Translating Ecology and Material Culture: Understanding Strategies and Shift in *The Ballad of Ayesha*

Mukta Das[1], Tanmoy Mazumder[2]*

[1]*MA Student, Department of English in Jashore University of Science and Technology, Jashore, Bangladesh*

[2]*Assistant Professor, Department of English in Jashore University of Science and Technology, Jashore, Bangladesh*

Corresponding Author: Tanmoy Mazumder, E-mail: tanmoy_eng@just.edu.bd

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ABSTRACT

The current study exposes the translation strategy of ecology and material culture in *The Ballad of Ayesha* (2018) and the resulting translation shift. This novel is Inam Ahmed's English translation of the Bengali novel *Ayeshamangal* (2010) by Anisul Hoque. *Ayeshamangal* is a Bengali novel written in a fully Bengali context and it is quite difficult for the translator to translate the issues of ecology and material culture by keeping the flavor of the original text intact. The current paper attempts to evaluate whether the translator is successful or not in conveying the sense of the original text to the translated one. This research also investigates the translator's attitude to equivalence in the TT as well as the problems and dilemma he faces in dealing with various cultural aspects of the novel as we know that English and Bengali languages have different structures. Peter Newmark's concept of cultural categories in translation is a key to the discussions attempted in this study. The paper foregrounds the translating issues of ecology and material culture in the TT, attempts to investigate the procedures and strategies used by the translator, and probes the possible translation shift.

INTRODUCTION

Cambridge Dictionary defines translation as "the process of translating something, from one language to another" (dictionary.cambridge.org). It is an activity of mind in which the meaning of a linguistic discourse is rendered from one language to another and a process through which the content of a text is transferred from the source language to the target language. The translator is required to have enough knowledge of both the source and the target language with a high linguistic sensitivity as he/she has to transmit the author's intention, opinion and thoughts in the translated version precisely and faithfully. According to Ghazala (2008), "translation is generally used to refer to all the process and methods used to render and/or transfer the meaning of the source language text into the target language as closely, completely and accurately as possible …" (2008, p. 1). For Catford (1978), "translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (p. 20). Yowell and Mutfan (1999) describe translation as a product since it provides us with other different cultures, ancient societies and civilization when the translated texts reach us. The translator should have the awareness and competence of source language culture and target language culture. The more a translator is conscious of the differences between cultures, the better a translator he or she will be. The concept of culture is universal, and is used in various disciplines, such as anthropology, political science, sociology, literary studies etc. In this paper, the concept of culture will be discussed following Peter Newmark's definition, because he does not only define culture, but also emphasizes the relation between culture and language. Newmark (1988) defines culture "as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (p. 95). Newmark (1988) "divided cultural categories into five, they are ecology (plants, animals, mountains), material culture (food, clothes, housing, transport), social culture (work and leisure), organizations, customs, ideas (political, social, legal), gestures and habits (non-linguistic features)" (p. 95). Eugene Nida in his essay "Sociolinguistics as a Crucial Factor in Translating and Interpreting" has noted that "language is a part of culture, and

in fact, it is the most complex set of habits that any culture exhibits. Language reflects the culture, provides access to the culture and in many respects constitutes a model of the culture" (Nida, "Sociolinguistics"). So, cultural knowledge and cultural differences play a vital role in the field of translation. Translation is the bridge in language learning and it helps learners experience not only new things but also new culture. The translator should know the context and the cultural background. Oey Vella Valencia W and Rahmanti Asmarani in their paper "The Translation Procedures of Cultural Expressions Applied in 'A Game of Thrones'" refers to Vermeer's idea that "a translator is required to be bilingual or multilingual and also to be bicultural or multicultural, armed with good knowledge of as many culture as possible". (Oey Vella et al., "The translation procedures").

This paper would investigate the issues of ecology and material culture in the novel *Ayeshamangal* and their English translations in *The Ballad of Ayesha. Ayeshamangal*, published in 2010, is a Bengali novel written by renowned Bangladeshi author Anisul Hoque. *The Ballad of Ayesha*, published in July 2018, is an English translation of *Ayeshamangal*. It has been translated by an eminent Bangladeshi journalist Inam Ahmed. The novel tells the story of Ayesha's quest to find out what happened to her husband Joynal Abedin, who worked in Bangladesh Air Force. It reflects the phenomenon of the newly created nation and the tales of its people. In the original novel, the author uses a lot of culture specific terms that are sometimes difficult to understand by the target text readers. So, the translator, Inam Ahmed, faces certain difficulties in translation and always seems aware of using proper translation strategies in translating the source language into target language. The translator tries to make the target text readers understand the cultural expressions of the source language. The goal of this study is to find out the issues of ecology and material culture in the novel and expose the strategies devised by the translator in translating them. At the same time, this research investigates his struggle to create equivalence between the source text and the target text. So, this qualitative research is an endeavor in the field of translation studies and sets three objectives- firstly, to find out the ecological and material cultural issues in *The Ballad of Ayesha*; and secondly, to probe the procedures and strategy adopted by the translator in translating ecology and material culture. Thus, this paper studies the ecological and material culture issues in the source text, then studies the use of procedures and strategies used by the translator, and finally, analyzes the translation shift in the target text.

