmōdita kariyā tuliyāchē?* (KB, 277) is conveyed as “This flower of the wild woodlands had so much beauty, such wonderful fragrance!” (KE, 71). In the ST, this fragrance is farther compared to the musk of a deer that fills and stirs the entire forest with a sweet smell. This comparison is dropped in the TT. Then, *rāstār kāsarīr kaṃsa ninādēr mata bājkhāi hāsi!* (KB, 294) is rendered as “a shrill raucous laughter” (KE, 89). A metaphor is used in the TT where the laughter of Mr. Crocodile is compared to the sound of white brass hawked on the streets by a brass-smith. This comparison is omitted in the TT.

#### 3.4.1.4 Loss of Other Stylistic Features

Different stylistic features including the use of allusions, the accommodation of non-Bangla words, and the use of Bangla songs have enriched the ST. These features are more or less lost or affected in the translated version of *Kuhelika*. Instances of such losses are discussed below:

##### Loss of Allusion

Loss of allusion is seen in the translation of the expression *ahinsā param dharma* (KB, 243) which alludes to a Buddhist doctrine. The allusion to the doctrine is absent

in “nonviolence” (KE, 28). In another occasion, *kālāpāni!* (KB, 277) is translated as “Right beyond the seas!” (KE, 70). The term *kālāpāni* actually refers to a colonial cellular jail located on the Andaman and Nicobar Islands for imprisoning criminals who were deemed extremely dangerous by the then British Indian administration.<sup>12</sup> The reference to *kālāpāni* is lost in “Right beyond the seas!”

### Loss of the Use of non-Bangla Words

Some non-Bangla expressions are used by the original author in the Bangla text. These expressions come from Arabic, Hindi, Urdu and English languages. They are lost in translation. For example, Arabic *raham* (KB, 308), *gōstākhī* (KB, 318) and *takliph* (KB, 322) are lost in “blessing” (KE, 105), “mistake” (KE, 117) and “trouble” (KE, 122) respectively. Hindi is used in the expression *kyā kiyā sāb śasvaruyā calā giyā?* (KB, 288) which is lost in “Have the in-laws gone away?” (KE, 82). Similar loss is seen in the transportation of the expression *kyā tarikā bātāyā āpnē!* (KB, 308) which is translated as “How beautifully you speak!” (KE, 105). Then, *jitā rahō lērkā!* (KB, 309) is conveyed as “God bless you, my boy” (KE, 105) and *ārē bēhōś! ābhi ṭārin chōr dēgā! dauṛakē cal!* (KB, 309) is translated as “Hey, idiot, the train will leave in a second. Run!” (KE, 106). Urdu is used in the expression *kuch phikir nēi bāccā, uyō hajam hō jāyēgā!* (KB, 309) which is lost in “Don't worry son. It will be digested all right” (KE, 106). Similarly, the use of English is lost in the retainment of *sārclāiṭ* (KB, 231) as “searchlight” (KE, 13).

### Use of Song Lost

A song used in the ST appears in the TT in normal prose. The song is *āllā āllā bailyā rē bāi nabī kairā sār, mājā bāindyā cailyā yāibām baba nadīr pār!* (KB, 254). It is transported as “But even if they were there I'll take the name of Allah, make my prophet my main-stay, gird my loins and smoothly sail across the river of this life” (KE, 42). The rhyming of /r/ sound in *sār* and *pār* is lost in translation. Besides, there is the loss of congruity in translating a song of Tagore. The song is “*naṃyan tōmārē pāy nā dēkhitē, rayēcha naṃyanē naṃyanē!*” (KB, 242). It is translated

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<sup>12</sup> “Cellular Jail, Andaman Islands,” World Heritage Convention, UNESCO, accessed December 12, 2020, <https://whc.unesco.org/en/tentativelists/5888/>.



differently in two different places as “The eyes cannot see you, in the very eyes do you reside” (KE, 27) and “The eyes cannot see you, for you rest between the eyes” (KE, 88).

### **Loss of Narrative Technique**

The 3rd person singular narrator in the ST has used the *sadhureeti* or the serious and formal mode of Bangla language while the characters have used the *chalitareeti*, especially the spoken form of the language. For example, the expression *māō hāsīyā phēliyā balilēn*, “*tui yā dēkhi, āgē dēōyān sāhēbkē dēkē ān, tārpar tōr bhāijānēr śādir kathā habē*” (KB, 300) is a combination of *sadhureeti* and *chalitareeti*. Here, the reporting verb is written in *sadhureeti* but the reported speech is in *chalitareeti*. This ST expression is translated as “The mother, too, laughed and said: Scram now and get the manager first. We will then talk about the young master's marriage” (KE, 96). The *sadhureeti*-*chalitareeti* distinction maintained in the ST is lost in translation.

### **3.4.2 Semantic Loss in *Kuhelika***

Semantic loss has occurred in *Kuhelika* in a number of occasions. For example, the meaning of *āddā* (KB, 231) is lost in “debating club” (KE, 13). In Bangla, *āddā* means the gathering of a group of familiar people engaged in gossiping with each other and making fun. Then, *biś-bāiśjan taruṇ* (KB, 231) is translated as “twenty or twenty-two youngmen” (KE, 13). The ST expression actually means “twenty to twenty-two youngmen.” Next, *dharmēr śār* (KB, 248) which means “inefficient” is conveyed as “sacred bulls” (KE, 35). Similarly, *bēhāyā* (KB, 323) refers to a person who does not have any sense of shame. It is conveyed as “too forward” (KE, 122).

The word *gōrā* (KB, 325) meaning “the whites” has negative connotation as it expresses some sort of hatred towards the then rulers of India. It is translated as “European soldiers” (KE, 125) which lacks the hatred present in *gōrā*. Then, *kāṣṭha puttalikā* (KB, 314) is a person's effigy made of grass or other materials. It is rendered as “statue” (KE, 111) which is different from *kāṣṭha puttalikā*. Next, *svadēs kumār* (KB, 333) is retained as “Swadesh Kumar” (KE, 134). *svadēs* means “motherland” and *kumār* means “son.” As Jahangeer was going to be hanged for

the cause of his motherland, he has given himself the name *svadēś kumār* to mean that he is the son of his motherland. However, in the TT it is presented simply as a name, the meaning of which is not supposed to be known by the English readers. A thick translation could be helpful in this respect.

### 3.4.3 Cultural Untranslatability in *Kuhelika*

The comparison between the ST and the TT brings out different issues that are quite untranslatable because these issues are culture specific having rigorous cultural connotations. Such issues are listed below:

- i. *kintu tākē atirikta alaṅkāṛ pariṅyē sundar karē – sīdur-kaṅkaṅ pariṅyē kalyāṇī karē nay* (KB, 236) is translated as “But I do not do it by beautifying her with superfluous ornaments. I do not do it by transforming her into a figure of benediction” (KE, 19). The expression *sīdur-kaṅkaṅ* is culture specific. *sīdur* is a bright red or orange coloured powder worn by married Hindu women in the parting of their hair wishing for the long life of their husbands.<sup>13</sup> *kaṅkaṅ* refers to special kind of armlets worn by women.
- ii. *tārikhānā* (KB, 238) is translated as “a cheap pub” (KE, 22). *tari* is an exotic preparation from date or palm juice; *tārikhānā* is the pub where this juice is sold. So, *tārikhānā* is culture specific and it is difficult to find its exact equivalence in English.
- iii. *tāhār jamidārī paricālanēr atidakṣatā darśanē lōkē nāki balābali karē yē, mēyērā suyōg pāilē jamidārī ta cālāitēi pārē, kāchā āṅṅiyā ghōrāyō caritē pārē* (KB, 240) is rendered as “Her exceptional ability in conducting the affairs of the estate led people to comment that, given the opportunity, women could not only manage a large estate but could also successfully ride a spirited horse” (KE, 25). The ST expression, *kāchā āṅṅiyā* is omitted in the TT due to cultural untranslatability. It is a mode of wearing a dhoti almost like wearing short pants.

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<sup>13</sup> Rashmi Mishra, “Sindoor Used by Married Indian Women in Hinduism May Be Unsafe Due to High Quantity of Lead,” India.com, September 01, 2017, accessed 28.10.2020, <https://www.india.com/viral/sindoor-used-by-married-indian-women-in-hinduism-may-be-unsafe-due-to-high-quantity-of-lead-2443083/>.

- iv. The expression *śil nōṛā* (KB, 245) refers to a special pair of stones – one is flat and the other is cylindrical – used especially for grinding spices in the subcontinent. This expression is replaced by “the hammer” (KE, 31).
- v. *ōṛā hayta inrēj rājyaṭākē māmābārii manē karē* (KB, 246) is translated as “they consider the British their friends” (KE, 33). Here, *māmābāri* literally means the home of the maternal uncle. In Bangla, *māmābāri* is used to mean a place of complete ease. However, this expression is replaced by “friends.”
- vi. *dāmād miyākē (jāmāi) bal, sē ghar-jāmāi thākbē* (KB, 272) is conveyed as “Tell your husband to live here and make this his home” (KE, 64). *dāmād miyā* or *jāmāi* meaning the husband of a daughter and *ghar-jāmāi* meaning the man who resides in the house of his in-laws are translated shunning their connotations.
- vii. A kinship term *mēja-bhāi* (KB, 274) refers to the brother who is second among three or more brothers or sisters. This expression is either dropped in the TT or translated as “brother” (KE, 67).
- viii. Another kinship term *māsimā* (KB, 289) is conveyed as “auntie” (KE, 84). The term *māsimā* in Bangla means an auntie from the mother's side.
- ix. *duḥkhēr samudra kalār bhēlāy āmrā bhāsitēchilām* (KB, 302) is translated as “We were floating in a tiny dinghy in a sea of sorrows” (KE, 98). *kalār bhēlā* is a cultural issue. It is a floating arrangement prepared by joining trunks of banana trees. It is not like a dinghy in appearance but serves the purpose of a dinghy in respect of floating on water.

#### 3.4.4 Linguistic Untranslatability in *Kuhelika*

The problem of linguistic untranslatability has become visible in a number of occasions in the translated version of *Kuhelika*. For example, *rasikatā* (KB, 231) is translated as “witticism” (KE, 13) which actually captures the meaning of *rasikatā* partially. The meaning of *rasikatā* is diverse. It refers to a wide range of activities including the act of cutting jokes, making witty remarks, doing humorous activities, telling innocent lies and indulging in mimicry. Then, *lakṣmī-pakṣī* (KB, 235) is conveyed as “sweet and dear” (KE, 18). In Bangla, *lakṣmī* means “well-behaved” or

“meek and mild” and *pakṣī* means “bird.” Both these words are used as addresses, especially to the beloved in a romantic setting. The expression “sweet and dear” does not capture all these dimensions of *lakṣmī-pakṣī*. In another occasion, the expression *lakṣmīkē* (KB, 304), the objective form of *lakṣmī*, is bypassed by using “her” (KE, 100). Next, *gharītē dham kariyā ēkṭā bājila* (KB, 238) is translated as “The clock struck one” (KE, 22) which does not incorporate the Bangla expression *dham kariyā* which is an example of onomatopoeia and is difficult to translate.

The expression *uljhlul prāy gōpāl-kāchā haiyā ciṭpaṭām diyā śuiyā dhūmra-mārgē bicaraṇ karitēchila* (KB, 239) is rendered as “Uljhulul at that moment was lying on his back and was wandering in a world of smoke” (KE, 23). Here *gōpāl-kāchā* and *ciṭpaṭām* are untranslatable in English. *gōpāl-kāchā* is a mode of wearing a dhoti and *ciṭpaṭām* refers to a kind of posture in which a person lies on the back putting the hands and the legs in all directions. Then, *tōkē dēkhtē anēkṭā piṇākīr mata* (KB, 291) is translated as “You resemble Pinaki a lot” (KE, 86). In Bangla, *tōkē* is the objective form of *tui* which is the familiar and intimate form of singular “you.” Other forms that are equivalent to *tōkē* are *āpnākē* and *tōmākē*. The form *āpnākē* is used in formal setting, especially with those who are seniors, and the form *tōmākē* is used with the equals or the juniors. When translated as “you,” the distinction among *tōkē*, *tōmākē* and *āpnākē* is dissolved.

The expression *baliyā jibh kāṭiyā “ṣāṭ ṣāṭ bālāi” baliyā putrēr śiracumban kariyā balilēn*, “*ki badakhēyālī kathā mukh diyē bēriyē yāy mā gō!*” (KB, 304) is conveyed as “But the next moment she was sorry. She kissed her son on the forehead and said: What ill omened things I say!” (KE, 100). Here, *ṣāṭ ṣāṭ bālāi* is untranslatable. It is the pronunciation of the name of goddess *Shashthi* for the retribution or the remedy of any evil deed or utterance.<sup>14</sup>

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<sup>14</sup> “Arekti bolar bhul” [Another slip of the tongue], *Monthly Alkawsar* 8, no. 9 (October 2012), accessed November 04, 2020, <https://www.alkawsar.com/bn/article/746/>.

### 3.5 Miseries in *Ekolobya*

Though tiny in size, *Ekolobya*, the translated version of Bangla experimental novel *Nityapuran* by Masum Reza, shows strong evidences of the miseries of translation. The miseries manifested therein are presented in this section.

#### 3.5.1 Stylistic Loss in *Ekolobya*

In *Ekolobya*, stylistic loss has occurred mainly in two ways. Firstly, the arrangement of words used in the ST is normalised in the TT. Secondly, in a number of occasions, the seriousness of diction used in the ST is not transported to the TT. These issues are discussed below:

##### 3.5.1.1 Loss of the Arrangement of Words

One of the prominent features of *Nityapuran* is that the author Masum Reza in this novella has used numerous sentences where the normal order of words found in Bangla sentences is changed for creating poetic or dramatic effect and for making the language distant from the readers. In *Ekolobya*, this arrangement of words is lost, and also is lost the poetic effect intended by the original author.

At the very beginning of the novella, there is a conversation between *Ekolobya* and *Vyasadeva*. In the conversation, *Ekolobya* says, *arthahīn ē āśīrbād āpanār byāsdēb*.<sup>15</sup> If arranged in simple Bangla prose, the ST expression would be *byāsdēb, āpanār ē āśīrbād arthahīn*. The ST expression is translated as “Your blessing is meaningless, *Vyasadeva*.”<sup>16</sup> If the structure of the TT sentence is slightly modified, it can well accommodate the dramatic feel present in the ST. In that case, the translation would be “Meaningless is your blessing, *Vyasadeva*.” Next, the sentence that follows this ST expression is another example of such loss. In this case, *Ekolobya*'s utterance *kī prayōjan ār jībanēr āmār?* (*Nityapuran*, 11) is translated as “What need have I of this life of mine?” (*Ekolobya*, 71). In usual Bangla prose, the expression is supposed to be *āmār ār jībanēr kī prayōjan?*

In another instance, *Droupadi*, in her conversation with *Ekolobya*, says, *bhāla āmi bāsi pañcapāṇḍabērēi samān* (*Nityapuran*, 36). The ST expression, if arranged

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<sup>15</sup> Masum Reza, *Nityapuran* (Dhaka: Yukta, 2004), 11.

<sup>16</sup> Masum Reza, *Ekolobya* in *Unforgettable Three*, trans. Kabir Chowdhury (Dhaka: Adorn Publication, 2009), 71.

in proper word order, will appear as *āmi pañcapāṇḍabērēi samān bhāla bāsi*. Droupadi's expression is translated as "I love equally all the five Pandavas" (*Ekolobya*, 100). The translation does not sound as poetic as the ST expression. So, poetic effect is lost in this instance also.

Towards the end of the novel, after *Ekolobya* throws a fiery wheel, the narrator states, *kōn kauśalē ēkalabya chūrēchē ē astra bōjhā yāy nā niścīt* (*Nityapuran*, 53). If the normal order of words were maintained in the ST, the expression would read: *ēkalabya kōn kauśalē ē astra chūrēchē niścīt bōjhā yāy nā*. The ST expression is translated as "One could not say for sure what strategy *Ekolobya* had adopted in throwing his fiery wheel" (*Ekolobya*, 120). The loss of poetic effect can be sensed in this translation also. The sentence that comes next to this ST expression is *tabē badh ē astra yē karbēi, anāyāsē karā yāy sēi anumān* (*Nityapuran*, 53). In normal order of words, this ST expression will become *tabē anāyāsē sēi anumān karā yāy yē ē astra badh karbēi*. However, the ST expression concerned is translated as "But one could easily guess that the fiery wheel was surely going to kill someone today" (*Ekolobya*, 120). This translation also lacks the poetic effect that the ST expression creates.

The TT expressions mentioned in this section are marked by their lack of poetic effect. Even if back translated, the TT expressions will result in normal order of words devoid of the poetic effect that the actual ST expressions produce. With the loss of the poetic effect is lost part of the author's personal style created by his deviation from or revolt against the usual order of the SL expressions.

### 3.5.1.2 Loss of the Author's Selection of Words

In *Nityapuran*, Masum Reza's careful selection of serious and formal expressions has also contributed to creating his personal style. He has used such expressions both in the language of the narrator and the utterances by the characters to capture the language of the period of the mythological event *Nityapuran* is based on. Examples of such ST expressions include *kṛtāñjalipuṭē* (*Nityapuran*, 11), *āyusmān* (*Nityapuran*, 11) and *mṛnmay* (*Nityapuran*, 13). They mean *hāt jōṛ kariyā* (with folded hands), *dīrghajībi* (long-lived), and *māṭir tairī* (made of clay) respectively.

The use of these Sanskrit expressions in the ST is lost in the TT. Examples of some other words that contribute to creating a serious tone in the ST are *mṛgayā* (*Nityapuran*, 15), *mēghmandratulya* (*Nityapuran*, 15), *rajabarṇa* (*Nityapuran*, 36) and *kuntaldal* (*Nityapuran*, 43). These words are translated as “a hunting expedition” (*Ekolobya*, 73), “like the rolling of clouds” (*Ekolobya*, 74), “silvery” (*Ekolobya*, 100) and “hair” (*Ekolobya*, 107) respectively.

Apart from the isolated words that are serious and formal in nature, Masum Reza has also used some rich expressions that are equally serious and formal in nature. In the translation, this seriousness is lost. For example, a rather rich expression “*sarbaiba cāturya tabu ēk phōṭā bōdh hay nā tā cāturya balē*” (*Nityapuran*, 37) is translated in plain English, “Cleverness all through and yet not one single bit appears to be shrouded in cleverness.” (*Ekolobya*, 101). In another instance, the richness of diction employed in the expression *pāñcālī, nīlōtpal ākhi āpnār, pāpri mēlē phuṭē āchē yēna ēi śuddha sarōbarē* (*Nityapuran*, 43) is lost in the TT expression, “Panchali, your eyes are two blue lotuses. In this pure lake they appear with their fully blossomed petals” (*Ekolobya*, 107).

### 3.5.2 Semantic Loss in *Ekolobya*

Semantic loss has occurred in a number of occasions in *Ekolobya*. An example of semantic loss is the translation of ST word *pratyay* (*Nityapuran*, 16) as “confidence” (*Ekolobya*, 74) which could be replaced by the word “determination” to bring the meaning closer to the ST expression. Similarly, the ST expression *ēkalabyēr cōkhē yēna praśāntir jhulik khēlē yāy* (*Nityapuran*, 20) is translated as “A light of peace seemed to glow in Ekolobya's eyes.” (*Ekolobya*, 79). Here *praśānti* is rendered as “peace” which could be replaced by “composure” or “satisfaction” to bring the meaning close to the ST expression.

The word “thought” in the sentence “The real medium of love is not language but thought” (*Ekolobya*, 104) could be replaced by “feelings” as a translation of *bhāb* that appears in the sentence *prēmēr prakṛta bāhan bhāṣā nay, bhāb* (*Nityapuran*, 40).

### 3.5.3 Cultural Untranslatability in *Ekolobya*

There are certain ST expressions that are not transported to the TT properly because of cultural differences. For example, the word *karmayōg* (*Nityapuran*, 11) used in the ST is quite untranslatable because of the religious connotation it has. According to Hinduism, it refers to the path of attaining spiritual salvation through unselfish action.<sup>17</sup> It is simply translated as “actions” (*Ekolobya*, 71) which does not accommodate the religious connotation of *karmayōg*. Again, the word *praṇām* (*Nityapuran*, 11) is a culture-specific word. It is a kind of respectful greeting made by putting one's palms together, practised in South Asia, especially by the Hindus. It is translated as “obeisance” in the expression “Now every morning he first makes his obeisance to his master” (*Ekolobya*, 73) and “bow” in the sentence “I bow to you” (*Ekolobya*, 71). Similarly, *dīkṣāguru* in the expression *āmrā ēki dīkṣāgurur sahapāṭhī* (*Nityapuran*, 21) is a culturally charged word having religious connotation. A *dīkṣāguru* is a spiritual master who initiates his disciple through performing some rituals. Such a master “transfers his divine powers and energies onto a disciple's mind, body and soul to make him/her more enlightened, successful and pure.”<sup>18</sup> It is translated simply as “master” in the sentence “We are co-students of the same master” (*Ekolobya*, 79).

Cultural untranslatability is also seen in the translation of the expression *sakalēi tākē sāṣṭāṅga praṇām karē uṭhē dāṛāy* (*Nityapuran*, 51). A special kind of *praṇām*, the *sāṣṭāṅga praṇām* requires the use of eight different parts of a person's self: two hands, two legs, two ankles, chest, head, sight, mind and speech.<sup>19</sup> The ST expression is translated as “Everybody threw himself on the ground and made his obeisance to him” (*Ekolobya*, 115). In fact, *sāṣṭāṅga praṇām* is not simply the act throwing oneself on the ground as a part of making one's obeisance to somebody.

