CHAPTER FIVE

Specific Problems of Translation
From Bengali to English

Translation involves transfer of ideas, thoughts, and facts of one language into another. Translation is a process of "reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." (Nida & Taber, 1969) Human beings speak thousands of different languages carrying their own linguistic and cultural heritages. Hence emerges the need of translation. For different speech communities, it paves the way to know each other. It is not possible for one to know each language of the world. Through translation, one can come to know the cultural setting, scientific and literary achievements of a speech community. In today's world, communication between different nations with different languages is feasible through translation. Problems arise when these languages are mutually divorce in their linguistic structure and cultural system.

The translator, therefore, has to bear greater responsibility because conveying one message of one language to another is really a tough job. Some scholars insist that a translator has to be loyal to the source language (SL) text to retain its soul. Spivak (1993:183), for example, considering translation as "the most intimate act of reading" writes that, "unless the translator has earned the right to become an intimate reader, she cannot surrender to the text, cannot respond to the special call of the text" In general, what seems to be understood as translation, as Bassnett (2002:11) writes, includes rendering an SL text to a TL text "so as to ensure that 1) the surface meaning of the two
will be approximately similar, and 2) the structure of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted”.

Discussing the responsibility of a translator to the target language (TL) audience, Susan Bassnett observes that “To attempt to impose the value-system of the SL culture onto the TL culture is dangerous ground, and the translator should not be tempted by the school that pretends to determine the original intentions of an author on the basis of a self-contained text. The translator cannot be the author of the SL text, but as the author of the TL text has a clear moral responsibility to the TL readers” (2002:30).

The bilingual readers and critics always have the tendency to compare the original and the translated text and praise or condemn the translator keeping in mind the extent of his loyalty and success. This happens in spite of the oft-quoted Italian proverb, Traduttore, tradittore: ‘The translator is traitor’ and is often justified by a sexist statement: “All translations are like a woman. The more beautiful she is, the less loyal she is.” Nida(1964) wanted to give this concept a more acceptable modern perspective by saying that a translation should be like a woman in a man’s clothing, so that result can be both tasteful and alive. We find scholars like Lotman who may argue that translation is a process of creative thinking; consequently, it is subjective and cannot be systematized by laws.

Due to the assumption that compared to poetry, prose translation is easier; the translation of prose has not been given much attention. But it should not be considered like that. Bassnett writes “Every prime text is made up of a series of interlocking systems, each of which has a determinable function in relation to the whole, and it is the task of the translator to apprehend these functions” (1991:118). If a translator translates each sentence as a free sentence without relating it to the overall work, the ultimate goal cannot be achieved. The translator should choose the equivalents in such a way that the target readers get minimum of ‘cultural shock’. Similarly, the translator must not choose
equivalents which are structurally awkward. Regarding correctness of a translation Nida (1971:185) points out:

“Ultimately, however, the correctness of a translation must be determined not in terms of the corresponding sets of words, but on the basis of the extent to which the corresponding sets of semantic components are accurately represented in the restructuring. This is essential if the resulting form of the message in the receptor language is to represent the closest natural equivalent of the source-language text.”

Word for word translation does not seem to be considered as a good one by Nida (1964:14), since such renderings, “generally make for a doubtful translation”.

One of the most difficult problems in translating literary texts is found in the differences between cultures. People of a given culture look at things from their own perspectives. A translator who uses a cultural approach is simply recognizing that each language contains elements which are derived from its culture that every text is anchored in a specific culture, and that conventions of text production and reception vary from culture to culture. In translating Suchitra Bhattacharya’s *Udo Megh* into English we have encountered several problems in terms of cultural items, idiomatic expressions, multi word expressions and so on. However reduplication, onomatopoeic terms or compound words which come under the big umbrella of multi word expressions have been discussed individually and several examples from the novel are cited to substantiate the discussions.
5.1 Idioms and Proverbs

The *Compact Oxford Dictionary Thesaurus & Wordpower Guide* defines idioms as a group of words whose meaning is different from the meanings of the individual words. Idioms and phrases are combinations of two or more words, functioning as a unit of meaning. They are unique as their meaning can not be inferred from the meanings of the individual words. For example, a person who ‘eats like a bird’ doesn’t actually hop about on the ground pecking for grains and grubs. Rather, he simply eats very little. Idioms and phrases are like coins and currency notes of smaller denominations without which human interaction is almost impossible. They help in cutting down words and economizing. They help in weeding out the non-essentials of communication. They enable to meaning precise and clear because of their close-up effect and thus make language concrete and at the same time persuasive. Some embellished with metaphors, some germinating in history and some woven round nice language add variety, range and effectiveness to our expression.

In this discussion we will talk about proverbs too. So it is important to know what proverb is. *The Pocket Oxford Dictionary of English* defines proverb as short pithy saying in general use, held to embody a general truth. But these so called general truths are not eternal. They are perceptions of different social categories (men and women, upper or lower social classes and groups etc.) living in an unequal society. Proverbs can be rational truths, with or without any empirical basis. They can be described as phrases, which can be metaphorically linked to ideas, people and even lifestyles in general. It has been noted that proverbs tend to explain behavioral patterns as well as this can be broadened to explain that many proverbs seem to appear as defacing as deriding certain classes of society. One such class can be highlighted as ‘women’. Since society believes in the subordination of women to men, hence proverbs which are intrinsic part of our daily lives will also include such ideology in marriage. For example the Bengali proverb *Sonaar aangti baanka hoy naa* can literally be translated as the gold ring is never crooked. *Aangti* here metaphorically stands for man. A gold ring can not be defective for it is made of gold, the purest and best amongst all. It illustrates the social norm that a
man’s physical look is of no importance for men are always deemed more important than woman. Another Bengali word ‘Puroshottom’ means strong man but no feminine equivalent for this. Proverbs and idioms provide insight to the behavior of people across cultures. Proverbs which constitute more than half of our everyday language can help us seek an answer to the way thought processes are developed through the medium of folklore and myths.

Almost every language has its own sets of idioms and phrases which spring up from human action, relation and experience. In our second chapter we have elaborately discussed about metaphorical expressions and human cognition. We have seen that worldwide human experiences are more or less alike. Hence some idioms and phrases of a particular language which encapsulate all the stereotyped aspects of experience can also be understood by the speakers of other language if it is literally translated. These are more flexible. But problem occurs with those idiomatic expressions which are very much culturally grounded. In such cases there is less transparency in meaning. These are such frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be figured out from their individual components. The expression has to be taken as one unit to establish meaning. The literal translation of such expressions will usually be nonsense in the receptor language. Translating idiomatic expressions involves more than replacement of lexical and grammatical items between languages. One idiom in a particular language can be substituted for another in the receptive language. But according to Bassnett (2002:31) “that substitution is made not on the basis of the linguistic elements in the phrase, nor on the basis of a corresponding or similar image contained in the phrase, but depending on the function of the idiom”. The SL phrase is replaced by a TL phrase that serves the same purpose in the TL culture. Thus literal translation may not always be effective because of cultural barrier.

A translator’s competence in efficiently using idioms and fixed expressions of a foreign language hardly ever matches that of a native speaker. A native speaker knows it better how to judge or manipulate an idiom than a translator. One language may express a
given meaning by means of a single word, another may do it with a fixed expression like proverb and a third one may opt for idiomatic expressions.

A translator’s task is not easy in this matter. He has to identify the idioms correctly and decide how to render the hidden meanings of idioms and proverbs in the receptive language. Actually the matter of transparency or vagueness of an idiom is very tricky because a vague expression may be easier to translate than a transparent one. Actually the difficulties of translation are more prominent in the case of idioms than fixed expressions.

