Translation of three different texts types from English to Bengali

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Abstract

A translator attempting translations from one language to another is confronted with many linguistic and cultural problems, which he or she needs to tackle effectively. Both linguistic and cultural factors can cause problems in translating a text. This dissertation tries to indicate several linguistic factors involved in translating from English to Bangla texts. Three different texts types, e.g. literary, religious and journalistic are translated to depict such linguistic factors in this work.

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Chapter one: Introduction

1.1 Introduction:

The word 'translation' generally refers to the rendering of works from one language into another. Catford in Lubis (2005:1) defines translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." Papegaaij & Schuberd state in Lubis, "To translate means to express in another language the content of a given text..... The objective of translation is to replace the form and to preserve the content of the text."

Translation from one language into another is not a new custom, which has been being perpetrated for many years. Nevertheless, It was mainly in the 1980s when translation emerged as a discipline that came to be known as Translation Studies (Bassnett, 2002 : 1). The subject began to be taken seriously since the late 1970s as translation started to become theorized systematically. Finally, in the 1990s, translation came into its own entity as this period proved to be the decade of its expansion globally.

Translation process was never taken into consideration as a science in the past, but with the consolidation of this discipline, translators have become more adept in the translating process. The domain of translation has spread with new branches such as translation studies of official, commercial, scientific, religious, literary texts. In each branches of translation, we confront specific problems. Of these branches, literary translation is one of the most difficult, since we need to retain many linguistic and cultural factors in rendering literary texts. For example, translation of poetry should be considered along with a number of factors such as diction, tone, voice, mood, rhyme, stress, intonation, alliteration, meter, punctuation, line ending, figures of speech, form, shape, syntax and idioms. Similarly, translating prose will involve paying attention on text section, syntax, idiomatic expression, intention of phrase, simplicity, readability and playability, but in both types of translation we cannot be deviated from the invariant core of meaning (Bassnett, 1980:83-118). Translation of religious scripture

*SL= Source Language
*TL=Target Language

is another challenging task. A translator needs to maintain the simplicity, accuracy and readability of the texts, and handle structural and historical barriers, cultural constraints, use of euphemism, difficulties of syntax, figures of speech, technical words and idioms carefully. On the other hand, translation of press media texts averts our attention, since everyday a number of news items are translated within a very short time. Such texts need to be translated effectively too as the readability of the texts will attract readers. Literary, religious & press media text have their own registers, which are lexically and syntactically different from each other, and which initiate particular translation problems in each genre. Susan Bassnett (1980:38) notes that Catford points out these problems as linguistic and cultural translation problems, whereas linguistic problems are due to differences in the SL and the TL, and cultural problems are due to the absence in the TL culture of a relevant situational feature for SL text. In English to Bangla translations, similar kinds of problems also originate and translators need to tackle these problems effectively.

1.2 Problem statement:

Translation problem of texts from one genre is different from the translation of those in another genre, i.e. translation of literary texts is different from the translation of official, commercial, scientific, or religious texts. Literary, religious and press media texts have both linguistic and cultural factors, which a translator needs to take into account during the translation process. Mizani (2007) says, "The more a translator is aware of complexities of differences between cultures, the better a translator s/he will be". If a translator can handle both linguistic and cultural criterions, his/her translation will be more accurate. She further says that cultural knowledge and cultural differences have been a major focus of translator training and translation theory for as long as either has been in existence. When a translator translates any literary texts, he/she is confronted with cultural terms that have idiomatic,

religious, social, political, ecological, kinship and matrimonial association, where he/she

needs to struggle with these terms to find a close equivalent in the target language culture.

Peter Newmark in Mizani (2007) categorizes cultural words by ecology, material and social

culture, organizational activities, gestures and habits. Due to major differences between

English and Bengali culture, we may face cultural translation problems. In addition, every

language has its own linguistic features, which cause difficulties for translators if the same or

related linguistic features are unavailable in the target language. The system of pronouns and

honorifics, verbs, adverb, conjunction, tenses, number etc. can be different from language to

language. Linguistic (i.e. word for word), paradigmatic (i.e. grammar), functional (i.e.

idioms) and syntagmatic (i.e. form and shape) equivalences are not always available in the

target language. Haq (2008) says that a linguistic problem occurs when there is no lexical or

syntactical substitute in the TL for the expression of SL. For example, English "damn you"

cannot be linguistically translated into Bangla, because such expression involves structures

and semantic equivalences that do not exist in Bangla. A sense translation may be "Pz‡jvq

hvÓ/ chulae jaa/ or "Rvnvbœ‡g hv"/ jahanname jaa/, back translation of which will end

as: 'you go to hell'. When the linguistic differences are very few, translation runs very

smoothly, which we can see from Hindi to Bangla translation or vice-versa, whereas in both

languages, the syntactic pattern and lexis are quite similar to each other. On the contrary, in

English to Bangla translation, a translator often faces difficulty in finding the closest

equivalents because of many differences between English and Bangla language. However,

because of the extent of linguistic and cultural factors confronting translators, this study

mainly focuses on the linguistic factors of translation through the practical translation of only

three different texts types: literary, religious and press media.

1.3 Purpose Statement:

Translation is not an easy task. A translator needs to ponder over a text for hours to create a version of the source text in another language, which we can particularly see in the translation of literature and scripture. Because of linguistic and cultural differences between two completely different languages, every translator has to face some translation problems. It will be easy for a translator if he/she is aware of some of these translation difficulties. The research purpose is here to translate literary, religious and news media texts from English to Bangla and points out the linguistic factors involved in practice. Hopefully, this research will also facilitate a beginner and intermediate English to Bangla translator to tackle linguistic problems in their translation works.

1.4 Delimitation:

Translation covers a broad area and there are distinctive features of translation associated with each genre. The researcher focuses only on literary, religious and press media translations. Moreover, as the problems of translation in every genre are many, this researcher has selected only a few texts from each field for his translation. He has translated only three poems by three eminent poets (John Donne, William Blake & Philip Larkin) from three different ages of English literature. Although press media involves a wide range of areas, this researcher has only taken sports text types for his translation. In religious translation, the researcher has only translated Obadiah (the smallest book in the Old Testament) from the King James Version. Therefore, the researcher has narrowed the scope of this research by translating only some texts of three different genres focusing mainly on the linguistic factors of translation.

1.5 Limitation:

The researcher has faced considerable difficulties in finding out the relevant texts for his research. Very little research has been done on this topic in Bangladesh. The number of books on the linguistic factors involved in translating from English to Bangla texts is scarce, though many books on the linguistic aspects of translating texts from foreign languages are available. As a result, the researcher has had to consider mostly universal linguistic factors in translating texts from English to Bangla.

2.1 Translation Theories:

The study of translation developed gradually and inevitably along with many translation theories. Susan Bassnett (1980) refers to Eugene Nida who described the translation process as process (analysis of source language) and product (restructuring into the target language). He also distinguishes two types of equivalence in translation: formal (word for word translation) and dynamic (free translation). Propovic distinguishes four types of equivalence (linguistic, paradigmatic, stylistic and syntagmatic). In Hatem & Munday (2004), Jakobson makes a very important distinction between three types of translation- Interlingual (One language to completely another different language), intralingual (translation between different dialects in the same language) & intersemiotic translation (translation of the verbal sign by a non-verbal sign). Newmark in Ordudari (2007) distinguishes eight types of translation− word for word, literal, faithful, semantic, adaptation, free, idiomatic & communicative translations. Translation also depends on translation procedures, strategies and methods. In Ordudari (2007), Nida is shown as depicting two types of translation procedures- technical procedures & organizational procedures. Ordudari (2007) cites Graedler as saying that translation strategies & procedures also change according to culture-specific concepts such as making up a new word, using a footnote for untranslatable words, preserving the source language terms intact, using similar or related equivalents etc. Therefore, many concepts have been forwarded about translation theories after the mid 20th century theorizing translation.

