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

Mukta Das¹, Tanmoy Mazumder*²

¹MA Student, Department of English in Jashore University of Science and Technology, Jashore, Bangladesh
²Assistant Professor, Department of English in Jashore University of Science and Technology, Jashore, Bangladesh

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

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 Asmarami in their paper “The Translation Procedures of Cultural Expressions Applied in ‘A Game of Thrones’” refers to Vermee’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 Bangladeshi 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 cultural 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” (পাখা, চিল, শকুন, বাছা). The translator translates them like “pigeon”, “kite”, “culture” 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 diceey akasha” (কোটোগুলো প্রশ্ন নকহারে গেঠে পাখা তা পাখা মেলে দিচ্ছে আকাশ). 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” (পাখা) as “pigeon”. In page 12 of the ST, there is a passage where phrases like “pakhir kotolan” (পখির কটোলান) is translated as “chirping of birds”, “bashjhare horyialaar daak” (বাছাড়ে হরিয়ালার দাক) as “green pigeon’s gentle crooning in the bamboo bush”, “ghunpokar kutur kutur” (গুঞ্পকর কুটুর কুটুর) as “the monotonous drilling of the borser insect into the wood”, “morog murgir kokkok” (মরোগ মুর্গির কককক) as “the chicken’s cackling”. The translator here omits the translation of “Jhillir jhi jhi rob” (জ়িলীর জি জি রোব) as he does not find suitable words for the TT readers for explaining such ecological expressions.

In page 40 of the ST, there is a description of crow which the translator totally omits in the TT, and that is, “কাক পাখা হাঁপাতে শুন্যনী পেছন দূরে যাচ্ছে, বিচ্ছিন্ন শব্দ শুনে আক্রান্ত, কাককের পাখায় যায় দূরের দাঁড় অনেকে আইনে নেমে আসেছেন সবাই”.

In page 55 of ST, there are some sentences like “চরুরি পাখির মিত্র চোটোলি শঙ্করচারা” (চোটোলি পাখির মিত্র চোটোলি শঙ্করচারা) translated as “like a pair of sparrow nesting,” “চরুক পাখির মিত্র চোটোলি শঙ্করচারা” (চোটোলি পাখি তার মিত্র চোটোলি শঙ্করচারা) translated as “One of the sparrows commenced target practice” and “চরুরি পাখির মিত্র চোটোলি শঙ্করচারা” (চোটোলি পাখির মিত্র চোটোলি শঙ্করচারা) which is translated as “sparrow chick started shrieking helplessly.” The author also mentions some other animals such as “শেয়াল” (শেয়াল), “টিক্টিকি” (টিক্টিকি), “বাদার” (বাদার), “কালো পিপা” (কালো পিপা), “ক্রেচ্চো” (ক্রেচ্চো), “বাচুর” (বাচুর), “কুকুর” (কুকুর), “জন্ম” (জন্ম), “কোকক্কোক” (কোকক্কোক), “টুন্তুনি পাখি” (টুন্তুনি পাখি), “বেঝু” (বেঝু), 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 “sholi” (শোলি) and “boal” (বোল). On the other hand, the fish “koi” (কোই) is not translated, while “kholsa” (কোহলসা) is translated as “catfish”, though “catfish” refers to a freshwater or marine fish with whisker like barbels around the mouth, typically bottom-dwelling.
In the ST, the author uses some dialects also, such as, “nishi pawa kukur” (নিশি পাউ কুকুর), translated as “a lonely dog”, “gaura” (গাউরা), translated as “jungle cats”, “shiyal” (শিয়াল), translated as “jackals”, “baghdasha” (বাগধাশা), translated as “tiger”, “metho edur” (মেথো ইডুর) as “field mice”. We trace some other terms regarding fauna such as “kaker kak dak” (কাক কাক দক), which is translated as “a raucous crow” and for the term “kaker jonoshova” (কাকের জনোশোভা), the translator explains it as “the crows were holding a grand rally.” Another terms like “sheyal shokuner mojlish” (শৈয়াল শোকনর মোজিল্স) is translated as “the jackals and vultures had their feast”, “kalo shokun, lomba gola shinger moto thot boro boro nokhor” (কালো শোকন, লোম্বা গোলা শিংগার মোট থোত বরো বরো নোখর) as “big black birds with long-stretched out necks and the translator translates the phrases like “kathpokar jhi jhi boro boro nokhor” (কাঠপোকার জিহিজি বরো বরো নোখর) 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 boroi” (পানের বরোই), “shupuri bagan” (শুপুরী বাগান), “dhaner gora” (ধানের গোড়া), “khor” (খোর), “tejpat” (তেজপাতা), “shueli gach” (শুইলী গাছ), “ta-nak” (তানাক), “pat” (পাট), “shorshe” (শোর্শে), “jhopjar” (জোপজার), “bash bagan” (বাশ বাগান), “tal gach” (তাল গাছ) are translated as “a betel orchard”, “a betel nut orchard”, “hay”, “a layer of hay”, “bay leaves”, “shulpi plant”, “tobacco”, “jute”, “mustard seeds”, “bushes”, “bamboo thickets” and “palm tree”.

