TRAUMA, LANGUAGE, TRANSLATION:
A DISQUISITION IN TRANSLATING TRAUMA, *TRAUMA LANGUAGE* AND SELECT TRAUMA FICTIONS

A thesis submitted to the University of Hyderabad in partial fulfillment of the requirements for the award of the degree of

DOCTOR OF PHILOSOPHY

IN

TRANSLATION STUDIES

BY

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CERTIFICATE

This is to certify that the thesis entitled "**Trauma, Language, Translation: A Disquisition in Translating Trauma, *Trauma Language* and Select Trauma Fictions**" submitted by **Antarleena Basu** bearing Reg. No. **16HAPT02** in partial fulfillment of the requirements for the award of **Doctor of Philosophy** in **Translation Studies** from the University of Hyderabad is a bona fide research work carried out by her under my supervision and guidance.

This thesis is free from plagiarism and has not been submitted previously, either in part or in full, for the award of any degree or diploma to this or any other university or institution.

The student has the following publication(s) before submission of the thesis for adjudication and has produced evidence for the same in the form of acceptance letter or the reprint in the relevant area of research:

1. Basu, Antarleena. "Rejection of the Nation in Malik Sajad's Munnu: Analyzing the Idea of Nation and Nationalism through Graphic Narrative." *The Criterion: An International Journal in English, Vol. 8, II,* 2017, pp. 226-239.
2. Basu, Antarleena. "Translating Trauma Fiction: A Comparative Study of the Strategies and Challenges of Translating Trauma Fictions from Bengali to English." *New Horizons in Translation Research and Education 5,* edited by Anne Ketola et al., 2020, pp. 180-199. (ISSN 2669-901X).

The student has presented research papers in the following conferences (to list a few):

1. Basu, Antarleena. "Trauma Fictions in Translation: Exploring the Politics and Strategies of Translating narratives on Partition." Presented at the International Conference on "Languaging and Translating: Within and Beyond", organized by Dept. of Humanities and Social Sciences, IIT Patna is association with CIIL, Mysuru and Yonphula Centenary College held on 21-23 February, 2020 in Patna, India.
2. Basu, Antarleena. "Translating the Trauma of Migration" in the Three Day National Conference on "Contextualizing Migration: Perspectives from Literature, Culture and Translation" on 6-8 January, 2020, organized by Department of English, GITAM School of Humanities and Social Sciences, GITAM, Hyderabad.
3. Basu, Antarleena. "Translating the Language of Pain: An Analytical Study of Translating Partition Narratives from Bengali to English." Presented at the 39th Annual

Conference of the Linguistic Society of Nepal and the Central Department of Nepalbhasha held on 26-27 November, 2018 at Tribhuvan University, Kathmandu, Nepal.

4. Basu, Antarleena. "Representation of History in the Indian Graphic Novel: An Analytical Study of History Through the Frame of Graphic Narratives." Virtually presented at the IAFOR "The European Conference of Arts and Humanities (ECAH2017) at 11-12, 2017 held in Brighton, United Kingdom. The student has also attended the two summer schools where she was given bursary from the institutions.

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TS 802	Practical Translation	04	Pass
TS 821	Readings in Translation Studies	04	Pass
TS 871	Post-colonial Translation: Theory and Practice	04	Pass

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DECLARATION

I, Antarleena Basu, hereby declare that this thesis entitled "**Trauma, Language, Translation: A Disquisition in Translating Trauma, *Trauma Language* and Select Trauma Fictions**" submitted to the University of Hyderabad in partial fulfillment of the requirements for the award of the degree of Doctor of Philosophy in Translation Studies embodies bona fide research work carried out by me under the guidance and supervision of Prof. J. Prabhakara Rao, Centre for Applied Linguistics and Translation Studies, School of Humanities, University of Hyderabad. The research work is free from plagiarism.

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To

My Parents, Grandparents,

and

To Those that Carry Wounds Within…

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Chapter 1

Exordium: Towards Familiarizing Trauma and its Translation

1.1 Introduction

The present thesis endeavors to translate the trajectory of trauma from a trans-disciplinary perspective and explore the translatability of trauma, and its language by exploring the strategies and challenges of translating select trauma narratives from one socio-linguistic context to another. In other words, this study examines the translation of the concept of trauma through history and across disciplines, investigating the *translatedness* inherent in trauma, and further weaving trauma, language and translation to analyze the spaces of interconnections as well as disassociations, finally culminating with a paratextual and interlingual case study of translating select trauma narratives from Bengali to English. By analyzing the strategies and challenges adopted by translators in translating the markers of trauma in the selected trauma narratives from one socio-cultural and linguistic context to another, the research also perseveres to map possible strategies that could be adopted by future translators for translating trauma writing. Arguably, one of the first compositions to explore trauma from the realm of Translation Studies in India, this research calls for treading on unaccustomed terrain – it urges one to tread beyond the dichotomies of translatability and untranslatability of trauma, and delve into the varied and ever-altering spaces of negotiations between them.

Conceived[1] at a time girdled by the trauma of post-modern existence, and written during the era etched by the trauma of the ongoing pandemic[2], this research, in many ways, captures the

[1] The aspiration to work on trauma studies began in the years of post-graduation, through exposure to texts on Partition studies, postcolonial studies, gender studies, migration studies, conflict studies, to name a few.

traumatic reverberation of our contemporary times. The following sections will explicate on the intricate specifics of the research work section by section, stating the motivations and necessities for undertaking this study, and charting the aims, objectives and methodologies adopted for arriving at a trans-disciplinary junction of trauma, language and Translation Studies.[3]

1.2 The Rationale: Outlining the Motivations

If the twentieth century was the age when the concept of trauma was being engraved in the psyche of a civilization through their incessant exposure to unprecedented industrial warfare or accidents and inconceivable barbarity of man against man, the first two decades of the twenty-first century has only reinstated that the conceptualizations of trauma is here not only to prevail but also burgeon and proliferate across new terrains and territories that were earlier thought to be unprocurable by trauma. A graphical inspection of the publications incorporating the word trauma in Google Ngram[4] from 1900 to 2019 upholds the phenomenal increase in publications involving trauma, rising almost consistently since the turn of the century in 2000.

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[2] Though the research was begun in mid 2016, the entire thesis has been written within the time frame of January, 2020 to June, 2021, a period ravished by the first and the second wave of the pandemic Covid-19 in India and across the world.

[3] It is important to state here that the present thesis has been formatted as per the newest style manual and guide to scholarly publishing of Modern Language Association of America (*MLA Handbook, Ninth Edition*) published in April, 2021.

[4] The Google Ngram viewer can be said to be an online search engine that "displays user-selected words or phrases (ngrams) in a graph that shows how those phrases have occupied in a corpus" ("Text Analysis Tools").

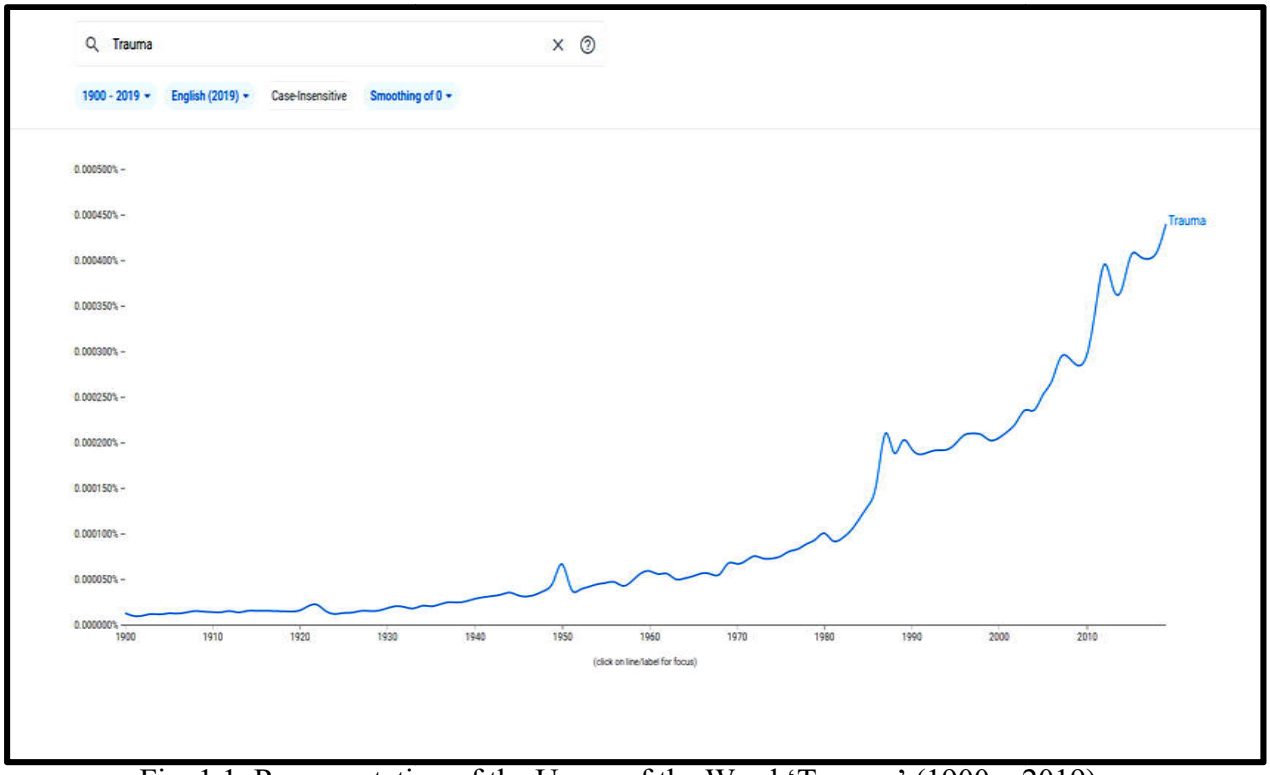


Fig. 1.1. Representation of the Usage of the Word 'Trauma' (1900 – 2019).

Since the conceptualization of Post Traumatic Stress Disorder or PTSD in 1980, there has been a profusion in publication of books, research articles, and critical writings on trauma across disciplines, all striving to fathom the all-encompassing phenomenon of trauma, and impart some sort of linear, structural postulation on it, albeit with subtle inadequacies and limitations. With Cathy Caruth's theorization of trauma in the literary domain in 1995, researchers across the humanities and social sciences began to delve into the labyrinthine frameworks of trauma and trauma theory. Often, the established propositions were acknowledged, and oftentimes, they were contested, and though it did little to untangle the knots and arrive at one composite postulation of trauma, it advanced and invigorated the domain of trauma studies by encouraging trans-disciplinary interactions. This proliferation of trauma writings has led to trauma translating into a catchphrase in the contemporary times.

A similar parallelism can be drawn when one reflects on the discipline of Translation Studies which, like trauma theory, has only expanded since its formal inception in James S. Holmes' exemplary article titled "The Name and Nature of Translation of Translation Studies". What once comprised of only interlingual transfer of meaning in the West now accommodates disparate interdisciplinary as well as transdisciplinary deliberations, also burgeoning to include non-Western frameworks of translation, thereby meandering its way into uncharted domains of research.

To add a graphical perspective, Ngram viewer showcases the drastic rise in the presence of the word Translation Studies in publications from 1900 to 2019:

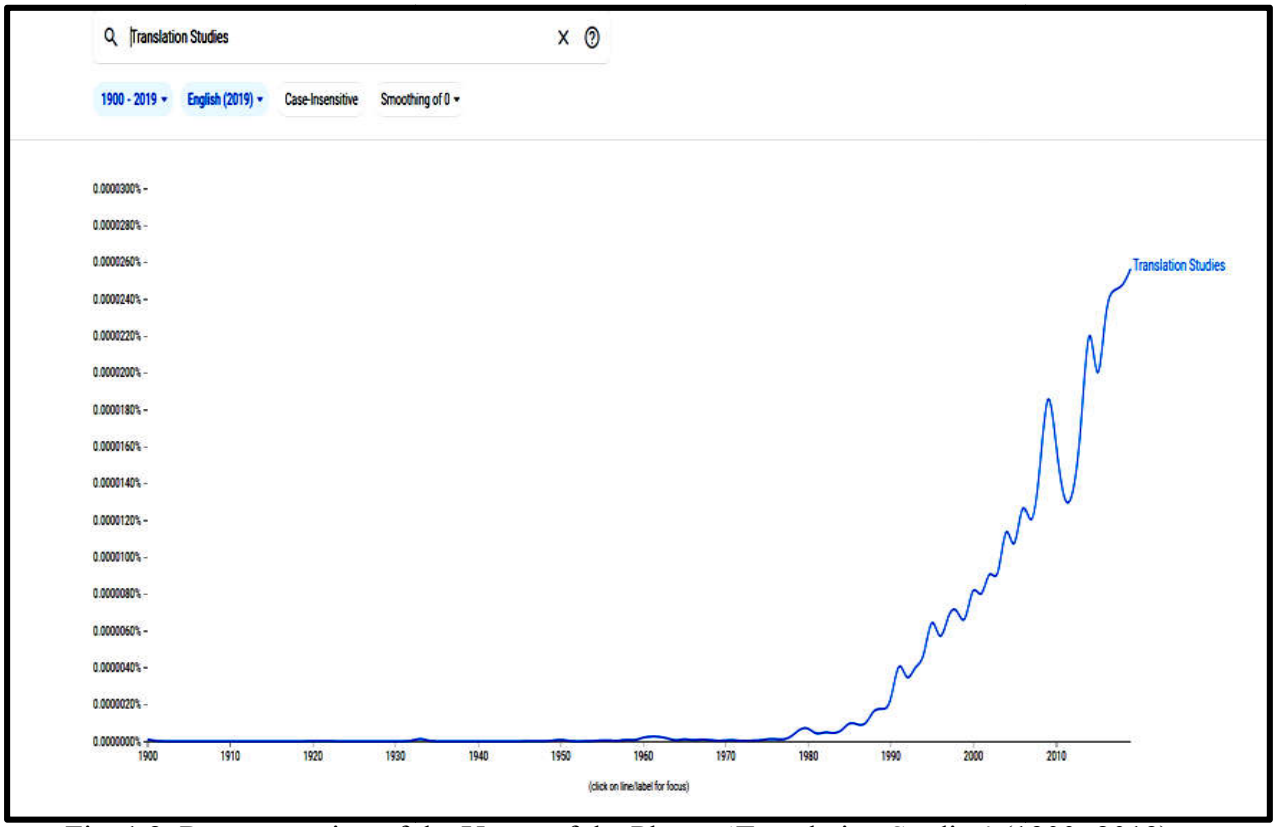


Fig. 1.2. Representation of the Usage of the Phrase 'Translation Studies' (1900- 2019).

This has lead to a proliferation of academic articles, books, and writings exploring new avenues for research incorporating Translation Studies with other disciplines. What this upholds is that both trauma and translation are domains that are undergoing expeditious and scrupulous transdisciplinary expansion, albeit in their respective compartments.

It is here that the questions arise – *why then yet another academic investigation on trauma and Translation Studies?* What is the rationale behind commencing an inquiry into domains that often appear to be exhausted, quite ironically, by rapid information overload? How will the present research contribute original knowledge to enrich the existing body of information? The following paragraphs, which encapsulate the answers to these questions, will unfold the motivations behind conducting this research.

Firstly, this thesis is arguably one of the pioneering projects to investigate trauma from the realm of Translation Studies, especially in the Indian context. To expound further, it can be stated that both trauma and Translation Studies are active domains of transdisciplinary enquiry in the present academic landscape. Trauma and its conceptualization are being probed from an increasingly multidisciplinary perspective. To outline a few such instances, medico-psychoanalytical aspects of the ailment are being intertwined with socio-cultural connotations; the mesh of Eurocentric theoretical framework is being loosened to accommodate non-Western[5] understanding of trauma; and increasingly, researchers are looking beyond the underscored traumatic events like the Holocaust or 9/11 to inspect the lesser acknowledged harrowing

[5] Here, the term "non-Western" is used in the broad sense of the term, and in no way suggests that the "West" is one intact composition without internal variations and divergences. The term has been employed to showcase the efforts of contemporary trauma theorists to go beyond Eurocentric and mono-cultural trauma theories to develop a pluralized understanding of trauma.

incidents like the Issaq genocide (1987-1989), Bangladesh war of 1971, or the ethno-religious persecution of Uyghur Muslims (2014- ongoing), to list a few. Similarly, the traditional model of literary trauma theory is being re-conceptualized, re-negotiated to move towards a theorization that is more inclusive of socio-cultural understanding and expression of trauma. Similar interdisciplinary engagements can be observed when one explores the terrain of Translation Studies today – the discipline, like trauma studies, is burgeoning phenomenally. However, though there has been a plethora of research undertaken on trauma and the discipline of Translation Studies from their respective echo-chambers, the present study is one of the first research investigations that explore the interconnections between these two domains. This is the knowledge gap that the study attempts to address. Here, the semantic trajectory of the word trauma, the inception of the concept of trauma as well as the trans-disciplinary history of trauma is perceived from the lens of Translation Studies, thereby being one of the unconventional academic compositions in India as well as abroad to attempt at initiating a conversation between the two disciplines.

Secondly, the motivation of the present study lies in its objective to weave trauma, language and Translation Studies, and explore the translatedness inherent in trauma, as well as the language of trauma. To elaborate, the ailment as well as the concept of trauma is enshrouded by a series of fraught questions like, can the experience of trauma be expressed or translated into language? If trauma has an inherent proclivity to transgress linguistic plentitude, how do we, then, word trauma? *More importantly, if trauma is translatable into language, how do we translate the markers of trauma from experience to language?* It should be stated here that questions on the translatability and untranslatability of trauma into language has been delved into by scholars like Caruth, Whitehead, Avagyan, Hron, among others. However, this study

endeavors to take a leap forward by also incorporating translation along with the concepts of trauma and language, and explore the intersections of translatability and untranslatability of trauma into language.

Thirdly, the research also comprises the study of traumatic events, for instance, the Partition of India, the Naxal movement, and the riots that followed the demolition of the Babri Masjid in 1992, and its literary representation in the frame of fictions, and further, its translation from Bengali to the English language. In course of the research, literary representations of individual and collective trauma have been explored across genres, especially fictions, graphic narratives and autobiographies. The study builds on the works of theorists like Caruth, Whitehead and Balaev to outline how traumatic events are translated into fictional language. For this purpose, it was necessary to engage in a through reading of the literary texts, analyzing not only the language but also the form, style and structure incorporated in the literary works. Here, the primary motivation is to trace the significant role of the form in a trauma fiction, depicting how the style and structure embeds markers of trauma in the language of trauma fiction. The prior knowledge about the presence of markers of trauma in the form of the text can help translators in capturing, as Walter Benjamin would have argued, the “essence” of the source text.

Fourthly, one of the motivations of the research was to attempt to fill the existent gap in the study of the strategies of translating linguistic markers of trauma in trauma language from Bengali to English. Thus, the ingenuity of the work can be further reinstated for its incorporation of interlingual case study of three select Bengali trauma fictions and their respective English translation(s). In other words, this study, along with its theoretical deliberations on trauma, language and Translation Studies, also comprises a case study of translating select trauma fictions from Bengali to English. Though strategies of translating culture-specific words and

connotations from one-socio-linguistic context to another have been explored rigorously by researchers, this comparative analysis is significantly disparate in the way that it attempts to analyze the strategies and challenges of translating the linguistic markers of trauma from one language to another. In brief, this research though unconventional, is a desideratum that would help fathom the nuances of translating trauma fictions from one socio-linguistic context to another.

Finally, the research aspires to postulate a series of recommendations, or suggestions that could be beneficial for translators attempting to undertake the task of translating trauma narratives by engaging in a thorough theoretical and practical analysis of translating trauma narratives. The prior knowledge of the markers of trauma in the language of fiction would assist translators in capturing the essence of trauma in their translated text for the target audience. These directions and recommendations for translators are, in no way, prescriptive; nor are the instructions unchallenged. However, it does attempt to fill the existent gap in the knowledge of translating trauma narratives. Thus, the above-stated motivations for undertaking this study reinstate the significance of exploring trauma through the lens of translations.