In translating Suchitra Bhattacharya’s *Udo Megh* we have encountered many idiomatic expressions and there are some proverbs too. There are some proverbs for which English equivalents are available which convey the same meaning of the Bengali proverb but in a different form. For example, ‘*Raai kudie bel.*’ The English translation for this used in our translation is ‘many a penny makes a pound’. *Raai* in Bengali means mustard seeds and *bel* means wood apple. So a literal translation, ‘many mustard seeds make a wood -apple’, would have made no sense.

Again this particular Bengali proverb *Khaajnar cheye baajna beshi* is often conveyed in English by ‘Empty vessels sound much’, another proverb. *Khaajna* means revenue and *baajna* means musical instrument. A literal rendition of the Bengali proverb would have been confusing. This particular proverb is similar in meaning but different in form if we compare this with the source proverb.

The Bengali proverb *Thod bori khaada khaada bari thod* is always used to give the sense of a monotonous work. We can see it in the word for word translation given below.

\[
\begin{array}{c|c|c|c|c|c}
Thod & bori & khaada & khaada & bori & thod. \\
\end{array}
\]

Inside stem of a banana tree | little ball of pasted pulses | upright | upright | little ball of pasted pulses | inside stem of a banana tree.

Literal translation would have not conveyed the sense and hence another English proverb ‘putting old wine into new bottle’ is used to give the necessary effect in our translation.
But there is mention of one proverb in the novel ‘Chore chore maashtuto bhai’ which we translated as ‘All thieves are mutual cousins’. Here the English translation is similar in form and meaning as it was conveyed in the source proverb. But ‘birds of a feather flock’ together was an option available in this case but we opted for literal translation.

We usually use ‘To cast pearls before swine’ to give the sense of ‘ulubone mukto charaano’, though it is not similar in form to the source proverb. In translating this particular proverb we chose to give a literal translation ‘spreading gems in a jungle’ as we thought that the target readers would easily get the meaning of the source proverb even if it is a word to word translation.

For this proverb ‘Jhi ke mere bouke sekhaano’ we have used a readymade equivalent proverb in English, ‘teaching the guilty a lesson by railing the innocent’. Perhaps a literal translation ‘teaching wife a lesson by railing the maid’ also could have served the purpose.

In the novel there are many idiomatic expressions, literal translation of which is simply impossible. In such case we translated according to the sense of the original. There is a line in the text, ‘sapno, na khuror kal’.
We can look at the word for word translation here:

| Sapno | na | khuror | kal |
| Dream | or | uncle’s | machine. |

It is impossible to convey the meaning of the original by literal translation. Here an allusion is drawn from Sukumar Roy’s poem ‘Khuror kal’ There we find a strange character called Chandidasher Khuro, who invented a mechanical device by which one could easily cover five hours’ journey in one and half hour. It was very simple. The machine was attached to his neck and in front of that various food items like sweets, luchi etc were hung. The food will cause the person’s mouth to water and he will run faster to get that. But in reality whatever distances he covers the gap between the food and his mouth will remain same. He would be so enthusiastic to eat the food that he could cover
miles after miles with no pain. The underlying meaning of the expression ‘khuror kal’ thus means the zeal to reach something unattainable. In reality this expression is always used in an ironical way to hint at someone’s stupidity to run after something which can never be achieved. So we translated the sentence ‘sapno, na khuror kal?’ as ‘dream, or a zeal to reach the unattainable?’ We have simply omitted this particular expression in our translation because it has no close equivalent in the target language.

Same is the problem with another idiomatic use, ‘Raadhakle naachte dao age thaaakte tel purio na’.

Raadhake | naachte | dao | age | theaakte | tel | purio | na
Raadha (objective case) | to dance | give | before | to stay | oil | burn | not.
Let Raadha dance and don’t burn oil in advance.

This literal translation would make no sense to the target readers. Hence we have completely omitted the whole expression and conveyed the sense by the sentence, ‘Just wait and watch’.

In the novel there is another expression, ‘aadaajal kheye laagaa’.

aadaajal | kheye | laagaa
Ginger-water | after eating | to stick.
Here we can see that the word for word translation does not convey its inner meaning.
We have used ‘firm determination’ to express the inner meaning in our translation.

The writer used the word ‘Ramgorur’. This is very culture specific and indicates a person who does not laugh and always looks gloomy. An allusion is drawn from Sukumar Ray’s collection of poems Abol Tabol. We translated this word as a sour-faced person.

We can take another example from the text, ‘Sodoshi baalikaa amaay prochur ghol khaaiiche’.

Sodoshi | baalikaa | amaay | prochur | ghol | khaaiiche
Sixteen | girl | me | much | buttermilk | fed.
The literal translation ‘the sixteen-year-old girl has fed me lots of buttermilk’ would sound simply absurd according to the context.
This has been translated as ‘the sixteen-year-old girl has put me in lot of trouble’. The meaning of ‘ghol khaaano’ is always understood as to put someone in trouble.

Deya on one occasion uses the expression ‘Tui amaay naachie moi kede nibi? The word for word translation of this sentence would be: You │me │dance │ladder │snatch │take. The literal translation of this idiomatic expression would be ‘Will you make me dance and take away the ladder?’ This simply does not make any sense when one reads the translation. We translated this as ‘Would you now put me in an awkward situation?’

It is interesting to look at the word for word translation of this expression:

_Amaader to oopor theke baansh khete hoy_
Our │but │above │from │bamboo │eat -infinitive │be.

Literal translation of this sentence would be ‘we have to eat bamboos from above’. The Bengali word _baansh_ means bamboo. If someone is poked by the sharp end of a bamboo it hurts. Thus _baansh khaaoa_ is always understood as to face trouble caused by someone. We translated this sentence as ‘But we have to bear the brunt from higher authorities’.

Ritam’s mother scolded by saying _Gharer kheye boner mosh taaraaao._
Word for word translation would be: house’s │after │eating │forest’s │buffalo │chase.
We can literally translate this sentence as ‘You eat at home but chase wild buffaloes’. The target readers will find it difficult to get the meaning if it is literally translated. We have translated the idiomatic expression _Gharer kheye boner mosh taaraano_ as ‘you work for others without remuneration’.

There are some idiomatic expressions in _Udo Megh_ where we found that the word to word translation perfectly conveys the meaning of the original. Here are some examples where the translations correspond to original expressions in form and content.
Tumi akti khontaay badha goru - You are like a cow tied to a post. A cow is helpless when tied to a post as it has a limited range to go around. By this expression one’s helpless state and lack of choice are conveyed.

Khaanti dudhe oituku chonaa na thakle Ambarda to sargo theke khose pora debdooot hoto -But yes had there not been that little pinch of lime in pure milk then Ambarda would have been an angel falling out of heaven. Any target reader will not find it problematic to understand that a pinch of lime can spoil the milk. It is a universal experience. And we very often use the expression ‘angel fallen from heaven’ to give the impression that the person is very honest and does not make mistakes which every human being tends to do.

Tui aar paltey kaathi dis na is literally translated as ‘at least you don’t raise the wick of the lamp’. The very expression ‘paltey kaathi deoa’ is often used to mean provocation. When one raises the wick of the lamp it blazes more brightly. Thus words also have the power to provoke. Thus the literal translation is enough to convey the underlying meaning to the target readers.

We provided literal translation for the idiomatic expression Oi meye sunch hoye dhukeche faal hoye berobe and the translation was ‘Today this girl may seem like a needle but tomorrow she will prove to be a knife’. The readers of the receptive language will definitely understand that the degree of fatal outcome by someone’s presence is conveyed here. Because our experiences tell us that a knife is more dangerous than a needle.