2.2 Equivalence in Translation:

The translators' task has usually been defined as the establishment of equivalence between the source language (SL) and the target language (TL) text, and the translation process has been characterized as a branch of contrastive linguistics (Saedi, 1990). In literary translation, where close equivalent is not found for a word, a translator needs to use related equivalents

there, though it may not be easy to choose the exact-related equivalent for a word. Bassnett (1980) states that once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge. Propovic in Bassnett (1980) distinguishes four major types of equivalence:

{1) Linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.

(2) Paradigmatic equivalence, where there is equivalence of 'the element of a paradigmatic expressive axis, i.e elements of grammar, which Propovic sees as being a higher category than lexical equivalence.

(3) Stylistic (translational) equivalence: where there is 'functional equivalence of element in both original and translation aiming at an expressive identity with an invariant of identical meaning.

(4)Textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic structuring of a text, i.e equivalence of form and shape.

Nida in Bassnett (1980) distinguishes two types of equivalence, formal and dynamic, where formal equivalence focuses attention on the message itself in both form and content. On the other hand, dynamic equivalence is based on the principle of equivalent effect between the original receivers and the SL message.

2.3 Translation problems:

When there are linguistic and cultural differences across languages, translation problems may arise. The large number of terms in Finnish for variations of snow, in Arabic for aspects of camel behaviour, in English for light and water, in French for types of bread, all present the translator with, on one level, an untranslatable problem (Bassnett, 1980: 37). Caford in Huq

(2008:66) says, "In addition to the lexical problem, there are, of course, languages that do not have tense systems or concepts of time that do not correspond to TL. When the translator encounters such difficulties, the whole issue of the untranslatability of a text is raised."

2.3.1 Linguistic factors:

Every language is enriched with its own linguistic features though there may be similarity because of some universal structures. Where grammars resemble each other between two languages, translation also becomes easy. However, from English to Bangla translation, pronoun and honorifics, tense, subject+verb+object pattern and preposition create translation problems. For example, Bangla pronouns have several forms, which can be used in different contexts to address a younger or an older person. The pronoun 'you' has three equivalents in Bangla, which can be 'Tui', 'Tumi', 'apni'. Moreover, the verb form in Bangla must agree with the honorific pronoun, i.e. the translated text for 'You did not love him truly' can be 'Aapni onake shattikar bhalo bashen nai', 'Tumi take shattikar bhalo bhaso nai, or tui oke shattikar bhalo bashish nai' (Huq, 2008). Bangla and English have different tense structures. In general, Bangla tense structure is Subject+object+Verb, whereas English tense structure is Subject+Verb+Object. Besides, there is no direct concept of prepositions in Bangla (Naskar & Bandyopadhyay, 2006). English prepositions are translated into Bangla 'bibhakti/inflection' and post positional words, but Bangla 'bibhakti' does not have any individual meaning i.e. -‡ (-e), -q (-y), -‡q (-ye), -‡Z (-te), -‡K (-ke), -†i(-re) as in 'evwo‡Z(bari –te) / at home' which are attached to the referenced words as in (referenced word=bari + inflection=te) (ibid.). Haq (2008:65) mentions that prepositions of SL English are possibly the most perplexing grammatical phenomenon for a TL Bangla translator. Difficulties of translation also arise from syntagmatic factors of a text such as form, shape and grammatical arrangement of words, which is mostly seen in translation of poetry. Maddern (1977:33) notes, "the dramatic force and power of a semantic ellipsis can be

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extremely difficult to match in another language; a natural word order may result in a key word order or image at a place of stress, whereas in another language an attempt to keep the pattern of ideas may result in unfortunately clumsy word pattern; a unit of meaning may be exactly repeated in different contexts in a poem, whereas any "equivalent" unit in another language may have to be modified in its different contexts for syntactical or grammatical reasons, thus undercutting the effect of the repetition- and so on." Translation difficulties also arise from functional factors of text such as idioms. Bassnett (1980:31) says that in the process of interlingual translation one idiom is substituted for another, where the substitution is made not on the basis of linguistic elements or similar images in the text but on the function of idiom. Idioms in one language need to be paraphrased into another language rather than translated literally. Thus, while in English "it's a piece of cake" means something easy, translated literally the phrase ends up sounding absurd. Translation difficulties also emerge because of the aural characteristic of a language. In particular, kind of diction, rhythm, stress patterns, rhyme, assonance, alliteration, and sound pattern that is usually noticed in poetry translation is difficult to transmit across languages (Maddern, 1977:34).

2.3.2 Cultural factors:

Language and culture may be seen as closely related but both aspects must be considered for translation. When considering the translation of cultural words and notions, Newmark (1988) proposes two opposing methods: transference and componential analysis. According to him, transference gives "local colour" keeping cultural names and concepts. Although emphasizing on culture, meaningful to initiated readers, he claimed that this method might cause problems for the general readership and limit comprehension of certain aspects. Cultural factors can cause great difficulty in translation. There is, for example, a wide gap between English and Bangla culture. The flora, fauna, hills, winds, plains, food, clothes, houses, rural and town customs, religious customs etc. differ in Bangla from that of English culture, which can cause

difficulty for a translator in finding out the exact equivalent in the TL. Kinship terms, idiomatic words, religious words, geographical words and social custom words of a source language are very difficult to render into a TL. Maddern (1977) asserts how the concept of rain may be significantly different in different climatic regions. She says, " the germination period is marked, to the inhabitants of a tropical region, by the coming of rains and to those of a temperate region by an increase in temperature, then the word for rain in the language of the first will acquire emotional and hence poetic associations which just will not match with those of the word for rain in that of the second".

2.4 Texts Types

2.4.1 Literary translation:

Johson in Kolawole & Salawu (2008) describes literature as 'an apparently nebulous body of knowledge in oral or written form, an imitation of life, which reflects civilization and culture, and which covers every angle of human activities− culture, tradition, entertainment, information among others'. A number of literary books are translated every year because of the popularity of some texts and the commercial appeal of others. Literary language is highly connotative and subjective because each literary author is lexically and stylistically idiosyncratic. According to Peter Newmark in Kolawole & Salawu (2008), a literary translator generally translates good writing by taking into account the language, structures, and content, whatever the nature of the text. He or she participates in the author's creative activity, recreates structures and sign by adapting the target language text to the source language text as closely as intelligibility allows, but this can be only achieved by having a deep knowledge of the cultural and literary history of the source and the target languages (ibid.). Literary translation encompasses the translation of all genres of literature, which include prose, drama and poetry. Of these three genres of literature, poetry is the most

difficult genre, as a translator needs to be aware of many linguistic factors in rendering a poem into completely different language without losing any concept or feature of the poem.

2.4.2 Religious Translation

Translations of religious texts or scriptures became an important issue in many religions to disseminate the message of God but it is not an easy task to translate the message of God across languages. Indeed, at first translation of sacred texts was prohibited in many religions, as religious leaders apprehended that the original message might be distorted. Nevertheless, to persuade people to follow the commands of God in their own languages, many eminent translators dared to translate the words of God often after being authorized by religious institutions.