ECOLOGY IN *AYESHAMANGAL* AND *THE BALLAD OF AYESHA*

Ecology in *Ayeshamangal* (ST) and *The Ballad of Ayesha* (TT) are important aspects. In general, "Ecology is the study of the relationships between plants, animals, people, and their environment, and the balances between these relationships." (Collins dictionary). There are various ecological issues used in the novel *Ayeshamangal*, and in cases of translating them, the translator follows certain strategies. In most of the cases, the translator goes for literal translation, while at the same time, he skips translating some terms, and some lexical contents are omitted in the TT, which the translator finds untranslatable in the TL.

In translation, according to Newmark (1988), "the category ecology comprises flora, fauna, winds, plains and hills." (p. 95). In the first chapter of *Ayeshamangal*, the author refers to some birds such as, "payra", "chil", "shokun", "baaz" (পায়রা, চিল, শকুন, বাজ). The translator translates them like "pigeon", "kite", "vulture" but shies away from translating "baaz" as the "falcon". There is another line in the first chapter, that is, "kotogulo proshno nokhore gethe payra othoba baaz pakhi ta pakha mele diecey akashe" (কতগুলো প্রশ্ন নখরে গেঁথে পায়রা অথবা বাজ পাখিটা পাখা মেলে দিয়েছে আকাশে), which is translated as "All these questions were hooked to the claws of the eagle that was inscribed on the envelop." Here, the translator does not go for the translation of "payra" (পায়রা) as "pigeon". In page 12 of the ST, there is a passage where phrases like "pakhir kolotan"(পাখির কলতান) is translated as "chirping of birds", "bashjhare horiyaler daak"(বাঁশ ঝাড়ে হরিয়ালের ডাক) as "green pigeon's gentle crooning in the bamboo bush", "ghunpokar kutur kutur" (ঘুন পোকার কুটুর কুটুর) as "the monotonous drilling of the borer insect into the wood", "morog murgir kokkok"(মোরগ-মুরগীর কক কক) as "the chicken's cackling". The translator here omits the translation of "Jhillir jhi jhi rob" (ঝিল্লির ঝি ঝি রব) as he does not find suitable words for the TT readers for explaining such ecological expressions.

In page no 42 of the ST, there is a description of crow which the translator totally omits in the TT, and that is, "kak pakha jhaptacche shunnye pa mele diye pa achracche, bichitro shobdo korche, kaker pakhar chayai shurjo dobar agei neme ashche shondha" (কাক পাখা ঝাপটাচ্ছে শূন্যে পা মেলে দিয়ে পা আছড়াচ্ছে, বিচিত্র শব্দ করছে, কাকের পাখার ছায়ায় সূর্য ডোবার আগেই নেমে আসছে সন্ধ্যা).

In page 55 of ST, there are some sentences like "chorui pakhir nirer moto chotto shongshar"(চড়ুই পাখির নীড়ের মতো ছোট্ট সংসার) translated as "like a pair of sparrow nestling," "chorui pakhi tar gola borshon korlo" (চড়ুই পাখি তার গোলা বর্ষণ করলো) translated as "One of the sparrows commenced target practice" and "chorui pakhir chana kui kui korche"(চড়ুই পাখির ছানা কুঁই কুঁই করছে) which is translated as "sparrow chick started shrieking helplessly." The author also mentions some other animals such as "sheyal"(শেয়াল), "tiktiki"(টিকটিকি), "bador"(বাঁদর), "kalo pipra"(কালো পিঁপড়া), "kecho"(কেঁচো), "bachur"(বাছুর), "kukur"(কুকুর), "jonaki"(জোনাকি), "tokkhok"(তক্ষক), "tuntuni pakhi"(টুনটুনি পাখি), "beji"(বেজি), for which the translator follows the process of literal translation, and they are translated as "jackals", "geckoes", "monkey", "herds of ants", "earthworm", "calf", "dog", "fireflies", "gecko", "tailorbird", "mangoes".

There are some names of fishes in the ST which are omitted in the TT, such as "shol" (শোল) and "boal" (বোয়াল). On the other hand, the fish "koi" (কই) is not translated, while "kholsa" (খোলসা) is translated as "catfish", though "catfish" refers to a freshwater or marine fish with whisker like barbells around the mouth, typically bottom-dwelling.