Here we have discussed some selected problems that we faced in translating idiomatic expressions, though there are plenty such examples scattered in the novel. An efficient translator should not deprive the readers of the receptive language from taking pleasure of the subtlety of idiomatic expressions which might have proved to be very effective in the hands of the author of the original text. But in the process of translation we realized that it is not an easy task because sometimes there is no close equivalent in the target language, at times we have to use some other idiomatic expressions to retain
effectiveness and there are situations when paraphrasing also becomes complicated. Idioms and proverbs are something which enhances the beauty and subtlety of a text and translation has its limitations in capturing those stylistic effects of the source text when we endeavor to transfer it to the receptive language.

Following Nida (1947), we have adopted three translation procedures while translating the idioms and proverbs of *Udo Megh*:

1. Replacement of source language (SL) idioms by corresponding to target language (TL) idioms.
2. Replacement of SL idioms by non-idioms in TL.
3. Replacement of SL idioms by their literal translations in the TL.

### 5.2 Collocation

A collocation may be defined as a sequence of words or terms that often go together. In any language there are such combinations of words which occur more often than would be expected by chance. Our ears get so used to such set of words that other combinations may sound just unnatural or wrong. For example in English we often use ‘strong tea’. If ‘strong’ is replaced by ‘powerful’ it is sure to draw our attention because we are not used to listen to it. In the same way we never use ‘quick train’ but prefer to say it as ‘fast train’. One will not find it problematic to trace the collocations in his or her mother tongue. The native speaker of any language intuitively makes the correct collocation, based on a lifetime’s experience of hearing and reading the words in set combinations.

But to master collocations in any foreign language is not easy because there are no such rules to help out or learn collocations.

Hence translation of collocations from one language to another may be problematic. The non-native speaker has comparatively limited knowledge about the
foreign language and may frequently create collocations in a way that sounds odd to the native speaker.

In translating *Udo Megh* we also had to think and rethink before transferring the collocations from Bengali to English. Here are some examples cited from the text which we have translated. Within brackets we have listed all those options out of which we have selected the term of our choice for the particular Bengali collocation.

*Mukhorochak khabar* - spicy news (Not hot news, salty news, mouth watering news or juicy news)

*Gobhir monojog* - focused attention. (Not engrossed attention, intensive attention, deep attention, concentrated attention or fixated attention)

*Ujwal jyotishko* - shining star (Not glossy star, lustrous star, glistening star or glazed star). Perhaps bright star could have been used but shining star was preferable to us since it is contextually more appropriate.)

*Tapto galaa* – heated tone (Not inflamed tone, angry tone, excited tone or violent tone)

*nirjib aalo* - dull light (Not gray light, fade light, dismal light or lifeless light)

Loghu swar- soft tone (Not delicate tone, indulgent tone, mild tone, light tone or cushy tone)

*Bhaangaa bhaangaa mukh* – decaying face (Not broken face, indistinct face or inaccurate face)

*Taantaan figure* – Toned figure (Not tight figure, stretched figure or taut figure)
We have tried to translate the Bengali collocations into English in such a way that they sound more natural and easily understood. It is easy to remember language in chunks or blocks rather than as single words. With the alternatives given in the brackets we have tried to show that our choice for the particular collocation expresses them in a more appropriate and contextually consistent way.

### 5.3 Expressives

In our day to day conversation we often use various indeclinables that suit our mood. This phenomenon is common to almost all languages. An Indeclinable is simply a word which remains immutable in all genders, numbers and cases. Expressives in particular context become meaningful. Otherwise used in isolation, they convey no meaning or partial meaning. Expressives convey the idea or feeling of the speaker. One’s emotional motif is determined by his or her choosing of expressives in different situations. Even the increase or decrease in the pitches in uttering an expressive can be very meaningful. Higher pitch may denote that someone is very aroused or deeply involved in what he or she is saying. These vocal expressions of emotions include sobs, whimpers, screams, various types of laughter and so on and so forth. It is very interesting to note that human beings, to express their attitude or mood, choose such non-linguistic repertoire in their dialogues instead of saying something explicitly. And while using these expressives one assumes that the other person can easily perceive the meaning which the speaker intends to convey. We are very much aware of the fact from our daily experiences that facial expressions and sounds are more powerful than verbal communications in many situations. Even a gaze to someone’s eye can be interpreted in many ways.
Suchitra Bhattacharya who is very particular about capturing every shade of human emotions makes extensive use of expressives in *Udo Megh*. Even the writer uses the English expression ‘shit’ to indicate utter disgust. The expressive ‘hu’ and ‘uhu’ appear several times in the text which we have translated as ‘yes’ and ‘no’ respectively. In translating the expressives we paid attention to the mood of the speaker and tried to convey the sense in our English translation. Because the Bengali expressions in many cases can not be directly reproduced in the translation as the target reader may express the same thing in another way. For example, “*Ore bbas, ato?’ is translated as “Oh my God, that much?” Here ‘oh my God’ captures the surprising effect as was expressed by ‘*ore bbas’ in Bengali. The single expressive *jah* is translated as ‘don’t talk rubbish’ according to the context. Another expressive ‘*dhyat*’ is translated as ‘What are you saying!’ Bengalees often use the term *mairi* to make one believe his or her statement. We have translated this term *mairi* as ‘I swear’ in the novel. By this sentence ‘*Dhur, amar kiser bipad*’ Deya tried to convince her family that there was hardly any chance of any danger for her. We translated it as ‘Forget it. Why should I face any problem?’ The target readers might have not understood the expressive *dhur* if it were unchanged in the translation. In our translation the Bengali expressive *iisshh* was replaced by English expressive. We have used ‘Oh God’ to express the shocking effect conveyed by the Bengali expression ‘*ore baps’. Ah. The sentence chi ‘*chi chi Shrabani*’ was simply translated as Shame on you! Shrabani

The expressive, ‘*uuff* ’as a free indeclinable may indicate the sense of pain, the sense of regret or a sense of wonder. But the context actually decides in which sense it is used. Basing on the context the sense conveyed through ‘*uuff*’ may extend. In the novel there is a sentence, ‘*Uuff, aar pari na*’ which we translated as ‘Uuff, I just bear it’. Here the expression *uuff* is used to indicate utter disgust and irritation. We have retained it as any target reader must have uttered the same expression in such a situation. Shewli’s statement ‘*Tut, tomar mathay paka chul kothake asbe?’ was translated as ‘*Tut. How can you have any gray hair?*’ In the novel the expression ‘*hmhm*’ is used several times to give the sense of agreeing to someone’s comment or enquiry. We have retained the sound ‘*hmhm*’ in English translation.
Expressives help us to get the idea of the emotional motif of a person towards something. But these expressives vary from language to language. While some expressives can convey the same effect of the source language when used in the receptive language, others have to be translated depending on the sense underlying those expressives.

5.4 Compound Words

A compound is a word that is formed by two or more different words acting as a single entity. The two words can be joined by hyphen or can simply be juxtaposed. The inflectional suffix of the first root word may be deleted in the resultant compound word. For example in Bengali we very often use *maamaa baari* instead of *maamaar bari* which means maternal uncle’s house. In Bengali the constituents may retain inflectional suffixes on either or both the constituents and the resultant compound may then be inflected further as a whole word. *Chaand mukh* – moon like face is an example of compound word. In any compound there is always a head word and a modifier. In this example *mukh* is the head word while *chaand* is the modifier and both of them are nouns.