However, the translation of the Bible, which is an area of study of this research, was a daunting task for some early translators. Wycliffe translated the first complete Bible into English between 1380 and 1384, which initiated the great age of English Bible translation (Bassnett, 1980:51). After that, with the advent of printing technology in the sixteenth century, the history of Bible translation acquired new dimension (ibid.). In 1991 , all member organizations of the Forum of Bible Agencies at their meeting reached consensus on seven basic principles of Bible translation, whereas 'accuracy', 'feelings and attitudes of the text', 'literary features', 'fidelity', 'historical and cultural context', and 'reliability' of the source text were considered as major principles of Bible translation ("Basic principles for Bible translation," 1999). However, most of the problems of Bible translation can also be categorized according to linguistic factors. For example, to maintain accuracy, it's very important to maintain the syntax, style and lexical meaning of Bible; to maintain literary features, a translator needs to be conscious of figures of speech, stress, intonation and sound

of the text; to maintain feelings and attitude, a translator needs to understand the connotative meaning of the text .

2.4.3 Press Media Translation:

Press media is one of the most powerful medias, where many international news items are translated every day. Though translation of press news is easier than literary or religious genre, the perfection of translation is also a major concern as commercial criteria are linked here. In press media translation, in spite of having linguistic equivalence of many English words in the TL, they are often borrowed in the TL because of the common usage of those words in the TL culture.

Chapter three: Translation

Literary Translation

Category: Poetry

The Sun Rising

    John Donne

    Busy old fool, unruly Sun,
    Why dost thou thus,
Through windows, and through curtains, call on us?
Must to thy motions lovers' seasons run?
    Saucy pedantic wretch, go chide
    Late schoolboys, and sour prentices,
  Go tell court-huntsmen that the king will ride,
  Call country ants to harvest offices,
Love, all alike, no season knows, nor clime,
Nor hours, days, months, which are the rags of time.

Thy beams, so reverend and strong
    Why shouldst thou think?
I could eclipse and cloud them with a wink,
But that I would not lose her sight so long:
    If her eyes have not blinded thine,
    Look, and tomorrow late, tell me
Whether both th' Indias of spice and mine [i]
Be where thou left'st them, or lie here with me.
Ask for those kings whom thou saw'st yesterday,
And thou shalt hear, All here in one bed lay.

    She's all states, and all princes I,
    Nothing else is.
  Princes do but play us; compar'd to this,
All honour's mimic; all wealth alchemy [ii].
    Thou sun art half as happy as we,
    In that the world's contracted thus;
  Thine age asks ease, and since thy duties be
  To warm the world, that's done in warming us.
Shine here to us, and thou art everywhere;
This bed thy centre is, these walls, thy sphere.

m~‡h©v`q

    Rb Wvb

    e¨ — e„✗ †evKv, Aeva¨ m~h©,
    Ggb Ki †Kb Zzwg,
Rvbvjv Ges c`©v †f‡` †Kb G‡j Avgv‡`i Kv‡Q?
‡Zvgvi MwZB wK Avgv‡`i †cÖ‡gi MwZ n‡e?
    D✗Z, cwÛZ, `yf©vMMv, frmbv Ki
    ‡`ix Kiv ¯‹zj-evjK‡`i, Avi †Mvgov wk¶vbexk‡`i,
    hvI ivRvi wkKvix‡`i ej, ivRv hv‡eb wkKv‡ii,
    iv‡R¨i wccov‡`i Wv‡Kv km¨ Avni‡Yi Rb¨;
‡cÖg gv‡b bv †Kvb Kvj ev ¯'vb,
‡Kvb N›Uv, w`b, gvm, Gme‡Zv mg‡qi wQbœ b¨vKov|

‡Zvgvi iwk¥ GZ Zxeª I †Rviv‡jv
    wK fve Zzwg wb‡R‡K?
Avwg GK cj‡K Zv ¤-vb Avi †gNv"Qbœ Ki‡Z cvwi,
wKš' wcÖqvi `„wó n‡Z Avwg GKUyI ewÂZ n‡Z PvB bv:
    hw` Zvi Øxwß‡Z †Zvgvi Øxwß K‡g bv hvq,
    Z‡e Avgvq ej, AvMvgxKvj w`evAemv‡b,
gkjv Avi †mvbvi Lwbi `yB BwÛR[1]
‡hLv‡b †i‡LwQj †mLv‡e Av‡Q wKbv? bvwK Avgvi Kv‡Q?
‡hmi ivRv‡`i †`‡LwQj MZKvj, Zv‡`i wR‡Ám Ki,
Avi Zv‡`i K_v ïb, mevB GLv‡b GB N‡i, GB weQvbvq|

    Avgvi wcÖqv‡Z mKj ivó[a], Avwgn mKj ivRKzgvi
    Avi wKQzB †bB|
    ivRKzgviiv Avgv‡`iB AbyKiY K‡i, Avgv‡`i Zzjbvq,
Zv‡`i mKj m¤§vb, mKj m¤ú` bKj[2]|
    m~h© Zzwg Avgv‡`i A‡a©K myLx,
    KviY mviv wek¦ GLv‡b msKzwPZ;
‡Zvgvi wek[a]vg `iKvi, †h‡nZz †Zvgvi KZ©e¨
    wek¦‡K Dò ivLv, Avgv‡`i Dò i‡L †mUv Ki
Avgv‡`i wKiY w`‡j, mviv c„w_ex Av‡jvwKZ n‡e;
GB weQvbvq †Zvgvi †K›`ª, GB †`qvjB †Zvgvi K¶c__|

Commentary: John Donne, predominantly known as a metaphysical poet but also regarded

as a love poet, rejected the Elizabethan conventions of love and used the facts of science of

1. `yB BwÛR : c~e© BwÛR Avi cwðg BwÛR ; c~e© BwÛR gmjvi Rb¨ weL¨vZ Avi cwðg BwÛR ¯^‡Y©i Lwbi Rb¨ weL¨vZ|

2. bKj : Alchemy k‡ãi A_© GLv‡b bKj e¨envi Kiv n‡q‡Q| 1100 †_‡K 1500 kZvãxi GK ai‡Yi imqbwe¨¨v, hvi g~j wQj †h‡Kvb mvaviY avZz‡K ¯^‡Y© cwiYZ Kiv Avi ‡h‡Kvb †iv‡Mi mgvavb GKwU Jjy‡ai gva¨g Kiv| GLv‡b Rb Wvb GB

his time in his poetry. His poems, metaphysical in tone, have complexity, intellectual tone, subtle wit, fusion of intellect and emotion, colloquial argumentative voice, conceits, dramatic but philosophical sounding along with the usual attributes of love poems, i.e. sensuality, pure affection , sorrow of parting and fulfillment of love.

The Sun Rising, a poem memorable for boldness of thought and originality of execution, is one of the most successful love poems of Donne and full of metaphysical conceits. The poem deals with the great love of the poet and his partner with ironic and humorous tone. The poem has 30 lines and 3 stanzas. Each stanza, resulting in satisfying ending to each verse, starts with the rhyme scheme ab ba cd cd and ends with a rhyming couplet (ee). The poem uses a complex meter with a varied pace for each line.

I found it difficult to maintain the rhyme scheme in Bangla. As the poem expresses geographical and scientific facts and incorporates literary and scientific registers of text, the reproduction of the original tone involved both literary and technical translation. Particular difficulties arise, however, when I tried to find out the exact equivalence of 'alchemy' & 'indies of spice and mine', as these words have more elaborate meaning which is difficult to express in a single word. However, I tried my best to retain the line length, shape and syntax of the SL. All I can say, I strived to maintain the linguistic factors of the text in the TL very carefully.