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<sup>17</sup> Robert A. McDermott, “Indian Spirituality in the West: A Bibliographical Mapping,” *Philosophy East and West* 25, no. 2 (April, 1975): 213-239, accessed December 01, 2020, <https://www.jstor.org/stable/1397942>.

<sup>18</sup> “Deeksha,” Jeevanacharya: Way of Life, accessed December 01, 2020, <https://www.jeevanacharya.com/deeksha/>.

<sup>19</sup> *Jeevan Pushpa: The Blossoming of My Life*, trans. Sants and Disciples (Ahmedabad: Maninagar Shree Swaminarayan Gadi Sansthan, 2012), 16.



### 3.5.4 Linguistic Untranslatability in *Ekolobya*

The expression *draupadī śudhu balē, 'sēi'* (*Nityapuran*, 37) is dropped in the TT. Here, *sēi* is such an expression that it is quite impossible to translate in English. Through this expression, a speaker verbally agrees to the statement of another person but the speaker himself/herself is still confused about the merit of the statement. It can mean both positive and negative affirmations. In the sentence “In Droupadi's tiny utterance ‘the same’ he discovered many things” (*Ekolobya*, 102), *sēi* is translated as “the same” which does not capture what the ST expression means. Linguistic untranslatability is also seen in the translation of *ēk krōś* (*Nityapuran*, 43). A unit of distance, *krōś* is a bit more than two kilometers and a half.<sup>20</sup> As it has no equivalence in English, it is translated as “several miles” (*Ekolobya*, 108).

### 3.6 Concluding Remarks

All the sample novels exhibit different types of translation miseries. The most remarkable translation misery exhibited by *The Laughter of a Slave* is the stylistic loss caused by the effacement of the author's use of such expressions as are not Bangla in origin. In case of *Portrait Number Twenty Three*, the same loss occurs again. In *The Laughter of a Slave*, the expressions concerned were mainly Arabic and Persian in origin but in *Portrait Number Twenty Three*, they are mainly pure English expressions. In *Rifles Bread Women*, the same loss is accompanied by the author's use of dialects in the ST. Loss is also found in this novel in the transportation of the author's tone from the ST to the TT. Besides, semantic loss also occurs frequently in this translation. Loss of the author's use of dialect in the original version of *Kuhelika* is accompanied by the loss of the idiomatic expressions used in the ST concerned. In *Ekolobya*, the most important misery is the author's selection of words along with the way they are arranged in the ST. Other miseries like linguistic and cultural untranslatability are more or less present in all the sample novels.

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<sup>20</sup> Farhad Khan, *hishaber shabda* [Calculation terminology], *Kishor Alo*, April 25, 2019, accessed October 02, 2020, <https://www.kishoralo.com/other/হিসাবের-শব্দ>

## **Chapter Four**

### **Splendours in Kabir Chowdhury's English Translation of Bangla Novels**

The potential of the act of translation can be profound – which finds clear reflection in the novels translated by Kabir Chowdhury from Bangla to English. The splendours of translation revealed in five of his translated novels are identified in this chapter. The novels are the same ones as are dealt with in Chapter Three. As for the arrangement of those novels, that of Chapter Three is followed and the splendours found in those novels are presented novel-wise.

#### **4.1 Splendours in *The Laughter of a Slave***

Translation can attain great heights of perception and depths of feelings while also catering to the cultural curiosity of the reader. *The Laughter of a Slave*, Kabir Chowdhury's English translation of Shaukat Osman's Bangla novel *Kreetadaser hasi*, as discussed below, is a good example of the case.

##### **4.1.1 Expansions in *The Laughter of a Slave***

The entire “prologue” section in *The Laughter of a Slave* is modified, enriched and expanded by the translator. The prologue to *Kreetadaser hasi* consists of 807 words but that of *The Laughter of a Slave* is extended to 3669 words incorporating more characters and incidents and making the story of the prologue more detailed. For example, the third person singular narrator in the prologue to the ST is unnamed but that in the prologue to the TT is named Sobhan Majumdar. The problem is that much of the enrichment in this section comes as the additions of new information to the TT, hence such additions are beyond the scope of expansion. Otherwise, both syntactic and lexical expansions are found in *The Laughter of a Slave*.

###### **4.1.1.1 Syntactic Expansions in *The Laughter of a Slave***

All the four types of syntactic expansions are found in *The Laughter of a Slave*. They are the identification of the participants in events, identification of objects or events with abstracts, more explicit indication of the relationals, and filling out of ellipses.

### **a. Identification of the Participants in Events**

The identification of the doer or the subject of a particular event that takes place in the ST is found in *The Laughter of a Slave*. In this novel, there is an expression *ghōṛār sahis* (KH, 14) where it is not told who the *sahis* is. In the TT, it is translated as “He is a mere groom” (LS, 24) where “He is a mere” is added to clarify who the groom and what his status is. From the textual context, it becomes clear that “he” is Tatarī. Again, in the expression *hāsītē lāgila. bādhā* (KH, 75), there are two events: one is the event of laughing and another is the event of interrupting. In the ST, the participants in these events are implicit. In the TT, the expression is explicated as “He goes on laughing until Meherjan interrupts him” (LS, 108) where “he” refers to Harun and the act of interrupting the laughter of Harun is done by Meherjan.

The expression *bara ēkā, maśrur* (KH, 15) is translated as “I feel so empty and alone, Masrur” (LS, 27). In the ST, the subject is absent but in the TT, subject “I” is identified as the participant in the event of feeling lonely. Here “I” refers to Harun. Then, the expression *nā, maśrur – bṛthā kālkṣēp* (KH, 73) is translated as “No, Masrur, we are only wasting our time” (LS, 105). The participant *āmrā* meaning “we” is implicit in the ST but captured in the TT. Then, *ōkē ki nā diyēchilum. bāgbāgicā taykhānā, bādī gōlām imārat – sab inkār ghṛṇā karlē* (KH, 76) is transported as “...what bounty did I not shower on him! I gave him a palatial building, lots of slaves and slave-girls, a complete garden estate; but he scorned everything” (LS, 109). Here, subject “I” along with verb phrase “gave him” is expanded. Next, *patan ō mṛtyu* (KH, 77) is translated as “He falls and dies” (LS, 111). Here, the subject “He” is added and the nouns *patan* and *mṛtyu* meaning “fall” and “death” respectively are transformed to verbs.

### **b. Identification of Objects or Events with Abstracts**

The translator has sometimes identified different objects and events with abstract expressions in *The Laughter of a Slave*. For example, the expression *bēgam sāhēbā, ...ēijanyē āmi kēyāmat tak āpnār kāchē kṛtajña thākba* (KH, 13) is translated as “For your kindness to me, Begum Sahiba...I shall remain grateful to you till the Day of Judgement...” (LS, 23) Here “For your kindness to me” is added to mean the

abstract *ēijanyē* which literally means “for this.” Next, *ālampānā, ōdikē ta hābsī gōlāmērā thākē* (KH, 19) is rendered as “The African slaves live there, on the other side of the palace wall, Your Majesty” (LS, 32). By adding “on the other side of the palace wall” to the TT expression, the translator has actually clarified where *ōdikē* or “there” is located. Then, *sēi dikē dṛṣṭi nibaddha* (KH, 77) is translated as “...with his eyes fixed on her retreating face” (LS, 111). Here, “her retreating face,” the object, is added in the TT instead of abstract *dik* or direction.

### c. More Explicit Indication of the Relationals

In some occasions, the relationship between persons or things is clarified in the TT through syntactic expansions. For example, the expression *manuṣyatvahīn, kintu manuṣyatvēr āsvād pāy* (KH, 19) is translated as “Living a sub-human existence, they know the taste of humanity” (LS, 32). Here *manuṣyatvahīn* literally means “devoid of humanity” but is translated as “[They are] living a sub-human existence” clarifying how *manuṣyatvahīnatā* or inhumanity is related to the African slaves. In another occasion, the relation between “two days” and Masrur’s endeavour to let Harun know everything about Tatar-Meherjan affair is clarified by the addition of “Give me” in the expression “Give me two days, Amir-ul-Momenin, and we shall know everything” (LS, 35). It is the translation of ST expression *du’din āmirul mumēnīn. sabi jānā yābē* (KH, 22) where Masrur’s prayer “Give me” is implicit.

### d. Filling Out of Ellipses

The translator has captured the silence inherent in the ST and filled out those elliptical expressions to make them explicit in *The Laughter of a Slave*. The occasions in which such elliptical expressions are made explicit are listed below:

- i. *gōnāgār hatē pārba nā* (KH, 14) is translated as “Don’t let me be a sinner by causing him pain (LS, 25) where “by causing him pain” is added to explicate the reason of becoming a sinner.
- ii. *hābsī gōlām āj apēkṣā karbē ta?* (KH, 14) is translated as “Will the African slave wait for her tonight?” (LS, 26). Here, “for her” is added to refer to Meherjan.

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- iii. *bēgam jubāyḍā anēkkṣaṇ cēyē railēn* (KH, 14) is rendered as “Begum Zubaida stared at the darkness outside for a long time” (LS, 25). In this translation, the expression “at the darkness outside” is implicit in the ST.
- iv. *ālampānā* (KH, 17) is conveyed as “Yes, my lord?” (LS, 29) and “Yes, Your Majesty?” (LS, 29). In another occasion, *jāhāpanā!* (KH, 70) is translated as “Yes, Your Majesty” (LS, 101). In all the cases, “Yes” is added to clarify that the utterances are the responses to Harun's call. “Yes” is silent in the ST. Similarly, Meherjan's speech *bēgam sāhēbā* (KH, 13) is translated as “Yes, Begum Sahiba?” (LS, 23). Here “Yes” is added to clarify that the utterance of Meherjan is her response to Begum Sahiba's call.
- v. *āh ār kurṇisēr prayōjan nēi* (KH, 37) is transported as “Ah, you don't have to bow down and make your obeisance” (LS, 55). Persian *kurṇis* means “to bow down.” It is a symbol of showing obeisance to somebody, which is kept silent in the ST but is captured in the TT.
- vi. The expression *ālampānā, sēi luṭ ālayhēs sālāmēr jamānāy* (KH, 49) is transported as “Your Majesty, you know what happened in the days of Lot” (LS, 72) where the clause “you know what happened” is the silence captured.
- vii. *ōkē paūchē diyē, tumi bāirē yāō* (KH, 69) is translated as “Bring him in and then go and wait outside” (LS, 101). Here, the addition “and wait” is kept silent in the ST.
- viii. *kintu śata-sahasrēr bōjhā yakhan tōmār kaṇṭhē cāpē – takhan?* (KH, 71) is translated as “... but when the burden of hundreds and thousands bears down upon you demanding that you speak out for them all, what then?” (LS, 102). Here, the expression “demanding that you speak out for them all” is added for clarification of the silence that exists in the ST.
- ix. *upabiṣṭa tātārīr dikē nirdēs* (KH, 74) is rendered as “...pointing at Tatari who still sits with his head thrust between his knees” (LS, 107). Here, the part “with his head thrust between his knees” is added.

- x. *saram karis nē, praharī. duijanē dui hāt dhar* (KH, 77) is rendered as “Do not hesitate, guards. Take her by the hands and drag her away” (LS, 111). Here, “and drag her away” is the explication made in the TT.
- xi. *ēi khānē pāṇḍulipi chinna* (KH, 77) is conveyed as “Here the legible part of the manuscript ends, the rest is torn and mutilated” (LS, 111). Here, “the legible part of,” and “the rest is torn and mutilated” are the silence captured..

#### 4.1.1.2 Lexical Expansions in *The Laughter of a Slave*

All the three types of lexical expansions – classifiers, descriptive substitutes and semantic restructuring – have been identified in *The Laughter of a Slave*.

##### a. Classifiers

Arabic *ājraīl* (KH, 72) used in the ST is translated in *The Laughter of a Slave* as “the angel Azrail” (LS, 105). That means, a textual context is created in the TT by placing “the angel” before “Azrail” so that the TT readers can easily understand who Azrail is. In Islam, Azrail is the Angel of Death.

##### b. Descriptive Substitutes

In *The Laughter of a Slave*, descriptive substitutes are used in a number of occasions. The occasions as identified in the translation are shown in Table 9.

**Table 9. Descriptive substitutes used in *The Laughter of a Slave***

Sl. no.	ST (KH) expressions	TT (LS) expressions
i	<i>musāphir</i> (37)	a transient guest in this wide universe (54)
ii	<i>ghuṇur</i> (54)	tiny bells around her ankles (77)
iii	<i>tinkā</i> (45)	tiny paper pointers (66)
iv	<i>kōrādār</i> (71)	Man with the Whip (104)
v	<i>pāgalēr pralāp</i> (73)	the wild talk of a crazy man (106)
vi	<i>ālēmṛā</i> (16)	the learned in the scriptures (28)
vii	<i>thēs diyē</i> (15)	sitting with his [one's] back (25)

##### c. Semantic Restructuring

Examples of semantic restructuring are present in *The Laughter of a Slave*. For example, the expression *jāhāpanā, umāiyādēr ghār ata tākaṭ rākhē nā* (KH, 19) literally means that the neck of the Umayyads does not have that power. To make the meaning more specific, the ST expression is semantically restructured as “My lord, the Umayyads would not dare do anything” (LS, 31). Next, in the expression *bāndār gardān jimmā raila, jāhāpanā* (KH, 22), the word *gardān* denotatively means “neck.” The pledging of “neck” actually means the readiness of a person to

be slaughtered as a punishment to be bestowed by the king. This readiness for sacrificing life is kept silent in the ST. This silence is captured in the TT by translating *gardān* as “life” (LS, 35) instead of “neck.” Then, the expression *tātārī, śunchō?* (KH, 32) is translated as “Wake up, Tatari” (LS, 48). Meherjan's utterance *tātārī, śunchō?* could be translated literally as “Are you listening to me, Tatari?” but such a translation would give the impression that Tatari is inattentive to Meherjan. The reality is that Tatari was sleeping at that time. So, considering the context, the ST expression is restructured semantically. Similarly, the expression *ōkhānē kēna?* (KH, 34) literally means “Why there?” but is translated as “What's happening there?” (LS, 38).

#### **4.1.2 Foreignisation in *The Laughter of a Slave***

The strategy of foreignisation followed by the translator in *The Laughter of a Slave* is manifested in two ways. The first one is the translator's incorporation of ST expressions in the TT and the second one is his adherence to ST structures while transporting some expressions from the ST to the TT.

##### **4.1.2.1 Use of ST Expressions**

The translator has retained some ST expressions in the TT to bring a taste of foreignness to the TT. The ST expressions retained in the TT are listed below:

- i. Arabic *maulānā* (KH, 7) is retained as “Moulana” (LS, 11). Though “Moulana” is an English word now, it carries its cultural connotation.
- ii. Bangla word *bhāi* (KH, 8) is retained as *Bhai* (LS, 17). The word *bhāi* literally means “brother.”
- iii. Arabic *sāhēb* (KH, 7) is retained in the TT as “Shaheb” (LS, 16). “Shaheb” is an English word now but it carries its cultural connotation with it. In this sense, it is also an example of foreignisation.
- iv. The expression *bēgam sāhēbā* (KH, 13) is transported to the TT as “Begum Sahiba” (LS, 23). In this expression, “Begum” comes from Turkish language and “Saheba” from Arabic. *bēgam sāhēbā* is a form of address to a queen.
- v. Persian *darbār* (KH, 16) used in the ST is retained in the TT as “Darbar” (LS, 28) which means a “court.” The word *darbār* is included in Bangla.

- vi. Arabic expression *ālhāmdulillāh* (KH, 23) is retained as *Al-hamdu-lillah* (LS, 37) which means "Praise be to Allah."
- vii. *āmirul muminīn* (KH, 16) meaning "The Prince of Believers" persists in the TT as "Amir-ul-Momenin" (LS, 28, 31, 32, 35).
- viii. The expression *gajal* (KH, 18) is retained as "ghazals" (LS, 30). *gajals* are typical songs of Middle East and India region and they cannot be replaced by any type of English song.
- ix. *sōbhān āllā. sōbhān āllā* (KH, 36) is retained as "Subhan-Allah! Subhan-Allah!" (LS, 53). This Arabic expression means both "Allah is perfect" and "Glory to Allah."
- x. Arabic *taubāstagphērullā* (KH, 55) combines *taubā* and *āstagphērullā* meaning "to come back" and "I seek forgiveness to Allah" respectively. The ST expression is retained in the TT as "Astaghfirullah" (LS, 79).
- xi. Arabic *āssālāmō ālāyikum* (KH, 56) is retained as *Assalamo-Alaikum* (LS, 82) which is an Arabic expression meaning "peace be upon you."
- xii. Arabic *ōālāyikum āssālām* (KH, 56) meaning "And peace be upon you, too" is retained as *Wa-alaikum-Assalam* (LS, 82). This expression is the answer to the greeting *Assalamo-Alaikum*.
- xiii. Arabic *mārhabā, mārhabā* (KH, 64) is retained in the TT as *Marhaba, Marhaba* (LS, 93).

#### 4.1.2.2 Use of Sentence Fragments

There is extensive use of sentence fragments or the omission of subject and/or verb in *Kreetadaser hasi*. The use of such fragments, according to Khademul Islam, is confined to Bangladeshi writers only.<sup>1</sup> Such fragments, according to Niaz Zaman, "are not really fragments as the verb is clearly understood by the Bangla reader or audience."<sup>2</sup> A skilled novelist/translator can bring life to the narration by using

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<sup>1</sup> Khademul Islam, "Translating from Bengali into English: Some Thoughts," *Dhaka Tribune*, August 11, 2018, accessed January 23, 2019, <https://www.dhakatribune.com/magazine/arts-letters/2018/08/11/translating-from-bengali-into-english-some-thoughts>.

<sup>2</sup> Zaman, ed., "The Seven T's of Translating Bangla Fiction," 149.



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sentence fragments. Dickens has used such fragments in the opening paragraph of *Bleak House*: “Michaelmas Term lately over, and the Lord Chancellor sitting in Lincoln’s Inn Hall. Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth.”<sup>3</sup> Dickens’ use of sentence fragments shows that such a use is not a taboo though it is quite unusual in English. However, Kabir Chowdhury in his translation has used sentence fragments replicating some of the sentence fragments used in *Kreetadaser hasi* and brought foreignness to *The Laughter of a Slave*. Examples are given in Table 10.

**Table 10. Use of sentence fragments in *The Laughter of a Slave***

Sl. no.	ST (KH) expressions	TT (LS) expressions
i	<i>hyā, ēkā.</i> (15)	Very lonely, indeed. (27)
ii	<i>kōna mānab-mānabī? kōna mānab-mānabī ēkatrē?</i> (20)	A man, a woman. Some man and woman together? (32)
iii	<i>hyā, jillullāh. sēi hāsi.</i> (21)	Yes, my lord. The sound of that laughter. (34)
iv	<i>mānab-mānabīr milita hāsi.</i> (21)	The combined laughter of a man and a woman, Your Majesty. (34)
v	<i>ṭṛīya rātri.</i> (22)	The third nigh. (36)
vi	<i>tāklīfki?</i> (22)	Trouble? (36)
vii	<i>nistabdha muhūrta.</i> (27)	A silent moment. (41)
viii	<i>kēna? sē tārā-i bhāla jānē, ār jānē bidhātā.</i> (27)	Why? Only they knew why. And God knew. (41)
ix	<i>āchē.</i> (27)	Lots. (42)
x	<i>stabdha.</i> (66)	Silent, motionless. (96)

The structures of the ST expressions shown in Table 10 are followed and retained in the TT expressions concerned. Even a single-word Bangla sentence *āchē* is translated as a single-word English sentence “Lots.”

### 4.1.3 Thick Translation in *The Laughter of a Slave*

The weak version of Thick Translation appears differently in *The Laughter of a Slave*. Meherjan’s utterance *āmīrul mumēnīn* (KH, 14) is translated as “The Prince of Believers, the Amir-ul-Momenin” (LS, 25). In thick translation, explanatory notes are supposed to come after the ST expression. But in this case, the meaning “The Prince of Believers” is given first and the original title “the Amir-ul-Momenin” is given in the parenthesis.

<sup>3</sup> Charles Dickens, *Bleak House* (Global Grey ebooks, 2020), 3, accessed November 04, 2020, <https://www.globalgreyebooks.com/bleak-house-ebook.html>.

## **4.2 Splendours in *Portrait Number Twenty Three***

The splendours of translation as revealed in the novel *Portrait Number Twenty Three*, Kabir Chowdhury's English translation of Alauddin Al Azad's Bangla novel *Teish namber tailochitra*, are discussed in this section.

### **4.2.1 Expansions in *Portrait Number Twenty Three***

Both syntactic and lexical expansions are identified in *Portrait Number Twenty Three*. These expansions are as follows:

#### **4.2.1.1 Syntactic Expansions in *Portrait Number Twenty Three***

Three types of syntactic expansions, namely identification of the participants in events, identification of objects or events with abstracts, and filling out of ellipses are detected in *Portrait Number Twenty Three*.