A compound word possesses a single semantic structure. The meaning of the compound is first of all derived from the combined lexical meanings of its components, which as a rule, retain their lexical meanings, although their semantic range becomes considerably narrowed. The lexical meanings of the components are closely fused together to create a new semantic unit with a new meaning that is not merely additive but dominates the individual meanings of the components. The semantic centre of the compound is found in the lexical meaning of the second component which is modified and restricted by the lexical meaning of the first. An example from Bengali would be ‘*haat ghorî*’.
There are some compound words that we see in the novel *Udo Megh*. Interestingly many of the examples are from English as Suchitra Bhattacharya often uses many English words in her writing.

For example,

- **Lunchbox** - a box containing lunch
- **Bed time** - time to bed
- **Newspaper** - paper for news
- **Night shift** – working shift at night
- **Body guard** – a guard on duty for protection of anybody
- **Breakfast** - Tiffin that breaks fasting over night at day break

But we have to keep in mind that a mere change in the order of stems with the same lexical meanings brings about a radical change in the lexical meaning of the compound word. For example, a fruit-market means ‘market where fruit is sold’ while market-fruit means ‘fruit designed for selling’.

There are some Bengali compounds in the novel which are very interesting but at the same time poses problem for the translator.

She used the compound word ‘uddhhaar aashram’ which can not be translated as a rescue aashram, a salvation aashram or a recovery aashram. Rather it means a home for destitute people.

Another example from the text is *kaajer lok* which means maid servant. Interestingly if the sentence would have been ‘tini baro kaajer lok’ or ‘lokti baro kaajer’ the meaning would be an efficient person.

*Bou bhaat* – This compound does not mean rice cooked by the bride or rice which is meant to be fed to the bride but the ceremony of serving boiled rice by the newly married bride
*Indrapatan* means fall of Indra. But other than the mythological context it means death of an eminent person.

*Jantro ganok* – In Bengali *jantro* means machine and *ganok* may mean a calculator or astrologer or fortune teller. But the compound word *jantro ganok* means computer.

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### 5.5 Compound Verbs

Compound verb is a multi-word compound that acts as a single verb. A compound verb often has a meaning which is different from the original verb. The compound verb (CV) consists of two verbs V1 and V2 which are semantically substantive. In Bengali V1 chooses between conjunctive participial (CP) form ‘e’ and the infinitive form ‘te’ and carries most of the semantics of the compound. The second part i.e. V2 is inflected indicates tense, mood or aspect and also gives fine shades of meaning.

For example, *Bani chole gelo* – Bani went away. Here *chala* or go verb has taken the conjunctive participle form ‘e’.

*Madhu kaaj ta korte thaklo* – Madhu continued to do the work. Here *karaa* or the do verb has taken the infinitive ‘te’.

The V2, ‘gel’ if used individually might have meant the past tense of ‘go’ verb. But once attached to the verb ‘chala’ meaning walking carries altogether a different meaning and indicates the completion of the action of going.
Again in the second example the V2 ‘thaaklo’ can be translated as ‘stayed’. But when put together with the infinite form of ‘do’ verb (korte), it means a continuous action of doing a work.

Thus we see that V2 suffers a semantic loss when it is placed after V1, the primary verb. Every language has a closed set of verbs from which V2 is selected. Bangla has 16 V2s. they are:


The verb bashaa can be used individually in a sentence for example, Rabi chair e Boslo (Rabi sat on the chair). But as used in a compound verb Rabi kaajta kore boslo it means Rabi happened to do the work

To translate the compound verbs from Bengali to English the translator has to be very careful. Because we have already discussed how in a CV the two individual verbs placed together brings about a new meaning. In translating Udo Megh we also have come across many such compound verbs. But in most of them V1 has taken the conjunctive participial form ‘e.’ Here we are giving some examples,

Jaishtha │ ese │ gelo
Jaishtha │ come-CP │ went
The compound ‘ese gelo ‘ implies that the month of Jaistha is not approaching but has already arrived. We translate this sentence as ‘Jaistha has already set in’.

Minto │ park │ e │ jaygaa │ peye │ gechilo
Minto │ park │ in │ place │ get-CP │ went
‘Paoa’ is translated as ‘to get’ but ‘peye gechilo’ has the sense of luckily getting something. We translated it as ‘She luckily got a seat at Minto Park’.

Saamle | nieche
Manage-CP | taken
The verb ‘Saamlano’ can be translated as ‘to control’ but ‘saamle nieche’ indicates that there is an effort involved to control. Hence we have translated it as ‘He managed to control himself’.

Bikelta | mayaabi | hoye | jacchilo
Afternoon | magical | be-CP | go-past continuous
As ‘Hoye jacchilo’ has the sense of continuity we have translated this as ‘The afternoon was turning magical’.

Raag | jal | hoye | jabe
Anger | water | be-CP | go-future
‘Hoaa’ can be understood as ‘to become’ or ‘to take place’ but ‘hoye jabe’ means it will turn to something. We translated this as ‘Your anger will turn to water.’

Bhul | kore | akta | phande | pa | die | felechilo
Mistake | do-CP | one | trap | foot | do-CP | threw.
‘Pa die felaa’ has the implied meaning that it was accidental. Nobody wishes to fall in a trap. We translated it as ‘She stepped into a trap by mistake.’

Mukhta | dekhe | hasi | peye | gelo
Face | see-CP | laugh | get-CP | went.
By ‘hasi peye gelo’ it is meant that there was an effort to control laugh but ultimately it could not be controlled. We translated this as ‘Looking at the face he burst into laughter’.

Ritam | abaar | akta | nirbodher | mato | prosno | kore | boslo
Word for word translation: Ritam | again | one | fool | like | question | do-CP | sat
‘Kore boslo’ has the sense of doing something unexpected. Ritam’s enquiry is not demanded by the situation. We translated this sentence as ‘Ritam again unexpectedly made a question like a fool’.

Compound verbs are constructions which occur quite frequently in Bengali. It is a feature of many Indo-Aryan languages like Hindi and Urdu. A translator needs to look at the context and decide the meaning of the whole unit constituted by V1 and V2.

5.6 Unusual Expressions

Then we would like to draw attention to her use of some Bengali expressions which are very unusual or to say it another way, such words we never use. One such expression is ‘haraamir haatbaksho’. It is slang and the simple word haraami would have been enough to serve the purpose but the addition of haatbakso confuse us. Haatbakso can be translated as hand box. Haraami can be translated as scoundrel. But the ‘hand box’ simply does not go with the slang usage. We have omitted it and simply used the expression ‘real scoundrel’ to convey the sense.

In another sentence ‘Futku ke ustam khustam ador korlo’ the expression ustam khustam is something which does not exist in any Bengali dictionary. We translated the sentence as ‘She caressed and cuddled with Futku’.

We are familiar with an idiomatic expression like ‘ghodaar dim’ which means ‘bosh and nonsense’. But Suchitra uses expression like ‘bokaar dim’ Bokaa means fool and dim means egg. It is very unusual to put these words side by side. Perhaps she wanted to express that Shewli was very fool. And thus she used bokaar dim. We translated this as ‘out and out a fool’ because literally if translated it would make no sense.
5.7 Reduplication

Although a rather marginal phenomenon in Indo-European languages reduplication plays an important role in the organization of morphology. Reduplication, by definition stands for repetition of all or a part of a lexical item (word) carrying a semantic modification. (Anvita Abbi, 1994: 14) For example in Bengali badi badi refers to every house. Here the base is the word (or part of the word) that is to be copied and the reduplicated element is called the reduplicant. In this section we are just talking about lexical reduplication. Bengali like several Indian languages is rich in reduplicated terms. We find lots of reduplication in adjectives which convey plurality, physical feeling, intensity etc. There are reduplications of verbs too and it is often used to indicate a continuous action.