1.3 Aims of the Research

Here, stating the aim would further help in outlining the purpose of this research work. The aim of this research can be portrayed in three specific points as follows:

- to ‘translate’ the inception and conceptualization of trauma and trauma theory from a trans-disciplinary perspective
- to weave the apparently disparate concepts of trauma, language and translation within Translation Studies

- to outline the challenges and strategies of translating the language of trauma, or "*trauma language"* from one socio-linguistic context to another by engaging in an intertextual case study (comprising both paratextual and interlingual analyses) of select Bengali trauma fictions and their respective English translations

1.4 Objectives of the Research

The objectives of the research can be summarized as follows:

- to attempt to theorize trauma within the framework of Translation Studies
- to explore how the concept of trauma transcends the question of translatability and untranslatability
- to probe how trauma finds expression through the language of trauma (which is termed *trauma language*)
- to identify the markers of trauma in select trauma fictions
- to analyze how the markers of trauma in the source texts are translated in their respective target texts
- to reflect on the translators' perspectives while engaging in the act of translating
- to understand if the "essence" of the source text is captured in the target text (Benjamin 20)
- to observe whether the "asymmetrical" (Niranjana 2) power relations between Bengali and English language and culture affect or influence the translation
- To explore how the select translators perceive their translations and
- to put forward specific suggestions that could be of help to translators engaging in translating trauma narratives

By delving into this trans-disciplinary exploration of trauma, language and Translation Studies, the research attempt to execute the stated aims and objectives of the study.

1.5 Research Questions

In the process of engaging in reviewing the literature encompassing trauma and Translation Studies, and identifying the discontinuities and gaps that requires investigation, a series of research questions have emerged, the answers to which could help in filling the empty spaces with the appropriate knowledge. Following are the primary research questions that have emanated from the literature review, and will be focused on in this study:

- Can the inception and conceptualization of trauma from a trans-disciplinary perspective be perceived within the frame of Translation Studies?
- How is the concepts of trauma, language and translation weaved together to showcase their inherent translatedness?
- How can the research go beyond the dichotomies of translatability or untranslatability of trauma in to language, and further, into writing?
- What is *trauma language* and how can the linguistic markers of trauma be identified in trauma language?
- Why is the translation of the "essence" of the source text to the target text especially significant when it comes to trauma fictions?
- What are the strategies and challenges of translating the markers of trauma from one socio-linguistic context to another, that is, from Bengali to English?
- How does the asymmetrical power relation between Bengali and English language and culture affect the translation and the translation process?

- How can the case study undertaken in this research provide helpful guidelines to future translators aspiring to translate trauma fictions?

1.6 Research Approach: Methods and Methodology

The methodological approach of this thesis primarily relies on the framework of a *qualitative research* design, where data, information and specifics are procured by the researcher directly through systematic inquiry, critical readings of primary and secondary texts, analysis of language and discourse, and examination of the findings of the study. Though there are instances where statistics and numerical data have been referred to for validating specific observations made in the research and though the research has also delved into circulating questionnaires and examining interviews, the study here is largely based on the qualitative analysis of primary and secondary texts.

The methods and methodologies applied in the thesis can be expounded in context to each of the three aims of the research. The first aim of the research, as states above, was "to 'translate' the inception and conceptualization of trauma and trauma theory from a trans-disciplinary perspective. For this purpose, the research was undertaken within the framework of a qualitative research design. This qualitative[6] research consisted of analyzing primarily qualitative data derived from secondary sources[7] like published books, journals, articles, newspapers, documents, archives and online sources. However, for analyzing the frequency of the usage of the words *trauma* and *Translation Studies* in published works through time, primary sources of data

[6] Here, qualitative research refers to the collection and analysis of primarily non-numerical data for the purpose of exploring concepts, ideologies and experiences.

[7] Secondary data provides second-hand information and can be defined as the data that has already been collected by some other person.

collection was employed for deriving the quantitative data. For meeting this aim of the research, both the primary and secondary data were examined. It involved rigorous readings on trauma across disciplines, and tracing the evolving concepts of trauma across history to the present time, charting its arrival within the realm of literary theory. For this purpose, the works of Micale and Lerner (2001), Luckhurst (2008), Caruth (1995, 1996), Patel (2000), Balaev (2014), among others, were few of the texts that were thoroughly examined. The study also attempted to translate the future of the trauma theory, especially with regard to comprehending trauma in the Indian context. Basically, the idea here was to perceive the trauma as well as trauma theory as a concept in translation, thereby drawing trauma towards Translation Studies.

The second aim of the research was "to weave the concepts of trauma, language and Translation Studies, and examine the quality of translatability of trauma and its language". Here, the research was formulated within the parameters of a qualitative research design and comprised of extensive readings of secondary sources like books, articles, documents, reports, among others, on trauma, language, and translation Studies. It involved reading medical documents on trauma and its expression, as well as on trauma and language so as to showcase the expression of trauma into language as a form of translation. The study relied primarily on the theoretical postulations of Jakobson (1992), Venuti (1995), (Hron (2009), Avagyan (2011), and Arnds (2015). By implementing the theories of translation, the study was able to interlink trauma, language and translation and further explore trauma within the realms of Translation Studies.

The third aim of the research was 'to outline the challenges and strategies of translating the language of trauma, or "*trauma language"* from one socio-linguistic context to another by engaging in an intertextual case study (comprising both paratextual and interlingual analyses) of select Bengali trauma fictions and their respective English translations.' Given the aim, the

study here was constructed within the parameters of a qualitative research comprising of case studies of translating select Bengali trauma fictions and their respective English translations. Here, both primary and secondary methods of data collection were employed to conduct the case study. Considering the primary method, the two translators were interviewed for obtaining the translator's perspective on their observations and strategies of translation. The interviews were conducted through questionnaires that were emailed to them. The interview could be called semi-structured, as though a questionnaire was provided, the translators were encouraged to express themselves and their perspectives on the process and product of translation. The idea behind was to have an honest interaction with the translators so that they could open up and express themselves as well as communicate whether they were vicariously affected by the trauma while translating the narratives. Now, considering the case study, three Bengali trauma fictions were selected along with their three respective English translations so as to conduct a paratextual and interlingual case study. However, to add another dimension to the study and given that one of the source texts had two English translations, it was decided to include the other translation as one of the primary texts as well. Therefore, there were severe primary texts to be analyzed in the case study. The theoretical framework is primarily based on Berman's "Translation and Trials of the Foreign" (2004). Before delving into the case study, two terminologies were defined – *trauma language* and linguistic *markers of trauma*. The case study involve four parameters –

- Analyze twenty-four paratextual features (eight from each pairs of source and target texts) of the source text in comparison to the target text
- Examine one-hundred and fifty examples of linguistic markers of trauma (fifty examples from each pairs of select source and target text(s)) and analyze how the markers of trauma are translated from one socio-linguistic context to another in each case

- Provide alternative English translations to the select examples so as to put forward a strategy of retaining the linguistic markers of trauma in translation
- Postulate a framework for translating trauma narratives from Bengali to English

For this purpose, the intertextual features of the select Bengali fictions and its English translations were analyzed, and then examined in comparison. The idea here was to explore how the paratexts of the source texts are translated as per the conventions of the target culture. Besides, the interlingual case study attempted to examine how linguistic markers of trauma are translated from one socio-linguistic context to another.

The idea behind framing the methodology was to construct a broad framework that would accommodate interdisciplinary engagement and assist in comprehending trauma and its language within the framework of Translation Studies.

1.7 Hypotheses of the Research

This section on the hypothesis of the research outlines the tentative answers or expected results to the research questions raised in this study.

Firstly, the study hypothesizes that the conceptualization of trauma and trauma theory can be perceived within the framework of translation, Secondly, it is expected that exploring trauma and language will uphold that trauma is, in most cases, translatable into language, and it will also establish the inherent translatable nature of trauma. Thirdly, the analysis of the paratextual case study is expected to showcase that that paratextual features of the translated text undergo domestication as per the publishing conventions of the target text. Besides, it can be hypothesized that the paratextual features of the trauma fictions might tend to portray the narrative as a socio-political text rather than as a figment of trauma and suffering. Fourthly, the

interlingual analysis of the source and target texts to comprehend whether the linguistic markers of trauma are translated from Bengali to English is expected to showcase that the markers of trauma in trauma language mostly remain untransmitted in the target text. Fifthly, the hypothesis is that the newer translations will adhere more to the form and structure of the source text along with the meaning. Finally, given the awareness about postcolonial studies and the politics of translation, it is expected that the translators will refrain from domesticating the culture-specific references in their English translations.

1.8 Term Proposed in the Thesis

This thesis proposes the term *trauma language* to "refer to the way in which traumatized individuals, or the vicariously traumatized, or even writers, consciously or unconsciously, translate their traumatic experiences through language, and within the structure of language".[8] Though the concept of *trauma language* is built on the postulations of Hron (48-49) and Whitehead (3), it is also a divergence from the idea that trauma writing is always "rhetoric". The study here argues that the language of trauma in trauma fictions should not be identified or labeled as rhetoric for it implicitly suggests that all narratives on trauma adopts a persuasive eloquence, thereby being manipulative. Instead, the study proposes that the language of trauma in narratives on trauma should be referred to as *trauma language*, thereby retaining the fluidity and ethical stance that the study of trauma writings demands. Given that the terminology has been proposed in the thesis, the term has been italicized in the title. The terminology is defined and the rationale is stated before delving into the case studies.

[8] See Chapter 4, Section 4.3.

1.9 Rationale Behind the Title

The title of the thesis, that is, "Trauma, Language, Translation: A Disquisition in Translating Trauma, *Trauma Language*, and Select Trauma Fictions", has often been perceived as unconventional. This is why it is important to state the rationale behind the title of the research work. Consider the title first and then the subtitle.

Considering the title, the three words in the title, "Trauma, Language, Translation" were framed in the given sequence because the pivotal subject of the study is trauma with regard to the language of trauma, and translation of trauma. Though the thesis aspires to explore trauma in the domain of Translation Studies, trauma is arguably the keyword that interlinks the thesis. The decision to avoid using a conjunction between "language" and "translation" (as in "Trauma, Language *and* Translation") was taken because the objective of the title was to resonate only the three keywords of the thesis – three words that have hardly been explored together. Given that the study involves a new area, the unconventional title could add an essence of the newness that the study also intends to bring about.

Now, the sub-title of the thesis is: "A Disquisition in Translating Trauma, *Trauma Language* and Select Trauma Fictions". Consider approaching the title word by word, and then in consolidation.

Firstly, the word "disquisition" was adopted as it refers to "a long and detailed explanation of a particular subject(s)" ("Disquisition"), which the thesis is actually about considering that it attempts to explore and explain the subjects of trauma, language, translation. Secondly, disquisition also captures a connotation of the "formal enquiry" ("Disquisition, noun") into a subject or subjects, much like the words dissertations or a thesis. Besides, given that the

research has, in many ways, been largely exploratory, it was important to capture the essence of both the words “inquiry” and ‘exploration” in the title, and the word disquisition, which is a synonym of both “inquiry” and “exploration” (“Disquisition, Synonyms”), aspires to capture the essence of both formal inquiry and exploration. This is why the word disquisition has been used in the title of the thesis.

Now, consider the second part of the sub-title: “...Translating Trauma, *Trauma Language* and Select Trauma Fictions”. Here, it is to be noted that the three words and phrases, “Trauma”, “*Trauma language*” and select “Trauma Fictions” are in fact, three terminologies. The words “Translating Trauma” outlines the first objective of the research where the trajectory of the translation of the word trauma and concept of trauma is traced across history and psychiatry to its present connotations in literature and also in the context of India. The second part, translating “*trauma language*” is a term coined in the thesis. This is a clear departure from using the phrase “trauma rhetoric”, the reasons stated in detail in the thesis. All the linguistic markers of trauma that are explored in the case studies are basically constitutive of *trauma language*, and it was important to state it out in the title. The third part “Trauma Fictions” refers to the title of the book by Anne Whitehead who explores how trauma is represented in the style and form of trauma fictions. Whitehead has worked on few of the markers of trauma language but has not delved into the translation of trauma fictions from one language to another. The present thesis can be seen as an extension of the work of Whitehead and wanted to echo the reference in the title. Retaining the words “select trauma fictions” in the title also clearly states to the reader that the study here focuses on the genre of fictions.

1.10 Limitations of the Research

Despite the efforts to be inclusive and encompassing in terms of the study of trauma, language and Translation Studies, the research does have its share of limitations.

Firstly, this present research is confined to exploring historical, medico-legal, psychiatric and literary theories of trauma and does not take into account the contemporary cultural aspects of trauma studies that have developed in the fields of social sciences, primarily sociology and anthropology. Though certain cultural aspects of trauma in Indian, more specifically, Bengali cultural context have been referred to when required, this study does not delve into the evolving concepts of anthropology and trauma (Pillen 95), "cultural trauma" (Eyerman 61) or the "social theory" (Alexander) of trauma.

Secondly, since prior research studies on trauma with respect to Translation Studies is significantly limited especially in the context of India, the study had little base to build itself on, thereby often having to construct its own paradigm and typology. Hence, the research had to tend toward being more exploratory at certain junctures where little or no prior studies had been undertaken before. Perhaps, the unavailability of sufficient academic involvement in this domain was one of the reasons to explore this area all the more.

Thirdly, it goes without saying that the sample size for this research, which consists of seven primary texts (three Bengali trauma fictions and their respective English translation(s)), is definitely not adequate for generating statistical measurements. To state it in simple terms, though the exploration and critical analysis of three trauma fictions and their respective translations can seem sufficient for a doctoral thesis, it is definitely not adequate a sample for reproducing statistical data based on the research, thereby limiting the purview of the research.

The sample size had to be limited given the time of the course. Besides, he study deals with two languages and focuses on their asymmetrical power relations, and is not necessarily representative of interactions between any two other languages. To add to that, the study is also unidirectional in that it explores only trauma narratives that is translated from Bengali to English and not vice versa.

Fourthly, since the observations and data provided after conducting the case study in this qualitative research project are self reported analytical data, it remains yet to be verified. Though measures have been taken to be objective while conducting the study, subjective biases of the researcher can still creep in through the crevices of the unconscious. This is a limitation that needs to be acknowledged in the research.

1.11 Research Design

The chronology of the research, which is be defined as the research design, can be represented in the flowchart as follows:

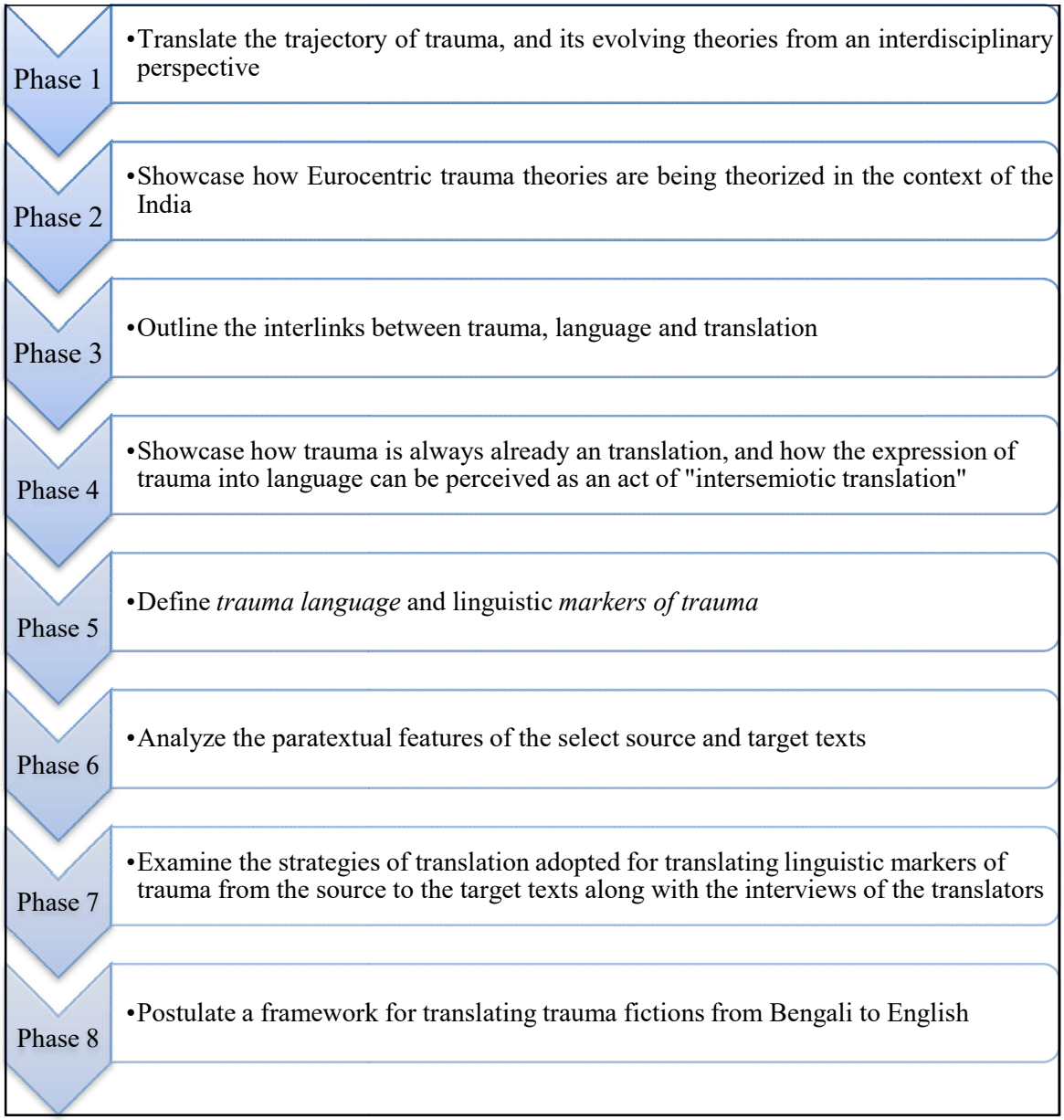


Fig. 1.3. Phases of the Research Design.

1.12 Chapter Sequence: An Outline

This section attempts to trace the trajectory of the thesis, outlining the sequence of chapters, and elaborate on their content. The first question that arises here is*, how have the study*

been organized or segmented in this study? The thesis has been segmented into five distinct sections as follows:

Chapter One, titled "Exordium: Towards Familiarizing Trauma and its Translation" is an introductory chapter that aspires to portray a bird's eye view of the thesis. It outlines to the reader what to expect in this dissertation and elaborates on how this research will add to the existing body of knowledge in the areas of research. The chapter is segmented into ten sub-sections. After stating the rationale behind conducting the study, the aims of the study are jotted, followed by the objectives of the study. The methodology section explicates on the methods that have been implemented to fulfill the aims of the study; besides. This is followed by the section on the hypothesis where the expected results are pointed out. Following, the limitation of the research is outlined, thereby indicating to the reader what to expect in this study. Finally, the research design illustrates the phases of the research through a flowchart, which is then followed by a section on the sequence of the chapter.

Chapter Two, titled "Translating Trauma: Towards a Postulation of Trauma", attempts to delve into the origins of the concept of trauma, translating its ever-altering connotations across time and space, and exploring its trajectories in and beyond the medical sphere, endeavoring to outline the future of trauma and its theoretical postulations. To explicate further, this chapter, by engaging in an interdisciplinary and multidisciplinary inquiry, will attempt to translate trauma and its conception in history, chalking its etymological trajectories, exploring its semantic transformations and outlining its surging dominance in the lives and language of the modern as well as post-modern societies. It then aspires to translate trauma beyond the realm of early psychoanalytic studies, and analyze the translation of trauma into a modern ailment, more specifically PTSD or the post-traumatic stress disorder. Thirdly, the chapter traces the translation

of psychoanalytical and biomedical theories of trauma into a literary theory, delving into the labyrinths of its contesting postulations in an aspiration to outline a working definition of trauma and trauma theory for this thesis. The chapter ends by translating the future of trauma, and delving into contemporary approaches towards a theorization of trauma, thereby carving a route for further investigations into the intricate relations between language, translation and trauma which would be the subject of the following chapter.