##### **a. Identification of the Participants in Events**

There are some occasions where the participants in particular events are kept silent in *Teish namber tailochitra*. Such silence is well captured in *Portrait Number Twenty Three*. For example, the expression *nēhāt bhārā diyē ēsēchē ēbam pratham din balē gatakāl upasthit chilām* (*TNT*, 12) is translated as "The sponsors had paid for my journey and it was the opening day: that was why I was present yesterday" (*PNT*, 8). Here, "The sponsors" who are kept silent in the ST are identified as the participants in the event of paying the expenses of the journey made by the first person singular narrator of the novel. Similarly, the expression *kāraṇ thākbār byabasthā āgēi karā hayēchila* (*TNT*, 12) is translated as "The sponsors had already arranged my accommodation" (*PNT*, 9). Here also "The sponsors" or the participants who arranged the event of providing the accommodation of the narrator are identified. Then, the expression *pratham dini bimānbandarē gāri niyē giyēchilēn* (*TNT*, 12) is transported as "...the gentleman was present at the airport with his car to receive me" (*PNT*, 9). Here, "the gentleman" is identified as the participant in the event of receiving the narrator at the Karachi airport. Next, the expression *bēśi dūrē chila nā* (*TNT*, 15) appears as "The rest of our group were not too far away" (*PNT*, 12). Here, subject "The rest of our group" is added in the TT as the participants.

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Bangla sentence fragment *chēṛā śārṭ maylā pāyṣāmā, pāyē ṭāyārēr syāṇḍēl* (TNT, 18) is translated as “He wore a torn shirt, a pair of dirty trousers and a pair of sandals made of rubbertyre” (PNT, 16) where the participant “He” referring to Jamil followed by the verb “wore” is identified. Then, *ēi pratham dēkha, athaca ki adbhut abhijñatā* (TNT, 20) is rendered as “This is our very first meeting, and what a strange experience for you!” (PNT, 18). Here, “you” is identified as the participant of the event of having strange experience. Next, *bāirē* (TNT, 28) is translated as “He has gone out” (PNT, 27) adding subject and verb to the TT sentence. Here, the subject “He” is identified as the participant in the event of going out.

The expression *āmākē cā karē niyē yētē ballēn* (TNT, 63) is translated as “He asked me to serve them tea and some snacks” (PNT, 67) where the participant “He” is identified. “He” here refers to a big merchant who came to Jamil’s place for the purpose of designing a monogram by Jamil. In another instance, the ST expression *kēu kēu kinchē jinis* (TNT, 75) is transported as “Some young girls moved about freely making their purchases” (PNT, 81) where “Some young girls,” the participants, are identified in the event of purchasing things. Then, the expression *bhābi ēmanbhābē ālāp karchē balēi haytō!* (TNT, 76) is translated as “I thought he did not like what he saw – Mujtaba carrying on this conversation with these girls” (PNT, 81) where “Mujtaba” is identified as the participant in the event of carrying out the conversation with girls.

### **b. Identification of Objects or Events with Abstracts**

The acts of identifying objects or events with abstracts are less visible in *Portrait Number Twenty Three*. In an occasion, *ār sē śudhu bhētarē nay bāirēō* (TNT, 10) is translated as “And this revolt was not just a matter of the heart; it was outwardly apparent, too” (PNT, 6) where *sē* means “that” but is identified with “this revolt.” Similarly, *ēkhan hātē āchē pācśa’ manda ki?* (TNT, 12) is translated as “And I had five hundred rupees in my pocket at the moment. Not bad, eh?” (PNT, 8) where the object “rupees” is identified with the abstract *pācśa’* or “five hundred.” In another occasion, the expression *ājō tāi halō* (TNT, 16) is translated as “Today’s incident was also like that” (PNT, 14) where *āj* means “today” but it is expanded as “today’s

incident” to make the reference more specific. In the same way, the expression *āmrā ghurē ghurē dēkhi* (TNT, 75) is translated as “We roamed through the market and watched the busy scene” (PNT, 81) where “the market” and “the busy scene” are identified with the events of roaming and watching respectively.

### c. Filling Out of Ellipses

Aspects kept elliptic in the ST are expanded by making them explicit in the TT in several occasions. In fact, such expansions have occurred in the TT more frequently than any other type of expansions. Examples are given below:

- i. The expression *kintu tabu ēkhan giyē yē śuyē paṛba, sē bharasā nēi* (TNT, 5) is translated as “And yet I knew that I could not return to my hotel immediately and go to bed” (PNT, 9). Here, prepositional phrase “to my hotel” is the elliptic part captured in the TT to clarify the expression.
- ii. *samay pāba kinā jāninē* (TNT, 9) is transported as “I was not sure if I would have time to go to her place” (PNT, 5). Here, “to go to her place” is added to make the expression explicit.
- iii. *cha' mās dāri rākhē, ār cha' mās gōph* (TNT, 10) is conveyed as “They sported beard for six months of the year, and a moustache for the next six months” (PNT, 6). In this case, prepositional phrase “of the year” is implicit in the ST but captured in the TT.
- iv. *bikṛtikē adhiktara bikṛti diyē mōkābilā kartē habē* (TNT, 10) is translated as “The challenge of distortion had to be met with a greater distortion” (PNT, 6). Here, the expression “The challenge of” is added to capture the silence present in the ST.
- v. *dēkhi khābār diyē gēchē bay* (TNT, 11) is translated as “I saw that the boy had left my food in my room” (PNT, 8). Here, the expression “in my room” is added to explicate the expression.
- vi. *āmi āschi ciṭhitē jāniyēchilām* (TNT, 12) is transported as “I had written to them about my visit to Karachi” (PNT, 9). Here, “to Karachi” which is silent in the ST is explicated in the TT.

- vii. *gāṛitē ēlām baṭē kintu tār bāṛitē ūṭhini* (TNT, 12) is transported as “I rode from the airport in their car but did not put up with them in their house” (PNT, 9). Here, prepositional phrase “from the airport” is implicit in the ST.
- viii. *ār āstē pārē ni* (TNT, 15) is translated as “And she could not come again for another sitting” (PNT, 13) where “for another sitting” is added to fill out the ellipsis.
- ix. *balchilām ki pratham paricay, tōmākē ḍēkē ēnē kājē lāgālām tārpar dyākha cā khāōyātē ballām, chabi balē cāyēr pātā nēi – kēnār payśāō nēi* (TNT, 20) is conveyed as “You see, at our very first meeting I dragged you over and put you to work for me: then I thought I would offer you a cup of tea, only to be told by Chhobi that there was no tea in stock, and that we had not a penny to be able to buy a fresh packet” (PNT, 19). Here “to be able to buy a fresh packet” is silent in the ST but captured in the TT.
- x. *nā tumi yābē kēna, āmār kāchē dāō* (TNT, 20) is translated as “Why should you go? Give me the money and I'll go and get it” (PNT, 19). Here “the money and I'll go and get it” is explicated in the TT.
- xi. *sabṭā kharac karē phirē ēlām* (TNT, 21) is conveyed as “Now I spent it all and came back to Jamil's place” (PNT, 19). Here, prepositional phrase “to Jamil's place” is the explication of what is elliptic in the ST.
- xii. *chabi pratham bujhtē pārēni* (TNT, 21) is translated as “At first she was not sure who was calling her” (PNT, 19). The ST expression literally means “Chhobi could not understand at first.” In the TT, what she couldn't understand is mentioned to make the expression explicit.
- xiii. *āpni baṛa bēśi bhābēn* (TNT, 21) is transported as “You ponder too much over these things” (PNT, 20). Here, “over these things” is added.
- xiv. *chabi ētakṣaṇ kapāṭēr kāchē dāriyē tadārak karchila* (TNT, 22) is transported as “So long Chhobi stood near the door and looked after us as we took our meals” (PNT, 21). The expression “as we took our meals” is not said in the ST but mentioned in the TT.

- xv. *kōnadin prakāś nā karlēō āmār jāntē dēri hayni* (TNT, 22) is translated as “He never told me, but it did not take me long to learn about the matter” (PNT, 21). Here, prepositional phrase “about the matter” is added.
- xvi. *āmi ki ēknajar dēkhtēō pārba nā?* (TNT, 25) is rendered as “Shall I be denied even a sight of those holy hillocks?” (PNT, 24). The expression “of those holy hillocks?” referring to Chhobi's breasts is kept silent in the ST but explicated in the TT.
- xvii. *āmi āsi ēkhan chabi, dādākē balō* (TNT, 28) is rendered as “I am going now, Chhobi. Tell your brother when he is back” (PNT, 27). The expression “when he is back” is the silence captured.
- xviii. *bēriyē ēsō dēkhhē sab pariṣkār* (TNT, 29) is translated as “After you graduate and come out of school everything will be clear to you” (PNT, 29). *bēriyē ēsō* meaning “come out” is explicated in the TT as “After you graduate and come out of school.”
- xix. *dēkha āmār phulēr gāchgulōkē ābār sāph karē phēlō nā* (TNT, 41) is transported as “Look, don't wipe out my flower plants in your zeal” (PNT, 41-42). In the TT, prepositional phrase “in your zeal” is the silence captured.
- xx. *ōr hāt dharē ṭēnē tulē niyē ēlām* (TNT, 47) is rendered as “I gently pulled her up from the bed and led her out to the verandah” (PNT, 48). Here, “from the bed and led her out to the verandah” is implicit in the ST.
- xxi. *skulēr ēkjan ṭicār* (TNT, 48) is translated as “A teacher of the Arts School” (PNT, 49). Here, “Arts” is added.
- xxii. *silēbāsēr bistṛtir sambhābanā ēbaṃ sē-janya natun lōkēr darakār* (TNT, 48) is transported as “There was a possibility of the syllabus being extended when they would need more teachers for the institution” (PNT, 49). Here, prepositional phrase “for the institution” is added.
- xxiii. *chabi ēkṭā śik dharē dāṛāla* (TNT, 53) is transported as “Chhobi stood by the window with her hands on the gratings” (PNT, 56). In the ST, Chhobi's position of standing is not mentioned but in the TT, it is clarified.

- xxiv. *āmi dēkhba ōkē* (TNT, 54) is translated as “I would see every bit of her” (PNT, 57). Here, “every bit of” is kept silent in the ST.
- xxv. *yādēr jami nēi tādēr kāj milachē* (TNT, 56) is conveyed as “Those who had no land of their own found work in others’ fields” (PNT, 59). Here, “in others’ fields” is added to capture the silence.
- xxvi. *bāirē bēriyē jāmil bhāi anēkgulō bhālō ōyāṭārkālār karēchēn sētāi bara kathā* (TNT, 57) is rendered as “Jamil did a number of beautiful water colours since we started going out on these weekly trips. That was the main thing” (PNT, 60). Here, *bāirē bēriyē* meaning “going out” is explicated as “since we started going out on these weekly trips.”
- xxvii. *chabi nēmē ēlō* (TNT, 58) is transported as “Chhobi came down from the first floor” (PNT, 62). The phrase “from the first floor” is silent in the ST.
- xxviii. *bēs, tabē kāji karō* (TNT, 59) is translated as “All right, you better work at your picture then” (PNT, 63). Here, prepositional phrase “at your picture then” is the silence captured in the TT.
- xxix. *rātrē ābār khulē yāy ēkṭi dhārār mukh* (TNT, 63) is translated as “At night, however, one of us began to pour out all that there was to say” (PNT, 66-67). The expression “all that there was to say” is added to the TT to fill out the ellipsis.
- xxx. *takhan baudi sabē bāri chēṛē calē gēchēn* (TNT, 63) is transported as “My sister-in-law had only recently quarrelled with my brother and gone away from our place” (PNT p, 67) where “quarrelled with my brother and” is silent in the ST.
- xxxi. *pānnādēr bāsā thēkē* (TNT, 63) is translated as “from Panna’s household next door” (PNT, 67) where “next door” is added.
- xxxii. *samāj āchē* (TNT, 64) is conveyed as “there was society and its code” (PNT, 68) where “and its code” is added to the TT capturing the silence.
- xxxiii. *mājhē mājhē ākāsēr dikēō* (TNT, 65) is translated as “Occasionally I heard the cries coming from the sky above” (PNT, 69). The expression “I heard the cries coming” is added to the TT.

- xxxiv. *sārārāt prāy dāriyē thākār matō kājēi ēkphōtā ghum hayni* (TNT, 72) is transported as “We had to stand all night on the train and didn’t have a wink of sleep” (PNT, 77). Here, the expression “on the train” is added to clarify where the act of night-long standing took place.
- xxxv. *āmrā camkē uṭhē dāīai* (TNT, 80) is translated as “Startled, we got up from our chairs” (PNT, 86). Here, prepositional phrase “from our chairs” is added.
- xxxvi. *ē-tō di-n?* (TNT, 81) is conveyed as “Why did you stay away so long?” (PNT, 87) where “Why did you stay away” is the silence captured in the TT.
- xxxvii. *āmēd bānāy dhōyār riṃ!* (TNT, 84) is translated as “Ahmed blew out rings of smoke from his cigarette” (PNT, 91). The ST phrase *dhōyār riṃ* means “rings of smoke” but is translated as “rings of smoke from his cigarette” to clarify the source of the smoke.

#### 4.2.1.2 Lexical Expansions in *Portrait Number Twenty Three*

All the major three types of lexical expansions, namely classifiers, descriptive substitutes, and semantic restructuring are identified in *Portrait Number Twenty Three*. These expansions are stated below:

##### a. Classifiers

There are a number of occasions where classifiers are inserted to capture the silence and to make the expression more specific. For example, *ēlbām* (TNT, 58) is translated as “photo album” (PNT, 62) where the word “photo” appears as something redundant but it specifies the “album.” In another occasion, *bali habār icchētā tō śudhu lābanyēr nay* (TNT, 66) is conveyed as “It was not merely Tagore’s Labanya’s wish alone to sacrifice herself” (PNT, 71) where the possessive “Tagore’s” is inserted to give the readers an idea about Labanya. Use of classifier is also identified in the expression *ācchā magdēr bājār basbē balchilē nā tumi? ṭhiki basbē tō?* (TNT, 73) which is translated as “Look here, you told me that the local Mogh tribe would be holding their bazaar this afternoon, didn’t you?” (PNT, 79). Here, *mag* is rendered as “the local Mogh tribe” to let the readers know who



the Mogh actually are. In another instance, *ēk bāritē basēi* (*TNT*, 79) is translated as “Sitting in a Mogh home” (*PNT*, 86) where “Mogh” is added as a classifier of “home.”

### b. Descriptive Substitutes

There are some occasions where some Bangla expressions are translated using greater number of lexical items. Examples are given in Table 11.

**Table 11. Descriptive substitutes used in *Portrait Number Twenty Three***

Sl. no.	ST ( <i>TNT</i> ) expressions	TT ( <i>PNT</i> ) expressions
i	<i>nātidīrgha</i> (10)	not too long nor too short a period (6)
ii	<i>sīri-bārāndā</i> (12)	verandah leading to the staircase (9)
iii	<i>thāsāthāsi</i> (13)	heavily leaning against each other (10)
iv	<i>āhūti dēyā</i> (27)	to offer oneself heart and soul, without keeping anything back (27)
v	<i>abalīlākramē</i> (46)	Without batting an eyelid (47)
vi	<i>birahēr kāl</i> (48)	the period of separation and of lovers pining for each other (49)
vii	<i>śākhēr karāt</i> (56)	It was like a saw that cut bothways (58)
viii	<i>tāri</i> (66)	country made liquor (70)
ix	<i>nūpur</i> (73)	little ringing bells of stone tied around her ankles (78)

By using descriptive substitutes for the ST expressions in Table 11, the translator has made them accessible to the TT readers.

### c. Semantic Restructuring

Some of the ST expressions are restructured semantically in *Portrait Number Twenty Three* to bring clarity to those expressions. Examples are given below:

- i. *ki ār khāba* (*TNT*, 11) meaning “What else could I eat?” is restructured as “I did not feel like eating” (*PNT*, 8). The expression could mean at least two things if translated as “What else could I eat?” One is the narrator’s craving for eating more and the other is his seeming indifference to take anymore food item. So, semantic restructuring is done to avoid the possible ambiguity and to adjust the meaning with that of the next sentence, “My mind was full of all kinds of food and that was enough” (*PNT*, 8).
- ii. *ār kathā balār suyōg nā diyē bēriyē parlām* (*TNT*, 20) is restructured as “I went out quickly without giving him time to make any further protest” (*PNT*, 19) where *kathā balā* meaning “to talk” is translated as “to make any further protest” to capture what is implicit in the ST.

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- iii. *phaṭōgrāph thēkē hubahu mērē dilē āinēr āōtāy partē pārē* (TNT, 21) is translated as “If you stole it exactly from her photograph you could be sued in a court of law” (PNT, 20). Here *āinēr āōtāy parā* which means “to fall within the reach of law” is restructured as “could be sued in a court of law.”
- iv. *pāri bā nā pāri sēi habē bhālō* (TNT, 25) is transported as “Whether I would be able to do that or not, I had to take a chance” (PNT, 24). Here *sēi habē bhālō* which literally means “that will be good” is semantically restructured as “I had to take a chance.”
- v. *dviḡuṇ bēgē* (TNT, 25) meaning “at a double speed” is translated as “at a tempestuous speed” (PNT, 24).
- vi. The Bangla expression *ādhghaṇṭā par ēkṭu biśrām niyē parē ābār dāṛāba* (TNT, 33) literarily means, “I’ll take a little rest after half an hour and then resume the pose” but it is conveyed as “I’ll take a little rest every half an hour and then resume the pose” (PNT, 33).
- vii. *ēkhan āmi bhāṭṭā cariyē dii gē* (TNT, 37) meaning “let me start cooking the rice” is restructured as “let me go and get the dinner ready” (PNT, 38).
- viii. *chabir dikē tumi ēk pā agrasar hayēcha balēi āmār dhāraṇā* (TNT, 38) literally means “I think you have stepped towards Chhobi” but it is translated as “I think you have developed an attachment for Chhobi” (PNT, 38).
- ix. *The expression ār halē tō abasthā kāhil* (TNT, 44) which literally means “if it happens, the condition will be bad” is transported as “What will you do when you actually have one?” (PNT, 45).
- x. *ōr ēkṭā gati hayē gēlē sēṭāi habē bipad* (TNT, 44) is translated as “But I’ll be in trouble when she gets married” (PNT, 46). Here, *gati haōyā* is translated as “to get married.”
- xi. *ṭēbilṭā dēkhiyē ballām* (TNT, 47) is conveyed as “There I drew her attention to the articles on the table” (PNT, 48). Here, *ṭēbil* or “table” is translated as “the articles on the table” to make the meaning clear.

- xii. The Bangla expression *ēr madhyē subidhē ēkṭā habē* (TNT, 48) literally means “there will be a benefit during that period” but it is restructured as “Surely I could find something more suitable during that period” (PNT, 49).
- xiii. *ēkdhārē pēchan phirē pīritē basē āchē chabi* (TNT, 48) is translated as “There I saw Chhobi seated on a low stool with her back to the door” (PNT p, 50). Here, *pēchan phirē* is translated as “with her back to the door.”
- xiv. *baudirā bāirē gēchēn!* (TNT, 49) is transported as “My brother has gone out with his wife and children” (PNT, 50). Here *baudirā* literally means “sisters-in-law” which does not capture the meaning intended by the ST expression. So, in the TT, *baudirā* is semantically restructured as “My brother ... with his wife and children.”
- xv. *ōr mā ēkṭu rākhṭē diyēchila!* (TNT, 58) which literally means “his mother gave him to me to keep” is conveyed as “His mother wanted me to look after him for a while” (PNT, 61). Here, *rākhā* meaning “to keep” is restructured as “to look after.”
- xvi. *ēkṭi dhārā* (TNT, 63) meaning “a channel” is transported as “one of us” (PNT, 66).
- xvii. *ēki chabi!* (TNT, 64) meaning “What is it, Chhobi?” is translated as “You are putting on weight, Chhobi” (PNT, 68).
- xviii. *candraghōnāy paūchātē ēkṭā bājbe?* (TNT, 73) meaning “Will we reach Chandraghona by 1:00 pm?” is transported as “When shall we reach Chandraghona?” (PNT, 79).
- xix. *hyā āj śukrabār niścayī basbē* (TNT, 73) which literally means “Yes, today being a Friday, it will surely take place” is translated as “Yes, Friday is their market day” (PNT, 79).

#### 4.2.2 Foreignisation in *Portrait Number Twenty Three*

Foreignisation in *Portrait Number Twenty Three* has occurred because of the translator's use of Bangla expressions in the TT, his transportation of exotic and distant ST aspects to the TT, and his use of sentence fragments following the curtailed forms of some ST expressions.