In translating Udo Megh we encountered many reduplicated words with or without derivative suffix. In the text we find at times not only reduplication of a word but also of a sentence. Word to word translation of Bengali reduplicated term is not possible in English. For example, ‘Mala khete khete eta bollo’ can not be translated into English as ‘Mala eat eat said this’. The natural sentence would be ‘Mala said this while eating’. We have paid attention in translating such terms. Below are given some examples cited from the novel and also have shown how we had translated them.

Uthte uthte bollo – She told while getting up.
Bhetore jete jete bollo - While going inside she said.
Misti misti Sukanya – the very sweet Sukanya
Jhudi jhudi mithye bolte hoto …. - He had to lie so much that…
Kemon nue pora, bhitu bhitu - Somewhat bent and coward type.
Sange sange uthe poreche Ritam o - Ritam too got up immediately
Aamta aamta kore Ritam bollo- With much hesitation Ritam said.
Deya haat chatte chatte bollo - While licking her fingers Deya said.
Pathghaat ekhon o bhije bhije -The roads and lanes are still pretty wet
Amaar jonyoi maa more gelo maashi...amar maa...amaar maa – Maashi, my mother
died only because of me… My mother…. my mother. (repetition of the phrase ‘amar ma’)

_Ei to maamaa! Ei to maamaa! - Mama is here! Here is he! (Repetition of sentence. But the second time use of _maamaa_ is omitted as it does not sound natural in the English translation)_

_Aami aar paarchi na. Aami aar paarchi na - I can’t take it anymore. I really can’t._ (Sentence repetition. In this case too the word ‘aar’ is omitted and we have not used the word ‘anymore’ in the repetitive part. This is done just for stylistic reason.)

_Bujhbe bujhbe - You will surely understand_  
_Anasuadi poipoi kore baron koreche - Anasuadi time and again forbade me._

_Taar nidra bahngo hoy kaantaay kaantaay raat tintey - He would wake up exactly at three o’clock_  
_Besh seet seet poribesh toiri hoyechilo - He had managed to create quite a cool atmosphere._

_Roj chutche, roj chutche o baadi - Everyday, almost everyday he is going to that house!_  
_Naa, naa. Chuto chuto - No, no, excuses, they were all excuses._

_Sei bhikhiri bhikhiri khaayate bhaabta aar nei - That beggar like weak look was not there anymore._

_Gaadaa gaadaa chithi - lots of letters_  
_Mahuar paaye paaye ghurche - She has been following Mahua at every step._

All these examples show that reduplicated expressions have to be translated in different ways in different sentences. In some cases they show continuity of action, in other cases they convey the sense of degree, accuracy, intensity and so on so forth. A sentence is at time repeated to emphasize a statement. But in such cases we may have to make slight changes for stylistic reasons as we have shown in our examples taken from _Udo Megh._
5.8 Onomatopoeic Expressions

Onomatopoeic forms are especially imitative intense forms which denote sounds as symbols of natural phenomena or actions and also express the physical and mental feeling of pain, joy, agony, hatred, intensity, excessiveness, sense of diminution, largeness and, so on. For instance, the Bengali word *jhirjhir* denotes drizzling, *jhamjham* means raining cats and dogs etc. These symbolic forms are the repetition of forms with same phonetic feature. Such repetitive forms cannot be separated simply because they cannot form words singly. However, it is important to note that there are some instances where a single component is used as a word but it may have totally a different meaning. For example in Bengali *chat chat* means 'sticky' but the single word ‘chat’ means 'quickly'.

In *Udo Megh* there are plenty of such onomatopoeic words which at times are very challenging for any translator. While translating whenever it was felt that the readers of the receptive language may relate to the sound of the source text, it was kept unchanged. For example, *ha ha ha, hi hi* are the sounds denoting laughter. Now whoever laughs the sound will be of this kind. So we have retained these sounds in the translation. There is a line in the source text. ‘*Sange sange beje utheche. Jhyang jhyang...*’ We have translated it as ‘And with that some musical sound was heard *Jhyang jhyang*’. The loud sound of the calling bell is indicated by *jhyang jhyang* and anyone can relate to this sound.

Another example is ‘*Baagane akta paakhi daakche. Bichitro awaaj. Pik Pik Piiiik*’. We have translated this in this way, ‘A bird was singing in the garden. A strange sound. *Pik pik piiiik*’. The chirping of the bird is denoted by *pik pik* sound. And we have not omitted this in our translation. Again at one occasion Ritam makes fun of how his mother cried and used sounds like *fyanch fyanch, fonch fonch, fonsh fonsh*. These are sounds produced when someone blows the nose or tries to inhale with choked nose. The target reader can easily interpret the meaning here.
Ritam’s daughter Tuski was being fed cerelec against her wish and the baby simply spat it out. Ritam says, “Ei maatro Tuski arekta furrrr korlo.” It was translated as “Tuski just spat again… fuurrr”. We have retained the sound fuurrr so that the reader can get the sense that the cerelec was spat like a fountain by Tuski. Ritam was kissing the naval point of Shrabani when she makes the sound umm umm. We have kept the sound unchanged to get the effect of the tickling sensation. Deya once refers to the sarod player, Rahim Khan to which Soumya comments “O achha, piring piring” which was translated, “Oh, I see. Piring piring. Here piring piring is used to mean the sound of the musical instrument sarod. So we also used the same sound in English translation.

There are some onomatopoeic sounds mentioned in the text which can not be translated into English. In such cases the sense was conveyed in the translation. For example ‘ke ekhon pagoler bakar bakar sunbe!’ is translated as ‘Who would listen to the useless talk of this crazy fellow! Here bakar bakar is translated as useless talk. There is another expression ‘vyanor vyanor karaa’ which was translated as continuous complaining. The sentence ‘Maajhe maajhei akgheye klantikar jharjhar jhamjham’ is translated as ‘Often there was monotonous and tiring heavy downpour’. Here jharjhar and jhamjham were used to mean heavy downpour. Another sentence ‘Ritam hi hi kaapte kaapte haantche’ is translated as ‘Shivering terribly with cold, Ritam is walking’. If the sound hi hi had the implication of laughter we could have retained the expression. But here hi hi denotes shivering with cold.

Thus we see how the writer uses many onomatopoeic expressions as an artifice of language by which sounds are made suggestive of their senses. But these terms are quite tricky for translators to translate them in an effective way.
5.9 Echo Word Constructions

Echo word constructions are characteristics of colloquial speech throughout the Indian subcontinent. Echo words result from a partial reduplication of words where an initial consonant or syllable is replaced in the reduplicated word. The base of an echo formation, which in the vast majority of cases appears first, is always a lexical item with its own right. But the reduplicated part follows the sound pattern of the first word and as a separate entity may not necessarily carry any meaning. It is usually used to sound casual, or in a suggestive manner. It is often used to mean etcetera. For example in Benagali we often use sentence like akta chair tair de which means ‘give me a chair or something to sit’.

Throughout the Indian languages echo expressions are predominantly restricted to colloquial speech. It often occurs in informal conversations, which is not controlled by any rule. We have already discussed that Suchitra Bhattacharya efficiently uses the conversational style in her novel Udo Megh and we find several echo word expressions in the novel. The examples of echo word constructions from the text are given below along with the translations attempted by us.

Protocol fotocol e jinaa haaram hoye jaabe (My life will be a hell in all kind of protocols)
To give the sense of protocol fotocol we have made the word protocol pluralized.

taader o to bhulie bhaalie nie gie blue film tufilm er byabsay nameichilo (They were also misled and forced to plunge into the business of blue films)
The word ‘blue film’ is pluralized as blue films to get the sense of blue film tufilm.

pakhaa takhaa chaara garib maanush gulo thake ki kore? (In this scorching heat how could these poor people survive without any fan?)
Here we have not attempted to translate the word takhaa as we felt that the single word ‘fan’ is enough to convey the sense of pakhaa takhaa.