Chapter Three, titled "Rethinking the 'Untranslatable': Weaving Trauma, Language, and Translation", aspires to weave the concepts of trauma, language and translation studies, explore the inherent "translatedness" of the three concepts, and further, explore how trauma can find expression in language. In other words, the first section of this chapter will attempt to transgress beyond the discourses of trauma's translatability and untranslatability by exploring the traditional as well as contemporary literary theories of trauma. After postulating on the translatability inherent in trauma, the section will weave language, trauma and translation with the purpose of upholding how trauma and translation interact, both metaphorically and literally. Thirdly, the chapter speculates on "markers on trauma" and its translation from one socio-linguistic context to another. This chapter, which could also be called the interlinking section of the thesis, weaves the thesis coherently by creating a base for the case study to follow.

Chapter Four, titled, "Translating '*Trauma Language*': Case Studies of Translating Select Bengali Trauma Fictions into English", comprises of the analysis of the strategies, challenges, and possible approaches of translating of select trauma fictions from Bengali to English. The select texts are:

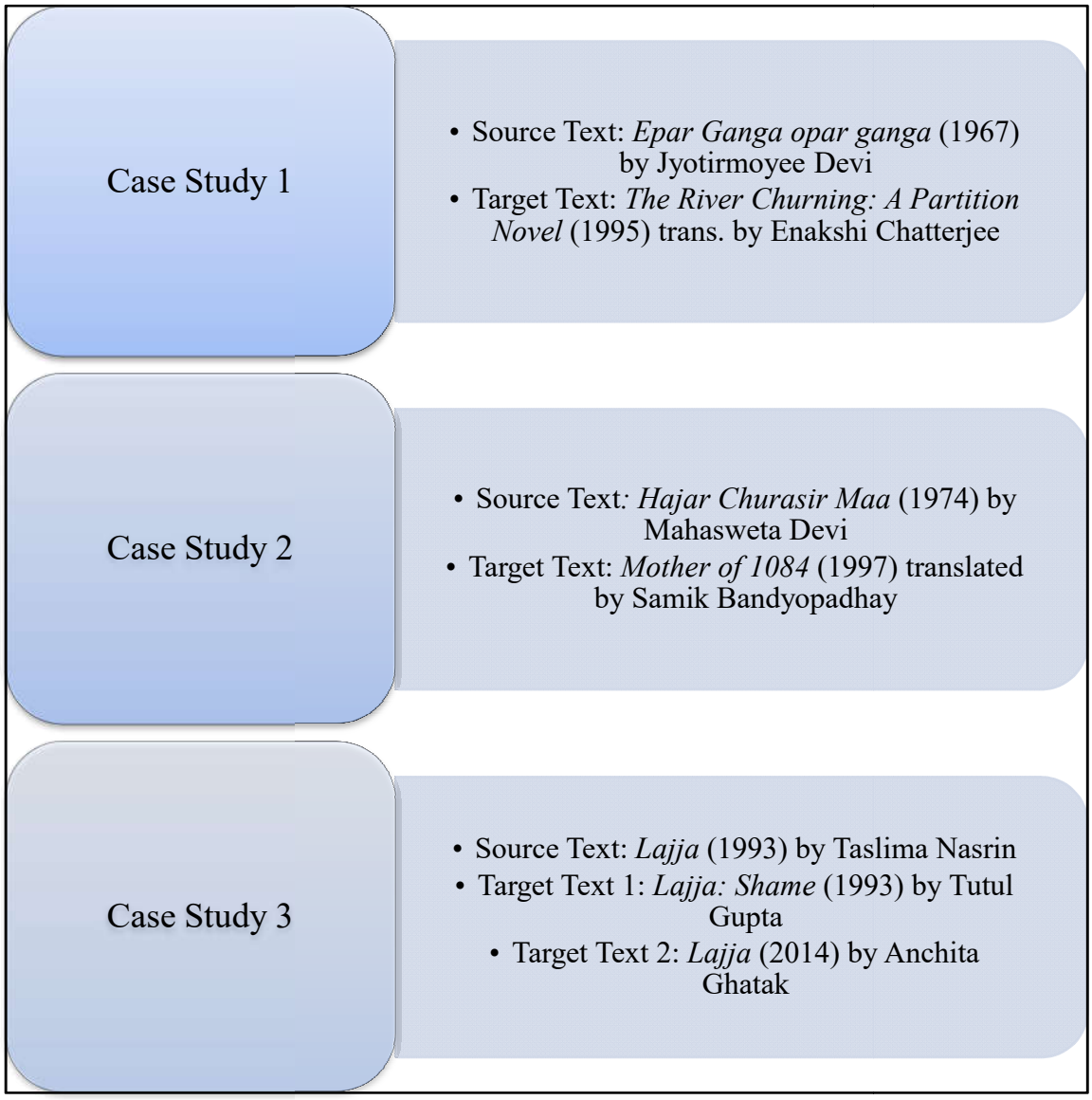


Fig. 1.4. Depiction of the Case Studies and the Primary Texts.

This is the analytical chapter of the thesis. The study will answers the following question: Why was the genre of trauma novel selected for this study? How were the select novels and their respective translations chosen to be the primary texts for this study? What are the translation strategies adopted by the translators for translating the 'markers of trauma' from one socio-linguistic context to another? Where does the translators' efficiency lie? Again, where does the translator fail to translate the markers of trauma and why? This will be followed by the

researcher's observation and findings of the study. The chapter ends with the researcher's defined guidelines or rather, suggestions for translators attempting to translate trauma fictions.

Chapter Five, titled, "Conclusion: A Closure Invoking New Possibilities", is the concluding chapter that attempts to elaborate on the final observations and findings of the entire study, and also outline the significance of the research. The thesis ends by portraying the scopes for further research that has emanated from this study. This provides an outline of the sequence of the chapters in the thesis.

Chapter 2

Translating 'Trauma': Towards a Postulation of Trauma

"If every age has its symptoms, our appears to be the age of trauma" - (Miller and Toughaw 1).

2.1 Introduction

Dwelling in an "age of trauma", reflections on 'trauma' often propels one to rewind to a primordial past, to a point of inception of this abstract experience that we refer to as 'traumatic', and pose what could arguably be called the simplest question – 'How did it all begin?'. It is a truism that the conception of trauma is fairly "modern" (Luckhurst 20). However, trauma as a phenomenon intrinsic to life and lived experiences has prevailed since times immemorial, exhibiting itself in a cry, in a sigh, and often in fraught silences. This quest for the inception of the trauma of man evokes to mind the story of *Genesis* – the banishment of Adam and Eve from the idyllic Garden of Eden, and what could contestably be called the first suffering of mankind. It must have been traumatic – to lose the grace of the benevolent Father, to be forced to leave the heavenly garden, and be cursed to a life of pain and suffering on earth. For centuries, like Eve and Adam, humans have walked across this planet, often with scars, bruises and lesions, and more often with wounds on the psyche – and yet oblivious of the conception and nature of their suffering that though invisible and abstract, is undoubtedly, very real.

Though such ruminations might perhaps seem fanciful, they raise certain pertinent questions on the origin of the concept of trauma and its translation across time and space. *How do we talk about a phenomenon that has existed since times immemorial, but has been conceptualized only recently*? How do we translate the conception of trauma across time and

space, and how do we negotiate with the tangled mesh of interdisciplinary perspectives that engagement with trauma studies insists on? Luckhurst, in his epochal text on the question of trauma, invokes Bruno Latour's intriguing observation that a concept is basically like a 'knot' (14), where varied knowledge systems, practices and practical approaches cluster into a complex, convoluted network, thereby denoting that concepts are essentially heterogeneous, and "the number of points linked, the length and strength of the linkage" (Latour 201). This showcases that Luckhurst was well aware that the concept of trauma was one such 'knot' that could perhaps never be assimilated into a hierarchical framework or structure for trauma, at the least, defies all chronology. Instead, the intricate mesh of trauma, like the concept of translation, has to be unraveled as though untangling a bundle of colorful tangled yarns, thread by thread, color by color.



Fig. 2.1. The Concept of Trauma as a Tangled Yarn.

With the vision of this tangled yarn, this chapter attempts to delve into the origins of the concept of trauma, translating its ever-altering connotations across time and space, and exploring its trajectories in and beyond the medical sphere, endeavoring to outline the future of trauma and its theoretical postulations. Stated another way, this chapter, by engaging in an interdisciplinary and transdisciplinary inquiry, will attempt to translate trauma and its conception through history, chalking its etymological trajectories, exploring its semantic transformations and outlining its surging dominance in the lives and language of the modern as well as post-modern societies. It then aspires to translate trauma beyond the realm of early psychoanalytic studies, and analyze the translation of trauma into a modern ailment, more specifically PTSD or the Post-traumatic Stress Disorder (Gold xix). Finally, the paper traces the translation of psychoanalytical and biomedical theories of trauma into a literary theory, delving into the labyrinths of its contesting postulations in an aspiration to outline a working definition of trauma and trauma theory for this thesis. The chapter ends by translating the future of trauma, and delving into contemporary approaches towards a theorization of trauma in the Indian context, thereby carving a route for further investigations into the intricate relations between language, translation and trauma which would be the subject of the following chapter. The following figure is a representation of the trajectory of the study on translating trauma in the present chapter:

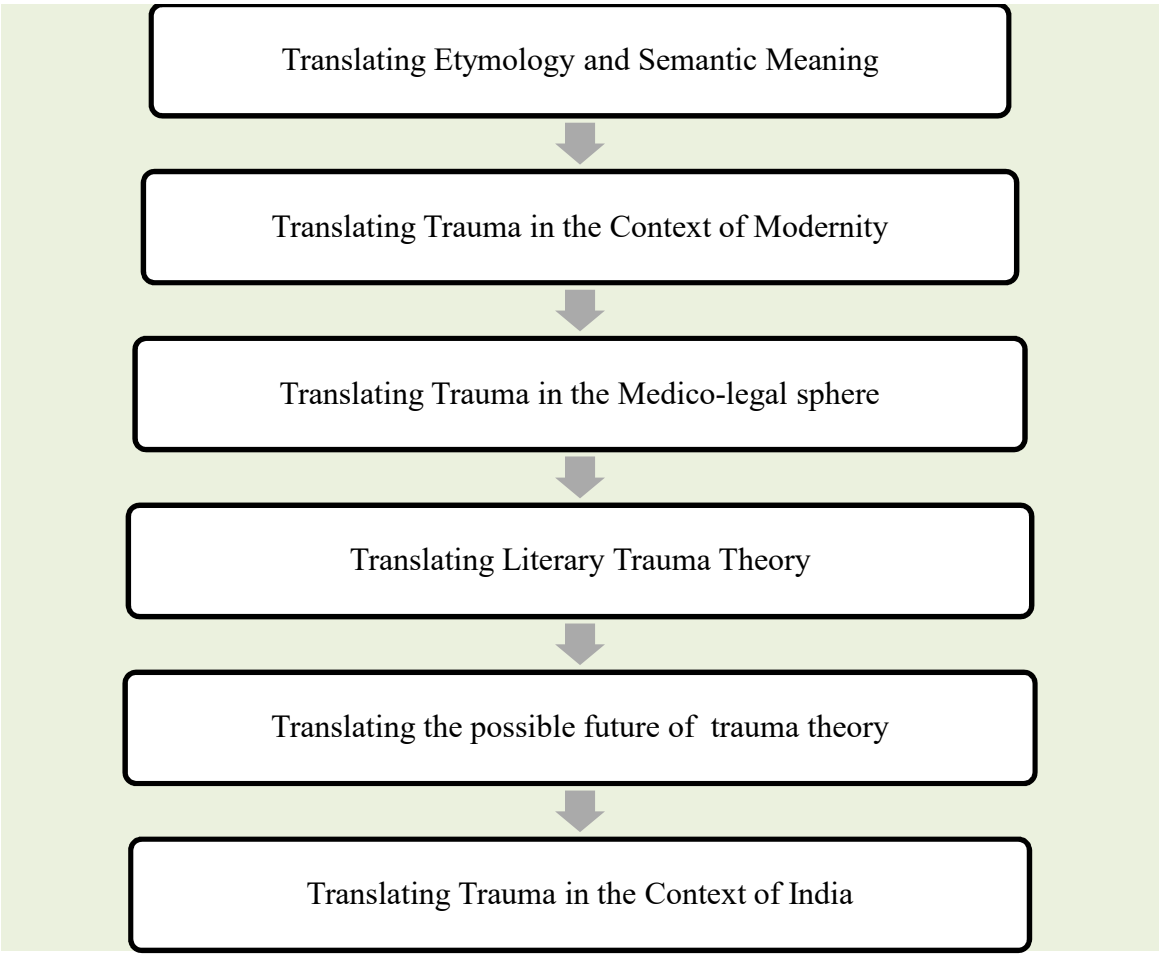


Fig. 2.2. The Trajectory of Translating Trauma.

Here, the words 'translation' and 'translating' has been used in the broader sense of the term to trace the changes or transitions of the conceptualization of trauma, across time, space, and disciplines. The chapter traces the shifts in the understanding of the concept, and perceives trauma as a concept in translation.

2.2 In Pursuit of the 'Origin': Translating the Etymological and Semantic Trajectory of Trauma

Quest for the 'origin' or the original comprises a primeval impulse to fathom the source, to arrive at the point of beginning, and is spurred by a profound yearning to perceive the truth.

Whether this innate pursuit of the origin is attainable or unattainable, and whether there is consensus on any one source of origin are questions that divulge beyond the scope of this research. However, aspirations to fathom, and if not fathom, to comprehend the origin is, undoubtedly, humane, and has propelled mankind to look forward, as Rushdie phrases it with regard to exile, "by always looking back" (Rushdie 244). Hence, today, situated amidst a profusion of discourses, dialogues and often, confabulations on trauma, it seems imperative to delve in to the genealogy of the word, explore its origins and etymological variations, probe the passages of its semantic translations in time, thereby understanding the trajectory of the concept of trauma.

Since etymological knowledge provides crucial cues to exploring a word and its knowable origins, it seems rational to begin with the etymology of the word trauma. 'Trauma', according to *The Online Etymology Dictionary*, is derived from the Greek word '*trauma*' meaning "a wound, a hurt; a defeat", the '*trau*' of trauma being an extended form of root '*tere'* which means "to rub, turn", and denotes acts of 'twisting, piercing, etc." ("Trauma"). The first usage of the word in the English language can be traced back to the late seventeenth century, circa 1690 when it was used to refer to a physical wound or injury by an external medium. However, its adjective 'traumatic', which has roots in the French word '*traumatique*', and direct links to the Latin '*traumaticus*' and Greek '*traumatikos*', have reportedly been in use since circa 1650s. Trauma denoted only physical hurt or bodily injury, and interestingly, both the injury and the medicine that cured it translated into the same terminology, as noted by Luckhurst – "What wounded and what cured shared the same term: physicians applied traumatic herbs or balsams to injuries" (2). It was only later around circa 1890s, with the increasing usage of the word in the realm of medicine, that the word began to undergo a translation of it meaning, accommodating

connotations of suffering beyond the physical, that is, trauma also began to be referred to the 'wound' in the psyche or mind. One such early instance of the usage of the word to connote psychological suffering can be seen in the 1895 edition of *Popular Science Monthly* where Nathan Oppenheim M.D., in his article titled "Why Children Lie", remarks:

> …But as soon as one looks carefully at the matter one is strongly impressed by the number of additional conditions which may act in similar ways. Indeed, the matter becomes so plain that we may say, broadly, that any cause which makes for intellectual tenuity has a tendency to bring about this state of things. Recently we have named this psychical trauma, a morbid nervous condition caused by repeated injurious impressions; and it is a fact that beyond distinct mental disorders codified as diseases some of the lower emotional and mental activities may in the same way be markedly injured…" (386).

Oppenheim's essay is one of the earliest instances that track the gradual semantic digression of the word trauma from the domain of the body to the realm of the psyche, a shift that reinstated itself further with the passage of time.

Today, English dictionaries published across the world translate trauma as a psychic injury, and though the aspects of its meaning as physical injury still exists in the medical and clinical realm, the psychological aspects of the meaning has clearly outnumbered the former. For instance, let us consider the meaning of trauma as scribed in the *Oxford Learner's Dictionaries*: the first citation includes "[uncountable] (*psychology*) a mental condition caused by severe shock, especially when the harmful effects last for a long time"; the second citation states "[countable, uncountable] an unpleasant experience that makes you feel upset and/ or anxious"; and the final

citation mentions "[uncountable, countable] (medical) an injury". Let us also consider the meanings of trauma as elucidated in *Cambridge Dictionary* for further perspective: the first meaning states that trauma is a "severe emotional shock and pain caused by an extremely upsetting experience… "; the second meaning connotes to the 'medical' reference citing trauma as a "severe injury, usually caused by a violent attack or an accident"; and the third citation states "severe shock caused by an injury". Lastly, a consideration of Fowler's *Concise Modern English Usage* would help concretize the proposition put forward in this section, and help chalk the semantic translation of the word trauma. Here, trauma is cited as:

> Trauma, from the Greek word meaning 'wound', originated as a term used in medicine for a serious physical injury, but it is more widely used to refer to emotional shock following a stressful event or, more generally, to an experience that is deeply distressing. The word is both countable and uncountable: one can experience *trauma* or *a trauma*; the plural form is traumas. It is constantly weakened or trivialized in the newspaper reports… *Blair crashed on with his schedule, side-stepping the trauma of a strike by South African Airline's ground crew – Observer 1996*… (Butterfield 600).

What can be perceived from the above propositions is that though the connotation to the physical wound remains, it is mostly relegated to the realm of the medical, and the pivotal significance of the word trauma now revolves around the sense of shock in the psyche, or a wound in the mind. It has also been noted in the *OED* that even the adjective of trauma, which is, 'traumatic', is now used frequently in everyday vocabulary to refer to any challenging, painful or exhausting situations ("Trauma – noun"). Hence, it can be proposed that in the present times, the word 'trauma' and it's adjective "traumatic" are often used in a generic sense to denote any

difficult event, and has adapted itself to the role of a catchphrase for any demanding situation ("traumatic").

Before we delve into the labyrinths of trauma and its theorizations in the contemporary sphere, it becomes imperative to trace the historical trajectory of the phenomenon of trauma, and the following section will attempt to translate the modern history of the inception of trauma as we know it today.

2.3 In Quest for the Inception of a Concept: Translating Trauma in the Context of Modernity

This section, as the subtitle suggests, encapsulates a quest for the origins of the 'concept' of trauma, and attempts to explore how an understanding of trauma is etched, albeit in fragments, asynchronous, and discontinuous ways. To explicate further, the evolution of trauma as a concept cannot be mapped by tracing a linear progression as the "history of a concept is not wholly and entirely of it s progressive refinement" (Foucault 4); nor can trauma be compartmentalized into distinct disciplines and fathomed from one specific perspectives, for trauma, being intrinsically interdisciplinary in nature, resists conceptualization by unilateral approaches. Hence, any aspiration to arrive at the inception of the concept can be met only in fragments – shreds of information from one discipline has to be patched with another, if not more, evaluating the junctures of discontinuities in the continuity of the discourse across time, space and subjectivities. In this regard, Lerner and Micale remarks:

> If it proves impossible to write a single, unilinear history of trauma, it is altogether possible to write histories of traumata, or accounts of the multiple contexts of self, science, and society that has given meaning to past traumatic experience (25).

What they are reiterating in the context of understanding the history of trauma is the possibility of translating trauma by embracing its fluidity, its interdisciplinary and trans-disciplinary perspectives. Hence, Foucault's observation that the history of a concept is "its various fields of constitution and validity, that of its successive rules of use, that of the many theoretical contexts in which it developed and matured" (4) is readily applicable to the concept of trauma. The task here is to pick the fragments of the concept and attempt to patch it together, piece by piece in order to construct a 'somewhat' complete picture, and 'almost' arrive at the inception of the concept of trauma.