In the ST, the author uses some dialects also, such as, "nishi pawa kukur" (নিশি পাওয়া কুকুর), translated as "a lonely dog", "gaura" (গাওড়া), translated as "jungle cats", "shiyal" (শিয়াল), translated as "jackals", "baghdasha" (বাঘডাসা), translated as "tiger", "metho edur" (মেঠো ইঁদুর) as "field mice". We trace some other terms regarding fauna such as "kaker ka-ka dak" (কাকের কা কা ডাক), which is translated as "raucous crow" and for the term "kaker jonoshova" (কাকের জনসভা), the translator explains it as "the crows were holding a grand rally." Another terms like "sheyal shokuner mojlish"(শেয়াল শকুনের মজলিস) is translated as "the jackals and vultures had their feast", "kalo shokun, lomba gola shinger moto thot boro boro nokhor"(কালো শকুন, লম্বা গলা, শিঙের মতো ঠোঁট, বড় বড় নখর) as "big black birds with long-streched out necks and the translator translates the phrases like "kathpokar jhi jhi shobdo"(কাঠ পোকার ঝি ঝি শব্দ) as "Cicadas carried on their monotonous trill" and "dupur bibosh kore dakche horiyal"(দুপুর বিবশ করে ডাকছে হরিয়াল) as "doves crooned".

Now, if we look at the words related to the flora in the ST, we see that the author alludes to many names of local plants which are available only in Bangladesh region, and in that case, the translator faces certain problems in translating them. For example, the terms like "paner boroj"(পানের বরজ), "shupuri bagan"(সুপুরি বাগান), "dhaner gora"(ধানের গোড়া), "khor"(খড়), "tejpata"(তেজপাতা), "sheuli gach"(শিউলি গাছ), "tamak" (তামাক), "pat" (পাট), "shorshe"(সরষে), "jhopjhar"(ঝোপঝাড়), "bash bagan" (বাঁশ বাগান), "tal gach"(তাল গাছ) are translated as "a betel orchard", "a betel nut orchard", "hay", "a layer of hay", "bay leaves", "sheuli plant", "tobacco", "jute", "mustard seeds", "bushes", "bamboo thickets" and "palm tree".

Again, in page no. 104, we observe phrases like "lojjaboti pata" (লজ্জাবতী পাতা) is presented as "soft carpets of mimosa", "jhakra gach"(ঝাকড়া গাছ) as "thick branches", "beguni ronger ful"(বেগুনি রঙের ফুল) as "purple flowers", "katapata"(কাটা পাতা) as "thorny leaves", but we find the translator shying away from translating terms like "bashok gache akashmukhi ful"(বাসক গাছে আকাশ মুখী ফুল), "tetul gacher patar moto choto choto pata wala tok patar gach" (তেঁতুল গাছের পাতার মতো পাতা-ওয়ালা ছোট ছোট টক পাতার গাছ), "vatful"(ভাটফুল), "kochuripana" (কচুরিপানা), "bichali"(বিচালি), "kola kadi"(কলা কাঁদি) as he finds them untranslatable. In addition to them, the translator here does not go for the translation of "bothua shaak" (বতুয়া শাক), "napa shaak" (নাপা শাক), and "kanchfal" (কাঁচ ফল) as the TT readers are not familiar with these terms.

Some other ecological terms like "kuashay stobdho" (কুয়াশায় স্তব্ধ), "kheyar onchol" (খেয়ার অঞ্চল), "shitkale gerua boron dhuli" (শীতকালে গেরুয়া বরণ ধুলি), "bistirno dhan khet" (বিস্তীর্ণ ধানক্ষেত), "jhor jhonjha" (ঝড় ঝঞ্ঝা), "thanda batash" (ঠান্ডা বাতাস), "kalo kuasha" (কালো কুয়াশা) are omitted in the TT and phrases like "mora vashano vela" (মড়া ভাসানো ভেলা), "panir kolkol" (পানির কলকল), "laal mati"(লাল মাটি), "shobuj potobhumi" (সবুজ পটভূমি), "bilbaor" (বিল বাওড়), "bon badar" (বন বাদাড়), "kola gacher dhonga"(কলা গাছের ঢোঙ্গা), "dhaner mota"(ধানের মোতা), "shoda gondho" (সোঁদা গন্ধ) are translated as "raft", "sound of eddies", "the ruddy soil", "emerald carpet", "marshlands and muds", "farmlands", "banana leaves", "lonely paddy stalks" and "smell of earth that floats up after the shower".

ISSUES OF MATERIAL CULTURE IN *AYESHAMANGAL* AND *THE BALLAD OF AYESHA*

Translating material culture requires special attention in any culture oriented text and such is the case in *The Ballad of Ayesha*. According to Encyclopedia Britannica, material culture refers to "tools, weapons, utensils, machines, ornaments, art, buildings, monuments, written records, religious images, clothing, and any other ponderable objects produced or used by humans." (britannica.com). In *A Textbook of Translation* (1988), Newmark narrows down the idea of culture, and has made five cultural categories. They are 1) Ecology, 2) Material Culture, 3) Social Culture, 4) Organizations, Customs, Activities, Procedures, Concepts and 5) Gestures and Habits. (p. 95). He divides material culture into four groups and they are: foods, clothes, houses and towns, and transport. This section of paper will investigate the terms related to material culture mentioned in the ST and their translations in *The Ballad of Ayesha*.