The Nurse's Song

William Blake

When the voices of children are heard on the green
And laughing is heard on the hill,
My heart is at rest within my breast
And every thing else is still
Then come home my children, the sun is gone down
And the dews of night arise
Come come leave off play, and let us away
Till the morning appears in the skies

No no let us play, for it is yet day
And we cannot go to sleep
Besides in the sky, the little birds fly
And the hills are all cover'd with sheep

Well well go & play till the light fades away
And then go home to bed
The little ones leaped & shouted & laugh'd
And all the hills echoed

‡mweKvi Mvb

DBwjqvg †e-BK

hLb meyR gv‡V ïwb wkïi Kjie
wUjv‡Z ïwb nvwmi kã,
Avgvi ey‡Ki gv‡S, ü`q cÖkvš— mv‡R
Avi mewKQz _v‡K bxie

wkïiv me evwo wd‡iv, m~h© A¯— hvq
iv‡Zi wkwki Rv‡M mÜ¨v bvgvq
G‡mv G‡mv †Ljv eÜ Kwi, G‡mv N‡i wdwi
cye AvKv‡k †fv‡ii Av‡jv ‡`Lv bv Aewa

bv, bv, †Lj‡Z `vI, w`b GL‡bv Av‡Q
wb`ªv Avm‡e bv‡Kv Avgv‡`il Kv‡Q
‡`L bxj AvKv‡k, cvwLiv me D‡o
Avi †g‡liv me Po‡Q cvnvo¸‡jv Ry‡o

19

wVK Av‡Q hvI †Zvgiv m‡e mÜ¨v bvMv` ‡L‡j
Zvici me evwo wd‡iv Ny‡gi mgq n‡j
wkïiv me jvwd‡q D"P ¯^‡i nv‡m
cvnvo¸‡jvq me Avb›` cÖwZaŸwb fv‡m

Commentary: William Blake is a harbinger of Romantic Poetry in English literature. He has revolted against the bondage and restriction, which society and its institution imposed on the individual man, through the lucid and lyrical expression of the poems in Song of Innocence and of Experience. In the poem 'The Nurse's Song', a poem of the Songs of Innocence, the poet renders a conversational narration of the talk between the nurse and the playing children. The toughest problem, which I confronted in the translation of the poem, was to maintain the internal rhyme as well as the end rhyme. The internal rhyme is only seen in the first and third line of each stanza e.g. 'children-green', 'rest-breast', whereas the end rhyme scheme 'ab cb' is seen to be similar in each stanza. In my translation, I only preserved the internal rhyme in the 3rd line of the 1st and 2nd stanza giving a new couplet rhyme scheme 'aa bb' except in the first stanza. I also maintained the length of the poem as closely as possible in the TL. Above all, I tried to pay attention on the linguistic factors of literary translation to the best of my ability.

Ambulances

Philip Larkin

Closed like confessionals, they thread
Loud noons of cities, giving back
None of the glances they absorb.
Light glossy grey, arms on a plaque,
They come to rest at any kerb:
All streets in time are visited.

Then children strewn on steps or road,
Or women coming from the shops
Past smells of different dinners, see
A wild white face that overtops
Red stretcher-blankets momently
As it is carried in and stowed,

And sense the solving emptiness
That lies just under all we do,
And for a second get it whole,
So permanent and blank and true.
The fastened doors recede. Poor soul,
They whisper at their own distress;

For borne away in deadened air
May go the sudden shut of loss
Round something nearly at an end,
And what cohered in it across
The years, the unique random blend
Of families and fashions, there

At last begin to loosen. Far
From the exchange of love to lie
Unreachable insided a room
The trafic parts to let go by
Brings closer what is left to come,
And dulls to distance all we are.

A¨v¤^y‡j‡Ým

wdwjc jviwKb

¯^xKv‡ivw³-K‡¶i[1] gZ Ave×, ey‡b P‡j
mk‡ã ga¨ý kni¸‡jv‡Z, DrmyK
wew¯§Z `„wói gv‡S Aj‡¶¨ avegvb|
D¾j gm„Y a~mi[2], dj‡Ki Dci evûMy‡jv,
_vg‡Z cv‡i †h ‡Kvb dzUcv‡Zi av‡i:
mg‡qi mwÜ¶‡Y Qz‡U me iv¯—vq|

wmuwo ev c‡_ Qov‡bv wkïiv
A_ev evRvi ‡_‡K Avmv M„wnbxiv
‡Q‡o bvbvb Lvev‡ii NªvY, ‡`‡L
jvj †÷ªPv‡i GK d¨vKv‡k gyL
¶YKvj XvKv _v‡K Pv`‡i
hLb g~g~l©‡K †bqv nq wfZ‡i

Dcjwä K‡i Zjvi k~b¨Zv
 hv Avgv‡`i me Kv‡h© wbwnZ,
Avi gyû‡Z©i Rb¨ eyS‡Z cv‡i,
‡mme ¯'vqx, k~b¨ Avi mZ¨|
Svcmv nq e× `iRvMy‡jv| Ò†ePvivÓ,
¸Äb K‡i Zviv wb‡R‡`iB `y`v©©kvi kvi `y`©©kvi `y©v©©©wi kvi `y`©©kvi `y`©kvi — — Zviv wb‡R‡`iB `y©v©©wi|

e‡q hvq g„Z evZ‡mi gv‡S
¶wY‡Ki AwfÁZvjä g„Z fq
Avevi cÖvq nVvr k~‡Y¨ nvivq,
Avi mg¯— mg‡qi mv‡_ GK nq
cvwievwiK m¤úúK© I Kg©¸‡jvi
GK Abb¨ wew"Qbœ wgkªªY, †hLv‡b

Zv nviv‡Z _v‡K Ae‡kl| fvjevmvi
wewbgq †_‡KI `~‡i iw¶Z
AbwZµg¨ GK K‡¶i wfZi
m‡i hvq mvg‡b _vKv Mvwo¸‡jv
Abš—cv‡i hv wPj Kv‡Q G‡b w`‡q,
Avi `yi‡Z¡i mv‡_ †fuvZv nq AwfÁv|

22

Commentary: Philip Larkin is regarded as one of the leading poets of the twentieth century but also as one of its most pessimistic poets. In a number of poems, he emphasizes the somber and grim aspects of human life, and in many poems he speaks of the inevitability of death. The poem "Ambulance" also paints a gloomy picture of human life where everyone feels the inevitability of death for a while because of the fact that every street is visited by an ambulance at one time or other. The main theme of the poem talks about illness and death in a very serious and sad tone. Stylistically, the poem has 30 lines divided into five stanzas, where each stanza contains 6 lines with ab cb ca rhyme scheme, apart from 2nd and 5th stanza slightly differentiated by ab cb da.

Focusing on the theme and tone of the poem, I tried to preserve the invariant core of meaning sacrificing the complex rhyme scheme. The linguistic factors of translation were seriously taken into consideration in the translation of the poem. I made an ardent effort to maintain the punctuation marks, flowing lines and length of the poem in the target language. For some of the words like 'kerb', 'women', 'solving emptiness', 'shop', 'poor soul', I tried to use dynamic equivalence looking at the context. In translating line no 3, 29 & 30, the substitution is made on the basis of the function of the contextual meaning of the words. Above all, in the translated version, I tried to go for "sense for sense" translation, which is a major feature of poetry translation.

Bible, King James Version

Obadiah

[1] The vision of Obadiah. Thus saith the Lord GOD concerning Edom; We have heard a rumour from the LORD, and an ambassador is sent among the heathen, Arise ye, and let us rise up against her in battle.

[2] Behold, I have made thee small among the heathen: thou art greatly despised.

[3] The pride of thine heart hath deceived thee, thou that dwellest in the clefts of the rock, whose habitation is high; that saith in his heart, Who shall bring me down to the ground?