The genealogical study of trauma in the earlier section had encapsulated how the word trauma began to gain momentum in its usage circa 1980s, primarily with regard to pathological and psychological investigations. However, a thorough survey of the earliest books on the subject reveals that the study of trauma in the realm of medicine soon began to include aspects of law like compensation, contract, and liability, among others. One such early publication is *Trauma, Disease, Compensation: A Handbook of their Medico-legal Relations* by Angus James Fraser (1929) where he elaborates on subjects like traumatism, accidental insurance, 'medical jurisprudence', and 'employer's liability', among other topics, thereby expanding the horizons of postulating trauma. Here, the question arises, does one conceptualize the inception of trauma from a medico-legal perspective, which of course was spurred by rapid industrialization and advancement, and if the concept's inception lies at this juncture, can it then be called an outcome of modernity? Attempts to answer this questions leads one to works of Lerner and Micale (2001), Misa et al.(2003), and of course, Luckhurst (2008) who had reiterated that the inception of the conceptualization of trauma as we know it today has been delivered in the abyss of modernity. In other words, Luckhurst proposes that, "trauma is a concept that can only emerge within

modernity" (19), and this research, building on his postulations, further explores the rootedness of trauma in modernity. The following paragraphs will attempt to translate the history of the conceptualization of trauma by canvassing its origin in modernity – beginning with the rise of industrialization in the Western world, it will trace how the transition of agrarian lives to cities, and development in technological aspects, especially the railways, began to expose humanity to the detrimental consequences of modernity, recurrently shocking them with an overload of sensations, and experiences never endured before.

Modernity, from a broad perspective, can be postulated as a condition of lifestyle, and socio-cultural existence that is notably disparate, divergent, and often incompatible with most aspects of lifestyle and existence of the earlier ages. From the Euro-centric purview, it is often perceived as being in opposition to the earlier times – so, if tradition embraced the past, modernity gazed towards the future; if the past revolved around rural, agrarian societies, modernity was about ever-expanding cities, clasping on to the pillars of industrialization and advancement. As observed by Therborn, the age of modernity is associated with "words like progress, advance, development, emancipation, liberation, growth, accumulation, enlightenment, [and] avant-garde" (4). This sense of optimism associated with modernity is further reiterated by Wagner who remarks:

> …modernity was associated with the open horizon of the future, with unending progress towards a better human condition brought about by a radically novel and unique institutional arrangement" (1).

However, modernity also brought along its own impediments, precipitating on humanity new forms of adversities and misfortunes – the society was undergoing a meteoric shift that it could

not fathom, and in spite of the generous boons of technological advancement, the profusion of banes of modernity was soon impinging on the societal framework as a whole. With rapid industrialization across Europe, villages and towns gave way to cities, which became the quintessential 'site' of modernity, local times gave way to a fixed national time, and the modern man, like Hardy's Clement Yeobright , aspiring to be global citizens, traversed across spaces for work or leisure. Luckhurst observes how "[I]n these sprawling, artificial terrains, divorced from nature, commentators began to worry about the overstimulation and exhaustion caused by prolonged immersion in the city" (20). Local traditions and social relations were undergoing a restructuring, thereby rewiring one's sense of self identity, and though it was liberating to some extent, it was also accompanied by emotions of inexplicable anxiousness. Thinkers, writers of the contemporary age often chronicled their interactions with the aspects of modernity. For instance, Walter Benjamin, who perceived Paris as the centre of the rise of modernity, defines the city experience as "a series of shocks and collisions" (171), especially with regard to the modern modes of transportation. The angst of this age, and its incomprehensible insecurities gave way to the conceptualization of a new ailment characterized by the 'shock', and perhaps this is why Seltzer observed - "Modernity has come to be understood under the sign of the wound: the modern subject has become inseparable from the categories of shock and trauma" (18).

One of the significant tropes of modernity that propelled the conceptualization of trauma was the advent of railways in Britain, and later in its colonies like India. The railway was so immensely popular in the nineteenth century that the very symbol of the era could be encapsulated in the image of steam engine, as accounted by H. G. Wells: "The nineteenth century, when it takes its place with the other centuries in the chronological charts of the future,

will, if it need a symbol, almost certainly have as that symbol a steam engine running upon a railway" (4). However, from the very inception, the railway emitted an element of fear, of imminent danger and often, caused gruesome deaths, thereby associating itself with accidents and disasters. For instance, on the 15th of September, 1830, the MP of Liverpool William Huskisson, aged 60, lost his life to a tragic accident when he fell on the path of Stephenson's Rocket, and the steam locomotive ran over his legs on its very maiden public run (Winn). Again, on the 31st of August, 1869, a reputed Irish scientist Mary Ward, aged 42, fell from an experimental steam car built by her cousin, and succumbed to death immediately from a broken neck (Winn). Soon, the Railways Regulation Act was passed in 1871, and the record of the number of fatalities projected that there were minimum 200 fatalities at every given year for the next three decades. These recurring horrific incidents shrouded the public imagination with fear, and soon railway travels began to be translated as imminent railway accidents.

Here, it is crucial to divulge slightly and explain as to why it was not so much industrialization but the advent of modern transport systems like the railway that horrified the public imagination and brought to focus the devastations that can be caused by the inventions of modernity. The First Industrial Revolution had already commenced since circa 1760s in England and gradually spread across Europe and The United States by the 1830s.[9] The presence of expansive textile mills, and factories increased exponentially, and with it, there was a significant rise in deaths caused by mechanical malfunctioning, or accidents where workers were often

[9] The First Industrial Revolution refers to the period from the 1760s to the beginning of te 19th century. The advent of mechanization gradually accelerated the replacement of agriculture with industrialization. This should not be confused with the Second Industrial Revolution of the 1870s.

mutilated by machines, the nature of which were extremely gruesome and often, visually explicit and disturbing. However, such accidents generally occurred inside the closed walls of a factory, or a manufacturing mill, thereby being unavailable for public spectacle. This was not the case when accidents occurred on the road, or on the railway – for the first time, the violence and destruction that accompanied mechanical advancement was in bare display for the public eye, and what would have been an individual traumatic experience now translated into a collective sense of suffering. The sight of head-on collision, of derailed compartments, of injured and/or mutilated passengers, of dead bodies, and of bereaving families, raised a society built around collective trauma. Capturing this sense of fear that railway propagated, the *Saturday Review* writes:

> We are, in the matter of railway travelling, always treading the unknown… All that we know of the future is that it is full of dangers; but what these dangers are we cannot conjecture or anticipate" ("The Railway Calamity" 281).

Hence, as Schivelbusch remarks, it was the railway accident that was the site of the "first attempt to explain industrial trauma" (168). Gradually, as the frequency of rail accidents escalated, and the deaths increased, contemporary thinkers began to further delve into the effects of train travel, proposing that there could be both visible as well as invisible affects of exposure to the shock of railway accidents. For a while, especially with the publication of "The Influence of Railway travelling on Public Health" (Solly) in *The Lancet*, it was believed that the speed experienced during travel could result in "concussive effect on the nervous system" (Luckhurst 21), and was also thought to permanently damage the functioning of the brain. Questions arose, if the physical wound on a passenger during a derailment was a marker of pain, what about the person who was physically intact during a train derailment, but in a while, or much later, developed certain

symptoms that he recognized as an after-shock of being exposed to the accident? In other words, how does a victim of nervous shock 'mark' his injury for a society that largely negates internal – invisible suffering? There were instances where passengers surviving accidents with apparently no visible injury reporting inexplicable nervous disorders that even though, vaguely defined, could always be traced to the moment of the accident. This led to victims suing the railway companies citing nervous or shock disorders, a phenomenon that was widely recognized as "railway spine"[10], thereby intertwining the medical with the legal ("Railway spine"). Among Victorian writers, Charles Dickens is known to have suffered from railway spine after surviving a bridge derailment where ten people had reportedly died, and several others injured, the incident now known as The Staplehurst Railway Accident of 1865. Though Dickens was physically unharmed, he suffered from nervous and psychological disturbances in the following months, writing: "I am not quite right within, but believe it to be an effect of the railway shaking" (cited in Trimble 28). A recent article by J. Matus refers to this incident to elucidate that Dickens could have experienced trauma after the incident, and perhaps was suffering from what we now validate as PTSD, or Post-Traumatic Stress Disorder (2001).

As the markers of nervous or psychological shock became more prominent in passengers exposed to accidents, more clients began to sue the railway companies, and the general public opinion became increasingly critical of the companies, as observed by Harrington who remarks:

> It was widely believed that almost all railway accidents were unnecessary, being preventable by safety measures that the government was unwilling to force on the

[10] Railway spine can be defined as a diagnosis prevalent among railway passengers exposed to railway accidents during the mid nineteenth century. In medicine, it is defined as "a disorder characterized by pain in the back with sensory and motor nervous dysfunction, occurring especially after a railway accident" ("Railway spine").

> railways, and which the companies themselves were too miserly to implement. Newspapers and journals were relentlessly hostile to the railways and their directors… Litigations against railway companies by passengers claiming to have suffered injury in accidents, and by the relatives of those who had been killed had been increasing steadily in the late 1840s (36-37).

As railway companies began to lose almost every case of accidental injury that was pinned against them, and was incurring heavy losses through payment of compensation to victims and often, to relatives of victims as per the Lord Campbell's Act of 1846, there was an increasing desperation to establish the precise nature and symptoms of railway spine, and also outline the particularities of injury that would be compensated by the railway. To simplify, the pivotal question was – What is railway spine, and what are its symptoms? If victims of railway accidents claim to have developed railway spine, what are the physical or non-physical markers that validate their claim? This need to postulate a working definition of what then was identified as 'railway spine' urged surgeon and physicians to delve into the properties of this ailment. In an article published in 1961, *The Lancet* captures how the contemporary medical sphere was attempting to fathom this apparently 'new subject', observing, "[T]he development of railway travelling has brought out quite a new subject of medical enquiry" ("The Lancet"). Here it could be argued that this was, in multiple ways, the birth of the conception of trauma. Thus, as Luckhurst observes, "[R]ailway spine was the first instance of a theory of trauma that became contentious because rival theories placed it at opposing ends of the spectrum from physical to psychical etiologies" (22). A study of the developing perspectives on railway spine and nervous shock showcases how a theorization of the ailment aided the process of conceptualizing trauma. The following paragraph will reflect on the works of pivotal surgeons and physicians who

attempted to postulate railway spine, so as to map the trajectory of trauma theory as we know it today.

One of the earliest noteworthy observations was made by Dr. Lewis who categorized the effects, or rather after-effects of railway accidents into 'primary' and 'secondary' effects (42-43). The "primary" effects of railway accidents were expounded to be the visible and/ or tangible physical injuries like cuts, gashes, lacerations, burn, broken or fractures bones, etc. Since the primary wounds were visible, fathomable and remediable, there were lesser questions on the authenticity of these injuries suffered by victims of railway accidents, and the railway companies willingly compensated for the treatment. On the other hand, the "secondary" effects of railway accidents were rather elusive and subjective in nature, comprising of a range of symptoms like "giddiness, loss of memory, pain in the back and head", or "tingling and numbness of the extremities, local paralysis, paraplegia, functional lesions of the kidney and bladder", and also "slowly ensuing symptoms of intellectual derangement" (cited in Harrington 40). As can be observed, the secondary effects of railway accidents were rather indistinct and obscure, often existing as an indefinable accumulation of symptoms, and hence, victims of secondary effects claiming indemnification were often denied compensation by the railway companies. Though Lewis' postulation was rather brief lacking an in-depth analysis, it actually recognized the elusive, or what he termed as 'secondary' symptoms of railway spine, and helped validate suffering that was otherwise dealt with skepticism and mistrust.

Arguably, the most extensive research on railway spine was conducted by the Dutch-born British surgeon, Sir John E. Erichsen (1818 - 1896) who had published a series of lectures into a full length text titled *On Railway and Other Injuries of the Nervous System* that was later regarded as an epoch-making study on railway injuries. Erichsen's understanding of railway

spine was based on the model of spine concussion, where he argues that jolts experienced during train derailment or collision evolved in concussion of the spine:

> … the whole train of nervous phenomena arising from shakes or jars or blows on the body, and described… as characteristic of so-called 'Concussion of the Spine', are in reality due to chronic inflammation of the spinal membranes and cord (123).

As can be figured, Erichsen's proposition located the injury in the physical or organic body of the victim, that is, in the "chronic inflammation of the spinal membranes and cord" (123) rather than the mind. However, in his proposition, there was the lack of visible manifestations of injury, like bleeding or lesions as the wound was internalized in his postulation, albeit being rooted in the body or the physical, and this raised certain ambiguities. Much later, in the revised edition, Erichsen developed his earlier perspectives, and shifting significantly, proposed that the origins of the pathology could be traced to a "disrupted nervous system rather than an organic lesion" (Harrington 47). Nevertheless, Erichsen broke the glass ceiling in the conception of what then was known as railway spine when he suggested that the symptoms of the railway injury could onset belatedly, writing that "at the time of the occurrence of the injury, the sufferer is usually quite unconscious that any serious accident has happened to him" (157). Erichsen's investigations incited debates, and surgeons like Frederic Le Gros Clark further delved into the origins of railway spine. Clark reiterated Erichsen's observation that spinal concussion could be a symptom of certain incidents of railway spine; however, he found the given reasoning lacking substantial evidence and presumed that the nervous shock could have psychological origins (355). A similar standpoint was echoed by surgeon John Furneaux Jordan when he stressed on considering both physical and psychological factors for understanding injuries of railway accidents:

> The principal feature in railway injuries is the combination of the psychical and corporeal elements in the causation of shock, in such a manner that the former or psychical elements is always present in its most intense and violent form… (37).

The evolving discourses on railway spine was further spearheaded by a surgeon of the railway company, Herbert Page who steered the investigations on the pathology towards a new orientation – "we shall see that the course, history, and general symptoms indicate some functional disturbance of the whole nervous balance or tone rather than structural damage to any organ of the body (143). Unlike Erichsen, Page proposed that all nervous disorders originated from psychical agents, and curiously, though his hypothesis seems closer to the modern conceptions of nervous shock or trauma as we know it today, his propositions were motivated by personal interests and pecuniary benefits. Page who was a surgeon working for the London and North West Railway Company, had to refute Erichsen as the latter had argued that railway accidents had organic or physical origins, thereby resulting in gargantuan losses incurred by the company. Tactically, Page focused on nervous shock, associating it with hysteria which used to be considered a "shameful, effeminate disorder", and was "often dismissed as a form of disease *imitation* (what was called 'neuromimesis') or malingering" (Luckhurst 23). Thus, by denigrating the symptoms of victims suffering from railway accidents, and relegating their suffering to the realm of hysteria, Page attempted to thwart the voices of victims and prevent them from suing the railway company he worked for.

A similar situation was also unfolding far beyond the shores of England – in the United States, railway began to be established across the country, increasing from 3000 miles in 1840 to approximately 52,000 in 1872. As a result, railway accidents increased – as Licht reports, one out of one hundred and seventeen trainmen was killed in 1889, and one out of twelve was

recorded to have been seriously injured (cited by Caplan 56). This led to victims claiming compensation from railway companies, which further spurred the formation of the National Association of railway Surgeons in America (1888), an organization whose sole objective was to contest the proposition that railway spine comprised somatic injury, and aid the corporate sphere. In spite of their initial tendency to further the cause of the railway corporate, the contribution of American railway surgeons lays in their endorsement of the psychical aspects of the Weir Mitchell rest cure,[11] thereby stressing on the value of therapy, and also inaugurating what today would be called psychotherapy.

The proliferation of medico-legal discourses on railway spine, and debates about safety of workers and passengers soon diffused into another such domain where accidents occurred frequently and yet was largely ignored – they are the factories, the mines and the mills, among other spaces of industrial hazards. The rapid industrialization across Europe and especially England had revolutionized life no doubt, but this apparent progress was silently overshadowed by inhumane working conditions, horrific disasters and frequent deaths. However, unlike the railway accidents that occurred in open spaces, in the plain sight of common people, factory accidents occurred mostly within closed walls – concealed from sight, and its horrors unperceived by the public. Aside meager wages, prolonged working hours, and pernicious working conditions, factory workers were exposed to malfunctioning mechanisms that mostly followed little or no safety protocols. In the absence of laws, or regulations protecting the interest of the workers, their injuries and even deaths were regarded as mere occupational hazard.

[11] SilasWeir Mitchell (1829-1914) was an American physician and neurologist who is best remembered for his "Rest cure" that he prescribed to his female patients exhibiting nervousness. The treatment, which today is consider "oppressive" (Stiles), involved massage and electrotherapy, with a rich-meat diet and prolonged periods of bed rest.

Employers tended to follow the doctrine of '*volenti non fit injuria*'[12] which prohibited injuries workers or bereaving families of dead workers from claiming compensation. With consideration of injured railway passengers for compensations, industrial as well as railway workers began to question the primitive policies of the industrial and railway employers, and sought reformation in the laws. This led to the establishment of the Trades Union Congress in 1868 which coerced for compensating workers for accidents during work, and finally led to the formation of The Workmen's Compensation Act of 1987, a law that decreed that the "employee was entitled to compensation for any accident not of his own fault, even if there was no negligence on the part of the employer" ("Workmen's Compensation Act"). This law was similar to the already existent German Statutory Accident Insurance[13] of 1884 in Germany, and as awareness about accidental injuries and plight of workers became more visible, other European countries also established similar laws to protect the interest of the workers and laborers. Thus, it can be proposed here that, amidst the plethora of contradicting postulations on railway spine and its other elusive symptoms, and betwixt the heated arguments between the medical and the legal bodies with regard to compensation, the inception of the concept of trauma was gradually taking shape.

2.4 Towards the Inception of Trauma in Psychiatry: Translating the Psychological History of Theorizing Trauma

[12] *Volenti non fit injuria* is a Latin phrase that can be translated as: "to a willing person, no injury is done". Here, the idea propagated is, if a person knowingly put herself in risk or danger, then violence is not actually done. For more, see: https://www.law.cornell.edu/wex/volenti_non_fit_injuria.

[13] German Statutory Accident Insurance (1884), which is often referred to as the "worker's compensation", remains among the oldest branch of German social insurance. The insurance provides financial support when an employee meets with an accident at the workplace.

With a rise in cases of victims reporting non-physical injuries from railway or work-related accidents, the medical realm was gradually undergoing a shift in its perception about ailments like railway spine, or traumatic neurosis that were once presumed to have organic or physical origins. Though physicians, to some extent, have always validated the role of emotion in one's well being, it began to be more unambiguous that one's intense emotions on experiencing a horrific incident, or even witnessing a disturbing situation, could later trigger illness with a whole range of varied and indefinable symptoms. This does not corroborate that questions of malingering that revolved around nervous shock or railway spine had disappeared completely. What it reiterates is that, amidst the rapid industrialization and mechanization across Europe and United States of America, and amidst the modern man's increasing collisions with the plight of modernity, traumatic neurosis was gradually being theorized, brick by brick, as an ailment primarily rooted in the domain of psychology. Micale observes that the timeline of 1870 to 1910 witnessed a plethora of researchers theorizing on the psychological aspects of illness like trauma; hence, he remarks that the age "was the foundling generation of modern psychology, psychiatry, and psychotherapy…" (115).This section attempts to trace the history of the inception of trauma in the realm of psychiatry, and trace the trajectories of its theoretical trail, which although non-linear, is significant as it captures the furtherance of the concept of trauma. Though this section will primarily translate the theoretical postulations of prominent physicians like Jean Martin Charcot, Hermann Oppenheim, and later, Freud and Breuer, references to other physicians and contributors to the study of trauma will also be made to put evolving conceptions in to perspective.

The earliest available reference to the psychical origins of trauma or traumatic neurosis can be traced in the works of English surgeon and physiologist, Sir Benjamin Collins Brodie, whose

essay reflected on “local nervous affections” in 1837. A little ahead in time around the 1860s, Sir Russell Reynolds is revered for his contributions to the field of neurological disorders, and his recognition of “psychical paralyses”. He was also one of the first physicians to suggest electrotherapy for treating nervous disorders. At about the same time, James Paget expounded on “nervous mimicry” or neuro-mimesis. This was followed by the works of Erichsen, Page, among others who chalked their observations on railway spine. However, a concrete, detailed research on neurosis or nervous shock was yet to arrive at the medical domain.