According to Newmark (1988), "food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures". (p. 72). In the novel *Ayeshamangal*, the author mentions different kinds of food items related to Bengali culture and tradition. In the very first page of the first chapter of the ST, the author mentions the food item named "aaush dhaner vat" (আউশ ধানের ভাত) which is the staple food of Bangladeshi people and the translator translates the term as "boiled aaush rice". (Hoque, 2018, p. 9).

In page no 13 of the ST, there are the descriptions of food items like "chicken fry" (চিকেন ফ্রাই), "chicken curry" (চিকেন কারি), "murgi mossollam" (মুরগি মসল্লাম), "morog polao" (মোরগ-পোলাও). "Chicken fry" and "chicken curry" are English words, so there is no need of translation for them, but in case of "murgi mossollam" (মুরগি মসল্লাম), the translator skips from translating it, while "morog polao" (মোরগ-পোলাও) is translated as "chicken polao" and the term "polao" is kept untranslated.

Another food item mentioned in page no 17 of the ST is "jhalmuri"(ঝালমুড়ি), which is available only in Bangladeshi context and in case of translating it, the translator gives a small description of the item in the TT, so that the TT readers can understand. He translates it as "Jhalmuri, puffed rice mixed with bits of onion and green chili".

Food items like "chocolate"(চকলেট), "chewing gum"(চুইংগাম),"biscuit"(বিস্কুট), are found almost all over the world, and they are in English in the ST, so they cause no problem in case of translation. Fruits like "kola" (কলা), "daab" (ডাব), "apple" (আপেল), are translated like "banana", "green coconuts", and "apple" but the term "kola kadi" (কলা কাঁদি) is omitted in the TT. In page no 22 of the ST, the author mentions "sharbat" (শরবত), which is a kind of drink, and in the TT, it is translated as "lemonade". "Rasgulla" (রসগোল্লা) is another food item that represents Bengali culture and tradition. The translator keeps the term untranslated as the TT readers are not familiar with it.

In page no 117 of the ST, there are a number of Bengali food items like "alu vaji" (আলু ভাজি), "korola vaji"(করলা

ভাজি), "vendi vaji"(ভেন্ডি ভাজি), "mula vaji" (মুলা ভাজি),"kakrol vaji" (কাকরোল ভাজি), "begun vaji" (বেগুন ভাজি), "puishaak" (পুঁই-শাক), "laal shaak"(লাল শাক), "palong shaak" (পালং শাক), "mula shaak" (মুলা শাক), "daal votta"(ডাল ভত্তা),"alu votta"(আলু ভত্তা), "begun votta" (বেগুন ভত্তা), "potol votta"(পটল ভত্তা), "shutki votta"(শুটকি ভত্তা), and in case of translating them, the translator goes for literal translation, for example, "alu vaji"(আলু ভাজি) is translated as "potato fry", "korola vaji"(করলা ভাজি) as "bitter ground fry", "vendi vaji" (ভেন্ডি ভাজি) as "ladies finger fry", "mula vaji"(মুলা ভাজি) as "radish fry", "begun vaji"(বেগুন ভাজি) as "aubergine fry", "daal votta"(ডাল ভত্তা) as "mashed lentils", "alu votta"(আলু ভত্তা) as "mashed potato", "begun votta"(বেগুন ভত্তা) as "mashed aubergine", "shutki votta"(শুট-কি ভত্তা) as "dried fish". Some items like "kakrol" (কাকরোল), "puishaak"(পুঁইশাক), "laal shaak"(লাল শাক), "patal"(পটল) are kept untranslated and "palong shaak"(পালং শাক) is omitted in the TT.

"Pitha" (পিঠা) is another significant traditional Bengali food item and in page no 76 of the ST, we find the description of different kinds of "pithas" like "vapa pitha" (ভাপা পিঠা), "chitoi pitha" (চিতোই পিঠা), "puli pitha"(পুলি পিঠা), "tel pitha"(তেল পিঠা). The term "pitha"(পিঠা) is translated as "rice cake" and "vapa pitha"(ভাপা পিঠা), "chitoi pitha"(চিতোই পিঠা), "puli pitha"(পুলি পিঠা) "pitha-payesh"(পিঠা-পায়েস) have not been translated. On the other hand, "khoi murir moya" (খই মুড়ির মোয়া) is translated as "puffed rice".

Some traditional Bengali street food items like "chotpoti"(চটপটি), "fuchka"(ফুসকা), "piyaju"(পিঁয়াজু), "paratha"(পরাটা) are mentioned in the ST, but the TT keeps them untranslated, while "piyaju"(পিঁয়াজু) is totally omitted.

Some other food items like "misti"(মিষ্টি), "chikon chaler vat"(চিকন চালের ভাত), "murgir mangso"(মুরগির মাংস), "daal" (ডাল), "dudh-vat"(দুধ-ভাত), "dim vaji"(ডিম ভজি), "foler rosh" (ফলের রস), "murgir jhal fry"(মুরগির ঝাল ফ্রাই), "vaji"(ভাজি) are translated as "sweets", "aromatic rice", "chicken", "lentils", "milk and rice", "omelette", "fruit juice", "chicken curry", "vegetables" but the translator does not translate the items like "biriyani"(বিরিয়ানি), "tandoor roti"(তন্দুর রুটি), "groom mosla"(গরম মসলা).