[4] Though thou exalt thyself as the eagle, and though thou set thy nest among the stars, thence will I bring thee down, saith the LORD.

[5] If thieves came to thee, if robbers by night, (how art thou cut off!) would they not have stolen till they had enough? if the grape gatherers came to thee, would they not leave some grapes?

[6] How are the things of Esau searched out! how are his hidden things sought up!

[7] All the men of thy confederacy have brought thee even to the border: the men that were at peace with thee have deceived thee, and prevailed against thee; they that eat thy bread have laid a wound under thee: there is none understanding in him.

[8] Shall I not in that day, saith the LORD, even destroy the wise men out of Edom, and understanding out of the mount of Esau?

[9] And thy mighty men, O Teman, shall be dismayed, to the end that every one of the mount of Esau may be cut off by slaughter.

[10] For thy violence against thy brother Jacob shame shall cover thee, and thou shalt be cut off for ever.

[11] In the day that thou stoodest on the other side, in the day that the strangers carried away captive his forces, and foreigners entered into his gates, and cast lots upon Jerusalem, even thou wast as one of them.

[12] But thou shouldest not have looked on the day of thy brother in the day that he became a stranger; neither shouldest thou have rejoiced over the children of Judah in the day of their destruction; neither shouldest thou have spoken proudly in the day of distress.

[13] Thou shouldest not have entered into the gate of my people in the day of their calamity; yea, thou shouldest not have looked on their affliction in the day of their calamity, nor have laid hands on their substance in the day of their calamity;

[14] Neither shouldest thou have stood in the crossway, to cut off those of his that did escape; neither shouldest thou have delivered up those of his that did remain in the day of distress.

[15] For the day of the LORD is near upon all the heathen: as thou hast done, it shall be done unto thee: thy reward shall return upon thine own head.

[16] For as ye have drunk upon my holy mountain, so shall all the heathen drink continually, yea, they shall drink, and they shall swallow down, and they shall be as though they had not been.

[17] But upon mount Zion shall be deliverance, and there shall be holiness; and the house of Jacob shall possess their possessions.

[18] And the house of Jacob shall be a fire, and the house of Joseph a flame, and the house of Esau for stubble, and they shall kindle in them, and devour them; and there shall not be any remaining of the house of Esau; for the LORD hath spoken it.

[19] And they of the south shall possess the mount of Esau; and they of the plain the Philistines: and they shall possess the fields of Ephraim, and the fields of Samaria: and Benjamin shall possess Gilead.

[20] And the captivity of this host of the children of Israel shall possess that of the Canaanites, even unto Zarephath; and the captivity of Jerusalem, which is in Sepharad, shall possess the cities of the south.

[21] And saviours shall come up on mount Zion to judge the mount of Esau; and the kingdom shall be the LORD's.

Iew`q

1. Iew`‡qi[1] ¯^cœ| B‡`vg[2] †`‡ki wel‡q cÖfy Ck¦i GB K_v¸‡jv e‡j‡Qb; Avgiv cÖfy †_‡K evZ©v †c‡qwQ, weagx©‡`i g‡a¨ GKRb `~Z cvwV‡q wZwb ej‡jb, Ò D‡Vv, P‡jv B‡`v‡gi wei"‡× hy‡× wjß nIÓ|

2. †`L, Avwg weagx©‡`i g‡a¨ †Zvgv‡K ¶z``ªZg K‡iwQ: †Zvgvi PvZZix‡K mevB N„Yv Ki‡e|

3. †Zvgvi Aš—‡ii AnsKvi †Zvgv‡K VKv‡e, Zzwg †h cvnv‡o cv_‡ii dvU‡j evm Ki, hvi evm¯'vb DPzu RvqMvq; Avi ‡h g‡b g‡b ej, Ò †K Avgv‡K gvwU‡Z bvgv‡Z cvi‡e?Ó

4. hw`I Zzwg CM‡ji gZ DPuy‡Z _vK‡Z PvI Ges Zviv‡`i gv‡S †Zvgvi evmv evbvI, Zeyi Avwg †mLvb †_‡K †Zvgv‡K bvwg‡q Avbe - cÖfy Ck¦i e‡j‡Qb|

5. hw` †Pv‡iiv †Zvgvi Kv‡Q AvmZ, hw` WvKv‡Ziv AvmZ ivwÎ‡ejvq, (nvq, †Zvgvi †Kgb webvk nZ!) Z‡e Zviv hZUzKz B"Qv wVK ZZUzKz wK Pzwi KiZ bv? Av½yi Zzjevi †jv‡Kiv hw` †Zvgvi Kv‡Q Av‡m Z‡e Zviv wK wKQz Av½yi †i‡L ‡hZ bv?

6. G‡lŠi m¤ú` wKfv‡e Ly‡Ru †ei Kiv n‡q‡Q! ¸ßab¸‡jv wKfv‡e cÖKvwkZ n‡q‡Q!

7. ‡Zvgvi eÜz-iv‡R¨i me gvbyl †Zvgv‡K ‡Zvgvi iv‡R¨i mxgvbvq ch©š—avIqv K‡i‡Q: †Zvgvi eÜziv †Zvgv‡K cÖZvwiZ K‡i‡Q Ges †Zvgvi wei"‡× wM‡q‡Q; hviv †Zvgvi i"wU †LZ Zviv †Zvgvi Rb¨ duv` †c‡Z‡Q: B‡`v‡gi ‡Kvb wePvi ‡eva †bB|

26

8. cÖfy e‡j‡Qb- ‡mB w`b wK Avwg GgbwK B‡`v‡gi Ávbx †jvK‡``i Avi G‡lŠi cvnvo †_‡K eyw×gvb †jvK‡``i aŸsm Kie bv?

9. ‡n ‰Zgb³, †Zvgvi †hv×viv AvZswKZ n‡e, G‡lŠi cvnvo‚‡jvi mevB‡K nZ¨v Kiv n‡e|

10.   ‡Zvgvi fvB †RK‡ei wei"‡× AZ¨vPv‡ii Rb¨ Zywg j¾vq XvKv co‡e, wPiKv‡ji Rb¨ †Zvgvi webvk n‡e|

11.   Ab¨ †`‡ki †jv‡Kiv hLb hv‡K‡ei †jvK‡``i e›x K‡i wb‡qwQj, we‡`kxiv hLb dUK¸‡jv w`‡q XyKwQj, †Ri"kv‡j‡gi †jvK‡``i fvM¨ wb‡q

1. Iew`q = Iew`q n‡"Qb GKRb cÖ‡dU whwb Ave³vnv‡gi ‡`ŠnÎ Ges AvBRv‡Ki cyÎ G‡lŠi wei"‡× fwelr evYx w`‡qwQj|
2. B‡`vg =Iew`q Avg‡j Bm³v‡q‡ji `w¶Yc~‡e© Aew¯'Z GKwU †`k|

12.   ‡Zvgvi fvB‡qi `y`©kvi w`‡b ‡Zvgvi D‡c¶v Kiv DwPZ nqwb; whû`vi mš—vb‡``i me©bv‡ki w`‡b ‡Zvgvi Avb›` Kiv DwPZ nqwb; Zv‡``i K‡ói w`‡b ‡Zvgvi KivUvI DwPZ nqwb |

13.   Avgvi cÖRv‡``i `yw`©‡b Zv‡``i dUK¸‡jv w`‡q ‡Zvgvi cÖ‡ek Kiv DwPZ nqwb; Zv‡``i `ywe©cv‡Ki w`‡b Zv‡``i Kó †`‡L ‡Zvgvi AbyÂv Kiv DwPZ nqwb, Zv‡``i `y‡hv©‡Mi w`‡b Zv‡``i m¤úwËi w`‡K I nvZ evovbv ‡Zvgvi wVK nqwb;