One of the earliest physicians to engage in an exhaustive investigation of psychical pathology was Jean-Martin Charcot (1825 – 1893) who was a French surgeon and neuro-psychiatrist, and arguably the most popular of physicians in the Western realm of medicine. Though he began investigating the ailments related to trauma much later in his career, his published twenty case studies soon created a revolution in understanding the pathologies of “nevrose traumatique”, “hysterie traumatique”, ‘Hystero-traumatisme” or “hysteron-neurasthenie traumatique” (cited in Micale 116). Charcot’s understanding of traumatic neurosis was not only derived from within the closed walls of the clinic or the Salpatreire asylum, but was also an extension of his observation of life. During his years of clinical analysis, Charcot detected a rather peculiar ailment in people who had experienced a sudden physical injury, albeit a minor one. He observed that many of these people exposed to minor injuries tended to exhibit abnormalities in their physical and/ or psychological well being, and even though the slightest marker of structural damage would be absent, it was apparent that the latter was going through an excess of inexplicable emotional or nervous turmoil. Charcot maintained that the ailment mostly translated itself into

> "motoric and sensory disturbances of the extremities – anesthesias, hyperesthesias, paralyses, and contractures of all kinds. Fatigue, headache, back pain, heart palpitations, chest pain, irregular pulse rate, constipation, dizziness and fainting spells, and trembling of the hands and legs also occurred frequently. Emotional troubles could be part of the symptom profile as well: depressive states, sleep disorders (including insomnia and nightmares), phobias, mental confusion, and lowered intellectual efficiency (Micale 116).

Charcot maintained that this bizarre syndrome was marked by an eccentricity – it followed no chronological time frame of appearance, existence and disappearance. There were times that the symptoms appeared suddenly and disappeared even more erratically, within few hours or often, days. In other cases, the markers of this ailment were more prevailing, and lasted for months and years, gnawing on the existence of the patient, and the latter's desperation to cling on to his otherwise drifting identity. In moving towards understanding trauma as an emotion or as a psychological phenomenon, and perceiving trauma as the "*le grand ebranlement psychique*" or, the "great psychical shaking up", Charcot was able to outline his theory of *traumatogenesis*. His ground-breaking speculation that "suddenness" or the element of shock is a pivotal determining factor in the experience of trauma, and the question of relativity, that is, trauma "becomes the result of the subjective psychological processing of an experience, which varies widely from individual to individual…" (Micale 127), anticipates trauma theory as we know it today.

Interestingly, unlike his predecessors who perceived 'hysteria' to be upper class oriented and gendered, that is, a woman's nervous disease caused by the dysfunction of the uterus, Charcot's patients also included adult, working class men who were admitted at the Salpetriere asylum in Paris, which in his own words, was "a sort of living pathological museum whose resources are

almost inexhaustible" (Charcot 3).[14] Carefully scrutinizing his patients at the asylum, and using photography and other contemporary technological equipments to analyze the phases of hysteria in his patients, Charcot gave a new direction to the study of traumatic neurosis, or traumatic hysteria, broadened its conceptions and established the study of post-traumatic symptomatology as a notable domain of research.

Here, it is important to stress how Charcot was one of the first physicians to trace a similarity between the symptoms of railway spine and the nervous disorders experienced by workers at factories, carving a common niche for the study of these symptoms. Though Charcot himself never engaged in the ongoing debates over compensating workers who suffered from workplace accidents, he followed the arguments closely, and his clinical observations often implicitly expressed sympathy with the victims of workplace accidents. What seems most remarkable is Charcot's ability to look at trauma in everyday life, beyond the walls of the asylum, and attempt to trace its impact on the psyche. To explicate further, Charcot did investigate patients who had experienced visibly horrific accidents, for instance, road or a railway accidents, or accidents at factories. In fact, owing to the presence of the monumental Austerlitz train station beside the Salpetriere, most of Charcot's traumatized were either passengers or railway employees who had survived a derailment or train collision. However, his patients also comprised of victims of factory injuries, and more interestingly, victims from "traditional artisanal settings" (Micale 121), who prior to his investigation, were not considered to be possible patients of nervous disorder. What is observed here is that Charcot validates the neurosis of common people like a

[14] In fact, it was only during Charcot's engagement with the asylum that Salpetriere gained international fame as a teaching centre of neuropsychiatry.

blacksmith who accidentally burns his arm with hot iron, or a person suddenly bitten by a mad dog, or an individual witnessing death by lightening. Thus, unlike Erichsen who perceived railway spine to be exclusive to only victims of railway accidents, Charcot was able to showcase that neurological ailments can affect people from all walks of life, from both domestic and workplace settings, thereby laying the foundations for inclusivity in the study of hysteria or nervous disorders.

Another significant shift that Charcot postulated was the consideration of hereditarian determinism in his investigations. Inspired by contemporary French knowledge on psychical medicine that madness could be inherited, Charcot theorized that nervous shock or neurological ailments were basically manifestations of an inherited defect or deformity of the nervous system, and this latent inherited defect was triggered by exposure to certain specific, emotionally exhausting circumstances. Hence, going by Charcot's hypothesis, it was not trauma that was the primary cause of neurological disorders; instead, trauma was perceived to be secondary reaction triggered by the exposure of inherited nervous deformities to extraordinary situations. Thus, Charcot's contribution to the study of traumatic neurosis remains invaluable to this way, and had influenced later imminent psychoanalysts like Freud, whose translation of trauma will be elaborated in the paragraphs to follow.

While Charcot's stature as one of the greatest physicians of contemporary Europe allowed his to demonstrate unconventional and radical concepts on trauma, the situation was not the same for German- Jewish neurologist Hermann Oppenheim (1858 – 1919) who, in spite of the scathing criticism hurled at him by other fellow German physicians, was carving deep inroads towards theorizing trauma. Unlike his contemporaries, Oppenheim posited the concept of "traumatic neurosis" (1888, 1889) as a third type of diagnostic situated in between hysteria and

neurasthenia, similar yet distinct from the other two categories. Although Oppenheim acknowledged that there was a certain degree of overlap between the three categories of hysteria, traumatic neurosis and neurasthenia, he refrained from relating post-traumatic neurosis with hysteria unlike Charcot. Investigating a series of cases on railway accidents and industrial disasters, Oppenheim conceived traumatic neurosis to be "a consequence of physical reactions to fright and a cause of molecular tissue changes" (Holdorff and Dening 465). This led to Oppenheim being critiqued relentlessly for being a "rigid somaticist" (Lerner 145), reducing the complex ailment to the physical. However, the criticism was undeserved because Oppenheim had actually explicated on the psychic effects of trauma in his early monographs on traumatic neurosis, stating –

> In the genesis of this illness, physical trauma is only partially responsible. An important – and in many case the major role – is played by the psyche: terror, emotional shock. Even in cases where there is no external wound, the injury can have direct consequences, which would normally take on no great importance, if the sickly mind did not create a lasting illness on the basis of its abnormal way of reacting to the psychical symptoms" (Lerner 145).

Here, it can also be reinstated that the use of the word 'neurosis' suggests that Oppenheim considered the traumatic symptoms as 'functional' disorder, and not an 'organic' dysfunction, that is, he perceived the dysfunction in the 'action' of the nervous system rather than in the 'structure' of the nerve (Luckhurst 34). He also stressed on the emotional impact of shock on individuals, and recognized that the element of shock was responsible for the traumatic symptoms. Hence, the criticism hurled at his postulations by his contemporaries across Europe has often been regarded as being unmerited by later neurologists.

One of the primary reasons for Oppenheim's postulation being vilified is that his publication on traumatic neurosis coincided with the decision of the Imperial Insurance Office of the German welfare state to compensate workers claiming to suffer from post traumatic neuroses, thereby appearing to validate the decision of the state. Though his research implicitly helped the working class workers receive the compensation for their ailments, Oppenheim, like Erichsen, began to be personally attacked by other physicians as well as corporate companies who were losing large proportions of their profits in paying compensation. The attack on him and his concept of traumatic neurosis was so severe that he was humiliated mercilessly in the Munich congress – a shock that broke him completely and is often seen to be the reason behind his premature death. Ewald Steir recollects how Oppenheim lost his "fight for traumatic neurosis" as well as his life "for the pychiatric judgement… of psychopathic reactions" (cited in Lerner 171). In the end, what can be reiterated is that Oppenheim's contribution played a decisive role in shaping the conceptualization of trauma theory, and his work, by carving a niche for traumatic neurosis as a distinct category, aided the expansion of the study of trauma.

After Herman Oppenheim, it was primarily Pierre Janet who had made significant developments to the conception of psychological trauma theories. As observed by Putnam, Janet contribution lies in his ability to draw a connection "between dissociative psychopathology and traumatic experiences" (414). However, Janet was later neglected as he strongly opposed the physiological hypotheses that were being developed in the contemporary times. His remark, "I consider the pretended physiological conditions as mere translations of the psychological ideas" (Janet 322-323), showcases his vehemence for the physiological postulations.

Though Sigmund Freud was initially influenced by Janet, he later became very particular to distinguish his work from that of Janet, especially after their discord in 1913. Considering

Freud 'perspective on trauma, it needs to be stated that Freud was influenced by the contemporary understanding of "trauma" which was then referred to a brutal or intense attack that caused damage to the individual from the exterior. Elucidating on the concept, Freud remarks:

> We describe as "traumatic" any excitations from outside which are powerful enough to break through the protective shield. It seems to me that the concept of trauma necessarily implies a connection of this kind with a breach in an otherwise efficacious barrier against stimuli (301).

The definition reiterates that trauma is caused by an external stimulus, or foreign stimuli, the imagery being that of the "mental apparatus as being flooded with large amounts of stimuli which cannot be mastered and bound" (Keiser 781). Most of Freud's formulation of trauma was derived in his studies on hysteria with Breuer, and his conceptualization of repetition-compulsion, that the traumatized tends to repeat or rethink compulsively about the event continues to shape our current understanding of trauma.

However, it was only after the initiation of the World Wars that once again, rekindled the speculations on psychical suffering. In 1915, Charles Myers, a psychologist and medic volunteer, published a pioneering paper titled "A Contribution to the Study of Shell Shock"[15] where he elaborates on three soldiers whose injuries were linked to being in close proximity to shell bursts or explosions. Even though the word shell shock was used for the first time by Myers in his

[15] The full title of the paper is "A contribution to the study of shell shock: being an account of three cases of loss of memory, vision, smell, and taste, admitted into the Duchess of Westminster's War Hospital, Le Toquet" (13 February 1915) in *The Lancet*.

article, his title suggests that the term was perhaps already in use among soldiers during the war. This, once again, revived the old debate that was discussed with regard to "railway spine" – to acknowledge or not to acknowledge the victims of shell shock. The problem was that recognizing shell shock as an ailment would mean allowing, as termed by a lieutenant-colonel, "a very contagious source of trouble when it gets into a battalion" (cited in Luckhurst 51). As awareness about the horrors of war on the human psyche began to be more visible, there was a growing demand to validate the suffering of the traumatized soldiers. In this regard, literature played a significant role is arousing public sympathy for the soldiers. Finally, with the discussions on shell shock reinvigorated by the experiences of soldiers after the Vietnam war, a distinct category titled PTSD or Post-traumatic Stress Disorder was included in the third edition of the DSM in 1980 (*DSM-III* APA). It categorized trauma as an event that exists "outside the range of usual human experience" (*APA* 236). The postulation has only been modified since then, with the fifth edition of *DSM* expanding the definition in 2013, stating:

> …Exposure to actual or threatened death, serious injury, or sexual violence in one (or more) of the following ways: directly experiencing the traumatic events(s); witnessing, in person, the traumatic event(s) as it occurred to others; learning that the traumatic event(s) occurred to a close family member or close friend (in case of actual or threatened death of a family member or friend, the event(s) must have been violent or accidental); or experiencing repeated or extreme exposure to adverse details of the traumatic event(s) (*DSM-5* 271).

Yet, the definition has often been critiqued for its lack of endorsement of the wide range of traumatic events, and for the lack of inclusion of the subjective nature of trauma (*SAMHSA* 8). The postulation of trauma today continues to be explored, and scholars today are traversing a

wide range of disciplines to make the concept a more inclusive one. The following section will explore how the conceptualization of trauma is translated in the domain of literature and literary theory.

2. 5 Beyond Psychoanalysis to Literature: Translating Literary Trauma Theory

One of the key propositions that emanated while translating the evolving concepts of trauma in the realm of psychiatry through history is that the discipline longs for interdisciplinary and trans-disciplinary negotiations. In fact, the need for interdisciplinary engagement seemed obvious even when traumatic neurosis was being conceptualized within the parameters of neurology, psychiatry, and later psychoanalysis. From attempting to fathom whether 'concussion of the spine' or 'traumatic neurosis' suffered during accidents should be compensated by drawing in the legal discipline, to understanding whether Shakespeare's Lady Macbeth suffered from hysteria by referring to literature, psychoanalysis have now stemmed across divergent disciplines like sociology, anthropology, philosophy, and cultural studies, to mention a few, thereby assembling a plethora of varied and often antithetical world views, and enriching the study of trauma beyond a single frame.

Keeping in consideration the scope of the thesis, this section will limit itself to translating the interactions of psychoanalysis with literature, primarily tracing how the study of trauma in the realm of literature gradually paved the pathway for literary trauma theory to evolve and flourish phenomenally in a span of about two and a half decades. However non-linear, this section will trace the evolving trajectory of literary trauma theory to the present times, and translate its theorizations across time and space. To elucidate further, questions that this section aspires to respond to are, how did trauma penetrate in to the realm of literary studies? *How does*

trauma negotiate with literature? How was literary trauma theory conceptualized and translated over time? How do the contemporary literary theories of trauma interact with and/ or contest the earlier traditional model, and how can one translate the inter-relations between the contrary viewpoints?

Arguably, the first psychoanalyst to incorporate literature in the study of trauma was Sigmund Freud, whose inclusion of the literary paradigm to investigate psychical ailments altered the variables of how psychology was being studied, and had considerable influence on psychoanalysts like Lacan, and philosophers like Foucault, Derrida, among others. Freud was influenced by the study of literature; still, to quote Trilling, "the relationship is reciprocal, and the effect of Freud upon literature has been no greater than the effect of literature upon Freud" (34).

However, Freud, who was a practicing analyst, never diverged from the traditional model of analyzing texts, primarily analyzing the characters and their interactions to fathom the psychological disorders overshadowing their personality. In other words, Freud delved into literature for obtaining 'materials' or particulars that could be utilized to investigate psychological ailments, thereby negotiating with literature merely for the utility of it. Though this relationship seemed productive, and often, even symbiotic in the initial years, it began to draw condemnation of the literary critics, especially the New Critics who found Freud's procedure reductive and tainted. Observing this fraught inter-linkage, Susan van Zyl writes-

> This approach, because it unashamedly used literature, its themes, effects, characters and even authors pragmatically, in the interests of a new and controversial knowledge, soon fell foul of the literary critical establishment (p.1).

In spite of the criticism, Freud's contribution with regard to literature and trauma remains invaluable, and can be held to be the primary script in the inception of literary trauma theory, for beginning from Cathy Caruth, most trauma theorists have relied and continues to acknowledge the Freudian arguments for framing their literary trauma theory. The following paragraph will translate the theory of trauma as defined by Caruth, outlining the context, model, features and arguments of the Caruthian framework of trauma theory.

When it comes to literary trauma theory, Caruth (born 1955) is the foundational figure who is, arguably, the first to theorize on trauma theory from a literary perspective. Heralded as "one of our most innovative scholars on what we call trauma, and on our ways of perceiving and conceptualizing that still mysterious phenomenon" ("Reviews"), the uniqueness of Caruth's postulation lies in its absolute indispensability – one can agree with her speculations, or one can simply choose to disagree, but one cannot afford to study literary trauma theory and ignore Caruth's assertions. The context of her research can be traced back to the end of Vietnam War when the profusion of soldiers suffering from 'shell shock', 'war neurosis' and 'soldier's heart' once again renewed intrigue in the study of traumatic neuroses, and researchers across disciplines began to delve into the labyrinths of this still elusive ailment. In 1980, when the delayed symptoms of combat-exposure were agonizingly high among soldiers leading them to drug and alcohol abuse, and sometimes even disability, the American Psychiatric Association finally recognized this conglomeration of symptoms of war exposure under the title "Post traumatic Stress Disorder" (commonly known as PTSD). However, as Caruth herself has observed, the categorization and validation of PTSD as an ailment involving exposure to any disturbing situation did not, by any measure, simplify the understanding of trauma:

> On the one hand, this classification and its attendant official acknowledgement of a pathology has provided a category of diagnosis so powerful that it has seemed to engulf everything around it… On the other hand, this powerful new tool has provided anything but a solid explanation of disease (Caruth 3).

Thus, Caruth brings forth a postulation stating that the inherent latency of trauma and its ability to disassociate the traumatized prevents the victim from fathoming the event in its entirety. However, contemporary trauma theorists have critiqued this framework for being constructing and un-accommodative of the varied range of reactions to traumatic experiences. The following section will explore the new theories of trauma that are expanding the paradigms of trauma studies.

2.6 Towards the Unmapped: Translating the Future of Trauma Theory

> "… trauma itself may provide the very link between cultures" (Caruth 11).

Though the exploration of the traditional trauma theories have paved the way for comprehending trauma in literary studies, it has also, often explicitly and mostly implicitly, displayed the defects and limitations of the traditional framework of exploring trauma. This is not to claim that the Freudian-Caruthian model of theorizing trauma has become obsolete; rather, it put forwards a possibility of re-negotiating with the discourse from a broader perspective, thereby attempting to give it an "afterlife" or "*uberleben*" (Benjamin 16). This section attempts to examine new studies that are being undertaken on trauma theory from an interdisciplinary and trans-disciplinary perspective, and explore how trauma gets translated in the possible future.

First, consider the trail of research that seeks to expand the possibilities of the existent classical trauma theory from a "post-deconstructive mode" (Buelens et al. 4). For instance,

Eaglestone contemplates on an “afterwardsness” (13) of trauma theory that does not contradict what has been established but rather, relates trauma theory to contemporary ideas like the inquiry into the “structure of experience” (14). Similarly, LaCapra implements the classical trauma theory to investigate the intricate relationship between religion and fascism, thereby broadening the scope of the trauma theory (23).

Again, critics like Cvetkovich, Leys and Balaev have critiqued the Caruthian model, denouncing its narrow postulations by constructing a psychological framework that is different from that of the classical model, thereby producing “different conclusions regarding trauma’s influence upon language, perception and society” (2). Besides criticism for relying excessively on the notion of inexpressibility, the classic model is perhaps mostly criticized for being Euro-centric. In fact, Craps is known for his criticism of the construct of Post-traumatic Stress Disorder, which, even after being constructed and centered in the West, is used to treat and diagnose individuals across the world. He proposes to comprehend one’s understanding, expression and recovery from trauma by considering the bio-psychosocial factors (45). Thus, trauma theory in the future is expected to transgress beyond the West-centric conceptualization, and also accommodate the conceptions on pain, trauma and suffering in the non-Western worlds. Similarly, Kabir has also dismissed the classical trauma theory for its failure to consider the context of the traumatic impact in a particular culture. She also questions the formulation of Holocaust-centric trauma theory which though has been applied to interpret other traumatic events like the Partition of India, is definitely incapable of capturing the horrors of Partition in its entirety (64). The present research is also futuristic in the sense that it attempts to weave trauma with Translation Studies in the context of the Indian subcontinent, and explore how the language of trauma is translated from one socio-linguistic context to another.

Thus, what can be deduced is that even though new trends in trauma studies are often dismissing the classical trauma theory, a better approach would be to acknowledge both the classical as well as the revisionist model of trauma studies. Here, it would be fair to conclude this section in the words of Rothberg who writes:

> Trauma today is probably not the trauma of twenty years ago and certainly not the trauma of the early twentieth century. Yet the way we talk about trauma today and tomorrow will certainly bear the traces of those early layers of historical accretion (2014: p. xi).

2.7 Exploring the Angst Within: Translating Trauma in the Context of India[16]

For a long time now, scholars and researchers have believed that the ailment of trauma has not been discussed in the ancient texts of India, and that the concept was entirely an import from the West. However, recent studies have showcased that trauma has, in fact, been written about in India as early in 5000 B.C., albeit in the form of literature. Maharshi Valmiki, in his epic *Ramayana,* devised a traumatized character in the form of the demon Marrich who exhibited symptoms of PTSD (Sheth et al. 290). It was recorded that even years after being hit with a blunt arrow, and flung to the sea by Rama, Marrich was haunted by the recollections of the traumatic experience, and he suffered from dry-mouth, shivers, and traumatic recollections when he heard the name of Rama.