Clothes play a significant role in material culture, and it represents the culture of a particular community. The ST is full of words of this category and they are gender-specific and religion-specific. In the ST, the author mentions the names of clothes that convey Bengali tradition, for example, "sari"(শাড়ি), "Panjabi"(পাঞ্জাবী), "pyjama"(পাইজামা), "lungi"(লুঙ্গি), "kameez"(কামিজ), "gamcha"(গামছা) and the translator keeps them untranslated in the TT.

In the ST, the author indicates some clothes related more to Muslim religious practice, such as, "borkha" (বোরখা), "parda"(পর্দা), "nekab"(নেকাব), and they are translated as "burqa", "veil". On the other hand, the translator translates the term "orna" as "long clothes in Islamic fashion". Dresses like "sando genji"(স্যান্ডো গেঞ্জি), "pant"(প্যান্ট), "achol"(আঁচল), "chadar"(চাদর), "tetroner shirt"(টেট্রনের শার্ট) are translated as "vest", "trouser", "edge of sari", "vest", "polyester shirt". The translator skips from translating some dresses like "belbotom pyjama" (বেলবটম পায়জামা), "mala sari" (মালা শাড়ি), "blouse"(ব্লাউজ). Again, dresses like shirt, pant, petticoat,

coat, muffler are acquainted to almost all over the world, and in the ST, they are in English language. So, the translator dose not face any problem

Material culture also includes transport. In the ST, the author mentions some local transport as well as some universal transports. "Bus", "bicycle", "motorcycle", "truck" are in vogue almost all over the world, but transport like "gorur gari"(গরুর গাড়ি), "dinga"(ডিঙা), "rickshaw"(রিকশা), "vangari" (ভ্যানগাড়ি) are local, and they are translated as "bullock", "cart", "ships", rickshaw" and "rickshaw van".

ECOLOGY AND MATERIAL CULTURE: TRANSLATION STRATEGIES AND PROCEDURES

While translating, translators use different strategies as every text is different to each other. Some translators try to create equivalence between ST and TT, and on the other hand, some translators focus more on semantic translation. In case of translating *Ayeshamangal,* the translator, Inam Ahmed focuses more on the search of equivalence as we assume from our initial idea. For that purpose, he uses some strategies and procedures.

Regarding translation, Vinay and Darbelnet present a model and point out some procedures. He was influenced by earlier work of theorist and Russian translator Andrei Fedorov (1953), as described by Mossop (2013) and Pym (2016). (Munday, 2016, p. 88). Vinay and Darbelnet identified different translation 'strategies' and 'procedures'. Munday (2016) has pointed out:

In the technical sense, a strategy is an overall orientation of the translator (e.g. towards free or literal translation, towards the TT or ST, towards domestication or foreignization), where as a procedure specific technique or method used by the translator at a certain point in a text (e.g. the borrowing of a word from the SL, the addition of an explanation or a footnote in the TT). (Munday, p. 88).

Vinay and Darbelnet identified two strategies of translation - i) direct translation and ii) oblique translation which we can compare with Nida's concept of "formal translation" and "dynamic translation". The direct or formal translation is very similar to the idea of literal translation, where oblique or dynamic translation conforms to the idea of free translation. Vinay and Darbelnet then discusses seven procedures of translation.

The first procedure is 'borrowing', and in case of *The Ballad of Ayesha*, use of borrowing is very much evident. "Borrowing" is taking a word or expression from another language without translation. Here, the translator directly transfers the SL words to the TL. For Vinay and Darbelnet (2004), "Borrowing" is used to "introduce the flavor of the source language (SL) culture into a translation". (p. 129).

In translating the ecological terms, the translator borrows some words from ST to TT, as he finds these terms as non-existing in the target culture. For example, the translator borrows the terms like "bothua shaak" (বতুয়া শাক), "napa shaak" (নাপা শাক), "kanchfal" (কাঁচ ফল), as the TT readers are not familiar with them. The translator translates "kadam gach" (কদম গাছ) as "kadam tree" and "sheuli gach" (শিউলি গাছ) as

"sheuli plant". Here, the translator makes a conscious choice to use the same word in the TT, as it is found in the ST, since he does not find any equivalent words for these terms in the target language. The translator here follows the process of borrowing in order to preserve the local color, meaning, significance and intention of the words. Furthermore, the translator fears that, if these terms are literally translated, they will lose both their semiotic and cultural aspects.

In most cases, the translator goes for literal translation. Literal translation is the word-for-word translation, which Vinay and Darbelnet (2004) describe as "being most common between two languages of the same family … and culture." (p. 130). Again, "literal translation is the author's perception of good translation. Literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that meaning is fully reserved". (Munday, 2016, p. 89).