14.   ‡PŠgv_vi †gv‡o Zzwg `vwo‡qwQ‡j cvwj‡q hvIqv †jvK‡``i nZ¨v Kivi Rb¨; Zzwg Zv‡``i Kói w`‡b Zv‡``i‡K kÎ"i nv‡Z Zz‡j w`‡qQ|

15.   mg¯— weag©xi Rb¨ cÖfyi w`b G‡m †M‡Q; Zzwg Zv‡``i cÖwZ †hgb K‡iQ, ‡Zvgvi cÖwZI †Zgb Kiv n‡e| †Zvgvi Kv‡Ri dj ‡ZvgviB Dci cwZZ n‡e|

27

16. Avgvi cweÎ cvnv‡o Zzwg †hgb cvb K‡iQ, †Zgwb mg¯— weag©xiv AbeiZ cvb Ki‡e| nu¨v, Zviv Zv cvb Ki‡e Ges wM‡j †dj‡e; Avi g‡b n‡e †hb Zv‡`i ‡Kvb Aw¯—Z¡B wQj bv|

17. wm‡qvb ce©‡Z wKQz †jvK i¶v cv‡e, †mB ce©Z n‡e cweÎ; hv‡Kv‡ei esk Zv‡`i m¤ú` wd‡i cv‡e|

18. hv‡Kv‡ei esk n‡e Av¸b, †hv‡md Gi esk n‡e wkLv Avi G‡lŠi esk n‡e Z„Y; Av¸‡bi wkLv Z...Y¸‡jv cyov‡e I wMj‡e; G‡lŠi es‡ki Avi ‡KD _vK‡e bv; cÖfy GBme K_v e‡j‡Qb|

19. `w¶‡b ‡b‡M‡f _vKv Bmªv‡qjevmx G‡lŠi cvnvo `Lj Ki‡e; mgZ‡ji †jv‡Kiv wdwjw¯—bx‡`i †`k AwaKvi Ki‡e: Zviv Bd«wqg I kgwiqvi RvqMv¸‡jv `Lj Ki‡e Ges †ebRbb wMwjq` GjvKv AwaKvi Ki‡e|

20. Bmªv‡q‡ji e›`x‡`i _vKvq †jv‡Kiv mvwidr ch©š— Kbvbxq‡`i †`k `Lj Ki‡e; mdvi‡` e›`x‡`iiv _vKvq Bmªvedx‡ji †jv‡Kiv `w¶‡bi kni `Lj Ki‡e|

21. weRqxiv wm‡qvb ce©‡Z G‡m G‡lŠi cvnv‡oi †jvK‡`i kvmb Ki‡e; Avi mo©Î cÖfyi ivRZ; wœivR Ki‡e|

16. GLv‡b cvb Kiv gv‡b i³ cvb Kiv A_v©r i³cvZ NUv‡bvi K_v eySv‡bv n‡q‡Q|

Commentary: Obadiah is the smallest book in the Old Testament only containing a single chapter divided into 21 verses. The theme of the book is an oracle concerning the divine judgment of Edom and the restoration of Israel. Esau, the founder of Edom, rejoiced during the distress of his brother nation. Esau's soldiers plundered the assets of Jacob's people in the day of their calamity. God predicts the fall of Edom through the vision of Obadiah (a minor prophet). The first 4 verses describe how Edom's pride would be lowered; verses 5 to 9 describe how Edom would be destroyed; verses 10 to 14

describe the reasons behind the fall of Edom; verses 15 & 16 caution about Edom punishment; and verses 17 to 21 predict the reestablishment of Judah and Israel.

The source language text 'Obadiah' is a translated version by King James, mainly translated from Greek and Hebrew during 1604 to 1611. My translation of Obadiah into Bangla is thus a translation of a translation. A translator of the Bible can't be dynamic like a literary translator, nor can he or she be too much literal as there are many literary words, historical contexts, euphemisms and figures of speech in the Bible. In my translation of this book of Bible, I tried to translate it as literally as possible so that anyone will be able to understand the source language message from the target language. However, I made an ardent effort to retain some of the linguistic factors. I thus maintained the syntagmatic structure, punctuation and the closest linguistic equivalents considering the religious feeling in the text.

CATEGORY: SPORTS

Sample:1

<u>Senegal stun France</u>

Seoul, May 31: Debutants Senegal produced one of the biggest upsets in World Cup history when they beat defending champions France 1-0 in the opening match of the tournament.

A 30th minute goal by mid-fielder Pape Bouba Diop helped Senegal make a sensational start to their tournament history in a physical first round group A game accompanied by the constant beat of African drums in the crowd.

"It was great to score---- I've always dreamed of that scoring against the champions of the world," Diop said.

France coach Roger Lemerre paid tribute to Senegal, who created one of the biggest upsets in the tournament's 72 year history as the champions lost the first match of their defense for the first time since 1990.

They were well-organized with a five-man mid field. Lemere said. "When a team are well-grouped together, you need speed and spontaneity and we were not able to cut through their defensive net."

"They had one counter-attack and they scored. That's football but, we would have liked a happier start."

Lemerre remained optimistic about his side's chances of progressing from group A, which also includes Denmark and Uruguay.

"Nothing is ruined, there are two more games to play," he said. "If by chance we won those two matches, we'd be in the round of 16."

The tiny West African nation of Senegal, whose team all play their club football in France and are coached by Frenchman Bruno Metsu, proved they are capable of getting past the first round at least.

The athletic Senegalese, whose odds to win the tournament were around 300-1 before the match, frustrated a French side containing eight of the team that beat Brazil in the 1998 World Cup final, by giving them little space in mid-field.

‡m‡bMvj d«vÝ‡K nZf¤^ K‡i‡Q

cÖ_gev‡ii gZ †Lj‡Z Avmv †m‡bMvj Uzb©v‡g‡›Ui D‡Øvabx g¨v‡P eZ©gvb P¨vw¤úqvb d«vÝ‡K 1-0 †Mv‡j nvwi‡q wek¦Kv‡ci BwZnv‡m GK PgK m„wó Ki‡jv|

30 wgwb‡Ui gv_vq wgW-wdìvi †cBc eDev w`D‡di †Mv‡ji g‡a¨ w‡q MÖ“c G Gi cÖ_g ivD‡Û †m‡bMvj Zv‡i Uzb©v‡g‡›Ui BwZnv‡m `k©K‡`i gv‡S Avwd«Kvi ‡Xv‡ji AbeiZ evRbvi mv‡_ GK PgKcÖ` m~Pbv K‡i|

Ó‡Mvj Kiv GK `vi"Y e¨vcvi- wek¦ P¨vw¤úqvb‡`i wei"‡× †Mvj Kivi ¯^cœ Avwg memgq †`‡LwQÓ, w`D‡di ej‡jb|

‡h‡nZz 1990 mv‡ji ci P¨vw¤úqvb `j cÖ_gev‡ii gZ cÖ_g g¨v‡P Zv‡i cÖwZc‡¶i wei"‡× nvij, d¹vÝ †KvP iRvi ‡j‡g‡i wek¦Kv‡ci 72 eQ‡ii BwZnv‡m GK ANU‡bi Rb¥ †`‡q †m‡bMv‡ji cÖKsmv Ki‡jb|