Naamkara patriaay likhe  ektu  khyati fyati habe, tarpar aapnara tader dar deben (First one has to be little famous and renowned by writing in the reputed papers and then you people value them)

Here we have translated the cluster khyati fyati as fame and renowned. We have joined the word renowned with fame to get the effect of khyati fyati though renowned does not mean fyati at all.

chaa taa khaa (Have some tea and snacks)

We felt that taa can be considered as anything supplementary that can be taken with tea and we have used the word snacks for that purpose. Though the sole use of taa can mean an article in Bengali but it never refers to snacks.

promoter fomoter fotao (Forget about the promoters)

Here the plural form of promoter is used for translation

chaakri baakri to korte naa, chile barer chaayay (Actually, there was never a need for you to go for any job; you could afford to stay in your husband’s shadow)

We have not translated the word baakri here as we felt that the word ‘job’ is enough to convey the meaning of chaakri baakri  Perhaps we could translate chaakri baakri as job or business in another situation. But on reading the text we got the feeling that Deya was hinting at job and not business.

tor aar oi basti fasti te jaoar darkaar nei (You need not go to those slum areas any more)

We have pluralized the word slum as slums to translate the cluster basti fasti.

ami Hitlar er sepai tepai noi (I am not any soldier of Hitler)
We have just focused on the word *sepai* and translated it as *soldier*. *Tepai* as a single word has no meaning. And *soldier* is enough to convey the meaning here.

*khaataa taataa* office e bujhie die Deaipayaner sange staff room e aschilo Shrabani

(After handing over the papers in the office and clearing all the doubts Shrabani entered the staff room along with Dwaiayan)

We have used the plural form of ‘paper’ to translate the cluster *khaataa taataa.*

*taboo fyaboo nei to?* (There is no taboo such thing, right?)

To convey the sense of *taboo fyaboo* we have translated it as ‘taboo such thing’ which to some extent is effective to mean taboo or something of that sort.

*ami baktrita taktrita dite pari na* (I can’t deliver speech or anything like that)

We have introduced the phrase ‘anything like that’ to get the sense of *taktrita* which individually does not mean anything.

*sramik tamik nay, nichak meye hisebei taader byabohaar koraa hochhe.* (They are just used as women and not as laborers)

Plural form of labor is used to translate the cluster *sramik tamik.*

Translating these eco word constructions were not very easy as we had to keep in mind that the translations should not confuse the readers and at the same time would achieve the target of convey the meaning effectively.
5.10 Cultural Items

Words or expressions that contain culturally-bound words create certain problems for translators, especially when source language and target language are culturally different. The socio-cultural problems exist in the phrases, clauses, or sentences containing words related to ideas, behavior, products, and ecology. By ideas we mean our beliefs, values, and institutions. Behavior includes customs or habits. Art, music, and artifacts are the cultural products and flora, fauna, plains, winds, and weather constitute ecology.

Each speech community has its own culture. In the fourth chapter we have elaborately discussed various aspects of culture. The geographical setting of a nation or a speech community is integral to its culture. The culture of typical Kashmiri family differs to a great extent from that of a typical Tamil family. When the distance is larger, larger is the cultural difference. In a country like India where there are people from different languages, religions and races the scenario of cultural difference is very prominent. Again, in the border areas there is possibility of cultural overlapping. In India from time immemorial, there is co-existence of many cultures. In a general sense, the dress code of a man from Bengal may be dhoti but he may not be unaware of the dress code of a man from Tamil Nadu, which is lungi. Due to this long co-existence of different speech communities, there is exchange of some food habits, clothing or custom. Thus, we talk about pan Indian phenomena.

While translating a regional text into English there will obviously be problems in translating the different cultural items. If the target readers are fellow Indians the problem of unintelligibility or incomprehensibility of particular words, integral to a particular speech community, is less than that of the readers from the West. In translating culturally-bound expressions a translator may apply one or some of the procedures: Literal translation, transference, naturalization, cultural equivalent, functional equivalent,
description equivalent, classifier, componential analysis, deletion, couplets, note, addition, glosses, reduction, and synonymy. In literal translation, a translator does unit-to-unit translation. The translation unit may range from word to larger units such as phrase or clause.

In translating Suchitra Bhattacharya’s *Udo Megh* we have encountered quite a lot of cultural terms. These include names of months, outfits and mostly food items. We started with the assumption that the non-Bengali Indians are somewhat familiar with the Bengali culture due to their proximity to it and their common nationality. But non-Indians are comparatively less familiar or completely unfamiliar with the source culture.

We have retained most of them as original in our translation and made them Italicized. There is mention of many food items like *aloor dam* (for North Indians *Dum Alu*), *rasagolla, sandesh, laddu* which are very familiar names all over India. In spite of their integral association with Bengali culture they have become popular among Indians with the passage of time. So we felt no need to change those words or search for equivalents. *Sarees, salwar kameez or lungi* are very common words to all of us and are deeply associated with Indian culture. However, there is mention of months in the Bengali calendar or some typical dishes of Bengali culinary which may not be familiar to others. But we have retained the original terms in our English translation with explanations of them in the glossary.

In translation theory, the two terms ‘domestication’ and ‘defamiliarization’ or ‘foreignization’ have drawn the attention of translation theorists for long. Venuti discussed those two techniques in his book ‘The Translator Invisibility’, 1995. Domestication takes place when one tries to erase the cultural specificities of the source text to make it fit easily fit into the culture of the receptive language. For Venuti, this method makes the translator ‘invisible’ on the one hand and implies ‘an ethnocentric reduction of the foreign text to target-language cultural values’ (ibid: 20). Venuti recommends applying Foreignization as a solution for cultural clashes in terms of translation. When the translator strives against the reductive homogenization involved in the process and stubbornly retains the markers of the source text, reminding the reader
constantly of its source culture, we call it defamiliarization or foreignization. If foreignization is applied to a translation, the TL readers will feel that the translator is ‘visible’ and they will tell ‘they are reading a translation’ (Munday, 2001:147).

In translating the cultural items in Udo Megh, between domestication and defamiliarization we chose the latter. Because if we had opted for ‘mom’ to express maa, or tunic for kurta, sweet for sandesh, the taste of the original text must have disappeared. So we kept them intact. However, we have illustrated all these terms in the glossary given at the end of the translation. But there is mention of some dishes which is not a single word but a phrase. For example maacher muro die daal. In translating this word we resorted to literal translation and made it dal prepared with fish-head. Puishaaker chachhari is translated as curry of puishaak while puishaak is glossed. Laau ghanto is translated as bottle gourd curry. Below are given the list of explanations of the Bengali cultural items in Udo Megh.

Agrahayan - the eighth month of the Bengali calendar

Alur chop - Boiled potatoes cooked with ginger and onions, made into roundels, dipped in gram flour batter and deep fried.

Alur dam - This is a very delicious spicy main dish of Bengalees. It is popular throughout North India. It is usually cooked under pressure so the potatoes get soaked in the gravy.

Anchal - It refers to the flapping free end of the saree which is usually draped over the shoulder. Anchal is usually more densely ornamented than the field in matching or contrasting color.

Baluchari saree -. These traditional sarees are the creation of the East Indian artisans who give much effort to create this. The name, Baluchari is the derivative of the name of a small village called Baluchara, located in Murshidabad. Baluchari sarees possess a silk
base with silk brocaded designs. These *sarees* are defined by the pictorial details that are created with great artistry in the *sarees*.

*Beguni* - Beguni is a Bengal snack made of eggplant or brinjal slices deep fried in batter.

*Bidi* - an inexpensive cigarette locally produced usually from cut tobacco rolled in leaf.