In the TT, ecological terms like "payra" (পায়রা), "chil" (চিল), "shokun" (শকুন), "pakhir kolotan" (পাখির কলতান), "lal-mati" (লাল মাটি), "bador" (বাঁদর), "matho edur" (মেঠো ইদুর), "poler punjo" (পলের পুঞ্জ), "beji" (বেজি), "tal gach" (তাল গাছ), "robi sossho" (রবি শস্য), "tokkhok" (তক্ষক), "tuntuni pakhi" (টুনটুনি পাখি) are translated as "pigeon", "kite", "vulture", "the chirping of birds", "the ruddy soil", "monkey", "field mice", "haystack", "mongoose", "palm tree", "winter crops", "gecko", "tailorbird". So, literal translation is evident here.

In case of literal translation, the translator goes for word-for-word translation, rather than providing the sense of the original. For this reason, literal translation usually mistranslates the idioms. For example, here, the translator translates the term "paner boroj" (পানের বরজ) as "betel orchard", though the contextual meaning of "boroj" (বরজ) and "orchard" is different. The ST author uses ecological terms like "bashjhare horiyaler dak" (বাঁশ ঝাড়ে হরিয়ালের ডাক), "ghunpokar kutur kutur" (ঘুন পোকার কুটুর কুটুর), for which the translator goes for literal translation. He translates them as "the green pigeon's gentle crooning in the bamboo bush" and "the monotonous drilling of borer insect into the wood". Here, the translator does not take into account the differences in culture or contextual knowledge between readers of the original in the original language and readers of the translation in the target language. The translator translates the term "kutur kutur" (কুটুর, কুটুর) as "drilling" though these two does not provide the same meaning. In English, "drilling" is a cutting process using a drill bit to cut a hole of circular cross-section in anything solid. Different languages have different ways of expressing the same thing, and here, the translator fails to convey the original expression of the source language. The translator translates the term "kola gacher donga" (কলাগাছের ঢোঙা) as "banana leaves" following literal translation. Here, the ST and the TT do not provide the same meaning.

When literal translation is not possible, Vinay and Darbelnet proposes oblique translation (dynamic or free translation) as the strategy. This leads to four procedures. They are transposition, modulation, equivalence and adaptation. Here, the translator uses equivalence and adaptation more than the other ones.

Translator may fail to translate some terms in literal ways. Then, he can follow the process of equivalence. As this is one of the core concepts of translation, it requires a deep understanding of both SL culture and TL culture. Vinay and Derbelnet (2004) says, "equivalence is particularly useful in translating idioms and proverbs: the sense, though not the image. A translator can render one and the same situation by two texts using completely different stylistic and structural methods by following the process of equivalence." (p. 134).

In *The Ballad of Ayesha*, the term "balaka" (বলাকা) is translated as "a heavenly white bird". The translator tries to provide the sense, not the image. He focuses on the message provided by the author of the source text. Furthermore, the translator pursues the process of equivalence in translating terms like "bilbaor" (বিল বাওড়), and "sobuj pothobhumi" (সবুজ পটভূমি). "Bilbaor" is translated as "marshlands and muds" and "sobuj pothobhumi" (সবুজ পটভূমি) is translated as "emerald carpet". Here the TL describes the same situation by different structural or stylistic means.

In *Ayeshamangal*, the author uses the term "shiter gondho" (শীতের গন্ধ) and the translator does not find any appropriate word in the TL to translate it literally. Then, he tries to create equivalence by translating it as "winter was silently creeping". Similarly, the translator follows the process of equivalence in translating terms like "kaker jonoshova" (কাকের জনসভা) as "they were holding a grand rally" and "sheyal kukurer mojlish" (শেয়াল শকুনের মজলিস) as "the jackals and vultures had their feast".

Apart from using 'borrowing', 'literal translation' and 'equivalence', the translator uses 'adaptation' especially in case of translating the culture specific terms. Vinay and Derbelnet (2004) indicates that "adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence. Even though translators may produce a perfectly correct text without adaptation, the absence of adaptation may still be noticeable by an indefinable tone, something that does not sound quite right." (p. 135).

For example, the term "mora vashano vela" (মড়া ভাসানো ভেলা) is being translated as "raft". Here the term is expressed in a totally different way in the TT that is familiar and appropriate in the target language culture. Similarly, the translator follows adaptation in translating terms like "bhatful" (ভাটফুল), "nishi pawa kukur" (নিশি পাওয়া কুকুর), "shoda gondho" (সোঁদা গন্ধ), "baunka" (বাউংকা) as these are hermetically related with the SL culture. The translator translates "bhatful" (ভাটফুল) as "trees", and thus changes the cultural reference as the term does not exist in the target language culture.

Another culture specific ecological term is "baunka" (বাউংকা), which refers to a bamboo stick used for carrying heavy things. It is normally used in the rural areas of Bangladesh. The TT readers are not familiar with this term, and for that reason, the translator substitutes this term with "stick" in the TT, so that the TT readers do not get confused.