However, exploring trauma and Post-Traumatic Stress Disorder (PTSD), especially in domains outside the Western world, have raised questions on the rationality of implementing the

[16] Here, the word India is used in the broad sense of the term, and with the awareness that India composes of varied cultures, religions, languages, among others.

construct of PTSD in the context of non-Western regions like India. Given that the diagnosis of PTSD was formulated based on the shell shock experienced by soldiers during the Vietnam War, trans-cultural psychiatrists and medical professionals have often been critical of the concept, and postulated that PTSD has limited cross-cultural validity (Patel 621). However, with the progressive relaxation of the definitional parameters of PTSD, recent studies have showcased that the framework for diagnosing PTSD is in fact, applicable in the context of India, and has proved to be a valid construct in diagnosing both children, adolescents (Kar et al. 2007) and Indian adults (Mehta et al. 2005), albeit with certain culture specific variations. These *culture specific variations* observed in the traumatized in India can be best explored by comparing them with that of its Western[17] counterpart.

Firstly, though apparently it might seem generic, India, in many ways, is a landscape of trauma. Since its independence from the British regime, which itself was a period of extreme suffering and poverty, India as a nation has ceaselessly witnessed innumerable traumatic events. Beginning with the partition which massacred thousands and displaced millions, the developing country has gone through and continues to go through political unrests, extreme natural disasters, communal riots, industrial and road accidents, as well as brutal sexual violence and domestic abuse against women, or the impoverished. Even today, the second wave of Covid-19 is ravaging across the country, infecting millions and killing thousands. The grief is further aggravated by the fact that patients are dying not after receiving a proper treatment but due to lack of oxygen or hospital beds or other basic amenities! The situation of India is so devastating that *The Guardian* compares India to a "hell", writing: "'The system has collapsed': India's descent into Covid hell"

[17] The word "Western" is used from a broad perspective in this section. It needs to be clearly stated that the West has its own distinctions within itself, and needs to be carefully analyzed when studied in detail.

(Ellis-Peterson). Being a developing country far too long, it gets stuck in the rut of poverty, illiteracy, mismanagement, corruption, thereby being more vulnerable to trauma. Thus, like people in most third world countries of the world, "a large proportion of Indian population is vulnerable to many natural and man-made disasters" (Pillai et al. 1620). This relentless exposure to trauma makes the Indian people more resilient to traumatic circumstances when compared to people in the West. Disasters in this land are still accepted as a "part" of life and lived experience unlike citizens in the West who tend to be less exposed to traumatic circumstances. Thus, from a broader perspective, Indians tend to display more resilience when confronted by traumatic situations.

Secondly, given that Indian culture tends to be more inclusive, often comprising of extended family members, individuals are mostly exposed to adverse situations like illness, accidents, and even death from early on in their lives, thereby increasing their adaptability to situations of suffering (Laungani 153). In sharp contrast, most families in the West are nucleated which often makes them more vulnerable when exposed to trauma. However, it needs to be argued here that, with globalization and Westernization, the majority of urban population of India has embraced nucleated family structures, and hence, remains equally susceptible to traumatic circumstances as those of their Western counterpart.

Thirdly, the Indian understanding of trauma is also influenced by the religious and spiritual beliefs of the people. Indians are often influenced by the ideologies of *karma*[18], often translating their suffering as a form of retribution. Observing the difference between the Western and Indian world-view, Pillai rightly remarks:

[18] Karma can be defined as "the force generated by a person's actions held in Hinduism and Buddhism to perpetuate transmigration and in its ethical consequences to determine the nature of the person's next existence" ("karma").

> In contrast to the Western people who believe that events in their life are derived from their own actions, Indians generally attribute responsibility for their situation to some external agency particularly their fate, demons, or some angry god or goddess (1620).

Thus, though this perception helps to alleviate the suffering, it also affects the way the individuals react to trauma. Rather than seeking medical help, people tend to embrace spirituality or religion, or locally approved treatment.

Finally, India's collectivist philosophy, which propagates easy sharing of personal and impersonal problems and situations with others, lay in sharp contrast to that of the philosophy practiced in the West which abides by extreme individualism. Hence, Indians are more prone to sharing their trauma with others compared to that with people in the West who tends to internalize their suffering and bottle up their trauma. It can be advanced that this collectivist philosophy is gradually dwindling due to the influence of the West and Indians, specially the youths in urban India, are refraining from self –expression of grief, suffering or trauma for that matter.

Now, considering the symptoms experienced by the traumatized in the Indian setting, it can be argued that the symptoms aligns with the makers of trauma as formulated in the diagnosis of PTSD. Researchers have observed that classic symptoms of PTSD like repetition of the traumatic event, denial, and hyper-arousal are prevalent symptoms among Indians suffering from PTSD (Mehta et al. 2005); (Kar et al. 2007). Besides, like individuals suffering from PTSD in other parts of the world, Indians too exhibit tendencies to develop depression, anxiety disorders, and phobias, and be inflicted with panic attacks. This proclivity to develop co-morbidities among

the traumatized in India has also been observed by Kar and Bastia (1).Thus, what can be observed is that the though the socio-religious and cultural factors play a significant role in the translation of the experience of trauma, the framework of PTSD is applicable in the Indian context nonetheless.

2.8 Observations and Closure

On arriving in the last section of the chapter, it is crucial to reflect on the deductions made in the course of tracing the trajectory of trauma. Firstly, trauma can be best described as a translated concept, having gone through etymological, semantic, and conceptual alterations. The concept of trauma has traversed a long way – from wound on the body to a wound on the mind; from its origins with the fall of mankind to its conceptualization in the medico-legal documents during modernity; from a malingerer's excuse to an ailment; from psychiatry to its translation across diverse disciplines, especially literary theory; from past to the future; and from the Eurocentric theories to region and culture specific postulations of trauma. Secondly, it can also be deduced that trauma is a concept in translation. The frame for its understanding is still undergoing transformation – the future of trauma theory is ceaselessly transmuting – across disciplines, regions and contexts. Thus, the framework of translation is adept for comprehending trauma, as we know it today, and as we would know it in the possible future.

To conclude, this chapter has attempted to comprehend trauma through the lens of translations, and has endeavored to provide an exhaustive account on the conceptualization of trauma across time, space and disciplines. The chapter has aspired to lay the foundations for comprehending trauma, and also attempts to serve as a prologue to the following chapter on trauma, language and translation.

Chapter 3

Rethinking the 'Untranslatable': Weaving Trauma, Language, and Translation

> "Were language capable of bearing the burden of words that could capture the enormity of partition? Words such as *bantwara* or *vibhajan* (both connoting division in Hindi); *ladpalayan* (migration and exodus) or *virhango* (separation in Sindhi) appear too quotidian to fully capture the trauma of this experience. The incommensurability of language and experience characterizes the human condition, and may not be itself a unique situation." (Kothari).

3.1 Introduction

Reflections on the representation of trauma in language, even today, mostly encompasses around the fraught perception that trauma is unspeakable, or as referred to in this thesis, *untranslatable*, implicitly echoing the postulations put forward in the traditional model by trauma theorists.[19] The experience of trauma, which tends to be overwhelming, was initially understood by the *American Psychiatric Association* as a reaction to an event that fall "outside the range of usual human experience" (250), and hence, resists linear linguistic expression. This propensity of trauma to resist language if not completely defy linguistic expression has been reiterated by traumatized victims, by psychoanalysts, by the vicariously traumatized who have struggled to word their suffering, and also by writers or philosophers who have explored the complexities involved in verbalizing trauma. As stated above, Kothari's ruminations on the incommensurable negotiations between the trauma of partition and language, and on the

[19] The traditional model of trauma theory, also known as the classical model, refers to the work of early literary trauma theorists pioneered by Cathy Caruth. This has been discussed in Chapter 2.

incapacity of language to "fully capture" the trauma evokes to mind Primo Levi's memorable testimony on his experiences in writing about Auschwitz – "our language lacks words to express the offense, the demolition of a man" (trans. by Stuart Woolf, 32). Such deliberations showcases that, in spite of the plentitude of language, trauma seems to be accompanied by a deep sense of lack – lack of words, expressions and language. In other words, trauma seems to be everything that language is quite not.

Yet, in spite of perceiving trauma as being untranslatable into language, the simplest inquiry can unearth the plethora of writings available on traumatic experiences. Be it testimonies, memoirs, or fictional works like novels, graphic narratives, etc., the experiences of trauma has, in fact, been represented within the frame of language. Both individual experiences of trauma and collective traumatic events of suffering have been extensively written about – across time, space, languages and genres. It is here that questions arise – if trauma is unspeakable, and is deemed to be untranslatable into language, why does the oeuvre of trauma literature seem inexhaustible? Further, how does one transgress beyond the idea of the untranslatable in relation to trauma, and also the language of trauma, and comprehend the complex relation between trauma, language and translation?

In this regard, this chapter aims to contribute to the study of trauma, language and translation by exploring the discourses on trauma and language, and further rethinking through the negotiations between trauma, language and translation. To elucidate further, the study attempts to transgress beyond the polarized understanding of the nature of trauma and its language by reconsidering the question of translatability and untranslatability of trauma through interdisciplinary engagements, and further examining the intricate inter-relations between trauma, language and translation studies. Here, it is crucial to emphasize that the question of the

translatable and untranslatable operates at two levels – the expression of trauma into language, and the linguistic representation of trauma from one language into another language (the second part of which will be dealt with in Chapter 4). The objectives of this chapter can be chronologically put forward as follows – firstly, the study delves into exploring the inherent inter-linkages between trauma, language and the concept of translation, questioning popular perceptions on the fraught relationship between language and trauma, and further, the inter-relations with translation. The second section argues that trauma is itself always already a translation. In other words, the research deliberates on the inherent translatedness of trauma, and how trauma always, inevitably, exists as a translation. The third section builds on the studies of Avagyan and Hron and proposes to perceive the linguistic or verbal representation of traumatic experience as a form of intersemiotic translation (Jakobson), and further explores the source and target texts as "sites" of translation. The flowchart in the figure below portrays the trajectory of the arguments stated in the present chapter:

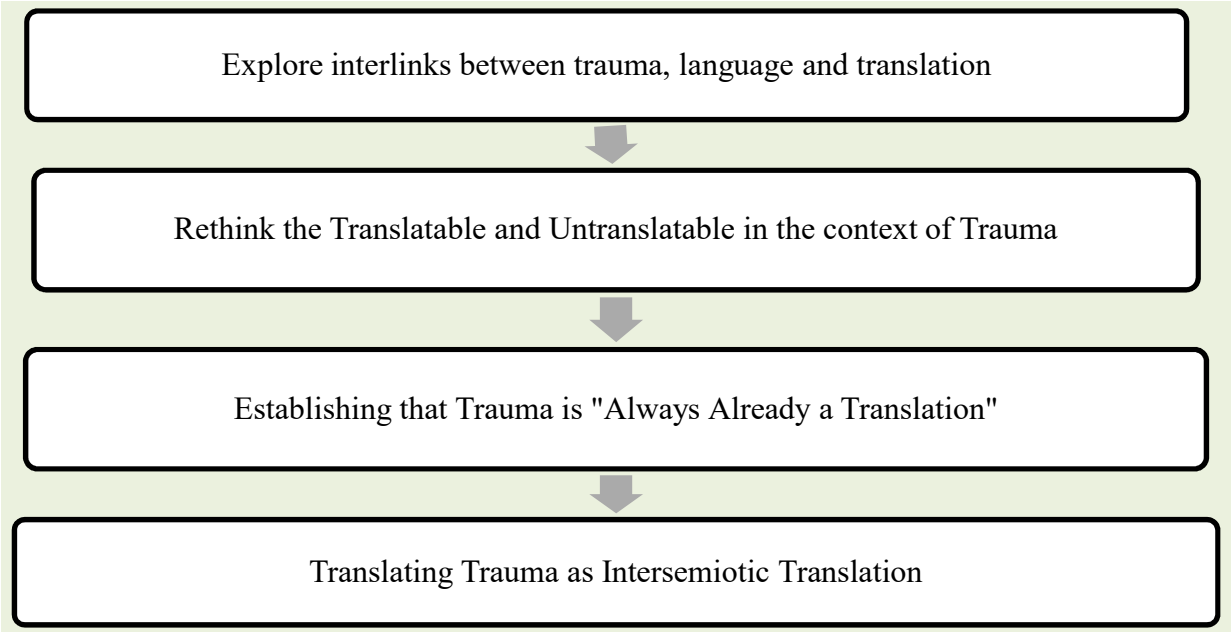


Fig. 3.1: Trajectory of Weaving Trauma, Language and Translation.

3.2 Suturing Trauma, Language, and Translation: Towards a Conceptual Understanding

> "If language, if any language, lacks the words to express the experience of the concentration camps, how does one write the unspeakable? How can it then be translated?" (Arnds 7).

In his extensive investigation on the nuances of translating the Holocaust, Arnds contemplates on the incommensurability that characterizes the traumatic experience and its representation into language, and further raises questions on the (im)possibility of translating such verbal representations of trauma from one language to another. Though his edited volume has contributed significantly to the overall understanding of translating the Holocaust, and is in itself a stimulus for this present research, the text has, presumably for limiting itself to the investigations on the Holocaust, refrains from directly delving into the broader questions of how trauma interacts with language and the concept of translation. This section attempts to continue the discourse by firstly exploring the contradictory perceptions that shroud the understanding of language and trauma, and further analyzes the inter-linkages between trauma, language as well as (its) translation.

Meditations on trauma and language, until recently[20], have recurrently evoked the question of the unspeakable – the overwhelmingly unpleasant experience of trauma is perceived to stunt the traumatized in infinite ways, one being strangling his ability to translate his suffering into language. No doubt, this notion derives its origin in the Freud-inspired Caruthian model of

[20] Recent developments in trauma studies have showcased the shift from the notion of untranslatability associated with trauma. The works of Balaev (2014), Beulens (2014) and of late, Bond and Craps (2020), are among the pivotal scholars who are working on broadening the scope of literary trauma theory.

literary trauma theory which postulates that "the event [of trauma] is not assimilated or experienced fully at the time, but only belatedly, in its repeated *possession* of the one who experiences it" (Caruth 4). Since the overwhelming event fails to be assimilated by the victim at the time of its occurrence, and can be only fathomed, albeit distorted, in retrospection, language, too is perceived as resistng assimilation, at least in linear chronological structure of the event. In this regard, Luckhurst writes:

> The relationship between trauma as a devastating disruption and the subsequent attempts to translate or assimilate the disturbance is a fundamental tension between interruption and flow, blockage and movement. Trauma, in effect, issues a challenge to the capacities of narrative knowledge (79).

Not just theorists, the untranslatable or unspeakable connotations of trauma is also reiterated in the statements of the clinically traumatized, in testimonies and memoirs of survivors and the vicariously affected, and in works of writers. In the Indian context, while reflecting on the psychological impact of the partition, Nandy echoes this struggle with linguistic expression in the fictional works of partition when he writes:

> Do these strategies of avoidance tell us something? … Why have even the garrulous Bengalis been, for once, silenced?
>
> Why, even in Manto, the greatest balladeer of Partition is there a struggle against telling the story? (xvi).

What is being reiterated here again is the trope of the unspeakable. Language, any language then, is perceived to fail, and if not fail, to fall short in capturing the overwhelming experience of trauma into language. This evokes to mind the contentious and often misquoted

conviction of Theodore Adorno who remarks, "To write poetry after Auschwitz is *barbaric*" (trans. by Weber). Though his statement does reverberate with undertones of the question of untranslatability of the traumatic experience, the word barbaric is often mistranslated as "impossible" which is problematic in itself as it alters the meaning of what Adorno actually meant for barbarity of expression of trauma, in no way can be equated with the impossibility of expression. However, in his later work *Negative Dialectics*, Adorno completely retracts his earlier assessment on the barbarity of writing poems after Auschwitz, stating:

> Perennial suffering has as much right to expression as a tortured man has to scream; hence, it may have been wrong to say that after Auschwitz you could no longer write poems" (362).

The change of perception in Adorno could perhaps be triggered by the expanding oeuvre of holocaust literature. To deny the plethora of linguistic representation of trauma (in the form of testimonies, memoirs, fictional works) on the suffering experienced at the concentration camps would be to thwart the voices of the oppressed a second time. This showcases that the trope of 'the untranslatable' with regard to trauma is a limited approach for it is constricting, linear and non-accommodative of the bio-psychosocial factors that impacts one's understanding, engagement and expression of trauma. Considering the medical sphere, studies in psychology have unraveled that repression, silence, amnesia, speechlessness, disassociation are undoubtedly responses triggered by trauma; however, these responses are neither exclusive nor universal (Briere and Scott 10). In fact, to echo Stampfl, the error lies in the very conception of "*the* unspeakable" (16), or '*the* untranslatable' for that would mean adopting a singular notion of the expression of trauma. Again, untranslatability of the traumatic experience, as postulated by Stampfl, "may be merely a phase in the process of traumatization, [and] not its predetermined

endpoint" (16). Therefore, there arises a need to look beyond the question of the unspeakable and the untranslatable, and construct alternative, "pluralistic models" (Balaev 3) in understanding the linguistic expressions of trauma. Urging researchers to transgress beyond the postulations of traditional trauma theorists, Stampfl asserts:

> But "trauma" itself is the name of a realm of experience large and diverse enough to require a pluralistic conception of the unspeakable, one that recognizes the trope's alternative or even antithetical possibilities (16).

Taking this cue, the present research proposes to tread beyond the question of the untranslatable with regard to trauma, and appeals for also considering the scopes for translation that shrouds the varied experiences of trauma. In other words, the study advances that the trope of the untranslatable is one of the multiple responses that trauma can elicit, and the bio-psychosocial factors play a determining factor in one's engagement with trauma. Hence, one also needs to explore the possibilities of translating the traumatic experience, into language. What is translated of the traumatic experience into language, and how authentic is the linguistic representation, are questions that digress beyond the purview of this research.[21] However, what needs reiteration is that trauma can no longer be relegated only to the realms of the untranslatable – the diverse modes of expression of trauma needs to be considered so that traumatic experience can also be made translatable in the frame of language.

Now that the research has delved into the subtle nuances between language and trauma, and has called for considering both the trope of the untranslatable as well as translatable with

[21] For more on the authenticity of linguistic representation of trauma, one is suggested to read the works of Mitchell (1998), Goarzin (2011), Georgiana Matei (2013), to name a few.

regard to mediation of trauma in language, it becomes pertinent to slightly divulge, and explore the interrelations between trauma and translation before weaving the three concepts together. Needless to state, trauma and translation are apparently two disparate concepts that, until very recently, have resisted synthesis. Though both the notions of trauma and translation have been separately explored, especially with regard to their interactions and negotiations with language, trauma and translation have somehow not been explored with the same rigor.

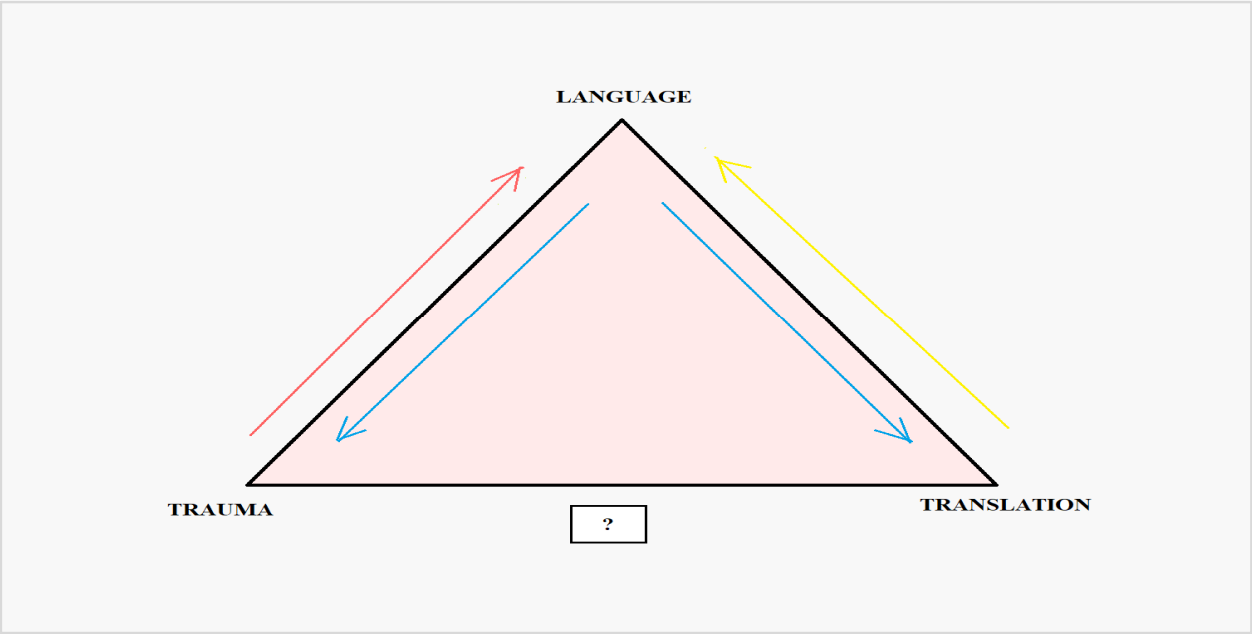


Fig. 3.2. Interrelation between Trauma, language and Translation.