*Bindi* - A *bindi* (from Sanskrit *bindu*, meaning "a drop, small particle, dot") is a forehead decoration worn in South Asia.

*Biryani* – This is a delicious dish made with scented rice, spices, meat, fish, eggs or vegetables. The name is derived from the Persian word *beryā(n)* which means "fried" or "roasted". *Biryani* was brought to the Indian subcontinent by Muslim travelers and merchants.

*Chhadnatala* : a canopied is a place bounded by banana plants and is decorated with *alpana* or designs under where Bengali marriage rituals are performed.

In the novel there is mention of *napiter kheur* in connection with *chhadnatala* which needs to be clarified. In the *Chadnatala* the barber plays an important role. He hurls abusives to drive away evil spirits from the place of the marriage. This is known as *gaurabachan*.

*Champak* - a kind of flower and its tree belongs to the magnolia family.

*Chutney* - *Chutney* is a loan word incorporated into English from Hindi. This is a term for a class of spicy preparations used as an accompaniment for a main dish. Chutneys usually contain an idiosyncratic but complementary spice and vegetable mix. Bengali chutneys are usually sweet.

*Daal* – This is a preparation of pulses (dried beans, lentils etc.) which have been stripped of their outer hulls and split. It can be taken both with rice and roti.
**Devadasi - Devdasi** was originally described a Hindu religious practice in which girls were "married" and dedicated to a deity (*deva* or *devi*). In addition to taking care of the temple and performing rituals, they learned and practiced dance and other classical Indian arts traditions and allegedly enjoyed a high social status. As the time passed, system changed and they were used for sex obligation for high caste and class people.

**Dupatta -** This is a multi-purpose scarf that is essential to many South Asian women's suits. The alternative names of *dupatta* include *orni, chunri, chunni* and *orna.* *Dupatta* has long been a symbol of modesty in South Asian outfits. It is used a chest covering cloth which can be included in *salwar kameez, kurta* or *ghaagra choli.*

Fish- *chop* - a popular Bengali snack where fish along with potato and other spices made into balls and deep fried in oil.

**Hilsa- Ilish or hilsa** is the national fish of Bangladesh, and is very popular in Bengali and Oriya speaking communities. It lives in the sea for most of its life, but migrates up to 1,200 km inland through rivers in the Indian sub-continent for spawning. It is said that people can cook hilsa in more than 50 ways.

**Kachagolla –** It is a popular Bengali sweet made from milk.

**Kalbaishakhi -** storm clouds prevailing in the afternoon of May and June

**Keertana -** To sing songs and about Radha and Lord Krishna It is a major practice of the Vaishnavites.

**Kurta -** It is a loose shirt falling either just above or somewhere below the knees of the wearer, and is worn by both men and women. This is popular in many parts of South Asia
**Laddu** - It is made out of flour and with variety of other ingredients formed into balls. The *laddu* can be made from gram flour, semolina, wheat flakes, and many other flours.

**Luchi** - Thin cake of flour fried in boiling ghee.

**Lungi**- The *lungi*, is a garment worn around the waist which is very popular in India and many parts of South Asia. *Lungis* are sewn into a tube shape like a skirt. It is particularly popular in regions where the heat and humidity create an unpleasant climate for trousers.

**Machher kaaliaa** – This is a favorite Bengali fish preparation with grated onion and ginger and other spices

**Pakoda** - A type of fritter dipped in a spicy chickpea batter; can be made with vegetables, cheese, chicken or seafood.

**Papad** - Papad is thin, spicy, crisp wafer discs, about 4 to 8 inches in diameter, made from *daal*, flour lentils, vegetables, potatoes, shrimp, and rice. The discs are deep-fried or dry roasted on an open flame and served as a crispy savory appetizer.

**Parota** - A kind of thin bread fried in oil or clarified butter

**Payesh** - a kind of sweet dish prepared by boiling rice in milk with sugar and other ingredients

**Payjama** - The word which originally comes from the word pāē jāmah, literally meaning ‘leg garment’. These are loose-fitting trousers worn in the Far East by men and women. This is worn in many cuts and shapes, much variation being seen in respect of girth, length, tightness, material, etc.
Puja – It indicates Durga Puja, an important festival of Bengalees celebrated in the month of Ashwin, the sixth month of the Bengali calendar that is in the month of September or October.

Punjabi- long white tunic-like shirts with loose sleeves worn over close-fitting or baggy white pants, which are usually called payjama.

Rasagolla- This popular Bengali sweet is made from balls of chhana (an Indian cottage cheese) and semolina dough, cooked in sugar syrup.

Rohu – It is a fish of the carp family Cyprinidae, found commonly in rivers and freshwater lakes in and around South Asia and South-East Asia. It is treated as a delicacy in many Indian states like Bengal, Orissa, Bihar and Uttar Pradesh.

Roti - Wheat-based flat bread. It is an integral part of Indian cuisine.

Salwar kameez – This is the traditional dress worn by both women and men in South and Central part of Asia. Salwar or shalwar are loose pajama-like trousers. The legs are wide at the top, and narrow at the ankle. The kameez is a long shirt or tunic.

Sandesh – It is a very popular sweet in Bengal which is prepared with milk and sugar. Some recipes of Sandesh call for the use of chhana (curdled milk) or paneer instead of milk.

Saree – This is a female garment in the Indian Subcontinent. A saree is a strip of unstitched cloth, ranging from four to nine meters in length that is draped over the body in various styles. The most common style is for the sari to be wrapped around the waist, with one end then draped over the shoulder baring the midriff.

Sarod - The sarod is a stringed musical instrument, used mainly in Indian classical music.
Shalik - a kind of small yellow-beaked singing black bird of Bengal

Yama - the god of death

5.11 Honorifics

Unlike English, Bangla has honorific pronouns. They occur in third person singular and second person pronouns in both the singular and plural. In the case of third person singular we use ‘tini’ to show respect and ‘se’ in informal situation irrespective of masculine or feminine. There are two demonstrative pronouns e this and o which can also mean he or she. They have also their honorific counterparts ‘ini’ and ‘uni’. In the case of second person singular we use ‘apni’ and for plural ‘apnara’. These forms are used to show respect. The informal usages of second person singular are ‘tui’ and ‘tumi’ and the plural are ‘tora’ and ‘tomra’ respectively. ‘Apni’ is used in the honorific sense, ‘tumi’ in the ordinary sense, and ‘tui’ in inferior or intimate relationship. But in English in second person we use ‘you’ whether it is with respect or devoid of respect. It happens because in English there is no distinction between the honorific and non-honorific use of second person singular number. Moreover, confusion may arise in the mind of the target readers as it does not indicate which one of them is indicating singular or whether both of them are used in the sense of plural. Problem arises in English as there is no distinction between second person singular and plural in possessive case. In Bangla, the second person singular (possessive case) is ‘tomar’ and in plural ‘tomader’. If we literally translate a sentence ‘Tomader bari’ into English as ‘your house’ it will not indicate whether the reference here is made to a single person or whether more than one person is involved here.

The complex structure of Bengali society in terms of kinship words and honorifics have always created problem for the translator. In *Udo Megh* all the office colleagues of Deya use *tui* (nominative case), *tor* (possessive case) or ‘toke’ (objective case) while
conversing with each other. A friendly relationship works behind such usage. Same is the case when Deya and Mahua, the wife of Deya’s brother talk to each other. The use of *tui* and *tora* occurs frequently because both of them are of same age and the intimacy factor works here.

When Deya’s boss talks to her he uses ‘*tumi*’ which again denotes his higher status and Deya’s lower designation compared with him.