#### 4.2.2.1 Use of Bangla Expressions

Some Bangla words retained in the TT have contributed to bringing foreignness to *Portrait Number Twenty Three*. These words are as follows:

- i. *mākāl* (TNT, 10) referring to redball snakegourd is retained as “the makal fruit” (PNT, 7). In Bangla, *mākāl* is used to mean something or somebody beautiful in appearance but tasteless or ugly inside.
- ii. *dārōyān* (TNT, 13) meaning “gatekeeper” is retained as “darwan” (PNT, 11).
- iii. *śālik* (TNT, 15) meaning the common myna is retained as “shalik” (PNT, 13).
- iv. *bēnārasi śāri* (TNT, 22) refers to the sari made in Benaras, India. Sari is a traditional garment used by the women of the Indian subcontinent. It is conveyed in the TT as “Benarasi sari” (PNT, 21).
- v. *śiuli gāch* (TNT, 26) meaning coral jasmine tree is retained as “a shiuli tree” (PNT, 26).
- vi. *kīrtan* (TNT, 31) is kept unchanged as “kirton” (PNT, 31). *kīrtan* is “a genre of Bangla songs in the form of worship by the Vaishnavas.”<sup>4</sup>
- vii. *rajanīgandhā* (TNT, 35) referring to the tuberose is conveyed as “rajanigandha” (PNT, 35).
- viii. *hāsnāhēnā* (TNT, 40) referring to “night-blooming jasmine” is transported as “Hasnu[h]enas” (PNT, 40).
- ix. *cār ānā* (TNT, 41) is retained as “four annas” in the expression “We can call in a boy, pay him four annas” (PNT, 41). Here, *cār ānā* refers to the one-fourth of a taka, the Bangladeshi currency.
- x. *ṭunṭuni* (TNT, 57) meaning the tailor bird is conveyed as “tuntuni” (PNT, 60).
- xi. *sāmpān* (TNT, 72) referring to a kind of Chinese wooden boat having a relatively flat-bottom is retained as “shampan” (PNT, 78).
- xii. Persian word *jari* used in the expression *jarir kāj karā bhyāniṭi byāg* (TNT, 46) is retained as “jari” in the TT expression “a vanity bag with jari work” (PNT, 47). Here, *jari* refers to a thread of gold or silver.

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<sup>4</sup> *Banglapedia: National Encyclopedia of Bangladesh*, s.v. “Kirtan,” accessed November 15, 2020, <http://en.banglapedia.org/index.php?title=Kirtan>.

- xiii. Bangla month *hēmanta* (TNT, 28) is conveyed as “Hemanta” in the expression “the light clouds of Hemanta” (PNT, 27).
- xiv. *pākā musalmān* (TNT, 13) meaning “a stout believer in Islam” is retained as “pucca mussalman” (PNT, 10).
- xv. *lañkāy gēlēi hanumān* (TNT, 57) is conveyed literally as “Whoever goes to ‘Lanka’ turns a hanuman!” (PNT, 60) where *hanuman* meaning “langur” is retained in the TT.

Some Bangla kinship terms are also retained in the TT. For example, *bhāi* (TNT, 25) meaning “brother” as an informal address, not a relation, is kept unchanged as *Bhai* (PNT, 24). Then, *dādā* (TNT, 38) meaning “brother” is retained as “Dada” (PNT, 39). Next, *baudi* (TNT, 40) meaning the wife of an elder brother is retained as “Boudi” (PNT, 40).

#### 4.2.2.2 Retainment of Exotic and Distant ST Aspects

Foreignisation in *Portrait Number Twenty Three* is also brought by carrying dissimilar, distant and exotic aspects of the ST to the readers of the TT. For example, the expression “I am only satisfying an itch with a brush” (PNT, 60) is used to mean *raṃ tuli diyē hātēr culkānō mēṭācchi mātra* (TNT, 57). Here, *tuli diyē hātēra culkāni mēṭānō* translated as “satisfying an itch with a brush” is exotic in nature. Next, the exotic and distant culture of the Mogh community is transported to the TT through the expression “Only when she then considered him ser [her] husband even without the ritual of a pig and three chickens formally sacrificed before Chungmungle” (PNT, 84). Then, the expression *nānā rakam khādyadrabyē mañṭā ṭhāsā* (TNT, 11) is translated as “My mind was full of all kinds of food” (PNT, 8). The mind, not the stomach, being filled with food items is exotic in nature.

Exotic aspect is also there in the expression *alpakṣaṇēr paricaṃ, tāṭēi yē bēdanār sarōbar ṭalmal karē uṭhla, āmār chōṭṭa samvōdhanṭi haytō tār thēkē janma nēōyā lāl padma!* (TNT, 21). This expression is translated as “An acquaintance of a few moments only, but that was enough to rock the limpid lake of sorrow, and my brief tender greeting was a red lotus born thereof” (PNT, 20). Here, the comparison of a greeting to a red lotus is exotic. Similarly, the expression *āmēr bōlēṛ matō sōḍā*

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*gandhēbharā kālō ēlōcul* (*TNT*, 34) is translated as “her dishevelled black hair smelling of slightly wet mango-blossoms” (*PNT*, 34). In the *ST*, an exotic comparison is made between the smell of Chhobi’s hair and that of slightly wet mango-blossoms. This comparison is retained in the *TT* expression.

### 4.2.2.3 Use of Sentence Fragments

Some of the *TT* expressions are fragmentary in nature. These fragments are expressive of the translator’s clear adherence to the *ST* expressions concerned. Examples are given in Table 12.

**Table 12. Use of sentence fragments in *Portrait Number Twenty Three***

Sl. no.	ST ( <i>TNT</i> ) expressions	TT ( <i>PNT</i> ) expressions
i	<i>ghṛṇākē niyēō prēm!</i> (69)	Love overcoming hatred. (74)
ii	<i>mṛtyukē bujhēō mānabatā.</i> (69)	Humanity notwithstanding death. (74)
iii	<i>pratāraṇākē bujhēō biśvās.</i> (69)	Faith inspite of deception. (74)
iv	<i>aiśvarya o prācuryēr yugal samārōha.</i> (85)	A glorious combination of wealth and plenty. (92)
v	<i>ālōchāyār khēlā ēkṭukhāni.</i> (60)	Just a play of light and shadow. (64)
vi	<i>bara bājē!</i> (73)	A veritable rogue! (78)
vii	<i>dēdār ṭākā.</i> (63)	Had lots of money. (67)
viii	<i>jānduṭō ar ākār sarañjām.</i> (72)	Our two lives and our drawing kits. (77)
ix	<i>jībanēr ēkēkṭi muhūrta kintu kōṇaṭāi tō kṛtrim naṅ?</i> (58)	Glimpses of a few fleeting moments of life, but none artificial or false. (62)
x	<i>nōtan-śiulir chabi.</i> (58)	And some of Noton and Shiuli. (62)
xi	<i>tabē o jinis habē nā.</i> (83)	But not that stuff! (90)
xii	<i>tinṭē biskuṭēr pyākēṭ, jēli, mākhan ēbaṅ pāuruṭi.</i> (72)	Three packets of biscuits, jam, butter, and bread. (77)

The use of these fragments have contributed to bringing foreignness to *Portrait Number Twenty Three*.

### 4.2.3 Thick Translation in *Portrait Number Twenty Three*

The translator has taken recourse to thick translation in translating *nārkelēr nāḍu* (*TNT*, 59) which is translated as “a kind of sweet – a preparation of the meat of the cocoanut, powdered rice, and sugar” (*PNT*, 63). The expression *nāḍu* is culture-specific. So, instead of *nāḍu*, its meaning is transported to the *TT*. In another occasion, Bangla idiom *magēr mulluk* (*TNT*, 73) is translated as “the land of the Mogh, implying that it is a rough place where anything goes and no holds are barred” (*PNT*, 79). Here, the implication of the *ST* expression is supplied.

### **4.3 Splendours in *Rifles Bread Women***

The splendours of translation as revealed in *Rifles Bread Women*, Kabir Chowdhury's English translation of Bangla war novel *Rifel roti aurat* by Anwar Pasha, are presented in this section. The splendours include different types of expansion, foreignisation strategy followed by the translator in transporting ST expressions to the TT, and his thick translation of different ST items.

#### **4.3.1 Expansions in *Rifles Bread Women***

Expansion as the outcome of capturing the silence prevalent in the ST is the most remarkable splendour of translation visible in *Rifles Bread Women*. Both syntactic and lexical expansions are found in this novel. These expansions are identified and presented below:

##### **4.3.1.1 Syntactic Expansions in *Rifles Bread Women***

All the four types of syntactic expansions, namely identification of the participants in events, identification of objects or events with abstracts, more explicit indication of relationals, and filling out of ellipses are identified in *Rifles Bread Women*.

###### **a. Identification of the Participants in Events**

There are occasions where the doer or the participants in different ST events are kept implicit or silent in *Rifel roti aurat*. In *Rifles Bread Women*, these participants are identified in the ST events to make the expressions clearer for the TL readers. For example, *tārā lāṭhi niyē tārā karēchila bujhi* (RRA, 37) is translated as “Did they go after the army with bamboo sticks?” (RBW, 52). Here, “the army” are the participants who are identified in the hypothetical event of fleeing. Next, *bisēṣ karē thāmēr pāsē ēbaṃ kōṅgulōtē* (RRA, 161) is translated as “The blood was thickest around the columns and in the corners” (RBW, 194). “The blood” is not mentioned in the ST but is identified in the TT as the participant in the textual event of becoming congealed. Similarly, *āllāhar nāmē sakal bālā-masibat dūr habē* (RRA, 162) is rendered as “Now he would announce the name of Allah—the name that drove away all calamity, all evil, all sorrow” (RBW, 195). The doer of the announcement is implicit in the ST but is explicated as “he” in the TT. “He” here refers to a muazzin. Then, *āñul kēṭē yāyñi?* (RRA, 172) is rendered as “Was it

humanly possible? Wouldn't the person concerned cut her finger?" (RBW, 207). The expression "the person concerned" is identified as the participant in the event of cutting a finger. In another occasion, *sē ēk adbhut kauśal* (RRA, 175) is translated as "They followed a rather strange but quite clever policy" (RBW, 210). The subject "They" along with the verb "followed" and the expression "but quite clever" is added to the TT. "They" here refers to Jamal and Bula who are the participants in the event of following a clever policy.

### **b. Identification of Objects or Events with Abstracts**

Some abstract references are used in the ST. These references are made more relevant and more specific by identifying objects or events with those abstract references. For example, *tēis nambarēr sēi paricita mukh cōkhē paṛla nā* (RRA, 1) is translated as "He did not see that familiar face of building No. 23" (RBW, 13). In this expression, "building," an object, is identified with an abstract number. Next, *mīnākṣī bādhā dēy ni* (RRA, 53) is rendered as "Minakshi did not stop her husband" (RBW, 71). In the TT, the object "her husband" is identified. Then, *ār-ēk pāsē bāmlā ēkāḍēmī* (RRA, 137) is translated as "On another side of the road was the Bengali Academy" (RBW, 168). Here, "the road" is the object that modifies the abstract direction indicated by "On another side."

### **c. More Explicit Indication of Relationals**

In some occasions, implicit relationships between two persons or things are explicated in *Rifles Bread Wome* through syntactic expansions. For example, the point of similarity between the husband and the wife is implicit in the ST expression *svāmīr anurūp strī sacarācar hay nā hayta* (RRA, 106). This expression is rendered as "A wife did not always think exactly on the same lines as her husband" (RBW, 132) where the act of thinking alike is identified as the determinant of the similarity between the husband and the wife clarifying their relation. Next, Sudipta being the son-in-law of Bula's neighbouring aunt is supposed to have a *shali-dula* relation, the sweet relation between a person and his wife's younger sister, with Bula. This relation is half-mentioned in the ST expression *pāsēr bāṛir māsīmār jāmaikē śrīmatī bulā ki chērē kathā kaitēn?* (RRA, 172). It is translated as "Sudipta,



son-in-law of their auntie—their next-door neighbour—was a legitimate target for all kinds of joke and horse-play” (*RBW*, 207) where the nature of the relationship, the relationship of “all kinds of joke and horse-play,” is more explicitly indicated.

#### **d. Filling Out of Ellipses**

Elliptic ST expressions are filled out in *Rifles Bread Women* in numerous occasions.

Instances of such occasions as identified in this novel are presented below:

- i. *kēbal bhul karē du ēkṭā sēm sāiḍ hayē gēchē* (*RRA*, 10) is rendered as “Only once or twice they had scored same-side goals by mistake” (*RBW*, 23). Here the expression “scored ...goals” is added to fill out what the expression *sēm sāiḍ* or “same-side” suggests.
- ii. *abaśya mālēk sāhēb abhinayē khub ēkṭā bhul karēn ni* (*RRA*, 18) is transported as “Mr. Malek had done his best to play-act his way to safety” (*RBW*, 31-32). The expression “his way to safety” is implicit in the ST.
- iii. *tārā dharādhari ka 'rē niyē yētē cēyēchila; kintu cāōyār tādēr kōna mūlya āchē?* (*RRA*, 30) is translated as “They had wanted to carry the dead body decently, but their wish meant nothing to the savage brutes” (*RBW*, 44). The phrase “to the savage brutes” is the ellipsis filled out in the TT.
- iv. *sudīpta ca'lē yāitē cāilēn* (*RRA*, 31) is transported as “Sudipta wanted to return home” (*RBW*, 46). Here, the word “home” is implicit in the ST.
- v. *kōnō byatikram nēi* (*RRA*, 32) is translated as “Nothing was different from the image they had drawn up in their minds” (*RBW*, 47). The phrase “from the image they had drawn up in their minds” is explicated in the TT.
- vi. *abaśy druta ēbaṃ kichuṭā santrastabhābē* (*RRA*, 32) is rendered as “But as hurriedly as possible, and with some degree of fear clutching at his heart” (*RBW*, 47). The expression “clutching at his heart” is an addition to the TT.
- vii. *ḍaḥ phajlur rahamānkē tār ātmīyārā nitē ēsēchēn* (*RRA*, 35) is conveyed as “Dr. Fazlur Rahman's relatives had come to take away the dead body” (*RBW*, 50). Here, the noun phrase “the dead body” is the silence captured.

- viii. *kintu śēkh sāhēbkē ōrā cintē bhul karēchila* (RRA, 41) is translated as “But they had misjudged the character of Sheikh Saheb” (RBW, 57). The expression “the character of” is implicit in the ST.
- ix. *kē kōn uddēśya niyē āsē tā ki balā yāy!* (RRA, 43) is conveyed as “Who could say with what sinister designs some one came and sought shelter?” (RBW, 60). Here, the expression “and sought shelter” is implicit in the ST.
- x. *gatakāl pāliyē āsār samay ē sab tō cōkhē paṛēni* (RRA, 49) is translated as “He did not notice this yesterday when they came away from their University quarter.” (RBW, 66). The expression “from their University quarter” is the implicit aspect captured in the TT.
- xi. *tārā islāmēr baṛāi karē thākē nā!* (RRA, 50) is translated as “Didn't they boast about Islam and always glorify it as the religion of peace?” (RBW, 67). Here, the expression “and always glorify it as the religion of peace?” is the silence captured.
- xii. *tārā ki sab musalmān hayē yācchila* (RRA, 52) is rendered as “Were they all forsaking their religion and turning into Muslims?” (RBW, 69) where “forsaking their religion and” is an expansion.
- xiii. *pā paṛē nā, hṛtpiṇḍa yēna abās hayē āschē – pāsēr pācilē hēlān diyē dāṛālēn* (RRA, 53) is rendered as “He could not take one more step. His heart was about to stop beating, he leaned weakly against the side wall that fenced off their residential area” (RBW, 70). Here, “that fenced off their residential area” is the implicit aspect captured in the TT.
- xiv. *ēkaṭiō mānuṣ nēi* (RRA, 53) is translated as “There was not a single human being to be seen anywhere” (RBW, 70). Here, the expression “to be seen anywhere” is the silence captured.
- xv. *tā ha'lēō bāsār ēta kāchē ēsē ār phirē yētēō cān nā* (RRA, 54) is translated as “Yet having come so close to his flat he did not want to go back without taking a look at it” (RBW, 71). The expression “without taking a look at it” is implicit in the ST.

- xvi. *dāṅgāy ātmīya-svajan sakalkē hāriyē kōnō matē nijēr prāṅ niyē pāliyē ēsēchēn* (RRA, 55) is conveyed as “Losing all his folks in the communal riots in Bihar he had somehow managed to run away with his life and come and settle here” (RBW, 72). Here, *dāṅgā* is clarified as “the communal riots in Bihar.”
- xvii. *prāṅēr bhayē grāmē āśray niyēchila* (RRA, 59) is conveyed as “He had taken shelter in the village along with some others” (RBW, 77). The expression “along with some others” is implicit in the ST.
- xviii. *tār āgēi ajñān hayē parē giyēchila māṭitē* (RRA, 59) is translated as “He fainted and fell down on the ground before the bullets could hit him” (RBW, 77). Here, the expression “the bullets could hit him” is the silence captured in the TT expression.
- xix. *takhani uṭhē pālābār path khōjē sē* (RRA, 60) is transported as “He quickly shoved it off, got up, and tried to get away from there immediately” (RBW, 78). Here, the expression “He quickly shoved it off” is an expansion.
- xx. *hāy āllāh tini yābār samayō tō du'ēkjan lōk dēkhē gēchēn ēi pathē* (RRA, 63) is transported as “Oh God, he had seen one or two men along this route while on his way to the University residential area” (RBW, 81). Here, the expression “to the University residential area” is an expansion.
- xxi. *bikēlē baiyēr dōkānē, kakhanō bā anya kichur!* (RRA, 63) is translated as “In the evening to the book store or to some other shop for some little purchase or other” (RBW, 81). Here, the expression “for some little purchase or other” is implicit in the ST.
- xxii. *kē ballē?* (RRA, 65) is translated as “Curfew from 12 O'clock again? Who said so?” (RBW, 84). Here, the expression “Curfew from 12 O'clock again?” is implicit in the ST but captured in the TT.
- xxiii. Aman's daughter's utterance *ābbu, khālā?* (RRA, 66) is rendered as “Daddy, won't you take aunty, too?” (RBW, 85). The fact that Aman's daughter is asking her father whether they should take her maternal aunt

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with them to their house is implicit in the ST expression. It is explicated in the TT.

- xxiv. *hāy hāy, kī dhūrta ōi hārāmjādā!* (RRA, 67) is rendered as “They were devilishly clever—those Pakistanis!” (RBW, 87). Here, the phrase “those Pakistanis” is a part of explicating the ST expression.
- xxv. *ataēb mājhkhānē kōnō bādārkē āstēi hay* (RRA, 69) is conveyed as “Naturally a monkey had to step in to supervise the distribution” (RBW, 88). The expression “to supervise the distribution” is the silence captured in the TT.
- xxvi. *ōrā yēna yābār āgē ēktā mukh bhēnci diyē gēchē iyāhiyādēr pākistānkē* (RRA, 73) is translated as “As if the heroic martyrs had made a face at Yahya's soldiers just before their death expressing their overwhelming sense of utter derision and contempt” (RBW, 93-94). The expression “expressing their overwhelming sense of utter derision and contempt” is an explication in the TT.
- xxvii. *ēbār? hāy hāy dālāli kartē pārē eman yē nāmguli nōṭbukē ṭōkā chila tārā sab yē hērē gēla* (RRA, 74) is translated as “What would happen now? He had a number of names neatly jotted down in his file who were, on being elected, supposed to act, with and for him, against the interest of the Bengalees, but now they were all defeated at the elections” (RBW, 95). The expressions “What would happen” and “against the interest of the Bengalees” are the expansions.
- xxviii. *iyāhiyā tār dēs śāsanēr byāpārtākē saral ō sanātan ēkti sūtrēr upar sthāpan karla* (RRA, 74) is conveyed as “Yahya simplified the issue of the governance of a country and based it on an ancient formula: Rule with an iron hand” (RBW, 95). The formula “Rule with an iron hand” is silent in the ST but is clarified in the TT.
- xxix. *ēk sō bār habē. ha'tēi habē* (RRA, 74) is conveyed as “Of course they would. They would dare and dare and dare. There was no other option left open to them” (RBW, 95). Here, the expression “There was no other option

left open to them” is added to the TT for explicating what is implicit in the ST.

- xxx. *gāri thēkē chuṭē bēriyē ēsē nājim tār syārēr kadambusi ka'rē prāy kēdēi phēlla* (RRA, 75) is translated as “Nazim rushed out of his car and, touching Sudipta's feet as a mark of respect burst into tears” (RBW, 96). Here “as a mark of respect” is added in the TT. In the ST, this respect is embedded in the act of touching one's feet.
- xxxii. *syār, āpni!* (RRA, 75) is rendered as “Sir, what are you doing here?” (RBW, 96). The expression “...what are you doing here?” is captured in the TT.
- xxxiii. *ābār kōnō bhadragharēr mēyē dha'rē ēnē sūnyasthān pūrṇa karbē* (RRA, 77) is rendered as “They could pick up by force some other young girl from some other respectable family and fill the empty place caused by Rosy's absence” (RBW, 99). Here, the expression “caused by Rosy's absence” is the expansion.
- xxxiv. *bānāli kalkātāmukhi hayēchē* (RRA, 90) is transported as “The Bengali looked to Calcutta for the realization of most of his aspirations” (RBW, 113). The part “for the realization of most of his aspirations” is an addition to the TT expression. It states the reason why the Bengali had looked to Calcutta. This reason is silent in the ST expression.
- xxxv. *tabu paścim bāmlā bidēs* (RRA, 91) is conveyed as “Yet West Bengal was a foreign land, and West Pakistan a part of our own country” (RBW, 114). The expression “and West Pakistan a part of our own country” is implicit in the ST.
- xxxvi. *tār jānā chila, aidin sandhyāy iyāhiyā bhāṣaṇ dēbēn* (RRA, 95) is rendered as “He knew that Yahya would be speaking to the nation that evening over the radio” (RBW, 118). The expression “to the nation” and “over the radio” are silent in the ST.
- xxxvii. *tā bhay tādēr ēkhan hacchē* (RRA, 105) is rendered as “Well, it was true that the Chowdhurys where [were] now in great danger because of the presence of the Firozes so close to their own place” (RBW, 131). The

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expression "because of the presence of the Firozes so close to their own place" is the reason of Chowdhurys' fear.