Just like the ecological issues mentioned earlier, the translator follows the process of 'borrowing', 'calque', 'equivalence' and 'adaptation' in translating the issues of material culture which includes foods, clothes, houses, towns and transport.

For example, the translator borrows food items like "rasgulla" (রসগোল্লা), "polao" (পোলাও), "gorom masala" (গরম মসলা), "chotpoti" (চটপটি), "phuchka" (ফুসকা), "puishaak" (পুঁইশাক), "laal

shak" (লাল শাক), "vapa" (ভাপা), "chitoi" (চিতোই), "puli" (পুলি), "biriyani" (বিরিয়ানি) as he finds no equivalent term in the target language. For the word "jhalmuri" (ঝালমুড়ি), the translator gives a brief description, as the word is replaced with the phrase "puffed rice mixed with bits of onion and green chili" (Hoque, 2018, p. 17).

Use of 'calque' has been found for the word "sharbat" (শরবত), as it is translated as "lemonade" (Hoque, 2018, p. 22).

The translator follows "borrowing" in translating clothes like "burqua" (বোরখা), "lungi" (লুঙ্গি), "gamcha" (গামছা), "panjabi" "(পাঞ্জাবী), "pyjama" "(পাইজামা).

Sometimes the translator goes for 'adaptation' to avoid complexities. For example, he substitutes the term "kafoner kapor" (কাফনের কাপড়) with "shroud". The term "kafoner kapor" refers to piece of cloth used for covering dead body. People of Muslim religion use this term. On the other hand, in Christian religion, it is called "shroud". In Bangladesh, Muslim men usually wear 'topi', and it has a kind of religious significance. In page no. 123 of the ST, there is a line like "topi pora lokjon jacche othoba firche mosjid theke" (টুপি-পপরা লোকজন যাচ্ছে অথবা ফিরছে মসজিদ থেকে) and in the TT, the translator translates it like "Men in topies were strutting to the mosque for their morning prayers." So, here the translator evades from translating "topi" (টুপি) as "cap" because "topi" has a religious value, and in that sense, "topi" and "cap" are not the same. On the other hand, "Jinnah topi" (জিন্না টুপি) and "Mostaq topi" (মোসতাক টুপি) are translated as "Jinnah cap" and "Mostaq cap".

EVALUATING THE SEARCH FOR EQUIVALENCE IN THE TT

The translator's struggle for providing an equivalent effect in the TT is quite evident. He uses different strategies to achieve equivalence between the ST and the TT. Tanmoy Mazumder (2020) in his article "Cultural Issues in Ayeshamangal and its Translation" asserts that "*The Ballad of Ayesha* is mainly an attempt for free translation, though the translator often uses literal translation; thus, the approach is an in-between one. He strives for providing an overall equivalent effect in the TT in relation to the source text (ST)" (p. 68). Equivalence in translation involves decoding the SL text and then, attempting to find an appropriate equivalence in the TL to encode whatever has been decoded in the SL. In case of translating the novel *Ayeshamangal*, the translator first decodes the source text (ST), that is to figure out the meaning, message and intention of the original writer, and then, he tries to encode the same decoded meaning of the ST in the TT. Finding equivalence is the most difficult stage of translation, and to produce a piece of good translation, the translator needs to be familiar with the phonological, morphological, syntactic, semantic, pragmatic, idiomatic, religious and cultural systems of both SL and TL to find standard equivalence in order to give an explanation or otherwise convey the author's intended meaning to TL audiences. Here, in case of translating *Ayeshamangal*, the translator attempts to ensure an overall equivalence between ST and TT, especially in case of trans-

lating ecology and material culture though he fails to do so in many cases.

Nida's Formal and Dynamic Equivalence and *The Ballad of Ayesha*

The Ballad of Ayesha adopts strategies of both formal and dynamic equivalence to deal with the issues of "ecology" and "material culture". Munday (2016) points out to Nida:

> Formal equivalence focuses attention on the message itself in both form and content. One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. Formal equivalence is keenly oriented towards the ST structure. (Munday, p. 68).

On the other hand, Nida points out that, in case of dynamic equivalence, "the message has to be tailored to the receptor's linguistic needs and cultural expectation and aims at complete naturalness of expression." (Munday, p. 68). Dynamic equivalence is based on the "principle of equivalent effect", where "the relationship between receptor and message should be substantially the same as that what existed between the original receptors and the message." (Munday, p. 68). In translating ecology and material culture of the novel *Ayeshamangal*, the translator focuses more on dynamic equivalence, though literal translation (the basis of formal equivalence) has been used in many cases. As mentioned in chapter 7, the translator borrows some words from the ST as they do not exist in the TL and also follows the process of equivalence and adaptation to convey the spirit and manner of the original text.