Earlier it was a norm to use ‘*apni*’, ‘*tini*’ or ‘*uni*’ when talking about one’s husband to show respect. Even a wife could never utter her husband’s name. But *Udo Megh* represents a modern urban society and the change in the patterns of addressing show certain changes in society. For example, when talking to Deya her mother always refers to her husband, Pranabesh not by his name but as ‘*tor baba*’ which means your father. But Deya, a modern woman calls her husband by his name Soumya. Such addressing by Deya can mean a very informal friendly relationship as well as her belief in man-woman equality.

### 5.12 Kinship Terms

Kinship has been a central concern for the translators. In every human society kinship is a major source of the values that guide people in the other spheres of life. Kinship terms are words that are used to designate a family member who is connected to other family members by blood, marriage, adoption, or fostering (Biology-Online.org, 2007, Farlex, 2007, Schwimmer, 1998).

It is a well-known fact that one-to-one correspondence between the kinship terms of any two languages is not easy to find out. Some of the kinship terms of a language may not have equivalents in another language or a single word of one language may have many equivalents in another language. Moreover, every language has a set of kinship terms that are ambiguous and this set differs from language to language.
The English word grandfather can be used to mean the father of one’s father and also to mean the father of one’s mother. In Bengali we use the term *thakhurda* or *thakurdada* in the first case and *dadu* for the latter.

In the same way grandmother can mean the mother of one’s father or the mother of one’s mother. But in Bengali we use *thakurma* or *thakuma* for the first case and *didima* or *dida* for the latter.

Uncle can be used for father’s elder brother or younger brother, mother's brother, father's sister's husband, mother’s sister’s husband. But Bengali language has different terms like *jyathaamoshai* or *jethu*, *kakaababu* or *kaka* or *kaaku*, *mama* or *mamu*, *pishemoshaai* or *pisho*, *meshomoshaai* or *mesho* respectively to indicate all these English expression.

Aunt can denote father's sister, mother's sister, the wife of father’s elder brother, the wife of father’s younger brother, wife of mother’s elder/younger brother. *Pishi* or *pishimaa*, *maashi* or *maashima*, *fyathi* or *fyathima*, *maami* or *maamima* are the respective Bengali words for the above mentioned terms.

Difference of age or relative ‘bigness’ or ‘smallness’ among kinsmen are indicated in terms of reference by the use of adjectives like ‘*baro*’ (big) and ‘*choto*’ (small). Where more than one distinction of age needs to be indicated within a set of siblings of the same sex, other adjectives like *mejo* (middle born) and ‘*sejo*’ (third born) are used. For example a man may describe his eldest brother as *baro* bhai, his second elder brother as *mejo* bhai and himself as *sejo* bhai and his youngest brother as *choto* bhai. However he will address any and all of his elder brothers as *daadaa* and distinguish among them by compounding, such as, *barda, mejda*. (Inden and Nicholas,2005:73). The adjectival use of *baro*, *mejo*, *sejo* or *choto* can be compounded with any terms of addressing. Hence we can talk about, *bardi* (the eldest sister), *mejdi* (the second elder sister), *sejomaashi* (the third sister of one’s mother), *baro pishi* (the eldest sister of one’s father), *sejo jyathima* (the wife of the third brother of one’s father), *mejo maamima* (the wife of the second brother of one’s mother), *baro maashi* (the eldest sister of one’s mother) and so on and so forth.
Nephew is the single English term which is used for sister's son (bonpo or bhaagne), brother's son(bhaipo), wife's brother's son (shyaloker chele), wife's sister's son (shyalikaar chele), husband's elder brother's son(bhaasurpo), husband’s younger brother’s son( deorpo), In Bengali, the brother of one’s wife is called shyalak and the sister is called shyaliaka.

Niece is the term to mean sister's daughter (bonjhi or bhaagni), brother's daughter (bhaaijhi), wife’s brother's daughter (Shyaloker meye), wife's sister's daughter (shyalikar meye), husband's elder brother's daughter (Bhasurjhi), husband’s younger brother’s daughter (deorjhi).

Another interesting thing to notice here is that if a woman refers to the son of her own brother she will use (bhaipo) but a man in such a situation will use the term (bhaagne). In the same way the daughter of a woman’s brother will be called (bonjhi) and a man will use the term (bhaagni). Surprisingly when a woman gets married she will address the son of her husband’s brother as bhaagne and if a girl, bhaagni, as her husband does but the husband will never call the son of his wife’s brother as bonpo as his wife does. Rather he will simply call him as (shyaloker chele). If it is a girl he will use the term shyaloker meye. If it is the son of the sister of one’s wife the man will say Shyalikaar chele but not bonpo and if a girl, shyalikaar meye and not bonjhi.

Cousin is the most classificatory term; the children of aunts or uncles. One can further distinguish cousins by degrees of collaterality and by generation. Two persons of the same generation who share a grandparent count as "first cousins" (one degree of collaterality); if they share a great-grandparent they count as "second cousins" (two degrees of collaterality) and so on. In Bengali if we are referring to the son or daughter of mother’s sister we use terms like maashtuto bhai or maastuto bon. If it is son or daughter of one’s father’s sister we use terms like pishtuto bhai or pishtuto bon. The son or daughter of maternal uncle is called maamaato bhai or maamaato bon. The son or daughter of the elder brother of one’s father is called jethtuto bhai or jethtuto bon. And the son or daughter of the younger brother of one’s father is called khurtuto bhai or khurtuto bon.
Bhaaj or boudi (used while addressing) is the term used for the wife of one’s elder brother. However the wife of one’s younger brother is called by her name.

Sister-in-law refers to three essentially different relationships in Bengali, either the wife of one's sibling, or the sister of one's spouse, or, in some uses, the wife of one's spouse's sibling. Brother-in-law expresses a similar ambiguity.

There are many such kinship terms in Bengali. In Udo Megh Suchitra Bhattacharya has made use of many kinship terms and most of them we have discussed above. Now one decision we had to take while translating the novel related to how people address each other within the family. We made up my mind to retain the Bengali terms of addressing each other in our English translation because the English terms are quite inadequate for conveying the range of relationship of Bengali culture. So terms like maa (mother), baba (father), dada (elder brother), boudi, thakuma, sejomaashi, baro pishi were kept as the same in the English translation. And these terms are elaborated in the glossary at the end of the translation.

In section 10 there is a situation where Ritam’s wife Shrabani and his elder sister Runu indulge in a casual conversation. The particular line, “Nanad bhaaje adhikaarbodh aar loukikataar pyanchpayjaar cholche” is quite problematic to translate into English. Sister-in-law is the English equivalent for the Bengali term nanad and bhaaj can be elaborated as the wife of one’s elder brother. Here runu, the nanad, is sister-in-law of Shrabani and Shrabani, the bhaaj is too the sister-in-law of Runu. We thought that if we translate the terms and use them in this particular sentence it does not sound good and the flow of the novel somewhere gets disturbed. So we translated it as “Both the women were busy in arguing regarding rights and courtesy”. In the novel the context is already known to the readers. So I thought that if I translate the sentence in this way it would sound better. The phrase ‘Both the women’ carries the sense of involvement of Shrabani and Runu.

Deya once refers to the sister of Soumya’s uncle, who can be called Soumya’s cousin. The word ‘khurtoto nanad’ is used to refer to that girl by Deya. We translated this as ‘cousin sister-in-law’ instead of saying the daughter of the uncle of Soumya.
Here we have discussed several problems of translation encountered in translating *Udo Megh* and how we have dealt with them. In spite of these problems translation practice has been a fascinating area of study for various disciplines and presents stimulating possibilities for creative writers. We must have to keep in mind translation is a critical human activity that bridges different languages, cultures and nations.