Again, in page no. 104, we observe phrases like “lojjaboti pata” (লোজোবোটি পাটা) is presented as “soft carpets of mimosa”, “jhakra gach” (ঝাক্রা গাছ) as “thick branches”, “beguni ronger ful” (বেগুনি রং ফুল) as “purple flowers”, “katapata” (কাটাপাটা) as “thorny leaves”, but we find the translator shaying away from translating terms like “bashok gache akashmukhi ful” (বাশোক গাছে অকাশমুখী ফুল), “tetul gacher patar moto choto choto pata wala taka patar gach” (তেতুল গচ্ছের পাতা মোট মোট চটো চটো পাতা মালা তাকা পাতা গাছ) as “taful” (তাফুল), “kocharipana” (কোচারিপানা), “bichali” (বিচালী), “kola kadi” (কোলা কাদী) as he finds them untranslatable. In addition to them, the translator here does not go for the translation of “bothua shaak” (বথুয়া শাক), “napa shaak” (নাপা শাক), and “kanchhafal” (কাঁচ্ছফাল) as the TT readers are not familiar with these terms.

Some other ecological terms like “kuashay stobdho” (কুশায় সিব্বদ্বে), “kheyar onchol” (খেয়ার ওন্ধল), “shitkal gerua boron dhuil” (শিক্তাল গেরুয়া বরোন দুইল), “bistirno dhan khet” (বিস্তর্নো ধান খেত), “jhor jonjha” (জহর জোন্যাহ), “thanda batash” (তাংদা বাতাস), “kalo kuasha” (কালো কুশাশ) are omitted in the TT and phrases like “mora vashano vela” (মোরা ভাষানো বেলা), “panir kolkol” (পানির কলকল), “laal matti” (লাল মাটি), “shebuj potobhumii” (সৈবুজ পটোবহীম), “bilbaor” (বিল্বাওঁ), “bon hadar” (বোন হাদার), “kola gacher dhonga” (কোলা গচ্ছের দংঘা), “dhaner mota” (ধানের মোটা), “shoda gondho” (শোদা গোন্ধ) 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 dhan” (আউশ ধান) which is the staple food of Bangladeshi people and the translator translates the term as “boiled auash 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 কাদী), “murgi mossollam” (মুর্গি মোসোল্লাম), “morog polao” (মোরোগ পোলাও), “Chicken fry” and “chicken curry” are English words, so there is no need of translation for them, but in case of “murgi mossollam” (মুর্গি মোসোল্লাম), the translator skips from translating it, while “morog polao” (মোরোগ 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 “jalhuri” (জালহুরি), 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. It translates as “Jalhuri, puffed rice mixed with bits of onion and green chili”.