‡j‡g‡i ejj, ÒwgW-wd‡ì Zviv cuvPRb wQ‡jb mymsMwVZ| hLb GKwU `j mymsMwVZ _v‡K, ZLb MwZ Ges ¯^Zsù~Z©Zv _vKv `iKvi| Avi Avgiv Zv‡i cÖwZc‡¶i vg~jK Rvj †f` Ki‡Z m¶g nqwb|Ó

Òliv cvëv Avµg©Y K‡i †Mvj K‡i‡Q| GUvB dzUej Z‡e Avgv‡`i ïï"Uv Av‡iv fv‡jv n‡Z cviZ|Ó

‡WbgvK© I Di"¸‡qi Aš—©fy³ MÖ“c G †_‡K D‡V Avmvi e¨vcv‡i ‡jgvi Zvi `j wb‡q Avkvev`x|

wKQzB †kl nqwb, GL‡bv `ywU †Ljv evKxÓ, wZwb ej‡jb| hw` Avgiv cieZ©x `yB g¨vP wRZ‡Z cvwi, Zvn‡j Avgiv 16 `‡ji Aš—©fy³ n‡ev|

cwðg Avwd«Kvi ¶z`ª ‡`k †m‡bMvj hvi `‡ji mevB d«v‡Ýi K¬ve dzUe‡j †L‡j Avi †d«Â †KvP e¹‡`v †grmy KZ„K cÖwkw¶Z, cÖgvY Ki‡jv †h Zviv Kgc‡¶ wØZxq ivD‡Û DV‡Z m¶g|

‡Ljvi Av‡M †m‡bMv‡ji R‡qi †hLv‡b 300-1 m¤¢vebvI wQj bv, †mLv‡b 1998 mv‡ji wek¦Kv‡c 8 Rb †L‡jvqvo wb‡q e¹vwRR‡K nviv‡bv `j d¹vÝ‡K wgW-wd‡ì Lye Kg my‡hvM w`‡q civwRZ K‡i nZvk K‡i‡Q|

Sample:2

<u>**Henry to light France's World Cup fire**</u>

LONDON, DEC 14 (Reuters): France can not only count on the best midfield in world Soccer but they now possess one of the deadliest strikers in the game, Thierry Henry.

The 24 year old Henry was France's top scorer when they won the 1998 World Cup and if the Arsenal forward is in anything like his Premier League form in South Korea and Japan next year there will be no stopping him.

Henry has chalked up his 21st goal for his north London side with nearly two-thirds of the English season still to play and his French manager is wondering where it will all end.

"There is no limit to how many goals Thierry can score because he is so good, so big in the game now, that he can achieve anything." Arsene Wenger said.

"He has everything you need for a football player. The question is how far does he want to go? He has everything to be the best of the best."

Henry's electrifying pace close control and constant movement off the ball make him a difficult target for defenders. He is the creative force behind many goals scored by his teammates.

<u>‡nbwii gva¨‡g wek¦Kvc dzUe‡j d«vÝ R¡‡j DV‡e</u>

d«vÝ wek¦Kvc dzUe‡j ïay Zv‡`i †miv wgWwdìvi‡`i Dci wbf©i Ki‡Q bv, eis Zviv w_lix †nbix‡K GKRb gvivZ¡K ÷ªvBKvi wn‡m‡eI †c‡q‡Q|

d«vÝ hLb 1998 mv‡j wek¦Kvc wRZ‡jv ZLb †nbix wQj d«v‡Ýi Uc †¯‹vivi| hw` Avi‡mbv‡ji GB ÷ªvBKvi Zvi mvD_ †Kvwiqv Ges Rvcv‡bi wcÖwgqvg jx‡Midg© eRvq ivL‡Z cv‡i, Z‡e †KD Zv‡K evuav w`‡Z cvi‡e bv|

'‡nbix Zvi DËi jÛb `‡ji Rb¨ 21wU †Mv‡ji mdjZv G‡b w`‡q‡Q ‡hLv‡b Bswjk dzUej ‡gŠmy‡gi wZbfv‡Mi `yBfvM †Ljv GL‡bv evKx Zuvi ‡d«Â g¨v‡bRvi AevK n‡q fve‡Q GUv †Kv_vq wM‡q †kl n‡e|

Òw_Iwi KZ¸‡jv †Mvj Ki‡Z cvi‡e Zvi †Kvb mxgv †bB KviY †m GLb GZ fv‡jv ‡L‡j †h †m ‡h ‡Kvb wKQz AR©b Ki‡Z cvi‡e,Ó Avi‡mb I‡qsMvi e‡j‡Q|

GKRb dzUej ‡L‡jvqv‡oi hv `iKvi meB Zuvi Kv‡Q Av‡Q| cÖkœ n‡"Q †m KZ`~i †h‡Z Pvq? †miv‡`i g‡a¨ †miv nIqvi mewKQz Zuvi Kv‡Q Av‡Q| e‡ji Dci Zwor MwZi K‡Vvi wbqš¿Y I µgvMZ MwZkxjZv †nbwi‡K wW‡dÛvi‡`i wbKU GK

`y‡e©va¨ j¶¨e¯' K‡i Zz‡j‡Q| wUg †gU KZ…K Kiv A‡bK †Mv‡ji wcQ‡b Zvi f~wgKv A‡bK|

Sample :3

<u>**Germany swamp Saudis**</u>

Sapporo, Japan, Jun 1(Reuters) : Three goals from Miroslav Klose helped Germany to a 8-0 drubbing of dismal Saudi Arabia as the triple champions opened their World Cup campaign in stunning style at the Sapporo Dome on Saturday.

Two headed goals by Klose and a strike each from fellow striker Carsten Jancker and mid-fielder Michael Ballack enabled the Germans to lead 4-0 at halftime of their first group E game.

Klose completed the first hattrick of these finals with another header after the break and defender Thomas Linke added a sixth in the 73rd minute before substitute Oliver Bierhoff (84) and Bernd Scneider (90) completed the humiliation.

They became the first team in 20 years to score eight in a final match, Hungary having demolished EL Salvador 10-1 in 1982 in Spain.

It was also Germany's biggest World Cup win and highest score in the finals, surpassing a 7-2 win over Turkey in 1954 when they first claimed the title.

Germany coach Rudi Voeller tried to put the win in prospect afterwards, though, saying: "We must keep our feet planted on the ground because our opponents today weren't that strong and we have to prepare well for our next two games."

Saudi Arabia had already had a few scares when Klose opened the floodgates with a diving header from close range in the 20th minute after Jancker had missed a bicycle kick from a cross from the left by Ballack.

Key playmaker Ballack, on despite a bruised foot, set up Klose with another cross which the Kaiserslautern forward headed home from the penalty spot in the 25th minute before celebrating with his trademark somersault.

Ballack then made it 3-0 with a header from a Christian Ziege cross four minutes from the break and Jancker rapped in another right on the halftime whistle.

With nothing to fear at their own end, Germany appeared to relax in the second half and did not score until Klose headed from a Bernd Schneider cross in the 69th minute.

Linke inflicted more punishment on Saudi Arabia by heading home from a corner for his side's sixth goal four minutes later and Oliver Bierhoff grabbed one in his final World Cup with a strike from 30 meters out with six minutes to go.

A stunning free kick 25 meters out just before the whistle form Schneider completed the scoring and Saudi Arabia's misery.

Saudi coach Nasser Al-Johar put on a brave face afterwards: "Definitely we still have a chance. We promise our fans to do our best in the next two matches. It was a disastrous match for us."