- xxxvii. *kāk-śakunē khēyē nēbār par sēkhānē kaṅkāl pa'ṛē chila āṭhārōi ēpril paryanta* (RRA, 109) is translated as "After the crows and vultures had cleaned up the rotting flesh of the dead men their skeletons lay on that roof till the 18th of April" (RBW, 135). The expression "the rotting flesh of" is the expansion made.
- xxxviii. *khōlā bārāndāy dāṛiyē thākā nirāpad nay* (RRA, 111) is translated as "It was not safe to stand there on the unprotected open verandah" (RBW, 138). Here, adjective "unprotected" is silent in the ST.
- xxxix. *tabu yadi...* (RRA, 114) is conveyed as "But if they did wait for the Sudiptas outside?" (RBW, 141). The expression "they did wait for the Sudiptas outside?" literally fills out the ellipsis.
- xl. *bidēśī sām̄bādīkdēr pūrbāhnēi pradēs-chārā karā hayēchē* (RRA, 131) is translated as "The foreign journalists were made to leave Bangladesh before the crack down" (RBW, 161). In the TT expression, the noun phrase "the crack down" is the silence captured.
- xli. *ēkjanēr pāyēr kayēkṭā āṅgul ēkhanō dēkhā yācchē* (RRA, 133) is conveyed as "Some fingers of a dead man's foot protruded from under the earth" (RBW, 163). Here, the expression "from under the earth" is an expansion.
- xlii. *sudīpta manē manē phātēhā pāṭh karlēn* (RRA, 141) is transported as "Sudipta silently recited a verse from the Quran and prayed for the soul of Faruq" (RBW, 172). The expression "and prayed for the soul of Faruq" is silent in the ST.
- xliii. *sudīpta syār?* (RRA, 144) is translated as "What about Professor Sudipta?" (RBW, 175). The expression "What about" is implicit in the ST.
- xliv. *sudīptar tākānōr bhaṅgi dēkhēi phirōj bujhēchilēn, tāṛ bandhu manē āghāt pēyēchēn* (RRA, 147) is rendered as "Firoz understood from the very way Sudipta looked at him that he was hurt by his remark" (RBW, 179). In the TT, the phrase "by his remark" is an expansion.

- xlv. *ēkhan sē ēktā dōkānēr mālik* (RRA, 150) is translated as “Now he was the proud owner of a shop” (RBW, 182). The adjective “proud” is silent in the ST expression but is captured in the TT.
- xlvi. *ēkṭu khulbēn?* (RRA, 166) is translated as “Could you open the door?” (RBW, 200). The noun phrase “the door” is the silence captured.
- xlvii. *mujib bhāi dharā dēn ni* (RRA, 177) is rendered as “Mujib Bhai had not given himself up to the army” (RBW, 213). The expression “up to the army” is the expansion made in the TT.

#### 4.3.1.2 Lexical Expansions in *Rifles Bread Women*

All the three types of lexical expansions – classifiers, descriptive substitutes and semantic restructuring – are identified in *Rifles Bread Women*. Instances of these lexical expansions are as follows:

##### a. Classifiers

Some lexical expansions in the TT have come as classifiers. For example, the word *guli-gōlā* that appears in the ST expression *tabu sudīptar ghumēr byāghāt yēṭuku hayēchilō tā ai guli-gōlār janyai* (RRA, 1) is modified in the TT expression “And yet Sudipta’s sleep was disturbed precisely by the sound of those rifle-shots and mortar shellings” (RBW, 13). Here, the weapons “rifle” and “mortar” classify the “shots” and “shellings” respectively. Similarly, *jāmātē islām* that appears in the expression *jāmātē islāmēr ēk dal chātra* (RRA, 22) is unmodified in the ST. It is modified by “the right wing” and “party” in the TT expression “A group of students belonging to the right wing Jamate-Islam party” (RBW, 36). Here, “the right wing” and “party” act as classifiers of Jamate-Islam. Next, the word *palās* (RRA, 73) is rendered as “Palash flower” (RBW, 93) where “flower” is the classifier.

The expression *kalkātāy sēnt jēbhiyārsē ēk saṅgē paṛēchēn tāṛā* (RRA, 89) is rendered as “They had both gone to Calcutta’s St. Xavier’s College” (RBW, 112) where “College” is added to act as the classifier of “St. Xavier’s.” Then, the word *lāṭhi* (RRA, 97) is conveyed as “walking stick” (RBW, 122) where “walking” classifies the stick.

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The expression *āhasān sāhēbēr matō bhadralōk paścim pākistānē chilēn? kēna?* (RRA, 133) is conveyed as “Was there a second gentleman like Governor Ahsan in the whole of West Pakistan? Why not?” (RBW, 163). Here “Governor” is the classifier that precedes the name “Ahsan.” Similarly, *klāb* in the ST expression *ēi niyē klābēr āḍḍāy ēkḍin tarka uṭhēchila* (RRA, 138) is classified by “University” in the TT expression “They had once hotly debated this issue at the University Club” (RBW, 169). Next, *chātra dujanērō ēkjan bhūgōlē, ēkjan rasāyanē* (RRA, 175) is translated as “Of the two students in this house one belonged to the Geography Department and the other to the Chemistry Department” (RBW, 211). In the TT expression “Department” classifies both “Geography” and “Chemistry.”

### b. Descriptive Substitutes

Some culture specific items that appear in the ST face the lack of equivalent items in the TL creating some sort of untranslatability. These ST items are tackled in a different way in *Rifles Bread Women* by describing them with clarity so that their substitutes can be ensured. These descriptive substitutes along with their original expressions are presented in Table 13.

**Table 13. Descriptive substitutes used in *Rifles Bread Women***

Sl. no.	ST (RRA) expressions	TT (RBW) expressions
i	<i>phātēyākhāni</i> (2)	reading of verses from the Holy Book (14)
ii	<i>rasēr kathā</i> (88)	talk about love and other tender sentiments (110)
iii	<i>cika</i> (157)	a heavy bamboo net (190)
iv	<i>jumār nāmāj</i> (161)	the Friday congregational prayer (194)
v	<i>phajarēr nāmāj</i> (161)	the regular morning prayer (195)
vi	<i>śmasān</i> (168)	a barren, desolate land of the dead (203)
vii	<i>paraśrīkātaratā</i> (170)	envy at the well-being and prosperity of others (205)
viii	<i>ādhmarā</i> (179)	an existence more dead than alive (215)
ix	<i>ḍhālāō bichānā</i> (180)	a sprawling multi-bed kind of a thing (216)

### c. Semantic Restructuring

Some of the ST expressions are restructured semantically in the TT to avoid ambiguity, to bring clarity and to make the meaning more close to the context. Examples of such semantic restructuring are given below:

- i. *tā karēchilēn ai unnatir nēsātēi* (RRA, 5) is translated as “And he had done it because of his intense desire to climb and succeed” (RBW, 17). Here *nēsā* is translated as “intense desire” instead of the word “intoxication” which is



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introduced earlier in the expression “The intoxication of climbing up. Higher and still higher” (*RBW*, 17).

- ii. If translated literally, the expression *ai rōgēi tō marēchē bāñāli* (*RRA*, 8) means “It is the disease in which Bengalees have died.” It is restructured as “That’s what is wrong with the Bengalees, you know” (*RBW*, 21).
- iii. *ār nijērā ghās-bicāli khēyē ghumāō* (*RRA*, 8) is rendered as “Get whatever poor meal you can scrape up and rest content” (*RBW*, 21). The ST expression *ghās-bicāli* literally means grass and hay. In the TT, the meaning is restructured.
- iv. *ai praśna kānē śunēō sukh āchē* (*RRA*, 21) which literally means “There is ecstasy in hearing those questions” is restructured as “He found them so pleasing!” (*RBW*, 34).
- v. *satya hacchē mānuṣ* (*RRA*, 26) which literally means “Man is the truth” is semantically restructured as “He saw the truth in man” (*RBW*, 39).
- vi. The expression *ōrā ki āchē!* (*RRA*, 27) literally means “Are they present?” It is rendered as “...if they were still alive” (*RBW*, 41).
- vii. The expression *śuyē basē* in the ST fragment *śuyē basē kāṭātē habē* (*RRA*, 27) is equivocal. It means two things: “idly” and “lying and sitting.” The meaning of the ST fragment is restructured in the TT sentence “I think I’ll have to spend my days lying in bed or somehow sitting up in a chair” (*RBW*, 42).
- viii. *bāp* in the expression *tōmādēr bāp kāyēdē ājam* (*RRA*, 52) literally means “father.” But it is restructured as “demi-god” in the TT expression “Your demi-god the Quide Azam” (*RBW*, 70).
- ix. The expression *kichu tō manē hay ni* (*RRA*, 54) literally means “nothing particular came to the mind” or “nothing was actually thought of.” This ST expression is restructured as “...everything had gone off smoothly” (*RBW*, 72).
- x. *parēchis palir hātē* (*RRA*, 77) meaning “You have fallen in the hands of Poly” is semantically restructured as “And Poly would be the instrument of that punishment. Oh yes, there was no escape for you from her hands” (*RBW*, 99).

- xi. The expression *kintu ēkṭā bhālō mānuṣēr yukti* (RRA, 94) literally means “But it is the argument of a good man.” This ST expression is rendered as “But that was an argument which worked only with good people” (RBW, 118).
- xii. *sēdin kalējēr chēlē duṭikē sē amni chērē dēyni* (RRA, 98) means “He did not let the two college students for nothing.” It is restructured in the TT as “He had indeed taught the two youngmen a good lesson on that day” (RBW, 123).
- xiii. *chēlē-bēlāy ēr kōlē-piṭhē ca'rē rahamān sāhēb mānuṣ hayēchēn* (RRA, 120) literally means “During childhood, Mr. Rahman grew up climbing into his lap and riding on his back.” The ST expression is restructured as “In fact he had looked after Mr. Rahman as a kind of family servant when the latter was a mere child” (RBW, 148).
- xiv. *cabbiś ghanṭār ēk muhūrtaō ē sthān janāsūnya thākē nā* (RRA, 132) literally means “This place does not remain vacant for a single moment in twenty four hours.” It is rendered as “It was always a crowded place, whether it was day or night” (RBW, 163).
- xv. *tār upar bhay cākṛir* (RRA, 133) which literally means “Besides, there is fear of job” is restructured as “On top of it there was always the gnawing fear of losing their job” (RBW, 164).
- xvi. The expression *cākku mērē ēkēbārē hālāk ka'rē diba nā!* (RRA, 149) which means “Won't I kill him by stabbing?” is rendered as “Shan't I teach him a lesson then?” (RBW, 181).
- xvii. *svāsthya bācē?* (RRA, 158) literally meaning “Can health survive?” is restructured as “How could anything survive there?” (RBW, 190).
- xviii. The expression *tār khālārā kēu bācēn ni* (RRA, 168) literally means “None of her maternal aunts survived.” The ST expression is restructured as “Her aunt and all the rest of her family were killed” (RBW, 203).
- xix. The expression *kintu asvīkār nā karlēō tō kathā thākē* (RRA, 175) means “But things remain incomplete even if it [Bula's argument] is not denied.” It is rendered as “But that alone did not make the solution of the problem any easier” (RBW, 211).

### 4.3.2 Foreignisation in *Rifles Bread Women*

Foreignisation in *Rifles Bread Women* has occurred mainly in three ways: retainment of ST expressions in the TT, retainment of exotic aspects, and extensive use of sentence fragments following the fragmentary nature of the original expressions in the ST. These aspects are discussed below:

#### 4.3.2.1 Retainment of ST Expressions

Some ST expressions retained in *Rifles Bread Women* have contributed to the addition of foreignness to the TT. The ST expressions retained in the TT include expressions from Bangla, Arabic and Urdu languages.

A number of Bangla expressions are retained in the TT. For example, the expression *kali yug?* (RRA, 11) is translated as “the age of the *koli*” in the TT expression “This was the age of the *koli*, wasn't it?” (RBW, 24). According to Hindu religious scriptures, *kali yug* or the age of the *koli* is the age of sin. Then, the expression *khāṭi musalmān* (RRA, 11) is retained after some degree of modification. This expression means a devout Muslim but it is used in the ST in a derogatory sense to express sarcasm. It is translated as “pucca mussalman” (RBW, 25) where both “pucca” and “mussalman” are Bangla words and *khāṭi* is synonymous with *pucca*. Apart from these expressions, some other Bangla proper and common nouns are retained in the TT. For example, a proper noun *śahīd minār* (RRA, 23) referring to the national monument established in Dhaka to commemorate the martyrs of the Bengali Language Movement, 1952 is retained in the TT as “Shahid Minar” (RBW, 37, 40). Another proper noun *śrābaṇ* (RRA, 33) referring to the fourth month of Bangla calendar is retained as “Sravana” (RBW, 48). In both these cases, the retainment is inevitable. But the next instance of retainment seems avertable. In this case, *māgur māch* (RRA, 172), a common noun meaning the catfish, is retained as “magur fish” (RBW, 207) which could easily be replaced by “the catfish.”

Bangla kinship terms *dulābhāi* (RRA, 147) and *didi* (RRA, 170) are also retained in the TT as “dula bhai” (RBW, 179) and “didi” (RBW, 204, 213) respectively. In Bangla, *dulābhāi* means the husband of a person's elder sister and *didi* means an elder sister. *didi* is also a form of address to women in the SL culture.

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Some ST expressions retained in the TT include some Arabic expressions also. All these expressions are extensively used by the Muslims in Bangladesh. The Arabic expressions retained in the TT are shown in Table 14.

**Table 14. Arabic expressions retained in *Rifles Bread Women***

Sl. no.	TT (RBW) expressions	Meaning
i	Kebla (15)	the direction towards the Kaaba situated in Mecca
ii	milad (38)	"...the time, date or place of birth, or the celebration of the birthday of a person, especially of the Prophet muhammad (Sm)" <sup>5</sup>
iii	Madrasah (79)	an educational institution for the muslims
iv	zohr (103)	the noon prayer said by the muslims
v	Allah-o-Akbar (194)	Allah is greater
vi	Juma (194)	the Friday prayer that replaces the zohr prayer of that day
vii	Assalamo Alaikum (188)	peace be upon you
viii	Wa-alaikum-us-salam (188)	And unto you peace
ix	muazzin (193)	the person who recites the ajan or the call for prayer

Note: "Wa-alaikum-us-salam " is used as a response to "Assalamo Alaikum."

Besides Bangla and Arabic expressions, Urdu expression is also used in the ST and retained in the TT. This expression is *ē śālē śuyār kā bāccā, ullukā pāṭhṭhē, kambakht mardud* (RRA, 40). It is a combination of Urdu slangs. It is retained in the TT as "E shala shuarka bachcha, ulluka patthe, kambakht mardood" (RBW, 55).

### 4.3.2.2 Retainment of Exotic Aspects

Some exotic, dissimilar and distant aspects of the SL culture are presented in the ST. These aspects are retained in the TT adding a flavour of foreignness to it. For example, the application of love in lightening the shades of fear is exotic in nature. This exotic aspect is found in the expression *kōna bandhur ujjbal prīti sēi rātēr bhayēr mukh phyākāsē ka'rē dēbē* (RRA, 5). This exotic ST expression is retained in the TT expression "...the radiant love of some friend would render pale the face of the fear of that night" RBW p, 18). Next, the creation of thunder with the bones of Dadhichi is something exotic. It is stated in the ST expression *dadhīcir hārē bajra nirmita hayēchila, sēi bajra yā diyē asur dhamṣa ka'rē svargēr punaruddhār*

<sup>5</sup> *Banglapedia: National Encyclopedia of Bangladesh*, s.v. "Milad," accessed November 02, 2020, <http://en.banglapedia.org/index.php?title=Milad>.

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*sambhab hayēchila dēbatādēr pakṣē* (RRA, 141). This exotic aspect persists in the TT expression “With Dadhichi's bones the gods had fashioned thunder, that invincible weapon with whose help they had finally overpowered the demons and regained the kingdom of heaven” (RBW, 172).

The exotic aspect of visualising a spot as the face of a tiger is present in the ST expression *dēyālēr ēkṭi bāmlā dāgē du'cōkh nibandha ka'rē sudīpta sētākē ēkṭā bāghēr mukhabāyab dān kartē cēṣṭā karlēn. duranta bāghēr prabal prāṅkē ār bipul aranyakē sēi muhūrtē manē manē tini prārthanā karchilēn* (RRA, 171). This exotic aspect is retained in the TT expression that reads “Sudipta fixed his gaze on a dark spot on the wall and tried to discover in it the outline of a tiger's face. He was praying at that moment for the vigorous energy of the tiger and the wide expanse of the forest” (RBW, 206).

Some exotic aspects have appeared in the ST in the form of comparisons. These exotic comparisons are accommodated in the TT. For example, extended and repeated discussion on the exploitation of the entire Bengali nation by the Pakistanis is compared to the adhering of a bunch of ants to a lump of molasses in the expression *ghurē phirē ai ēkṭi biṣaykē niyēi āmrā sakalē yē ciṭē gu'rē pīprēr matō jariyē āchi dēkhi* (RRA, 42). This exotic comparison is retained in the TT expression “They suddenly realized with a slight shock of surprise that they were indeed stuck on the subject like a bunch of ants on a lump of molasses” (RBW, 58). Next, the rise of question in mind is compared to the sprouting of a plant in the expression “Since yesterday Mrs. Osman had allowed such a question to sprout in her mind and was watering the young plant assiduously” (RBW, 65). The original expression in which this exotic comparison appears is *ēmani ēkṭā praśnēr cārā manē gajātē diyē gatakāl thēkē kēbal tār uparēi pāni dhālchēn ōsmān sāhēbēr strī* (RRA, 48).

The feeling of getting relief from extreme tension is compared to that of getting the touch of earth in the expression *yēna sahasā ābār tār sābēk pṛthibīr māṭi pēlēn pāyēr nīcē* (RRA, 61). This comparison is retained in the expression “Suddenly he felt again the old familiar earth under his feet” (RBW, 79). Then, any question to Aman's wife regarding Aman after his death is compared to the act of poking a raw

sore. This comparison comes in the expression *pracchanna kṣata-mukhē khōcā mārā habē nā sētā* [?] (RRA, 78) which is translated as “That would be merely putting your finger on a concealed but raw sore” (RBW, 99).

Killing of Bengalees is compared to the sport of deer hunting in the expression *hariṅkē yēkhānē hatyā karē māṃsa khētē habē sēkhānē ki prītimantra āōrālē calē?* (RRA, 180). This comparison is retained in the TT expression “Could you recite hymns of love when you went on a deer hunt, anxious to give your palate a taste of venison?” (RBW, 216).

#### 4.3.2.3 Use of Sentence Fragments

In *Rifles Bread Women*, the translator has extensively used sentence fragments following the fragmentary nature of the ST expressions concerned. Such fragments are shown in Table 15.