One of the pivotal questions that arise when exploring trauma with respect to translation is, *what are the commonalities that bind the concepts of trauma and translation*? In the following section, the research will elucidate on the co-relations between trauma and translation by referring to theoretical postulations in Translation Studies.

Firstly, the notion of the 'foreign' is an intriguing paradigm when exploring trauma with regard to translation. Trauma, like pain, is perceived to be a 'foreign' experience for, as stated

earlier, trauma is a response to an event that exist outside the realm of regular human experience. Elucidating further, the traumatic experience is an unfamiliar, unknown and extraneous experience that overwhelms the psyche of the traumatized with its usually unpleasant foreignness. The nature of this unpleasant experience situates itself in sharp contrast to the familiar or 'domestic' experiences of the traumatized, often tormenting the victim with its extrinsic *strangeness*. It is a clash of the 'foreign experience' of trauma with the *domestic* experience of a state of trauma-less-ness, and an unsolicited encounter of the usual trauma-less self with the unusual traumatized self. Undergoing agonizing experiences never confronted with before, the identity of the traumatized is shaken – he becomes a *stranger* to his self, a *foreigner* to his pre-trauma identity. Not only is there a translation in how the traumatized perceives himself; there is also an alteration in how the traumatized is constructed by the other. Shackled by his psychological suffering, the traumatized becomes the foreign, the *outsider*, or the *alien* in a society that largely fails to comprehend the suffering of the other. This result in further *alienation* of the traumatized – not only are his pre-trauma aspirations distant to him now, but also his friends and family, thereby rounding off the process of *alienation*. Similarly, the process of translation, specifically from one language to another, entails engagement with the foreign, transmitting the meaning and form from the original source language to the foreign target language. The ceaseless tussle between "foreignization" (Venuti) and domestication shrouds the processes of translation where the translator has to adopt conscious strategies of translating, especially between languages that exhibit asymmetrical power relations (Niranjana 2). For Venuti, foreignizing translation can be described as an "ethnodeviant pressure" (20) whose purpose is to "register the linguistic and cultural differences of the foreign text, sending the reading abroad" (20). Here, the translated text, or the translatum is perceived as the *foreign*,

providing the target readers with an "*alien* reading experience" (20). However, this foreignness of the target text might also 'other' the translatum, especially in "aggressively monolingual" (Venuti) and dominant cultures which tend to neglect translations that read too *strange* or foreign. At the same time, domesticating strategies in a target text is also perceived as a threat to the essence of the original source text, and the translatum is perceived as the foreigner or *outsider* that thwarts the insider. Thus, the target text remains the foreign, and is perceived with caution if not criticism by both source and target cultures. Besides, the process of translation in itself in an alienating experience as the translator tends to submerge himself into the intimate act of reading.

Secondly, the ailment of trauma often induces a sense of trauma-based imposter syndrome in the traumatized, and can also affect psychiatrist and therapists dealing with trauma. Also known as Capgras' syndrome, or 'Capgras delusion', the traumatized individual is often perceived as an *imposter* (Bienenfeld and Brott 68). Aside being threatened by the inherent foreignness of the traumatic experience, the traumatized encounters the fear of being an imposter in two distinct ways – in the first circumstance, the traumatized is perceived as an imposter by outsiders who are unable to relate to or comprehend the former's psychical suffering. This is especially true with health issues that do not manifest as a visible wound on the body, and trauma being a psychical ailment with possible no physical and visible scars, is often regarded with derision by the other. In adverse cases, the traumatized is also perceived as a malingerer trying to escape his duties by impersonating to be sick. In the second case and probably the worse circumstance, the traumatized himself recognizes himself as an imposter, perceiving himself as exaggerating his suffering, and questioning the truism of his ailment. His thoughts are accompanied by a constant negation (if not denigration) of his agony and trauma, and a

perpetual, irrational fear of being exposed as a fraud. Quite similarly, albeit in dissimilar circumstances, a translated text or translatum is often perceived as an *imposter* of the original text, in that the translatum attempts to be and speak as the original text in a new socio-linguistic context. Since times immemorial, especially in the Western theories of conceptualizing translation, the quality of a translatum is measured with the aspiration to arrive at an (impossible as well as improbable) exactness of source and target text at linguistic, semantic and stylistic level. Failure to meet this improbable and ridiculous expectation can result the translated text in being referred to as a *fake*, a *fraud* and even *a sham*. There has been a prevalent tendency to compare the source and the target text, and instead of delving into the complexities of translating from one socio-linguistic context to another, the translated text is judged uni-directionally, and is somehow perceived to be lesser that the source text – 'quite not there, quite not able, quite does not uphold'. Here, it also becomes crucial to elucidate on the imposter syndrome suffered by translators, especially in freelance translation. Translators, who are aware of the bulk of criticism that are directed towards them, often thrust themselves with the humongous responsibility of achieving 'perfection' (which in itself is undefined) while translating from source language to target language. This unrealistic quest for perfectionism that is partly acquired from the unrealistic expectations set by the critics of translated text, drives the translators to chase the delusory ideal, thereby gradually causing a burnout. The translator then begins to question his own competence and expertise as a translator, and often slips into perceiving himself as an imposter, or a fraud. In worse cases, even if the translatum is well appreciated, the translator internally attributes his success to external factors rather than himself.

Thirdly, the concept of the "traitor" needs exploration when understanding translation with respect to trauma. Trauma (or for that matter, any disease) is a *traitor* to the individual as it

negatively impacts the psyche of the traumatized and prevents him from functioning to the best of his abilities. In the case of psychological ailments that do not manifest as physical suffering and hence, 'visible suffering', the sense of betrayal by the ailment is even augmented since his suffering remains invisible to the eyes of people around him, thereby drawing in little or no sympathy. Not only trauma, the traumatized also gradually metamorphoses into a *betrayer* – a Brutus to his own ambitions, a Vibhishana to the expectations of his loved ones, and a Judas to the purpose of his life. In worse cases, the traumatized are often perceived as a threat to society, and instead of recognizing the former as a victim who requires medical treatment and empathy, he is regarded as a menace to the well being of the public. For instance, under Mao, Chinese citizens suffering from depression and trauma were branded as traitors to the nation and were perceived with suspicion ("China Wakes Up to its Mental Health Problems"). Correspondingly, the Italian adage "*traduttore, traditore*", meaning the translator is a traitor implores one to explore the correlations between translation and traitor. Typically Western in its origins, this notion of the translator being a traitor can be traced back to a 'lacuna' or a lexical gap denoting at the absence of similar equivalent word or phrases in both source and target languages. Since equivalence between two languages cannot be achieved in its entirety, the translator, no matter how well he translates, will always remain at the risk of being a traitor to the source text.

Hence, trauma and translation both in their disparate worlds can be assimilated through their comparison to an outsider, alien, foreigner, traitor and imposter. The following section continues the deliberation on trauma and translation by steering the dialogue towards a new avenue – exploring trauma as a phenomenon that is 'always already' a translation.

3.3 Trauma: A Phenomenon that is Translation

This section, which technically is a continuation of the inquiry on trauma and translation, resolves to perpetuate the discourse by proposing to uphold trauma as a phenomenon that is already and always existent as a translation. In other words, this section, once again, invokes the question of translatability and untranslatability of trauma into language, and proposes to outline trauma as a phenomenon which is 'always already' marked by translation. The title of this section derives inspiration from the provisional thesis of Barker on pain, and refers to bio-medical postulations of trauma to further explore the inherent translatedness of trauma.

The explorations on trauma in the thesis portrays that "trauma results from an event, series of events, or set of circumstances that is experienced by an individual as physically or emotionally harmful or threatening and that has lasting adverse affects on the individual's functioning and physical, social, emotional, or spiritual well-being" (SAMHSA 2). This emphasizes on the fact that the state of being in trauma is always preceded by a state of being exposed to an unpleasant event or, "overwhelming" event, thereby reiterating that the traumatic experience follows the trauma-inducing event. Put another way, traumatic experience, which again could comprise of a range of responses or symptoms depending on the bio-psychosocial factors encompassing the traumatized, is actually a translation of the trauma inducing event. This can be illustrated with the help of a diagram as given below in the figure:

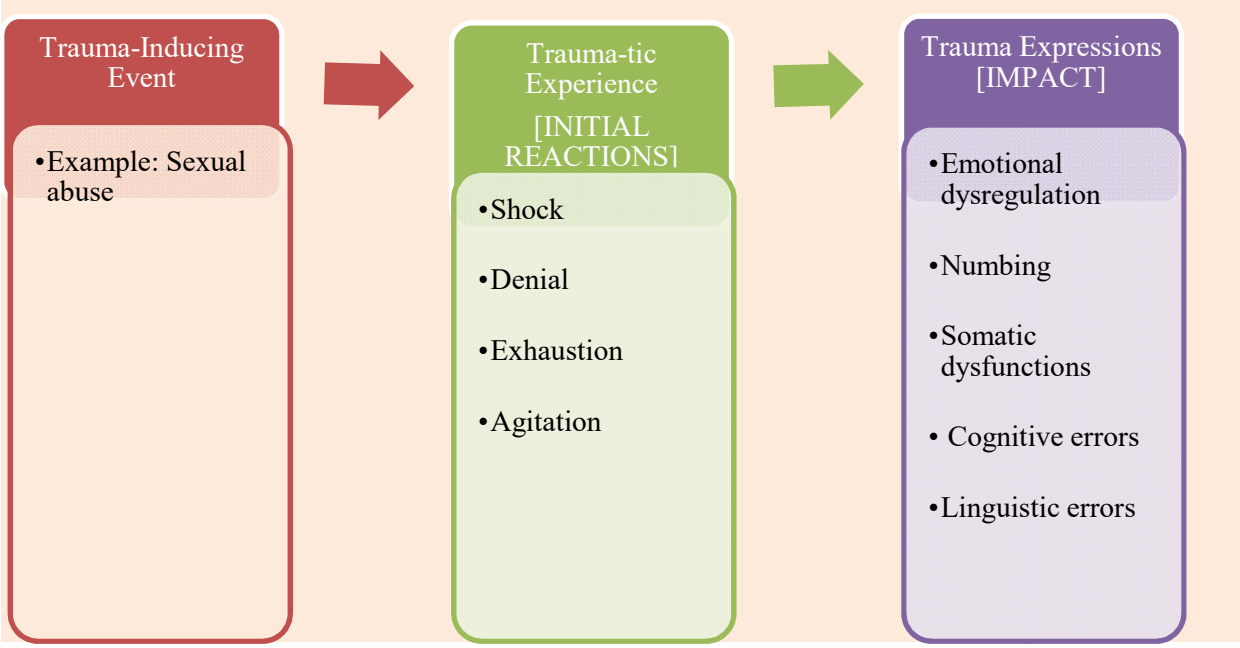


Fig. 3.3. Tracing the Trajectory of the Ailment Trauma.

The previous sections have thoroughly engaged with the question of translatability with regard to trauma, and have explored the translatedness of trauma. The following section further advances a theoretical framework for translating trauma into language.

3.4 'Languaging' Trauma: An Act of Intersemiotic Translation

Beyond the elucidations on the translatability of trauma, one of the crucial questions that arise here is*, how does one theorize the translation of trauma into language*? The significance of this question lies in the fact that though the trope of the unspeakable (or untranslatable) with respect to trauma has been questioned and often, discredited by critics and most importantly, by the very presence of the plethora of writings on trauma, there exists limited theoretical reasoning to validate the proposition. This lack of structured theoretical knowledge when it comes to translating trauma into language is one of the predominant factors as to why this domain of study is still approached with a considerable degree of apprehension. This section, by referring to

Hron's extensive study on pain and translation (2009), attempts to fill this gap by theorizing on the translation of trauma into language within the framework of Translation Studies.

Here, before constructing the theoretical framework, it becomes paramount to elaborate the rationale behind implementing the theories of translation in structurally comprehending the expression of trauma into language. In fact, one might interrogate with the obvious question, why employ the theories of Translation studies in understanding trauma and its linguistic expression, rather than implementing one from the multitude of available literary trauma theories, or any other theoretical postulation from the Humanities or Social sciences for that matter? One of the apparent reasons for incorporating the theories of Translation Studies in this regard is that the (inter)discipline accommodates broad concepts and notions from even other remotely-related disciplines (for instance, sociology, anthropology), and has exhibited an innate tendency to resists compartmentalization and categorization. There is an intrinsic fluidity embedded in the very concepts of translation that tends to be accommodative of 'transdisciplinary othernesses' without altering the essential differences of the other. Besides, Translation studies not only access intrinsic linguistic exchanges but also analyze the impact of extrinsic factors like culture, genre, among others. Outlining the significance of translation theories in comprehending linguistic expressions of pain, Hron writes:

> Translation theory not only proves particularly useful when considering the transmission of pain into language, but it also emphasizes the role of culture, social expectation, and literary conventions that affect the expression of immigrant pain in its reception in the new country (39).

Though Hron's observations with respect to applying Translation theory is limited to the expression of immigrant pain into language, her pioneering study can be said to have carved a path for exploring the translation of emotions within the realm of language at large, and trauma is no exception. Another advantage of applying Translation theories with respect to trauma is the scope to evade the question of 'exactness' or 'precision'. To explain further, though trauma, much like pain, cannot be measured or quantified, and essentially lacks transparency of expression, it is not ineffable in its entirety. Trauma, as posited earlier in this chapter, lies in the twilight zone between expression and suppression, between accuracy and inaccuracy, between transparency and obscurity. Similarly, translation, be it the process or the product, does not aspire for an improbable exactitude. Instead, translation tends to adopt a middle path – a sort of balance between the foreign and the domestic, between meaning and form, between transparency and opacity. Whether or not to speculate on the accuracy of the trauma expressed becomes redundant when one constructs trauma in the domain of Translation Studies, for when one translates a text, one aspires at expression of the source text in the target culture, knowing well enough that accuracy, or exactitude is impossible to arrive at, and hence, better not 'hunted' for. There cannot be complete equivalence between a source text and its translation for the simple reason that two distinct languages and its cultures will obviously have intrinsic differences between them. Similarly, even though trauma finds expression through somatic and/ or linguistic signs, the pursuit of preciseness or exactness in expression can be confounding as trauma, after all, is a subjective experience, and translating trauma into language is often accompanied by a sense of lack in spite of our linguistic plentitude.

In this context, it is best to negotiate with the question of exactness of translation and trauma as "equivalence in difference" (Jakobson 233), meaning "difference that begets

interpretation and critique" (Hron 40). Hron further theorizes the translation of pain by implementing Jakobson's theory of language or, linguistic signs. For Jakobson, translation is the conversion of a verbal sign system into other verbal or non verbal sign system (232). Similarly, trauma too can be conceived of as a system of signs, composing of body signs that are "non-verbal neurological, physical, and/ or psychological symptoms" (Hron 40). It is here that Jakobson's definition of inter-semiotic translation, which is "an interpretation of verbal signs by means of signs of nonverbal sign system," (233), fit in, and by reversing or retaining this postulation accordingly, the translation of trauma into language can be seen as an instance of inter-semiotic translation. Thus, the translation of trauma in to language can be perceived as an instance of intersemiotic translation.

3.5 Observations and Findings

This section attempts to outline the findings of the descriptive research undertaken in this chapter, and attempts to recapitulate the primary observations established in the course of the study.

Firstly, the study has hypothesized that the notion of untranslatability associated with the expression of trauma into language is a constricting, and linear argument. By substantiating the argument with contemporary studies on trauma theory, the research has proposed that the trope of 'the untranslatable' or 'the unspeakable' should not be considered as an essential qualification of trauma. Rather, unspeakable or untranslatable should be regarded as one of the many attributes of trauma. The idea is to understand that trauma can be both translatable into language, and can also remain untranslatable or unspeakable, all depending on an individual's understanding and experience of trauma which obviously will be impacted by his immediate bio-psychosocial factors.

Secondly, the research has hypothesized that though Trauma and Translation Studies might apparently seem disparate and disconnected, the disciplines can, in fact, be intertwined to unravel the assorted similarities between them that are being explored in the recent times. The research has portrayed the inter-links between the 'foreign' experiences of trauma to that of the process of translation as a dive into the 'foreign'; it has showcased how both the traumatized and the translated text are perceived as an imposter; and it has developed on the notion of "*traduttore, traditore*" to link it with the idea of traitor in relation to trauma.

Thirdly, the study has proposed to perceive trauma as "always already a translation", thereby establishing that trauma is inherently a translated experience. Established on the ongoing research on pain and translation, the research here has hypothesized that trauma is inherently translated, and given the ever-evolving attribute of trauma, it is always existent as a translation.

Finally, the research has attempted to theorize the expression of trauma into language as an instance of inter-semiotic translation. By substantiating the study with ongoing research on the expression of pain into language, it has been postulated that the translation-expression of trauma into language can be perceived as an act of inter-semiotic translation.

3.6 Conclusion

Thus, this chapter has pursued the intricate relationship between trauma and language, and has further explored the possibilities of interweaving trauma, language and Translation Studies. Constructed within the framework of qualitative analysis and aligning with exploratory research in an area that is yet to be examined rigorously, the study has attempted to add to existing knowledge on the interrelations between trauma, its language and translation. The limitation of this research lies in the unavailability of adequate literature review in this area,

thereby having very little base to build this study on. However, it is fascinating to observe that Translation Studies has attained the attention of researchers in medicine, literature and psychology who are now postulating their analysis within the frame of translation theories. To conclude, the research postulates that trauma and its expression into language can be postulated through the framework of translations, thereby calling for investigations and interdisciplinary inquiry on trauma from the perspective of Translation Studies.

Chapter 4

Translating '*Trauma Language*': Case Studies of Translating Select Bengali Trauma Fictions into English

4.1 Introduction

This chapter endeavors to add to the disquisition on trauma, language and translation by engaging in an analytical case study of select Bengali trauma fictions and their respective English translations, and further exploring the nuances of translating the language of trauma, or '*trauma language*' embedded in the trauma fiction from one socio-linguistic context to another. To expound further, the previous chapters comprised of investigative enquiry into the translation of the conceptualization of trauma, and has further elucidated on the inter-linkages between trauma, language and translation. The present chapter intends to incorporate another dimension to the research by undertaking an inter-textual[22] case study of the select source texts and their respective translations, thereby exploring the strategies, challenges, and limitations of translating trauma language from Bengali to English.

To some extent, this chapter is a re-turn to the conventional linguistic-oriented translation studies (however, in no way limited to it) where the source and target texts are critically compared and analyzed, primarily at the linguistic level. However, the originality of this research lies in the fact that it attempts to investigate the techniques and strategies of translation implemented in translating the language of trauma or *trauma language* from one socio-linguistic context to another. Further, the study also aspires to outline whether the traumatic essence of the

[22] Here, the term 'intertextual' case study is used to indicate that both paratextual and interlingual analysis will be incorporated in this inquiry.

Bengali source text is transmitted in the English target text, and also outline possible approaches that could be adopted while translating *trauma language* in order to transmit the traumatic essence in the target text. The broad questions that this chapter attempts to address are as follows:

- What is *'trauma language'?*
- What are the markers of trauma that construct *trauma language*?
- How is the *trauma language* in select trauma fictions translated from one socio-linguistic context to another, that is, from Bengali to English?
- Furthermore, what are the possible ways in which translators can retain the traumatic reverberation of the source text in their English translations?