‡mŠw`i fivWywe

wZb ev‡ii P¨vw¤úqvb Rvgv©bx wg‡iv¯ -vf †K¬v‡Ri wZb †Mv‡ji mvnv‡h¨ 8-0 †Mv‡j †mŠw`  Avie‡K civwRZ K‡i kwbevi m¨v‡d«v †Wv‡g PgrKvi fv‡e Zv‡`i wek¦Kvc hvÎv ïi“ K‡i‡Q|

‡K¬v‡Ri †nW KZ„K 2 †Mvj Ges ÷ªvBKvi Kvi‡÷b R¨vbKvi I wgW-wdìvi gvB‡Kj e¨vjv‡Ki 2 †Mvj Rvgv©b‡K B MÖy‡ci cÖ_g g¨v‡P weiwZ Av‡M 4-0 †Mvj GwM‡q iv‡L|

weiwZi ci †K¬v‡Ri †nW KZ…K Av‡iKwU †Mvj Zv‡K GB cÖwZ‡hvwMxZvi cÖ_g n¨vUwUª¤K G‡b †`q Ges wW‡dÛvi _gvm wjs‡K 73 wgwb‡Ui gv_vq `‡ji 6 bs †Mvj †hvM Kivi ciciB weKí †L‡jvqvo Awjfvi weqvind I evY©©W wmœWvi †mŠw`i Aegvbbvi †lvj KjvB c~Y© K‡i|

weMZ Kzwo eQ‡ii g‡a¨ P~ovš— Avm‡i 8 †Mvj Kiv Rvg©vbxB cÖ_g `j| Gi Av‡M ‡¯ú‡b 1982 mv‡j nv‡½ix Gj mvjfv‡` †K 10-1 †Mv‡j weaŸ¯— K‡i|

GUv wQj wek¦Kv‡ci P~ovš— ch©v‡q Rvgv©bxi me‡P‡q eo Rq hv ZzK©©xxi wei"‡× 1954 mv‡j 7-2 †Mv‡j me‡P‡q eo R‡qi ‡iKW©wUI f½ K‡i|

Rvgv©bxi †KvP i"wW †ev‡qjvi RqwU‡K cieZ©x †Ljv¸jvi Rb¨ BwZevPK wn‡m‡e †`‡L‡Qb, hw`I wZwb e‡j‡Qb, ÒAvgv‡`i‡K Avgv‡`i Kv‡R wbôvevb _vK‡Z n‡e KviY Avgv‡`i cÖwZc¶ †Zgb kw³kvjx wQj bv Ges Avgv‡`i‡K cieZ©x `yB g¨v‡Pi Rb¨ fv‡jv K‡i cÖ¯—ywZ wb‡Z n‡e|

evg †_‡K evjv‡Ki µ‡m ‡RbKv‡bi evBmvB‡Kj wKKwU wgm Kivi ciciB †K¬v‡R 20 wgwb‡Ui gv_vq †Mvj‡cv‡÷i Lye KvQ †_‡K ‡nW w`‡q †Mv‡ji ïï“ K‡i †mŠw` Avi‡ei f‡qi KviY n‡q `vovq|

`‡ji g~j †L‡jvqvo evjv‡Ki †_Rjv‡bv cv m‡Z¡I †K¬v‡R‡K Av‡iKwU µm †`q hv †cbvwë ¯úU †_‡K 25 wgwb‡Ui gv_vq KvBRvi‡¯ -vUvb© †Mvj‡cv‡÷i w`‡K wb‡q hvq Zvi ‡UªWgvK© wWMevi w`‡q ‡MvjwU D`hvc‡bi Av‡M|

weiwZi Pvi wgwbU Av‡M wµwðqvb wRR Gi µ‡m evjvK †n‡Wi gva¨‡g †Mv‡ji e¨eavb evovq 3-0 Ges R¨vbKvi ga¨vý ûB‡m‡ji Av‡M Wvb w`K †_‡K Av‡iKwU †Mvj K‡i|

‡Kvb Pvc bv _vKv‡Z Rvg©vbx‡K wØZxqv‡a© A‡bK wkw_j g‡b nw”Qj Ges evY©©W wmœeWvi Gi µ‡m 69 wgwb‡Ui gv_vq †K¬v‡Ri †n‡W wØZxqv©ai c÷__g †Mvj K‡i|

 Pvi wgwbU ci wjs‡K KY©vi †_‡K †nW w`‡q 6bs †Mv‡ji gva¨‡g †mŠw` Avie‡K Av‡iv civ¯— K‡iwQj| Awjfvi weqvi‡nvd Zvi ‡kl wek¦Kv‡c Qq wgwbU evKx _vKvi Av‡M 30 wgwbU `~i †_‡K Avi GKWU †Mvj K‡i|

25 wgUvi `~i †_‡K ûyB‡m‡ji wVK c~‡e© wmœeWvi †kl †Mv‡jwU K‡i †mŠw` Avi‡ei j¾vi mgvwß N\Uvq|

Zvm‡Z¡&I ‡mŠw` †KvP bv‡mi Avj-Rv‡ni †Ljvi c‡i ‡Rvi Mjvq e‡j‡Qb t ÒwbðqB Avgv‡`i GL‡bv my‡hvM Av‡Q| Avgiv Avgv‡`i AbyivMx‡`i cieZ©x `yB g¨v‡P mvg‡_©¨i me †X‡j †Ljvi cÖwZkÖ“wZ w`w”Q| Z‡e GUv Aek¨ wQj Avgv‡`i Rb¨ GKUv Ki“Y g¨vP|

Commentary: No translation can be either totally dynamic or entirely literal but the text type will indicate the extent of freedom one can take in translating. Though press media translation quite unifies it with technical translation, it is largely beyond technical genre as a press media translator tries to present the text not as a translated version but as an original for his or her target language readers.

Linguistic factors can also pose problems in press media translation such as distinctive idioms, phrases and media terminologies, but these can be handled during the process of translation. I thus translated three samples on football news from the games and sports category of the 'The Daily Star', which was published before the Fifa Word Cup 2002. In sports news, like other sections of the press, many English words are often borrowed rather than translated as the borrowed words are widely accepted in the target language. Such borrowed words may also be seen in my translation, i.e. striker, defenders, mid-fielder, group,

round, tournament, champion, match, coach, hat trick, goal, scorer. Notably, linguistic factors

do not cause a major problem in press media translation unlike in other texts types.

4. Conclusion:

Translation is not just the transfer of texts from one language into another; it is also seen as a process of negotiation between two texts and cultures. A mediator, acting as a translator, performs this negotiation process by rendering every single word from a SL into the TL. This process of negotiation is not always easy, since many problems originate in the process of translation. Difficulties of translation depend partly on the linguistic and cultural differences between two languages. When the differences are found to be many, translation can become quite difficult. In addition, exact equivalences of the SL are not always found in the TL. The unavailability of an exact equivalence can also cause problem, as an exact equivalence can only convey the message that has a same value in the TL. Moreover, different texts types can create different kinds of translation difficulties.

In the translations of three different texts types—literary, religious and press media texts from English to Bengali, I found literary texts as the most difficult texts type to translate. I translated three poems for my works written by three eminent poets. In rendering the poems from the SL to the TL, I confronted linguistic difficulties associated with maintaining end and internal rhymes, line lengths, idiomatic expressions and equivalences. Translation of religious texts also seemed to me to be difficult. I particularly struggled in translating some of the words that have syntagmatic, historical, cultural and idiomatic associations. However, I found press media texts to be less difficult to translate than those of two other texts types.

Though many translation theories have been developed rapidly since the late 1970, translation studies is still a young discipline. It indeed has a long way to go. In my opinion, theories of translation cannot always guide a translator in translating different types of texts. In fine, we may say that instead of several translation difficulties, nothing is in itself

absolutely untranslatable, considering the potential of language to change with time and cultural interaction- even though nothing is absolutely translatable.

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