**Table 15. Use of sentence fragments in *Rifles Bread Women***

Sl. no.	ST (RRA) expressions	TT (RBW) expressions
i	<i>hatē pārtō.</i> (1)	But it could have been. (13)
ii	<i>mṛtyubhayē nay.</i> (1)	Not of death. (13)
iii	<i>mahīuddin phirōj.</i> (1)	Mahiuddin Firoz. (13)
iv	<i>du'ṭō yug yēna.</i> (1)	More like two decades. (13)
v	<i>sāsan o sōṣaṇ.</i> (1)	Domination and exploitation. (13-14)
vi	<i>kintu balēn ni.</i> (4)	But he did not. (16)
vii	<i>svādhīn cintār nāmē yatō sab dēpōmi.</i> (8)	All this precocity in the name of free thinking. (21)
viii	<i>śakta samartha mānuṣ.</i> (10)	A strong healthy man. (23)
ix	<i>abaśyai pākistāni musalmān.</i> (22)	Of course a Pakistani Muslim. (36)
x	<i>niḥsandēhē prathamṭāi.</i> (26)	Undoubtedly, the first. (40)
xi	<i>kintu ār nā.</i> (33)	But not any more. (48)
xii	<i>rājārbāg ēlākār pāciś mārcēr saṃgrām.</i> (43)	The Rajarbagh battle of 25th March. (59)
xiii	<i>tārpar karmē ēkaniṣṭha hayē.</i> (44)	And later by working devotedly. (61)
xiv	<i>sērēph bilāsītā.</i> (46)	Sheer luxury. (62)
xv	<i>kōnō matē bēcē thākā.</i> (49)	Somehow to manage to keep alive. (66)
xvi	<i>āmādēr phlyāṭē.</i> (54)	To our flat. (71)
xvii	<i>yēna tār rakta anyadēr śudhu nay, ātmīyadērō pāyē pāyē dalita hay.</i> (56)	So that his blood could be trampled on by his own relatives and not merely by others. (74)
xviii	<i>ēbaṃ tā ghaṅṅār par ghaṅṅā, dinēr par din.</i> (63)	And that, too, for hours and day after day. (81)
xix	<i>bārudēr gandha.</i> (67)	The smell of gun powder. (86)
xx	<i>ēkkhaṅḍa kāpaṛ.</i> (77)	A little piece of cloth. (98)
xxi	<i>biśēṣata dujanēr bās yadi dui jagatē hay.</i> (79)	Especially when two persons lived in two different worlds. (101)

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Sl. no.	ST (RRA) expressions	TT (RBW) expressions
xxii	<i>saṃkṣēpē. ēbam tataṭuku, yataṭuku</i> <i>ēkjan bāirēr lōkkē balā yāy.</i> (88)	Briefly. And only so far as could be related to a stranger. (111)
xxiii	<i>rājnīti o byabasā.</i> (93)	Politics and business. (117)
xxiv	<i>nā bhābbādi dārśanikēr kathā</i> <i>hacchē nā.</i> (96)	No, not an idealistic philosopher. (121)
xxv	<i>phājēl o ṭāiṭēl klāsēr tālbilim.</i> (97)	Students who belonged to the Fazel and Title classes. (121)
xxvi	<i>ēbam ānandamay jībanērō.</i> (100)	And also that of a happy and prosperous life. (125)
xxvii	<i>kintu mīnākṣī nājīmā? adbhut nām.</i> (102)	But Minakshi Najma? A wonderful name. (127)
xxviii	<i>tār māyēr māmātō bōn.</i> (105)	A cousin of her mother. (131)
xxix	<i>hyā, tā gōpanēi tō.</i> (116)	Yes, surreptitiously of course. (143)
xxx	<i>sāhityēr adhyāpak. tāō ābār kabi.</i> (117)	A Professor of Literature. And a poet on top of it. (144)
xxxi	<i>bāñālār bandhu śēkh mujib.</i> (119)	Sheikh Mujib, the Friend of Bengal. (146)
xxxii	<i>āgun ar guli-gōlār āōyāj.</i> (120)	Only fire and gun shots. (148)
xxxiii	<i>ḍaḥ rahamānēr brddha bāburci.</i> (120)	Dr. Rahman's old cook. (148)
xxxiv	<i>mukhbharā dāri, parahējgār</i> <i>mānuṣ.</i> (120)	A pious old man, heavily bearded. (148)
xxxv	<i>ēbam kēna karbē?</i> (130)	And what for? (160)
xxxvi	<i>khubi sāmānya ghaṭanā.</i> (135)	A very minor, insignificant event. (166)
xxxvii	<i>dibyī mālum hacchē dēśī ādmī.</i> <i>ēbam bāñāli.</i> (137)	Clearly a native. And a Bengali. (167)
xxxviii	<i>mātra ēkāṃśa?</i> (138)	Only one portion? (168)
xxxix	<i>bhālōi tō.</i> (148)	Very good indeed. (180)
xl	<i>maṣjidēr minārē muyājjinēr</i> <i>prāñhīn dēha.</i> (160)	The lifeless body of the muazzin of that mosque. (193)
xli	<i>kintu oī paryantai.</i> (161)	But only that far. (194)
xlii	<i>anēk rakta.</i> (161)	A lot of blood. (194)
xliii	<i>śāśvata bañgajanānī.</i> (170)	Two eternal Bengalee mothers. (204)
xliv	<i>khubi anyāy. anyāy bai ki.</i> (170)	Very wrong. (205)
xlv	<i>bhālō karēchē.</i> (171)	Good for him. (205)
xlvi	<i>natun mānuṣ, natun paricay ēbam</i> <i>natun ēkṭi prabhāt.</i> (180)	New men, new friends and a new dawn. (216)
xlvii	<i>bēśi dūrē ha'tē pārē nā.</i> (180)	Couldn't be very far. (216)

These fragments have added foreignness to *Rifles Bread Women* and acted as a way to bring the TT readers close to a stylistic feature of the language of the ST author.

#### 4.3.3 Thick Translation in *Rifles Bread Women*

Some ST expressions are extended in the TT by adding extra information about the ST expressions. The addition of such information in the TT has explicated the ST

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expressions concerned and made those expressions understandable to the target readers. Examples are shown in Table 16.

**Table 16. Thick translation in *Rifles Bread Women***

Sl. no.	ST ( <i>RRA</i> ) expressions	TT ( <i>RBW</i> ) expressions
i	<i>tamaghā</i> (8)	tamgha, a State honour (21)
ii	<i>madhudā</i> (9)	Madhuda, an elder brother (21)
iii	<i>khutbā</i> (14)	Khutba, sermons (27)
iv	<i>jēhād</i> (31)	Jehad, a Holy War (46)
v	<i>maulabhī</i> (59)	A Moulvi, a pious, religious Muslim (77)
vi	<i>kṛṣṇa</i> (73)	Krishna or Black (93)
vii	<i>jay bāmlā</i> (73)	Joi Bangla! Victory to Bengal! (93)
viii	<i>lāṭhi</i> (73)	lathis, bamboo sticks (94)
ix	<i>kalēmā</i> (80)	the holy verse of Kalma (102)
x	<i>mādrāsā</i> (97)	a madrassah, a Muslim religious school (121)
xi	<i>ācārya</i> (133)	Acharya, the Bengali word for Chancellor (163)
xii	<i>rōkēyā hal</i> (134)	Rokeya Hall, the Women Students['] Residence (165)
xiii	<i>dadhīci</i> (141)	Dadhichi of the old legend (172)
xiv	<i>khōṭṭā</i> (156)	a Urduwalla, a non-Bengali (188)
xv	<i>ājān</i> (160)	the muazzin's call, the azan (193)

*Note:* In the TT, the expressions “Kalma” and “azan” are supplemented by the phrases “the holy verse” and “the muazzin's call” respectively. Both these supplements precede the actual expressions.

Sometimes initial letter abbreviations are used in the ST. These abbreviations are thickly translated and the full forms of these abbreviations are used in the TT for the explication of the ST expressions. Examples are given in Table 17.

**Table 17. Thick translation of initial letter abbreviations**

Sl. no.	ST ( <i>RRA</i> ) expressions	TT ( <i>RBW</i> ) expressions
i	<i>si. ēs. pi.</i> (2)	Civil Service of Pakistan (14)
ii	<i>ēs. ēs. si.</i> (28)	secondary school certificate (43)
iii	<i>āi. ē.</i> (39)	Intermediate examination (55)
iv	<i>ēs. ēs. si. ēic. ēs. si</i> (82)	Secondary and Higher Secondary School Certificate examinations (104)
v	<i>bi. di.</i> (106)	Basic Democracies (132)
vi	<i>i. pi. ār</i> (173)	East Pakistan Rifles (209)

*Note:* *āi. ē.* actually stands for Intermediate of Arts; *ēs. ēs. si. ēic. ēs. si* is the combination of SSC and HSC referring to Secondary School Certificate and Higher Secondary Certificate respectively.

These abbreviations are understood by the ST readers as they are accustomed to these abbreviations. If they were transported to the TT without the expressions they stand for, it would be difficult for the TT readers to understand them.



#### 4.4 Splendours in *Kuhelika*

The possibilities of translation is well revealed by Kabir Chowdhury in his translated work *Kuhelika*, the English version of Kazi Nazrul Islam's Bangla novel of the same title. The splendours of translation as discovered through the ST-TT comparison are presented in this section.

##### 4.4.1 Expansions in *Kuhelika*

Almost half of the findings about the splendour of translation in *Kuhelika* are related to expansion. Both syntactic and lexical expansions are found in the translated version of the novel. These expansions are as follows:

###### 4.4.1.1 Syntactic Expansions in *Kuhelika*

Syntactic expansions in *Kuhelika* have occurred in three ways: identification of the participants in events, identification of objects or events with abstracts and filling out of ellipses. More explicit indication of relationals, another way of syntactic expansion, is not found in *Kuhelika*.

###### a. Identification of the Participants in Events

Participants in the textual events are identified in the TT in a number of occasions. For example, the expression *badhū rabīndranāth pariṭēchē!* (KB, 232) is translated as "Ashraf's young wife was currently reading Rabindra Nath Tagore" (KE, 14). The ST word *badhū* means wife but it is conveyed as "Ashraf's young wife" so that the participant can clearly be identified. In another occasion, the expression *tār bibāhita strī naō – tār rakṣitā – āmi khān bāhādurēr rakṣitār putra?* (KB, 250) is rendered as "They say that you are not his wedded wife but his kept woman, that I am the son of Khan Bahadur's kept woman" (KE, 38) where the fragment "They say that" is added to mean that the participants are unidentified. Here, "they" can mean anybody.

The expression *dui pāsē māṭh dhū dhū karitēchē. Yēman udāsini birahiṇī* (KB, 284) is conveyed as "Barren fields lay on both sides. The whole scene was like a plaintive beloved pining for her lover" (KE, 78). In the ST, the fragment *yēman udāsini birahiṇī* does not have any subject or verb. In the TT, the subject or the participant "The whole scene" along with a verb "was" is added.

**b. Identification of Objects or Events with Abstracts**

Expansion has also occurred in *Kuhelika* through the identification of objects or events with abstract ideas or references. For example, the expression *mā añcalē aśru muchiyā putrēr lalāṭ cumban kariyā balilēn, 'ācchā, ē sabkē yē ēta bhay karis, – āmi marlē takhan karbi ki balta?'* (KB, 249) is translated as “The mother wiped her tears with the skirt of her sari and kissing her son's forehead said, Why are you so afraid of the matters of the estate? What will happen to you when I am gone?” (KE, 36). Here, a rather abstract ST expression *ē sabkē* is replaced by “the matters of the estate” to make the reference more specific. Next, the expression *nā jēnē niyēchilām, tār janyē yā sāsti dēbēn din* (KB, 252) is conveyed as “I undertook it without knowing who I was. Punish me any way you like” (KE, 40). Here, “who I was” is identified as the object to the verb “knowing.” Again, the expression *cā-tā bhūñikēi kartē balchi. tabē sēō āmār cēyē bēsi abhijña nay* (KB, 265) is translated as “I am asking Bhuni to make the tea, but, you know, she is not much more experienced than I am in this task” (KE, 56). Here, the prepositional phrase “in this task” is added to refer to the task of making tea. Then, the expression *ō samay bābākē niyē ēktu bēriyē āsi* (KB, 271) is conveyed as “In the evenings I take father out for a walk” (KE, 63). Here, *ō samay* is identified as “In the evenings” to clarify the time of going out for walk.

**c. Filling out of Ellipses**

Instances of filling out of ellipses are more visible in *Kuhelika* than those of the other ways of syntactic expansions. Examples of the instances where elliptic expressions of the ST are filled out are given below:

- i. *tabu sē man diyāi paritēchē* (KB, 233) is conveyed as “Still he pursued his formal studies with attention” (KE, 16). Here the word “formal” is added to clarify the type of education pursued by Haroon.
- ii. *tārikēr 'surē iyāsin' pariṇyā sunāitē lāgila* (KB, 238) is translated as “Tariq started to recite the verses of Sura Yasin from the Holy Quran” (KE, 22). Here “from the Holy Quran” is implicit in the ST.

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- iii. *sarbāpēkṣā kṣudrāyatan yē kāmrāṭi ēbam yāhātē ēkṭi mātra siṭ chila, sēi kāmārāṭitē uljhlul ēkā thākita* (KB, 239) is conveyed as “Uljhulul lived alone in the room that was the smallest in the boarding-house and that had only one bed in it” (KE, 23). Here “in the boarding-house” is silent in the ST.
- iv. *ār, irān-turānēr dikē yē ōrā cēyē āchē, tātē ōdēr khub bēsi dōṣ dēōyāō calē nā* (KB, 247) is rendered as “And again, one can't blame them much if they look toward Iran, Iraq, and other muslim countries” (KE, 34). Here, “and other muslim countries” is the silence captured.
- v. *bāhutē hāt bulāitē lāgila* (KB, 255) is rendered as “He rubbed the pinched spot on his arm” (KE, 43). Here “the pinched spot” is silent in the ST. The act of pinching is mentioned in the previous sentence that reads “Jahangeer pinched hard Haroon's arm and then looking away in another direction began to smoke his cigarette most solemnly” (KE, 43).
- vi. *ērā śudhu kabi naṅ hārūn, ērā mānuṣ!* (KB, 262) is translated as “They are not merely poets, Haroon, they are the real men” (KE, 53). The modifier “real” is silent in the ST but it is made explicit in the TT.
- vii. *jāhāngīr yakhan snān sārīyā uṭhiyā āsila, takhan cā haiyā giyāchē* (KB, 267) is translated as “When Jahangeer came out of the water after his bath tea was ready to be served” (KE, 58). Here, “to be served” is the silence captured.
- viii. *hārūnakē āmār sṭēṭē ēkhan śatinēk tākār cākari diyē ōdēr saparibārē kalkātāy niyē āsba* (KB, 304) is translated as “Haroon will be given a job in my estate at a salary of three hundred taka per month and all the members of his family will be brought to Calcutta” (KE, 100). Here, “per month” is silent in the ST.
- ix. *ētadin parē mēyē pēlum* (KB, 305) is conveyed as “Look, after a long time, I think I have got a girl after my heart” (KE, 102). The expression “after my heart” is implicit in the ST but is well captured in the TT.
- x. *bhadralōkēr hayta kaṣṭa habē* (KB, 307) is rendered as “The poor fellow must be in great discomfort in an Inter or 2nd class compartment” (KE, 104). In the TT, the expression “in an Inter or 2nd class compartment” is expanded.

- xi. *āpnādēr sakalkēi yē nitē ēsēchi* (KB, 319) is transported as “We came here to take all of you to Calcutta” (KE, 117). Here, “to Calcutta” is an expansion.
- xii. *mukharā mōmi ēbaṃ mōbāarak paryanta kathāṭi kahitē sāhas pāila nā* (KB, 332) is conveyed as “But looking at her face Mobarak and even the garrulous Momi dared not open their lips” (KE, 133). In the TT, the expression “But looking at her face” is the silence captured.

#### 4.4.1.2 Lexical Expansions in *Kuhelika*

All the three types of lexical expansions, namely classifiers, descriptive substitutes and semantic restructuring are more or less identified in the translated version of *Kuhelika*.

##### a. Classifiers

The use of classifier is found in the translation of the expression *ḍāyōsēsān* (KB, 321) as “Diocesan College” (KE, 121) where the word “College” works as a classifier. It is used so that the readers can understand what Diocesan is. In another occasion, *taktā* (KB, 239) which simply means “board” is translated as “sleeping board” (KE, 23) where “sleeping” classifies the “board.”

##### b. Descriptive Substitutes

Descriptive substitutes to some ST expressions are also used in the TT in a number of occasions. Examples are given in Table 18.

**Table 18. Descriptive substitutes in *Kuhelika***

Sl. no.	ST (KB) expressions	TT (KE) expressions
i	<i>minsē</i> (63)	a fullblooded adult male (63)
ii	<i>yaubanōnmukhī</i> (231)	a just budding young woman (13)
iii	<i>dhūp-guggul</i> (251)	aromatic burning sticks (39)
iv	<i>biyēr kanē</i> (268)	a shy bride about to be given in marriage (59)
v	<i>sālām karā</i> (273)	to touch one's feet and to pay respects (64)
vi	<i>lakṣmīchārā</i> (289)	a vagabond, driven away by Dame Fortune (84)
vii	<i>namaskār</i> (306)	good-bye with folded hands in the Hindu style (103)
viii	<i>ādāb</i> (306)	farewell by raising his [one's] hand to his [one's] forehead following the muslim fashion (103)
ix	<i>jamidāri cāl</i> (318)	a clever deal by the wife of a landlord (116)

*Note:* Fortune is personified in the expression “a vagabond, driven away by Dame Fortune.”

Descriptive substitutes used in the translated version of *Kuhelika* compensate the absence of equivalent items in the TL culture and take the TT readers close to the ST expressions.

### c. Semantic Restructuring

The meaning of some of the ST expressions are restructured in the translated version of *Kuhelika* to avoid ambiguity and to bring clarity and understandability to those expressions. For example, the expression *nām dēōyār gaurabēr dābī laiṅā bahu bāgbitaṅḍā haiṅā giṅāchē* (KB, 231) is translated as “Many claimed that distinction [of first christening him as Uljhulul] but no one's claim was conclusively established” (KE, 13). Literally the ST expression means “Lots of quarrels went on demanding the pride of bestowing him with this name.” Next, *rāmā śyāmāō jānē* (KB, 245) literally meaning “even Rama and Shyama also know” is conveyed as “every common Indian also knew it” (KE, 32). Similarly, *bāritē ō pāṅh ēkēbārēi nāi* (KB, 266) meaning “that practice is totally absent from home” is translated as “No one in the family was used to taking tea” (KE, 56).

The expression *snānēr śram* (KB, 267) which literally means “the labour of taking a bath” is semantically restructured as “the exertion of the swim” (KE, 57). Then, *āmār antarēr satya yata gabhīri hauk, tabu tākē samājēr kāchē raṅ badliṅē nitē habē. nailē kēu sukhī hatē pārba nā* (KB, 279) is rendered as “But however deep and great is the truth in my own mind we have to get it approved in the eyes of the society, otherwise no one will be happy” (KE, 72). Here *samājēr kāchē raṅ badliṅē nitē habē* which literally means “it will be taken to the society changing its colour” is semantically restructured as “we have to get it approved in the eyes of the society.”

The expression *pramatta giṅā tāhār pāyēr dhūlā laila* (KB, 288) which literally means “Promotto went to her and took the dust from under her feet” is restructured as “Promotto greeted her by touching her feet” (KE, 83). Similarly, *kintu sē yēna dāyē pariṅā* (KB, 289) meaning “As if, it was done under compulsion” is restructured as “but a little reluctantly” (KE, 83). Then, *bhāijān* (KB, 300) meaning “brother” is translated as “the young master” (KE, 96). Next, *tōr pāpēr*

*prāyaścitta hay bal!* (KB, 304) which literally means “Tell me, is there any possibility of repentance for your sin?” is restructured as “Rather say that some penance will have been made for your sins” (KE, 101).

The expression *kintu ēbār yē āmār bōdhhay jōrē phirtē habē dādā!* (KB, 306) is translated as “But this time I'll probably return as a married person with my wife beside me” (KE, 106). The ST expression *jōr* meaning “pair” is extended in the TT as “a married person with my [his] wife beside me [him].” Then, *bhūñī ēibār hāsīyā mukhēr ghōmṭā bēsi kariyā tāniyā dila* (KB, 323) is conveyed as “This time Bhuni smiled shyly but said nothing” (KE, 123). *ghōmṭā* is the part of a sari kept loosely over the head of a woman covering her hair. It is used by a woman for many purposes. One of the purposes is to hide her face when she is shy. Bhuni's shyness is implicit in the ST but it is explicated in the TT avoiding the *ghōmṭā* related issue.

#### 4.4.2 Foreignisation in *Kuhelika*

The strategy of foreignisation followed by the translator in *Kuhelika* is manifested through his use of ST expressions in the TT, and his act of accommodating in the TT such ST aspects as are exotic in nature. Some exotic comparisons retained in the TT are also instrumental in bringing foreignness to the translated version of *Kuhelika*.

##### 4.4.2.1 Use of ST Expressions

Some of the ST expressions retained in the translated version of *Kuhelika* have brought the taste of foreignness to the TT. Examples are as follows:

- i. The expression *cāpā-bukul-kēyā* (KB, 233) is translated as “the champa or the keya or the bakul” (KE, 15). These are the names of three sweet smelling flowers which are retained in the TT as they are in the ST.
- ii. *cakōr* (KB, 234) which is a bird is retained as “chakor” (KE, 17).
- iii. *sādhāraṇ brāhma mandir* (KB, 237) and *dēbālay* (KE, 237) are retained as “Sadharon Brahma Mandir” (KE, 20) and “Devaloya” (KE, 20) respectively. Both these terms refer to a temple or sanctum. The first one is more specific. It refers to the temple of the Brahmos.

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- iv. *sandēs ō luci* (KB, 237) is transported as “sandesh and luchi” (KE, 21) which are the traditional food items in the subcontinent. The first one is a kind of sweetmeat while the second one is a small-sized flour-made deep-fried cake.
- v. *pūjā* (KB, 239) is retained as “puja” (KE, 22) which is a Hindu ritual performed in honour of the gods.
- vi. *pukur-ghāt* (KB, 239) meaning the landing-place in a pond is translated as “bathing ghats” (KE, 23).
- vii. *bēkār hōsṭēl* (KB, 240) meaning “hostel for the unemployed” is retained as “the Baker Hostel” (KE, 25).
- viii. *mēhēdī* (KB, 243) meaning “henna” is retained as “Mehdi” (KE, 29).
- ix. *mōllā-maulabhīrā* (KB, 246) is translated as “mullahs and moulvies” (KE, 33). Mollahs are Muhammadan teachers and moulvies are Muhammadan scholars.
- x. *bāul* (KB, 261, 284) mainly refers to any member of a class of Hindu stoical devotees who sing songs in a special mode illustrating their doctrine. It is retained as “baul” (KE, 51, 78).
- xi. *arjun gāch* (KB, 261) meaning “Indin gooseberry tree” is translated as “arjun tree” (KE, 51).
- xii. *khōkā* (KB, 264) which is an address of adoration by a mother to her son is retained as “Khoka” (KE, 54). Near equivalent to this expression is “my son.”
- xiii. *bubu* (KB, 272) meaning “sister” is retained as “Bubu” (KE, 63).
- xiv. *pān* (KB, 277) meaning the “betel leaf” is transported unchanged as “pan” (KE, 70).
- xv. Arabic expression *kēphāyētullāh* (KB, 287) meaning “the contentment that comes from Allah” is retained as “Kefayetullah” (KE, 82).
- xvi. *bānāli bābu* (KB, 287) meaning “Bengali aristocrat or gentleman” is retained as “Bengali Baboos” (KE, 82).
- xvii. *gājā* (KB, 320) meaning “marijuana” is retained as “ganja” (KE, 120).
- xviii. *bōrkā* (KB, 321) which is a veil used by a muslim woman to cover her whole body is retained as “burqua” (KE, 120).