Food items like “chocolate” (চকলাটে), “chewing gum” (বাঁধালং), “biscuit” (কলিউট), 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” (কোলা), “daab” (দাব), “apple” (আপেল), are translated like “banana”, “green coconuts”, and “apple” but the term “kola kadi” (কোলা কাদী) is omitted in the TT. In TT page no 22 of the ST, the author mentions “sharbat” (শারবাদ), which is a kind of drink, and in the TT, it is translated as “lemonade”. “Rasgulla” (রাসগুল্লা) 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 বাজি), “korola vaji” (করোলা বাজি), “potato haluski” (পটেটো হালুস্কি), “biscuit” (বিস্কুট), and “chocolate” (চকলাটে), which are found all over the world, and they are in English in the ST, so they cause no problem in case of translation. Fruits like “kola” (কোলা), “daab” (দাব), “apple” (আপেল), are translated like “banana”, “green coconuts”, and “apple” but the term “kola kadi” (কোলা কাদী) is omitted in the TT. In TT page no 22 of the ST, the author mentions “sharbat” (শারবাদ), which is a kind of drink, and in the TT, it is translated as “lemonade”. “Rasgulla” (রাসগুল্লা) 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.
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ECOLOGY AND MATERIAL CULTURE: TRANSLATION 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 SL to TT, as he finds these terms as non-existing in the target culture. For example, the translator borrows the terms like “bothua shaak” (বথুয়া শাক), “napa shaak” (নাপা শাক), “kanchfal” (কঁচফাল), as the TT readers are not familiar with them. The translator translates “kadam gach” (কাদম গাছ) as “kadam tree” and “sheuli gach” (শীলুই গাছ) as coat, muffler are acquainted to almost all over the world, and in the ST, they are in English language. So, the translator does 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” (গোরুর গাঁথা), “dinga” (ধিং), “rickshaw” (রিক্ষাবান), “vangi” (বাংগালি) are local, and they are translated as “bullock”, “cart”, “ships”, “rickshaw” and “rickshaw van”.

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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 SL to TT, as he finds these terms as non-existing in the target culture. For example, the translator borrows the terms like “bothua shaak” (বথুয়া শাক), “napa shaak” (নাপা শাক), “kanchfal” (কঁচফাল), as the TT readers are not familiar with them. The translator translates “kadam gach” (কাদম গাছ) as “kadam tree” and “sheuli gach” (শীলুই 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” (গাছার), “chil” (চিল), “shokun” (শোকুন), “pakhir kolotan” (পাকির কলতান), “lalmati” (লালমাতি), “bador” (বাদর), “matho edur” (মথো এদুর), “poler punjo” (পুলর পুঞ্জো), “beji” (বেঞ্জি), “tal gach” (তাল গাছ), “robi sossho” (রোবি সোশো), “tokkhok” (তোক্কগ), “tuntuni pkahi” (টুন্তুনি প্কাহী) 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 বরুজ) as “betel orchard”, though the contextual meaning of “boroj” (বরুজ) and “orchard” is different. The ST author uses ecological terms like “bashjhare horiyaler dak” (বাষ্ঠার হরিয়ালের ডাক), “gunpokar kutur kutur” (গুন্পোকার কুতুর কুতুর), 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 droning 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” (কুতুর, কুতুর) as “drilling” though these two do 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” (কোলা গচের দোংঘা) 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 Darbelnet (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 “bilbaar” (বিলবার), and “sobuj pothobhumi” (সোজ পঠোবিমু)”. “Bilbaar” is translated as “marshlands and muds” and “sobuj pothobhumi” (সোজ পঠোবিমু) is translated as “emerald carpet”. Here the TL describes the same situation by different structural or stylistic means.

In Ayeshnamangal, the author uses the term “shiter gondho” (শিতর গঞ্জ) and the translator does not find any appropriate word in the TL totranslate 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” (কাকর জনষষা) as “they were holding a grand rally” and “sheyal kukurer mobilish” (সৈয়দ কুকরের মহিলা) 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 Darbelnet (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” (মোর ভাষনের যুগ) is being translated as “rafi”. 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 “bhautful” (বাহুতফুল), “nishi pawa kukur” (নিশি পাথা কুকুর), “shoda gondho” (শোদা গঙ্গে), “baunka” (বাংকা) as these are hermatically related with the SL culture. The translator translates “bhautful” (বাহুতফুল) 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” (বাংকা), 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 “rasgula” (রাসগুলো), “polao” (পোলাও), “gorem masala” (গোরেম মসালা), “chotpoti” (চোটপটী), “phuchka” (ফুচকা), “puishaak” (পুইশাক)”, “laal
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. Dynamic 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 naturality 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 lexicogrammar), 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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