Nida defines the goal of dynamic equivalence as seeking "the closest natural equivalent to the source-language message." (Munday, 2016, p. 68). For Nida, the success of the translation depends above all on achieving equivalent effect or response. While translating *Ayeshamangal,* the translator tries to ensure the four basic requirements of a translation, which are: making sense; conveying the spirit and manner of the original; having a natural and easy form of expression; and producing similar response.

The translator's endeavor to keep the equivalent effect in the TT is evident though for ecological and material culture issues it is often problematic. Still the issues of ecology and material culture in the TT make sense in relation to the ST. Then, we must say that TT conveys the manner and spirit of the ST in this regard. Next, *The Ballad of Ayesha* has indeed a natural and easy way of expression as we have seen from our discussion in the earlier chapters. Finally, regarding "producing a similar response", we must say that it is not the case. The target text would not be able to expect a similar response from the TT readers as the ST readers. This is due to the cultural difference between the two types of readers and the translation shift in *The Ballad of Ayesha* and this shift would be discussed in the next chapter.

The core of dynamic translation is reader oriented and direct. The translator tries to employ common words and phrases in a new arrangement to make the translation smoother, simpler, clearer, more direct and more conventional. Nida held that, a dynamic equivalent translation must fit the re-

ceptor language and culture in order to make the translated message intelligible and natural to the target language receptors, and here, in *The Ballad of Ayesha*, the translator's struggle for dynamic equivalence is very much evident. The translator focuses much on the effect rather than the content. He attempts to make the reading process easier for the TL readers who do not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into their own culture as well as their language where necessary, though it often summons translation shifts.

EVALUATING TRANSLATION SHIFT IN THE TARGET TEXT

In the cases of translating ecology and material culture issues *The Ballad of Ayesha* represents definite translation shift. Translation shift points out towards some changes that occur in any translation process. Shifts may occur not only at the lower level of a language (the lexico-grammar), but also at the thematic level of any text. Catford (1978) says that by shift we understand the departure from formal correspondence in the process of moving from the SL to the TL. (p. 73). He further states that basically, in shift of translation, or transposition it is only the form that gets changed. He argues that the translation shift is done to get the natural equivalent of the source text message into the target text (Catford, 1978, p. 76). However, we can find two basic sources of shifts in translation. Firstly, source language (SL) text-oriented shift and secondly, target language (TL) text-oriented shift. Target language text-centered shift is concerned with achieving effectiveness, pragmatic appropriateness which includes the cultural one, and correctness of information.

Regarding ecology and material culture in *The Ballad of Ayesha*, the shift is target text centered and in most of the cases it is structural shifts which Catford (1978) says involve mostly a shift in grammatical structure (pp. 77-78), though shift in lexicological level is evident too as we see from the discussions in chapter 2, 3 and 4 of this paper.

The translator in his dealing with the ecology related lexicological and syntactical issues seems to be concerned of the flow of the TT. Some words and syntaxes are kept untranslated and some are ignored totally. This creates translation shift in lexicological and structural level of the TT from the ST, though it does not hamper the overall transfer of meaning in *The Ballad of Ayesha.*

Issues of material culture pose a greater threat to the equivalence of meaning in translating a culture oriented ST to a target reader oriented TT. *Ayeshamangal* is a Bengali culture oriented novel and as material culture is one of the most important elements of any culture transferring it in *The Ballad of Ayesha* often seems untranslatable to the translator. He uses "borrowing" often in these cases to provide a taste of the ST culture, but in many cases, he omits the ST words. This creates translation shift in lexicological level though it does not hinder the overall equivalent effect in meaning in the TT. Structural shift is evident too as the translator tries to keep the flowing nature of the text intact by rearranging sentence structures.

CONCLUSION

It is evident that the translator has tried his best to convey the sense of the original text to the target text in translating ecology and material culture. The translator has devised a flowing and easy form of expression which is useful for the readers with little background knowledge of Bengali language and culture. The translator uses the procedures of 'borrowing', 'calque', 'literal translation', 'equivalence' and 'adaptation' in order to create an overall equivalence. The translator has tried enough to avoid deviation from the ST structure though he has not been successful all the time. Translator plays the role of a bridge to make a connection between the ST readers and the TT readers. The translator stands between the ST and the TT as well as plays the role of a mediator between two languages and two cultures. In order to resolve the conflict of cultural differences and convey the meaning of the original text, the translator has often made lexicological and syntactical adjustments by skipping certain words and lines of the ST in the TT. He has attempted to fill the gap between the SL and the TL by recreating the original text in the target language. He has tried to keep the TT readers close to the source text culture though he has not been successful always. Here, the approach of the translator resembles Nida's dynamic equivalence though his strategy can be better described as a fusion of formal (literal) and dynamic (free) translation. As a result, translation shift has been found in *The Ballad of Ayesha.* The shift is mainly structural one which is his attempt to create a target language and target culture centered orientation, and also, to some extent, in the lexicological level which points towards his inability to find proper opposites in the target language. The paper has its limitations and suggests further study in this field. The possible cultural shift in translation has not been studied here and it can be probed for further research.

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