#### 4.4.2.2 Retainment of Exotic Aspects

Some aspects in the ST are exotic in nature. These aspects are indicative of the culture the ST belongs to. The accommodation of these aspects in the TT has added to the foreignness of the translated version of *Kuhelika*. For example, there are distant and exotic aspects in the expression “I would not like to wrap a six yard sari around a five feet woman and magnify her. I would not like to burden a twenty- two seer Lutfunnesa with a load of diamond and gold and other jewellery and turn her into a one maund woman” (KE, 19). In this expression, *sari*, *seer* and *mound* are the culture specific aspects known to the SL users. Distant aspects are also there in the expression “If there was any peace in the grave I would say that Jahanara lay in much greater peace in her grave than poor Mumtaj. Man's pride has not trampled the green carpet of grass covering Jahanara's grave. No stone monument sits on her chest blotting out the light and sky of the outside world...” (KE, 19). Here, the reference to Jahanara and Mumtaj representing an unadorned common woman and a woman deified by men respectively is exotic in nature. Next, in the expression “Jahangeer was then a lad of only fifteen years, just promoted to the first class from the second” (KE, 36), getting promotion from the first to the second class is exotic. Similarly, the expression “the Begum-Mother” (KE, 90) as a title is something distant from the usual experience of the TL users.

The expression *ēi sōnār laṅkākē dagdha karitē pārē. bahu sītār cōkhēr jalē ē laṅkā kalāṅkita* (KB, 298) is translated as “This wealth could set fire to Lanka which was besmirched [besmirched] by the tears of many a Seeta” (KE, 93). Here, reference to Lanka and Seeta is exotic. Then, Bangla idiom *ghughu dēkhēcha phāḍ dēkhani* (KB, 311) translated as “You have seen the dove, my dear, but you haven't seen the trap!” (KE, 108) is something exotic because the reference to the trap for catching the dove is a distant and dissimilar aspect to the TL users. Next, the expression “We are all comrades-in-flame” (KE, 127) as the translation of *sēkhānē sakalē agni-sakhā* (KB, 327) is exotic as it refers to such a bond as is created by taking an oath keeping the hands on flames. Similarly, an exotic reference to the blossoming of lotus in the dung heap is made in the expression “Jahangeer smiled



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wanly and said, Perhaps you think I am a lotus. Yes, I have been told that the lotus can blossom even in a dung heap, but I have tested myself, Champa" (*KE*, 128).

Some comparisons used in the ST are also exotic in nature. These comparisons have also contributed to bringing foreignness to the translated version of *Kuhelika*. Examples of such foreignness-inducing comparisons are as follows:

- i. Mr Crocodile's way of speaking is compared to the sound created by a person after some bamboo splints are thrust into his throat. This comparison is found in the expression "Mr Crocodile cleared his throat, coughed and said something. It seemed that someone had thrust into his throat a number of bamboo splints" (*KE*, 14).
- ii. Haroon's eyes are compared to those of a Mughal princess in the expression "Of course he was handsome but his eyes looked like the eyes of some Mughal princess of bygone days" (*KE*, 15).
- iii. Jahangeer's mess-mates' way of eating sandesh and luchi is compared to that of famine-stricken people in the expression "The way they devoured everything it seemed that they had come from famine-stricken Bankura or were a group of hungry fugitives from the Great Famine of '76" (*KE*, 21).
- iv. The shaking of Mr. Crocodile's paunch is compared to the bobbing of a bouy in the expression "With each sneeze his huge paunch shook violently like a bouy bobbing up and down on the bosom of the Ganges as a ship passed by" (*KE*, 22).
- v. The falling of Jahangeer on the ground is compared to that of an uprooted tree in the expression "A few days after this Jahangeer rushed in, fell at his mother's feet like a huge tree uprooted by a storm and cried out heartrendingly, Tell me, mother, is it true?" (*KE*, 37).
- vi. Jahangeer's drooped head is compared to the relaxed hood of a snake in the expression "Jahangeer lowered his head like a charmed snake and left the room on unsteady feet without another word" (*KE*, 38).
- vii. The cry of crows is compared to their act of mourning and the glistening of a star is compared to that of the eye of a weeping mother in the expression

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“Tired crows flew overhead crying aloud as if they were mourning the death of the day. In the courtyard of the grey sky only a single star glistened weakly like the eyes of a grieving mother who had just lost her son” (KE, 39).

- viii. The condition of a room is compared to the fleeing beauty of a grown-up in the expression “No pains were spared to keep the damp and dirty room as clean as possible, yet its poor state was clearly visible like the frayed beauty of a youth that was long past” (KE, 39).
- ix. The flow of Jahangeer's blood is compared to the movement of poisonous scorpions in the expression “In every drop of my blood run my father's ugly hunger and my mother's soiled passion like a million poisonous scorpions” (KE, 40).
- x. The expression *tapta cullīr samukhē bālikā-badhūr mata dharanī ēlāiyā pariṅchē* (KB, 255) is translated as “The earth looked wilted like a child-wife in front of a hot oven in her kitchen” (KE, 44) where the effect of the midday sun on earth is compared to that of oven fire on a child-wife.
- xi. Haroon's metaphors are compared by Jahangeer as dunghills in the expression *yata sab kuṛē āstākur* (KB, 256) which is translated as “A silly dunghill of laziness!” (KE, 45).
- xii. Hunger is compared to the scratching of a cat in the stomach in the expression *pēṭēr bhitar yē ēdikē bēṛāl āṅṅācchē* (KB, 257) which is translated as “A cat has already started scratching the inside of my stomach” (KE, 45).
- xiii. The facts that Jahangeer's parents were never married and that he is a bastard were known by his relatives but they could not utter these facts. The condition of his relatives is compared to internal fumes and is stated in the expression *kājēi ē byāpār anēkkē manē manē dhōyāilēō āgun haiyā dēkhā dila nā* (KB, 258) which is translated as “Many fumed at heart but there was no fire bursting into flames” (KE, 47).
- xiv. The tautness of Haroon's body and mind is compared to that of the strings of a highly wrought lyre in the expression “He was suffering from the ailment

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of an unprecedented joy, the gift of his budding youth, and he found his body and mind taut like the strings of a highly wrought lyre" (KE, 49).

- xv. The physical immaturity of Momi is compared to that of a twelfth night moon in the expression *bhūñīr chōṭa bōn mōmi ājō dbādaśīr cād* (KB, 266) which is translated as "Bhuni's younger sister Momi was like a twelfth night moon" (KE, 57).
- xvi. The waiting of Bhuni is compared to that of a condemned prisoner in the expression "But before he could say anything Bhuni smiled faintly and said, I know what you are going to say. The way a condemned prisoner waits to hear the sentence of his hanging – I, too, am waiting to hear something cruel and harsh from your lips. And I am ready for that" (KE, 69).
- xvii. The awakening of Jahangeer's sense of pride is compared to that of a lion. This comparison is found in the ST expression *haṭhāṭ tāhār supta āhata abhimān yēna nidrōṭhita kēsārīr nyāy jāgiyā uṭhila* (KB, 276) which is translated as "Suddenly his hidden wounded pride rose up within him like a lion awakened from its sleep" (KE, 69).
- xviii. *ābār sēi astamān śaśīkalār mata kānnā bharā hāsi!* (KB, 276) is translated as "Again a plaintive smile like the setting moon played about her lips" (KE, 69). Here, the shape of Bhuni's smile is compared to that of a setting moon.
- xix. *calitē calitē haṭhāṭ gōkhrō sāpēr gāyē pā paṛilē mānuṣ yēman camkāiyā oṭhē, hārun tēmani camkiyā uṭhiyā baliyāchila, "jāhāngīr tumi – tumi - biplabī?"* (KB, 281) is translated as "Haroon gave a violent start like a man who had suddenly stepped on a cobra while walking leisurely. He asked hoarsely, What did you say, Jahangeer? You are a revolutionary?" (KE, 74). Here, Haroon's sudden shock is compared to that of a person stepping on a cobra.
- xx. *sē bukēr talā haitē yē astra bāhir kariyā dēkhāila tāhātē hārun patanōnmukh banśapātrēr mata kāpitē lāgila!* (KB, 281) is translated as "Jahangeer produced a weapon from under his shirt whose sight made Haroon tremble like a falling bamboo leaf" (KE, 75). In this expression, Haroon's trembling is compared to that of a leaf falling from a bamboo tree.

- xxi. The physical posture of Jahangeer's mother is compared to that of a thunder-stricken person in the expression "So on getting this news from Dewanji she stood still for some moments like a person stricken by thunder and then fell down fainting" (KE, 133).

#### 4.4.3 Thick Translation in *Kuhelika*

The use of the weak version of thick translation is apparent in *Kuhelika*. There are numerous occasions in the TT where explanatory notes are given in the apposition after each ST expression retained in the TT. Examples are shown in Table 19.

**Table 19. Instances of thick translation in *Kuhelika***

Sl. no.	ST (KB) expressions	TT (KE) expressions
i	<i>rāyabāghinī</i> (240)	Rai Baghinee, the Tigress (25)
ii	<i>khārē dajjāl</i> (240)	Khane Dajjal, the Awful Tyrant (25)
iii	<i>śrīmaṭ ṭikṭiki</i> (242)	Mr. Father Lizard, the spy and the detective (27)
iv	<i>svadēśī āndōlan</i> (247)	swadeshi movement, the movement to free the motherland (33)
v	<i>māṭṛ-samiti</i> (247)	the Matri Samity, the Motherland Association (34)
vi	<i>dēbī āmār, sādhanā āmār svarga āmār, āmār dēś!</i> (247)	Devi amar, sadhona amar, swarga amar ! amar desh! My goddess, my commitment, my heaven, my country! (35)
vii	<i>caṇḍu</i> (255)	chandu, an intoxicating country drug (44)
viii	<i>āpni</i> (272)	apni, a more respectful and formal form of address (63)
ix	<i>piu kāhā! piu kāhā! cōkh gēla, cōkh gēla!</i> (280)	<i>Piyu kahan, Piyu kahan! Chokh gelo. Chokh geIo!</i> Where is the lover gone! Where is the lover gone! I am going blind! I am going blind! (73)
x	<i>āckān pāyāmā</i> (287)	an achkan and a pajama, the usual dress of an aristocratic muslim (81)
xi	<i>ādāb āraj maulabī sāb! āpkē ismē śarīph</i> (287)	Adab Arz, Maulvi Sahab, Apke Isme Sharif? What's your name, reverend sir? (81)
xii	<i>sannyāsī</i> (288)	a sanyasi, a holy man (83)
xiii	<i>tumi satyi jayātī dēbī!</i> (289)	You are truly Joyoti Devi. You have conquered all. (84)
xiv	<i>dēōyānjī</i> (300)	Dewanji, the manager (95, 110)
xv	<i>phakir-darbēs</i> (301)	a dervish, a life long ascetic? (97)
xvi	<i>dēbī annapūrṇā</i> (330)	goddess mother, the provider of their food (131)

Note: In the last instance, *annapūrṇā* is replaced by "goddess mother" which is supplemented by "the provider of their food."

The instances of thick translation given in Table 19 are indicative of the translator's endeavour to bring the TT readers close to the language and culture the ST belongs to.

#### **4.5 Splendours in *Ekolobya***

Different aspects as are splendid in terms of Ortega's concept are manifested in *Ekolobya*, Kabir Chowdhury's English translation of Masum Reza's Bangla novella *Nityapuran*. These splendours of translation as identified in the TT are presented in this section.

##### **4.5.1 Expansions in *Ekolobya***

Numerous instances of both syntactic and lexical expansions are found in *Ekolobya*. A category-wise discussion on these instances of expansion is given below:

###### **4.5.1.1 Syntactic Expansions in *Ekolobya***

Syntactic expansions in *Ekolobya* are manifested mainly in two ways: identification of the participants in events and filling out of ellipses. Other ways, namely identification of objects or events with abstracts and more explicit indication of relationals are not found in this translation.

###### **a. Identification of the Participants in Events**

In *Ekolobya*, there are some occasions where the participants in events are identified though they are kept implicit in the ST. For example, a single-word ST sentence *karmayōg* (*Nityapuran*, 11) is translated as "Actions of the Pandavas" (*Ekolobya*, 71). Here "the Pandavas" are added to refer to the participants who the actions belong to. In the ST, the reference to the participants in the actions is silent. In another instance, an incomplete ST expression is completed in the TT by prefixing the words "He is only...." In this case, the ST expression *lōkālayē yē pataṅga nirbōdhēr mata jhāp dēy pradīpēr ālōksikhāy* (*Nityapuran*, 16) is translated as "He is only a foolish moth that rushes into the flame of a lamp in human habitation" (*Ekolobya*, 75). In both the occasions, the participants in the events are clarified.

The expression *sakalēri kautuhal* (*Nityapuran*, 23) is translated as "We are all so curious to know" (*Ekolobya*, 82). Here, the participants "We" referring to the attendants and the servants of Pandavas are identified in the event of showing curiosity. Then the ST expression *śyēṅkulkē abhiśāp diyē manēr marmabēdanā ki miṭbē āpnār dharmaputra?* (*Nityapuran*, 26) is translated as "Ekolobya said, But, truthful Judhishtthira, will your cursing cease the anguish of your heart?"

(*Ekolobya*, 86). Here subject "Ekolobya" is identified as the participant in the event of reporting. In another instance, the expression *hēṭē calē yāy dūrē* (*Nityapuran*, 35) is translated as "She walked away..." (*Ekolobya*, 98). Here, subject "She" referring to Droupadi is identified as the participant in the event of walking away. Similarly, the expression *jībanrēkhār ēpārē rabē ēkjan abasiṣṭēr ōpārē sthān* (*Nityapuran*, 38) is translated as "One Pandava will stay on this side of the line of life, the other four will take their place on the other side" (*Ekolobya*, 102) where "Pandava" is identified as the participant in the event of being alive.

### **b. Filling out of Ellipses**

The splendour that can most frequently be identified in *Ekolobya* is the translator's act of capturing the aspects that are elliptic in the ST and then inserting them in the TT. Some examples are as follows:

- i. *jagat nā jagatēr bāirē, samay nā samayēr bāirē bōjhā yāy nā kichui* (*Nityapuran*, 11) is translated as "Is this place within this world or outside of it? One can't say clearly" (*Ekolobya*, 71). Here, in the TT, the expression "Is this place" is added to refer to the *sal* forest which is the setting of the novel.
- ii. *dīkṣā nēy sē, yērūpē dīkṣā hay aparāpar kṣatriya kumārṅaṅēr* (*Nityapuran*, 16) is translated as "He performed all the rituals, same as Kshatriya princes did, and became a formal disciple of gurus" (*Ekolobya*, 75). Here "and became a formal disciple of gurus" is the expansion.
- iii. *arjunēr ēi sacitkār krōdh bhāstē bhāstē giyē abasiṣṭa pāṅḍabṅaṅēr kāchē paūchāy* (*Nityapuran*, 20) is translated as "The angry screams of Arjuna floated through the air and reached the ears of the other Pandavas" (*Ekolobya*, 79) where the phrase "through the air" is the expansion made.
- iv. *ār ōi anugraha karē balbēn ki mahāprāṅ, āpnādēr madhyē kē kōn kauśalē...* (*Nityapuran*, 23) is translated as "Will you kindly tell us, noble master, which one of you and with what strategy killed the shambar?" (*Ekolobya*, 82). Here, "killed the shambar" literally fills out the ellipsis.
- v. An incomplete ST expression *andhakārēr cirasthāyī bās* (*Nityapuran*, 25) is completed in the TT by translating it as "It is the home of everlasting

darkness" (*Ekolobya*, 85). Here, subject "It" followed by "is" is captured in the TT.

- vi. *bhrātṛtvēr mūlya āpnārā bōjhēn nā* (*Nityapuran*, 27) is translated as "But you do not realize the value of comradeship" (*Ekolobya*, 88). Here "But" is put at the beginning of the sentence to capture the negative tone implicit in the ST.
- vii. *sakalēr cōkhē ēki asrujal* (*Nityapuran*, 28) is translated as "The same tears will flow from their eyes" (*Ekolobya*, 89). The verb "flow" is implicit in the ST.
- viii. *svābhābik tār gati, cōkhē-mukhē padayātrār klānti nēi ētaṭuku* (*Nityapuran*, 33) is translated as "Her movement was natural. Her eyes and face showed no sign of weariness of a long journey on foot" (*Ekolobya*, 94). Here, "sign of" and "long" are the explications made in the TT.
- ix. *ēi pāñcālīkē jayēr āsāy sakalēri manē chila ārō bēsi udyam, manōbal, manōyōg, ēkāgratā* (*Nityapuran*, 33) is translated as "They were all full of great determination, strength of mind and deep concentration, all eager to win the hand of Panchali" (*Ekolobya*, 95). Here, the noun phrase "the hand of" is the explication made in the TT.
- x. *āmi sūjātīyakē baraṇ karba nā* (*Nityapuran*, 34) is translated as "I cannot take some one from the caste of carpenters as my husband" (*Ekolobya*, 95-96). Here, "as my husband" is the elliptic aspect captured.
- xi. *hātē dhanuk tulē niyē ēkalabya nānābhābē cēṣṭā karē sē śar chūṛbār. bārbāri byartha hay* (*Nityapuran*, 52) is translated as "Ekolobya picked up his bow and tried to shoot his arrow in many ways but he failed in every way because of his severed thumb" (*Ekolobya*, 117). In this case, the reason of Ekolobya's failure to shoot his arrow is kept implicit in the ST; it is captured in the TT by adding "because of his severed thumb" in the translation.

#### 4.5.1.2 Lexical Expansions in *Ekolobya*

Among the three types of lexical expansions, Kabir Chowdhury's use of descriptive substitutes and semantic restructuring are more glaring in *Ekolobya* while the use of classifiers as a strategy of capturing silence is not identified.

**a. Descriptive Substitutes**

In some cases, the translator has given brief descriptions of some Bangla terms that have no equivalent expressions in English. For example, the term *mṛgayā* (*Nityapuran*, 15) is described as “a hunting expedition” (*Ekolobya*, 73); *niṣādrāj* (*Nityapuran*, 15) is translated as “the king of the low caste hunting tribe” (*Ekolobya*, 74); and *rājākūlbadhū* (*Nityapuran*, 31) as “the wife of the royal lineage” (*Ekolobya*, 94).

**b. Semantic Restructuring**

Kabir Chowdhury's act of restructuring some ST expressions semantically as a way of clarifying the meaning is seen at different places in *Ekolobya*. Semantic Restructuring has brought out the meaning intended by the ST expressions concerned. For example, *ēkhan mahābhārat ghaṭbār kāl* (*Nityapuran*, 11) is translated as “Now is the time for the events of the *Mahabharata* to take place” (*Ekolobya*, 72). Here, the translator has used the noun phrase “the events of the *Mahabharata*” instead of only “*Mahabharata*” to avoid confusion. Next, *arjuni ācārya. arjun hatēi ghaṭēchē abasiṣṭēr parājay āṛ pratiyōgitār śartānuyāyī ēkalabya pēyēchē pañcapāṇḍabērē hatyār adhikār* (*Nityapuran*, 51) is translated as “Indeed, master, it was through Arjuna that the rest of the Pandavas were routed. And now, according to the condition of the contest *Ekolobya* has acquired the right to kill the five Pandavas” (*Ekolobya*, 116). If translated literally, the first sentence in the ST could mean “It is Arjuna who is the master.” Kabir Chowdhury has restructured the first sentence of the ST and combined it with part of the second one in the TT. Then, *dharma, sansār āṛ puruṣ ēi tinēr kāraṇē nārīkē tā śikhtē hay* (*Nityapuran*, 37) is translated as “Religion, domestic life and the male, because of these three things the woman has to be clever and full of stratagems” (*Ekolobya*, 101). Bangla *tā* is replaced by “clever and full of stratagems” in the TT to make explicit what is implicit in *tā*.

The expression *drōṇēr rājñīti* (*Nityapuran*, 29) is translated as “Drono's political maneuverings” (*Ekolobya*, 90). Bangla word *rājñīti* means “politics” but it is translated as “political maneuverings” to capture the implicit negative



connotation that *rājñīti* suggests. Similarly, the expression, *cōkhēr yē ṭānā kājal āpnār tā janma thēkē pāōyā* (*Nityapuran*, 43) means that the blackness of Droupadi's eyes is something she has achieved by birth (i.e., it is natural, not the result of any cosmetic application). The connotative meaning is captured in the TT expression, "You have been born with your dark black eyes, no product of cosmetic are they?" (*Ekolobya*, 108). Then, *dhīrē sē andhakārēr rūp badlāy* (*Nityapuran*, 11) is translated as "Slowly darkness begins to fade" (*Ekolobya*, 71). If translated literally, the ST expression becomes "Gradually the transformation of the darkness takes place" and appears as a vague expression. Kabir Chowdhury has restructured the ST expression semantically to avoid the possible vagueness of meaning.

#### 4.5.2 Foreignisation in *Ekolobya*

Kabir Chowdhury has followed the strategy of foreignisation in *Ekolobya*. In this novella, he has used some culture-specific ST expressions, especially exotic ones, and followed the ST structure in some occasions to bring the feel that the novella is originally produced in a foreign culture.

##### 4.5.2.1 Use of ST Expressions

Kabir Chowdhury has retained some ST expressions intact in *Ekolobya* and brought foreignness to the novella. For example, ST expression *dharma* (*Nityapuran*, 23) meaning "religion" is retained as "Dharma" in the sentence "It is not the Dharma of heroes like Pandavas" (*Ekolobya*, 82). Next, *pārtha* (*Nityapuran*, 27) is transported to the TT as "Partha" that appears in the expression "I look upon you as Partha and your death will pain me as the loss of a brother of mine" (*Ekolobya*, 88). Though *pārtha* refers to Arjuna, it is used in the ST to mean a companion. Then, *saptaparṇī brkṣa* (*Nityapuran*, 21) is retained as "saptaporni tree" (*Ekolobya*, 80). The English equivalent to this tree is "Blackboard Tree" which is not used in the TT. Similarly, *śyēn* (*Nityapuran*, 26) meaning a falcon persists as "sheyn" (*Ekolobya*, 86).

Retainment of ST expressions seems inevitable in some occasions, especially when equivalent expressions are missing in the TT. Such inevitability is seen in the retainment of the expressions *ācārya* and *svayambar sabhā*. The expression *ācārya* (*Nityapuran*, 53) meaning a Hindu spiritual teacher is retained as "Acharya"

(*Ekolobya*, 119) in the sentence “Drona drew close to Ekolobya and said, just like an Acharya, So long, Ekolobya.” Then, *svayambar sabhā* (*Nityapuran*, 45) is transported as “Shyambara shava” (*Ekolobya*, 109). “Shyambara shava” was a custom in ancient India observed by kings and queens to select for their princess a husband from among the princes of different states.

#### 4.5.2.2 Use of Exotic Expressions

In the ST, there are some culture-specific expressions that are retained in the TT. These expressions are exotic in nature and are indicative of the distinct aspects that the ST culture possesses. An example can be seen in Ekolobya's admiration of Draupadi's graceful appearance. He says, “All sides of the stream you take your bath in get immediately filled by blue lotuses. It no longer remains a stream but becomes a receptacle of sweet limbs, Panchali” (*Ekolobya*, 108). Another example is the use of “will bathe in his waters” in the sentence “For one year she will love one man, will bathe in his waters” (*Ekolobya*, 111). Taking bath in somebody's water has some sexual connotation. It suggests the mitigation of sexual desire. Such an expression would seem exotic to the TT readers.

#### 4.5.2.3 Use of Sentence Fragments

The structures of some expressions in *Ekolobya* are influenced by the respective ST structures and this influence can easily be traced in the TT structures concerned. Examples of such structures are given in Table 20.

**Table 20. Sentence fragments used in *Ekolobya***

Sl. no.	Expressions in <i>Nityapuran</i>	Expressions in <i>Ekolobya</i>
i	<i>biṣāgra pācī bān ēkēk pāṇḍabēr janya ēkēkaṭi.</i> (29)	Five arrows, one for each of the Pandavas. (90)
ii	expression <i>kaṛē āṅgulēr nakh thēkē tulē dēōyā ēk phōṭā prēm!</i> (45)	A drop of love gathered from the nail of my smallest finger? (110)
iii	<i>patihārā.</i> (34)	A husbandless woman. (96)
iv	<i>kaṛṇa, sudarśan yubak.</i> (33)	A handsome young man by the name of Karno. (95)
v	<i>bisṭṛta banarājī. śālmālī gāmbhārī aśattha tamāl sarja arjun.</i> (13)	A large forest. Replete with Sal, Gambhari, Banyan, Tomal and Arjun trees. (72)
vi	<i>pañcapatir ēk bhāryā pāñcālī.</i> (47)	Panchali – the single wife of five husbands. (111)
vii	<i>andhakār caturdik.</i> (11)	Darkness all around. (71)
viii	<i>sutarām arjunēr byarthatār kāraṇ arjunēr adakṣatā nay, oī śyēṇ pakṣī. yē tōmār bāndhab.</i> (27)	His failure, therefore, was a not [was not] due to his lack of skill but was caused by that bird. Who was a friend of yours. (87)

That sentence fragments are used in the TT following the ST expression is explicit in the last example where the the TT norm is violated by separating the relative pronoun "Who" from its antecedent "bird" by putting a full stop between them. In the ST expression the period is placed between *pakṣī* and *yē*. The use of such structures adds foreignness to the TT.

#### **4.5.3 Thick Translation in *Ekolobya***

The use of the modified version of thick translation can be traced in *Ekolobya*. In this novella, parentheses are used to provide the readers with some extra information about the ST expressions concerned. For example, the expression *āmār śikṣāguru* (*Nityapurān*, 20) is translated as "My teacher, my guru" (*Ekolobya*, 79). Here, English word "teacher" does not exactly capture the entire meaning of *śikṣāguru*. So, the expression "my guru" is used in the parenthesis to compensate the loss caused by using the word "teacher." Again, in the sentence "To kill a weak one may be permissible in a fit of anger but it is not permitted by Dharma (piety)" (*Ekolobya*, 81), "Dharma" is a foreignised expression which contextually means "religious scriptures." In the TT, it is accompanied by "piety" in the parentheses to clarify what this expression is associated with.

#### **4.6 Concluding Remarks**

All the sample novels exhibit diverse splendours of translation. The most remarkable splendours of translation exhibited in *The Laughter of a Slave* are foreignisation and syntactic expansions, especially the instances of filling out of ellipses. *Portrait Number Twenty Three* also shows frequent instances of foreignisation and the acts of filling out of ellipses. In addition, it exhibits considerable instances of semantic restructuring. In *Rifles Bread Women*, both the acts of filling out of ellipses and those of semantic restructuring accompany foreignisation which is the prominent splendour of this translated novel. Besides, instances of thick translation are also remarkable in this novel. In *Kuhelika*, the splendour of foreignisation reigns supreme. Same is the case with *Ekolobya*.

## **Chapter Five**

### **Conclusion**

This chapter provides the summary of the findings, states the limitations of the theories applied in this study, and identifies Kabir Chowdhury's stance as a translator. It also provides suggestions for future research in the field of translation criticism.

#### **5.1 Summary of the Findings**

The findings of the three middle chapters are summarised in this section. At first the summary of the findings related to the correspondence of Ortega's clues to modern translation terminologies and metalanguages are presented. Then the summaries of the miseries and the splendours of translation explored in Kabir Chowdhury's English translation of selected Bangla novels are presented novel-wise.

##### **5.1.1 Correspondence of Ortega's Clues to Modern Terminology**

Ortega's philosophical theory of translation propounded in his essay "The Misery and the Splendor of Translation" is explored in this study to bring out the rubrics for the evaluation of the quality of translation. The exploration attempt has resulted in the identification of some clues regarding translation miseries and splendours. The clues of the miseries as identified in this essay are the translator's act of placing the translated author in the prison of normal expression, and the problem of tackling the internal form of a language. As for the clues of translation splendours, they are the acts of capturing the silence prevalent in the ST, retaining the exotic aspects of the ST, and making the translation ugly by using footnotes when necessary. Ortega's clues given in 1937 are found relevant even in modern times. His first clue of translation misery – the act of placing the translated author in the prison of normal expression – corresponds to the modern concepts of stylistic loss and semantic loss. His second clue of translation misery, namely the act of tackling the internal form of language corresponds to John Cunnison Catford's concept of untranslatability which may be either cultural or linguistic. Ortega's clues of splendour, on the other hand, correspond to Eugene A. Nida and

Charles R. Taber's issues of expansion, Lawrence Venuti's foreignisation and Kwame Anthony Appiah's thick translation. Expansions may be of two types: syntactic and lexical. Syntactic expansions may be of four types: identification of the participants in events, identification of objects or events with abstracts, more explicit indication of relationals, and filling out of ellipses. Lexical expansions, on the other hand, may be of three types: classifiers, descriptive substitutes, and semantic restructuring. After matching Ortega's clues with modern translation terminologies and metalanguages, the end results are set as rubrics for exploring the miseries and the splendours in five of the purposively selected sample novels translated by Kabir Chowdhury from Bangla to English.

### **5.1.2 Miseries and Splendours of Kabir Chowdhury's Translation**

The original versions of the sample novels are varied in their style and thought, manner and matter. Two of the novels, namely *Kreetadaser hasi* and *Nityapuran* are near-dramas. *Kreetadaser hasi* is set in Caliph Harun-al-Rashid's Baghdad and *Nityapuran* in a *sal* forest in ancient India. In these two works, the temporal and spatial settings of the stories concerned have been captured by careful selection of words. On the other hand, *Rifel roti aurat*, an information-packed slow-paced novel written in the stream of consciousness technique, captures the motionless, highly tensed pathetic time of March, 1971. The other two novels, namely *Teish namber tailochitra* and *Kuhelika* are novels proper in that they are not experimental in nature and the stories they present have a combination of dialogue and narration. All these novels are stylistically and thematically so varied that the translation of these novels exhibits different sets of translation miseries and splendours.

#### **5.1.2.1 Miseries and Splendours: *The Laughter of a Slave***

The most obvious misery of translation in *The Laughter of a Slave* is its stylistic loss caused by the loss of the original author's use of words from Arabic, Persian, English, Turkish and Hindi. Sometimes combinations of words from different languages are used in the ST. The trace of the origin of most of these words has got effaced in the translation. Also effaced is the original author's knowledge of

these words and his skill of using them in the systems of Bangla language. Stylistic loss is also caused by the dropping of exotic and distant comparisons that appear in the ST in the forms of similes and metaphors. Neither of the other miseries identified in *The Laughter of a Slave* is as great as the misery caused by stylistic loss. The misery caused by semantic loss in this translation has occurred mainly because the expressions concerned are culture specific or culturally charged. The translation of religious terminologies has faced the lack of getting equivalent expressions in English. It has made some culture specific ST expressions almost untranslatable. Some linguistic items have also appeared to be untranslatable. The ST expressions that are onomatopoeic in nature and the wordplays employed in the ST are such linguistic items.

Syntactic and lexical expansions, foreignisation and thick translation have brought splendours to *The Laughter of a Slave*. For syntactic expansions, mainly three ways are followed. They are identification of the participants in events, identification of objects or events with abstracts, and filling out of ellipses. In this novel, instances of filling out of the elliptic ST aspects are more prominent than the other two ways of syntactic expansion. More explicit indication of relationals as a way of syntactic expansion is not found in this novel. All the means of lexical expansions – classifiers, descriptive substitutes and semantic restructuring – are used in *The Laughter of a Slave*. The use of classifiers for such expansion is quite insignificant in this novel. The use of descriptive substitutes is more explicit than the other two means. These substitutes are used mainly for avoiding the difficulty of translating culture specific words and religious terms. Some expressions are semantically restructured for bringing clarity in the TT expressions. Foreignisation in this novel has come through the retainment of ST expression in the TT and the occasional use of sentence fragments following the fragmentary nature of the relevant ST expressions. The ST expressions retained in the TT include expressions from Arabic, Bangla and Persian languages. The role of thick translation in bringing foreignness to *The Laughter of a Slave* is insignificant.

### 5.1.2.2 Miseries and Splendours: *Portrait Number Twenty Three*

Different types of stylistic losses are found in *Portrait Number Twenty Three*. The original novel *Teish namber tailochitra* is stylistically rich because of its employment of tonal variation, use of Bangla idiomatic expressions, use of Bangla dialect, extensive use of English expressions along with its occasional use of Urdu and Sanskrit, and use of comparisons. These features of the original novel's style are affected in the translated version of the novel. As for semantic loss, both avertable and inevitable losses are found in *Portrait Number Twenty Three*. That means, some of the instances of semantic losses could be avoided by the translator while some of them could not be avoided. Items that are culturally or linguistically untranslatable have also intensified the miseries of translation in this novel.

The most remarkable splendour of translation revealed in *Portrait Number Twenty Three* is the act of filling out of ellipses as a means of syntactic expansion. The other means followed for syntactic expansion are the identification of the participants in events and the identification of objects or events with abstracts. As for lexical expansions, they are made by using classifiers, descriptive substitutes and semantic restructuring. In this case, the employment of semantic restructuring in numerous instances is noteworthy. As regards foreignisation, *Portrait Number Twenty Three* has retained some Bangla and Sanskrit expressions along with some exotic aspects of the ST. Sentence fragments are also used following fragmentary nature of some of the ST expressions. Instances of thick translation are also found in this novel.

### 5.1.2.3 Miseries and Splendours: *Rifles Bread Women*

A prominent translation misery exposed in *Rifles Bread Women* is its stylistic loss. In the ST, there is an extensive use of expressions from Urdu, Arabic, English, Persian, Turkish and Sanskrit languages. In this regard, the use of Urdu expressions in the ST is remarkable. These expressions are sometimes mixed with Bangla ones. This stylistic feature of the ST is considerably lost in *Rifles Bread Women*. The ST also contains Bangla dialect which is lost in the TT. The style of the ST is also enriched by the use of exotic comparisons. Some of these

comparisons are also lost in *Rifles Bread Women*. Similarly lost are the allusions used in the ST from Bangla literature. As for the tone, the ST has employed tones of ridicule, conversation, exclamation and interrogation. This tonal variation is partly lost in the TT. Some of the ST expressions, especially kinship terms, have undergone semantic loss. Cultural untranslatability is perceived in the transportation of culturally charged words and religious terminologies from the ST to the TT. The last misery, namely linguistic untranslatability has occurred in the cases where Bangla idiomatic expressions and onomatopoeic expressions are involved.

With regard to the splendours in *Rifles Bread Women*, the instances where the implicit or elliptic aspects of the ST are captured as a way of syntactic expansion are literally numerous. The other ways of syntactic expansions, namely the identification of the participants in events, the identification of objects or events with abstracts, and more explicit indication of relationals are also used in this novel. The bulk of lexical expansions in *Rifles Bread Women* has come from semantic restructuring. Classifiers and descriptive substitutes have also enhanced lexical expansions in this novel. As for foreignisation, it is caused by the retainment of ST expressions, transportation of exotic ST aspects including exotic comparisons, and the use of sentence fragments replicating the incomplete expressions of the ST. The instances of thick translation in *Rifles Bread Women* are also noteworthy. The quantity of findings in every category is comparatively high in this novel because it is larger in size than the other four novels.

#### **5.1.2.4 Miseries and Splendours: *Kuhelika***

Stylistic loss has appeared multi-dimensional in *Kuhelika*. It exhibits the losses of Bangla idiomatic expressions, Bangla song and dialect, some exotic ST comparisons and allusions, and the use of Arabic, Hindi, Urdu and English expressions. The ST has followed a narrative technique in which the narrator has used the *sadhureeti* and the characters have used the *chalitareeti*. This *sadhureeti-chalitareeti* distinction is also lost in the TT. Apart from these stylistic losses, the



misereries of translation in *Kuhelika* also include instances of semantic loss, cultural and linguistic untranslatability.

Though the instances of more explicit indication of the relationals are not identified in *Kuhelika*, the other ways of syntactic expansions are found in this novel. The ways are the identification of the participants in events, the identification of objects or events with abstracts, and the act of filling out of ellipses. The instances of explicating the elliptic aspects of the ST are more visible than those of the other two ways. As for the lexical expansions, all the three ways, namely classifiers, descriptive substitutes and semantic restructuring are used in *Kuhelika*. Semantic restructuring has occurred more frequently than other two ways of lexical expansions. As regards foreignisation, it has occurred because of the use of ST expressions and the retainment of exotic aspects including exotic ST comparisons. Besides, instances of thick translation are also present in *Kuhelika*.

#### **5.1.2.5 Misereries and Splendours: *Ekolobya***

Deviation from the normal order of words found in a Bangla sentence and the use of formal and serious sounding words both in the narration and the utterances by the characters in *Nityapuran* have made the personal style of the ST author unique. Words are arranged differently in the ST for making the language a bit unfamiliar to the ST readers. Similarly, selection of serious diction has made its language different from that of the common men. Both these methods are followed to capture the period in which the events of *Mahabharata* took place and to reproduce the mood of seriousness that the language of this epic creates. When *Nityapuran* is translated as *Ekolobya*, the style of using serious diction in deviated word order is lost. This is the most remarkable loss found in *Ekolobya*. Losses in the field of meaning transfer are also found in the TT. Such losses seem avertable as the translator could easily reduce the degree of loss by selecting more equivalent expressions in the TT for the ST expressions concerned. Besides the losses, the translation misereries in *Ekolobya* include the issues of untranslatability of both cultural and linguistic items of the ST. Cultural untranslatability is found in the attempts of transporting Hindu religious terminologies. If compared to the

instances of cultural untranslatability, the number of the instances of linguistic untranslatability in *Ekolobya* is quite insignificant.

Translation splendours in *Ekolobya*, like other four novels, are the result of syntactic and lexical expansions, instances of foreignisation and those of thick translation. For syntactic expansions, mainly two ways, namely identification of the participants in events and filling out of ellipses are employed in *Ekolobya*. Other two ways of syntactic expansions, namely identification of objects or events with abstracts and more explicit indication of relationals are not found in the TT. For lexical expansions, descriptive substitutes are used along with some semantically restructured ST items. Semantic restructuring is used for clarifying the intended meaning of some of the ST expressions. Compared to it, the role of descriptive substitutes in creating lexical expansion in *Ekolobya* is insignificant. The use of classifiers as a method of making lexical expansions is not found in *Ekolobya*. Foreignisation in *Ekolobya* has occurred because of the translator's transportation of both normal and exotic ST expressions to the TT. Some ST expressions, predominantly Hindu religious terminologies, are retained in the TT. Besides, some exotic expressions related to the SL culture are also retained in the TT. Use of sentence fragments that are influenced by similar ST expressions has also contributed to bringing foreignness to the TT. Thick translation, on the other hand, has not played any significant role in enhancing the translation splendour of *Ekolobya*.

## **5.2 Kabir Chowdhury's Stance as a Translator**

The bulk of the stylistic losses occurred in Chowdhury's English translation of Bangla novels are inevitable. The style of any ST author created by his arrangement of words, his selection of words from languages other than the SL, use of dialect and slangs by different characters, and their habit of code mixing are difficult for any translator to translate. Also difficult is the transportation of Bangla *sadhureeti-chalitareeti* distinction. These difficulties are apparent in Chowdhury's translation also. Other stylistic losses found in Kabir Chowdhury's translation are the loss of tonal variation, and the omission of comparisons and

allusions. These losses could easily be avoided by the translator. Similarly, semantic loss occurred in the translation of Chowdhury are both avertable and inevitable in nature. Avertable semantic loss has taken place when equivalent expressions are available in the TL, but they are not used by the translator; inevitable semantic loss has occurred when he has tried to bypass the issues of untranslatability. As for cultural untranslatability, it has emerged inevitable mainly in the transference of kinship terms, religious terms from both Hinduism and Islam, and culture specific items. Linguistic untranslatability, on the other hand, has occurred in case of transporting onomatopoeic expressions, Bangla idiomatic expressions, interjections, some common nouns from the world of flora, and some slangs.

Filling out of ellipses is the single most important splendour of translation because it most effectively captures what Ortega terms as silence. Elliptic aspects of the ST are quite successfully explicated by Kabir Chowdhury in his English translation of Bangla novels. All the sample novels, especially *Portrait Number Twenty Three* and *Rifles Bread Women*, are the demonstration of his explication of implicit ST aspects. Kabir Chowdhury's translation is also marked by his use of semantic restructuring as a way of expansion. It has made his translation lucid and clear.

Though the strategy of domestication is occasionally followed by the translator, his preference for foreignisation is quite explicit in his translation. His retainment of ST expressions in the TT, his transportation of exotic, distant and dissimilar aspects of the ST to the TT, his use of sentence fragments to replicate the incomplete sentences of the ST are the indicators of his liking for the strategy of foreignisation. Following this strategy, he has moved the readers towards the linguistic habits of the ST author. The instances of thick translation found in his translation also reveal the same intention of the translator.

### **5.3 Limitations of Translation Evaluation Applying Ortega's Theory**

Grammatical errors including problems in syntax and mechanics can also bring misery to translation. These errors are not addressed in Ortega's theory of

translation. As an attempt to abide by Ortega's theory, these errors are overlooked in this study. Similarly, not addressed are the issues of mistranslations and pure omissions. Also kept outside the scope of this study are the typos in both the STs and the TTs.

That translation gains can greatly contribute to enhancing the splendour of translation is not taken into consideration by Ortega. That is why the instances of translation gains are not identified in this study. The absence of any provision for the identification of translation gains in Ortega's theory has reduced the scope of this study. Similarly, the addition of new information, character or incident can also enhance the splendours of translation but such addition is not considered for evaluation both in Ortega's theory and in this study. Besides, the instances where Chowdhury's translation seems excellent and natural are also excluded from this study. Such exclusion has also reduced the scope of criticism. Again, the provision for capturing the text intension is absent in Ortega. As a result, it is also absent in this study.

One of the probable reasons why issues like additions, translation gains and natural translation are not mentioned in Ortega's theory is his emphasis on the ST. It seems that both the ST and the TT are equally important in the evaluation of translation.

#### **5.4 Future Research Endeavours**

Philosophical theories generally put emphasis on literal translation, foreignisation and thick translation. Kabir Chowdhury's translation is mostly literal. His endeavour to capture the silence prevalent in the STs is indicative of his creativity in the limited scope of literal translation. Foreignisation and thick translation appear as the inevitable byproducts of his literal translation. His occasional use of domestication strategy which could be appreciated if judged from a different point of view is sometimes regarded as translation loss because of the application of Ortega's theory as the theoretical perspective of this study. If Ortega's theory is combined with other theories that address the limitations of this study, a comprehensive model for translation evaluation can be produced. For doing this,

## Conclusion

Venuti's domestication strategy and Nida's translation gain, Nida and Taber's ideas on addition and reduction can be taken into consideration. The issues of text intention, mistranslation, grammatical mistakes, omissions etc. can also be incorporated in evaluating the misery and the splendour of translation.

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