These are the primary questions that will be investigated in this chapter comprising of three case studies. Besides, the study will also delve into exploring how paratextual features of the source and target text could possibly impact the reading of the text. The study will also substantiate the observations by reflecting on the interviews with two of the translators.[23]

4.2 Context of the Case Study: The Rationale

The motivation for undertaking this case study can be traced back to 2013 when, while reading English translations of select Bengali short stories on the Partition in an edited volume by Debjani Sengupta, the researcher was overwhelmed by a sense of 'absence' – absence of the essence of trauma in the language of translated Parititon narratives. Even though the stories made meaning, and seemed comprehensible, the emotive essence of the texts on the trauma and

[23] The two translators are Anchita Ghatak (translator of *Lajja*) and Enakshi Chatterjee (translator of *Epar ganga opar ganga*). This will be further elucidated on in the course of the thesis.

suffering of Partition seemed to be missing in few of the translated short stories. The initial perception was that the sense of absence is a result of reading the translation, which being culturally and linguistically displaced from the Bengali source text, emanated a sense of deprivation at a linguistic, cultural and emotional level. To overcome this sense of absence, the researcher began reading the Partition short stories in Bengali, which then exposed her to a host of issues of translation and translating. Apparently, the translations were transmitting the meaning embedded in the source text, but were often unable to transfer the sense of suffering in the target text. Almost a year later, the researcher was attending Prof. Shivaramma Padikkal lecture on Walter Benjamin's "The Task of the Translator" where he explained that "task of the translator consists in finding that intended effect [*Intention*] upon the language into which he is translating which produces in it the echo of the original" (19-20). Consideration of transmitting the "reverberation" (Benjamin 20) of the original work in the target text, once again, reinvigorated the interest in understanding how linguistic representations of suffering are translated from one socio-linguistic context to another. Literature review in this area soon revealed that there was indeed, a dearth of research undertaken with regard to the translation of trauma writings, especially the genre of fictions. The void can be further highlighted by portraying how a simple search of the two words, that is, 'trauma and translation' or 'trauma and translation studies' results in "No valid ngrams to plot!", thereby showcasing the lack of research in this domain of study.[24] Presentation of research papers on this subject at the DOTTSS Translation Studies Doctoral and Teacher Training Summer School at the University of

[24] This is the result as per the search undertaken on 18th Mar., 2021. Note, the search "trauma and translation" or "trauma and translation studies" should not be confused with the Ngram results of "translating trauma" as the latter is often used metaphorically to refer to the representation of trauma.

Tampere, Finland in 2018, and The Nida School of Translation Studies at the Fondazione Unicampus San Pellegrino, Italy in 2019 further showcased that the research area still remains largely unexplored. However, in the last decade, a few research articles (for instance, see Pestre and Benslama; Coles; and Pillen) have been published that clearly indicate a turn towards the inquiry on trauma and translation. The most significant work published in this regard is the edited volume on translating literatures of the Holocaust by Peter Arnds – a work that harked on a multitude of aspects with regard to translating the event of the Holocaust as well as art and writings on the trauma it generated. However, except the article by Munyard (89-106) based on the formulations of Berman, the anthology does not delve into the nuances of translating *trauma language* in the genre of fictions from one socio-linguistic context to the other. Furthermore, the Indian academia is still relatively barren when it comes to exploring trauma language in translation. Bhalla, in his article on Khalid Hasan's translation of Manto, does engage in critiquing Hasan's politics of translating which had communalized the translations of Manto, writing:

> The greatest damage Hasan does to Manto is to communalise him. He does so systematically, with design and in bad faith. In nearly every story Hasan translates there is an apparent communal purpose behind his omissions, shifts and quiet additions (27).

However, though his probing touches on the problems of translating Manto's writings, it does not adequately delve in to the question of translating the traumatic essence in trauma narratives given the scope of his paper which was to primarily expose Hasan's fraudulent politics of translating Manto. Gradually, extensive readings on language and trauma, and its interrelations with translation had clearly underlined the void in this line of discourse. Even though fictions on

traumatic events have undergone translation from one regional language to another in India, and also into English, there is hardly any methodological or theoretical reasoning available on the strategies adopted while translating the markers of trauma in the language of trauma or *trauma language* from one context to another.

It is here that the research in this chapter intervenes, and aims to disseminate knowledge on the strategies of translating *trauma language* from Bengali to English by engaging in a critical case study of Bengali source texts and their respective English translations. Therefore, the chapter not only aspires to enrich the thesis by undertaking three practical case studies but also attempts to contribute to the study of translating *trauma language* from one socio-linguistic context to another. Before delving into the framework and parameters of the case study, it becomes crucial to postulate the term *trauma language* as proposed in this paper, and further also explore the linguistic markers of trauma – a topic that will be elucideated on in the following section.

4.3 Defining '*trauma language*': Postulating the Language of Trauma and Mapping Linguistic Markers of Trauma

Throughout the thesis, references to the 'language of trauma' have been drawn time and again when required, primarily for elucidating on the linguistic expression and further, linguistic representations of trauma in literary works. However, as per the requirements of this case study, here it is crucial to advance a definition of the language of trauma which has not been defined in clear terms until this section for obvious reasons.[25] This section attempts to outline a working

[25] The earlier chapters did not require the language of trauma to be expounded on or defined; this is why the definition has not been advanced earlier in the thesis except in the section on key terms in the first chapter.

definition of the 'language of trauma', or to use the phrase as proposed in this paper, '*trauma language*', thereby inducing clarity and precision in the understanding of what exactly is denoted by *trauma language*. The study, by exploring both classical and contemporary literary trauma theories, also reflects on the linguistic markers of trauma that characterizes writings on trauma. Here, the first question that arises is what is referred to by the language of trauma, or as advanced in this paper, '*trauma language*'?

The language of trauma, in the simplest terms, refer to the way in which traumatized individuals, or the vicariously traumatized, or even writers, consciously or unconsciously, translate their traumatic experiences through language, and within the structure of language. This language of trauma is 'often' linguistically, syntactically, and structurally dissimilar to that of other non-trauma language, for the *trauma language* tends to embody or imitate certain symptoms affecting the traumatized. In this regard, Busch and McNamara remarks: "trauma can also, as a consequence, severely impact on a person's linguistic repertoire" (327). Here, it is crucial to reinstate that the question of subjective understanding and response to trauma, and also subjective expression of trauma influenced by one's bio-psychosocial factors will always affect the interrelation between trauma and language, and any attempts to arrive at a definite code of *trauma language* could often disintegrate. However, the recurrence of certain commonalities in narratives of trauma across language, time and space urges one to map the markers of trauma in language. The cognizance of the markers of trauma as proposed in this chapter is based on Hron's postulation of the markers of pain in such narratives (48). In Hron's understanding, these markers of pain in language are the literary techniques that imitate the symptoms of a pained individual, like the prolific usage of "exclamations, rhetorical questions, or repetitive declarative statements… [and] repetition, fragmentation, or the use of ellipses" (Hron 48-49). Earlier, with

regard to trauma fictions, this notion of replicating symptoms of trauma in language was also proposed by Whitehead who remarks:

> [N]ovelists have frequently found that the impact of trauma can only adequately be represented by mimicking its forms and symptoms, so that temporality and chronology collapse and narratives are characterized by repetition and indirection (3).

The proposed framework of defining trauma language is based on these postulations of Whitehead and Hron.

However, there is one aspect with regard to the study of the language of trauma that this research vehemently differs from Hron's proposition – unlike Hron who refers to the language of pain as "rhetoric of pain" (47), implicitly denoting that the language of pain is a carefully crafted language of persuasion or manipulation through her usage of the word *rhetoric*, the present research proposes to perceive the translation of trauma into language as not 'rhetoric' but simply 'language' of trauma, or rather, *trauma language*, thereby retaining the essential inconclusiveness embedded in its composition. To elaborate, Hron deliberately uses the phrase "rhetorics of pain" to not only showcase how immigrant writers "attempt[s] to persuade readers of the existence and meaningfulness of the suffering of immigration" (47), but also urges writers to adopt the appropriate rhetoric for translating pain from one socio-linguistic context to another, remarking:

> For their pain to be heard and heeded by their target audience, writers must communicate their sufferings as effectively as possible. Writers must therefore engage in a rhetoric of pain (47).

This is problematic on three counts – firstly, the usage of the word *rhetoric* when describing linguistic representation of pain, or trauma is problematic as it suggests that all sufferers, victims and writers verbalizing their traumatic experience deliberately implement a persuasive eloquence so as to impact and manipulate the listener or reader. This line of perception is utterly faulty as it denigrates the suffering of the traumatized, or the vicariously affected by portraying the sufferer as a calculative strategist, strategically using rhetoric to capitalize on his suffering. One needs to remember here that this codification of linguistic representation of pain as "rhetoric" is itself shallow and constricting, for though there are writers and victims who might resort to rhetoric for exemplifying their suffering, there are victims, and writers who mimic the linguistic markers of trauma almost unconsciously, without any particular motif or purpose. The contemporary trauma theorists like Beulens et al. have reiterated the importance of considering the multiple factors that affect one's understanding, sensation and expression of trauma which is ultimately subjective in nature and is shaped by one's immediate bio-psychosocial factors (59). Therefore, it can be argued that to perceive all linguistic expressions of trauma as rhetoric is reductive and fallacious.

Secondly, the possibility of determining whether the traumatized or the vicariously traumatized writer has been consciously employing rhetoric of pain, or unconsciously slipping into embodying symptoms of trauma in language, is quite impossible. To explicate further, the representation of trauma in narratives by victims or writers is arguably, a conscious activity that can be influenced by the subconscious, and through there are writers who might deliberately try to mimic the markers of trauma, or implement a certain kind of 'rhetoric' so as to attain a desired objective of impacting the reader through their writing, there are also victims and writers who slip into using the markers of trauma in their language unconsciously, without any particular motif, objective or bias. The markers of trauma in the language of the latter arise out of one's

experiences or understanding of trauma, without any prior interest to persuade or manipulate the reader. Hence, the assumption that an interaction/ interview with the author will help differentiate between the conscious usage of trauma language and the unconscious slippage into trauma, is erroneous in itself.

Thirdly, the certainty embedded in using the phrase "rhetorics of pain" is not compatible when exploring trauma and pain in the realm of Translation Studies – a discipline that urges to embrace open-ended approximations rather than improbable exactitudes. Hence, '*trauma language'* is a more flexible, open ended phrasing that is willing to accept and accommodate the ambiguities and uncertainties accompanying the expression of trauma into language.

Now that the section has specified the rationale behind adopting the phrase *trauma language*, it becomes important to expound on the markers of trauma language, or features that define *trauma language*. The present definition is inspired by Hron's postulation of the markers of pain though does not rely on it (48). Markers of trauma in language, or *linguistic markers of trauma* can be defined as the features or literary devices and techniques through which trauma gets depicted in and within the frameworks of language. In other words, the linguistic markers of trauma are the literary devices that mimic the symptoms of a traumatized individual, and are adopted consciously or unconsciously by the writer in hir narrative. It also needs to be stated here that not all trauma fictions will exhibit the same markers of trauma even within similar socio-political and linguistic setting, and the expression of trauma by one writer might always differ from the other in certain aspects. Even time could play a factor in one's expression of trauma. However, as Whitehead states, certain linguistic features have been seen to prevail in most trauma fictions across time, space and culture (5). This linguistic features or literary devics can be defined as markers of trauma in *trauma language*. The following are a list of attributes

that can be postulated as markers of trauma in the select Bengali trauma narratives and their respective English translations.

4.3.1 Brevity or Economy of words

Trauma fictions are often characterized by brevity in its narration, comprising of mostly concise, short sentences that induce a sense of linguistic minimalism in the narrative. This, "poetics of brevity" (Munyard 90) in trauma fictions mirrors the psyche of the traumatized individual who, being at a loss of chronological memory often grapples with language and linguistic expression. Unlike a psychologically healthy individual who is able to communicate his thoughts and emotions in linear, voluble sentences, the traumatized individual tends to lose his verbosity, and his articulations are imprinted by a sense of lack, comprising of brief, succinct sentences that seems to be just adequate for meaning-making if not too little.

Writers have often, consciously or subconsciously, employed this poetics of conciseness in their narratives on trauma and suffering across time, space and representation of traumatic events. For instance, in her research on Wiesel's writings on the holocaust, Munyard observes this inclination for brevity and remarks that "Wiesel's lack of words illustrate a crisis of representation: the dilemma associated with remembering and retelling, but also his concern of saying "too much"" (91). This trope of brevity has also been observed in Bengali trauma literature, primarily the ones depicting individual and collective trauma. Though such Bengali literature remains to be distinctly canonized as literatures on trauma, it does canvas the poetics of conciseness in the language of the narratives.

However, when such narratives are translated from one language to another, this poetics of brevity is often compromised with in the pursuit of transmitting the meaning. Reading

translations of trauma fictions across languages have showcased that there is a propensity among translators to mend the disjointedness or brokenness in the language structure of the source text. The reasons for this proclivity to 'repair' the incoherence of the source text is understandable because translators solely bear the constant pressure of inducing readability in their target text, a failure to do which might make draw vicious criticism from critics, as well as readers, and further, reduce the marketability of their translations. On one hand, translators bears the arduous task of transmitting the "reverberation" (Benjamin 20) of the source text in the target text, and, on the other hand, translators are solely responsible for inducing readability and clarity in the target text. The problem is genuine, and the translators' plight is plausible. Nevertheless, the language structure, form and style in trauma fictions perform a significant role in transmitting the essence of the source text, especially emotions that tend to embrace latency like trauma. Therefore, it is crucial to retain the fragmented syntax of a trauma narrative even in the translation. However, between the task of adhering to the original, and the insistence pressure to make the translation easily readable, the translator often resorts to polishing the coarseness of the syntax in the source text, thereby depleting the traumatic essence of the source text.

4.3.2 Fragmentation

Fragmentation or the presence of single words, terse phrases, and incomplete sentences is one of the typical markers of trauma that can appear in the language of trauma, whether in testimonies, autobiographies or fictional works. Trauma writing, which often tends to mimic the symptoms of trauma, incorporates the trope of fractionation as "[T]the effect of the inherent latency of trauma can be discerned in the broken or fragmented quality of testimonial narratives which demand new structures of reading or reception" (Whitehead 7). Since "traumatic memories stay 'stuck' in the brain's nether regions – the nonverbal, nonconscious, subcortical

regions…where they are not accessible to the frontal lobes – the understanding, thinking, reasoning parts of the brain" (Burke 1), the traumatized or the vicariously traumatized is often incapable of wording his suffering in complete sentences, and hence, resorts to utterances that could comprise of one or few words, or fractured phrases. The trope of fragmentation is not to be confused with the trope of brevity explored in the above sub-section for even though the two markers of trauma are similar, they retain distinct qualities that resists being clubbed together – brevity in theme and sentences does clearly state or narrate the events and utterances, whereas fragmented phrases are only chunks of words that need to be connected and made meaning of.

However, when these fragments of words or phrases are translated from one socio-linguistic context to another, there is a propensity to mend this ruptured or dispersed language so as to induce clarity and readability in the target text.

4.3.3 Introspective, Retrospective and Rhetorical Questions

Trauma narratives often abound in questions that the author, narrator or the protagonist directs at himself, or/and at the readers of the text. This is because, for most traumatized victims or the vicariously affected, the traumatic event cannot be "fully assimilated" (Caruth 10) at the time, but can be fathomed only belatedly. This is why the traumatized ceaselessly revisits the moment of the traumatic event in a desperation to arrive at the truth of their trauma, and in this pursuit, they often engage in considerable introspection, and retrospection, through questions. The questions are mostly rhetorical because the traumatized is aware of his suffering, albeit in fragments, and is searching for some sense of validation of their incoherent remembrances and thoughts. The questions could also often be contemplative – an instance of self scrutiny and soul searching amidst the chaotic schisms of a traumatic mind.

What can be deduced here is that such introspective, retrospective or rhetorical questions add an element of trauma to the syntactical texture of the trauma fiction, the erasure or distortion of which could affect one's comprehension of the traumatic essence of the text. Therefore, when such trauma fictions embedded with questions are translated from one socio-linguistic context to another, it becomes important to retain these questions in the *translatum*. However, such rhetorical or introspective questions are often omitted by the translator, or are paraphrased and translated as a statement, which is problematic on two counts – firstly, the omission of such questions in the target text results in the obliteration of the traumatic essence of the source text. Secondly, if the interrogative sentences in the source text are translated as declarative statements in the *translatum*, a "destruction of rhythms" (Berman 292) takes place because adding punctuation or revising punctuations in the target text can affect the transmission of the traumatic essence of the source text in the translatum. Hence, the retrospective, introspective, and rhetorical questions present in the source text needs to be retained in the target text.

4.3.4 Interjections and Exclamations

Interjections, or exclamatory phrases or sentences play a pivotal role in *trauma language*, and is present frequently in written linguistic expressions of trauma. Considered a part of speech, interjection is defined as a word which functions independently of other word and typically represents an exclamation or command and "mainly expresses feeling rather than meaning" ("Interjection"). What can be deduced from the above is that interjections, and exclamatory phrases or sentences not only transmit information or meaning, but they also encode emotions in language, be it joy, sorrow, grief, shock, anger, pain, among others. Since trauma is quintessentially an ailment that is triggered by the 'shock' experienced after being exposed to disturbing event, interjections and exclamations, which encapsulate an expression of shock, are

devices through which the traumatized can find expression into language. Victims of trauma or the vicariously traumatized and writers have resorted to expressing their grief, suffering and angst within the parameters of written language through the conscious or unconscious usage of interjections, and often exclamatory phrases and sentences. Observing this proclivity of immigrant writers to slip into using exclamatory phrases in their works while narrating their bitter experiences of displacement, Hron writes: "… writers might convey their anger, frustration, or anxiety through exclamation" (48). Similarly, most trauma narratives on the partition, communal violence, or Naxal uprising abounds in exclamatory phrases which attempts to capture the emotions of the protagonists, and writers at large.

Since interjections and exclamations play a significant role in creating a traumatic reverberation in the source text, it is crucial to retain these interjections in the translation when such texts are translated from one language to another. Though most translators are mindful and conscious of transmitting the element of shock perpetuated through the usage of exclamations in the target text, there are instances when translators overlook, or ignore the interjections in the translatum.

4.3.5 Intertextuality

The trope of intertextuality, which refers "to the ways in which all utterances (whether written or spoken) necessarily refers to other utterances, since words and linguistic/ grammatical structures pre-exist the individual speaker and the individual speech" (Wolfreys et al. 48), performs a decisive role as a marker of trauma in trauma narratives. According to Barthes, a text comprises of a momentary convergence of a wide range of intertexts, denoted by "citations, references, echoes, cultural languages […] antecedent or contemporary…(60). The postulation

reiterates that intertextuality is a form of re-play, thereby implicitly relating intertextuality with traumatic memory which also tends to be repetitive. Through intertextual references to past traumatic events, writings, or literature in the present text on trauma, the author, intentionally or unintentionally, evokes Freud's concept of "repetition-compulsion" (1955: pp. 1-64), thereby adding a veneer of trauma in the texture of the trauma narrative. Recognizing these implicit interlinks between trauma and intertextuality, Whitehead writes:

> … Intertextuality can also evoke a literary precedent which threatens to determine or influence the actions of a character in the present… Intertextuality is thus, like trauma, caught in curious and undecidable wavering between departure and return (85-90).

Besides, intertextuality, like traumatic memory, is "profoundly disruptive of temporality" (Whitehead 91) as it demands the reader to pause, and (re)visit the reference to the preceding event or text. This disruptive tendency of intertextuality also mimics the symptomatology of trauma. Thus, what can be perceived is that intertextuality can often function as a marker of evoking or reiterating trauma in a trauma fiction, and these intertextual references needs to be transmitted when translating the trauma fiction from one language to another. Hence, as Venuti observes, intertextuality is "central to the production and reception of translations" (157), especially in the translation of trauma narratives where the unspeakable is communicated through allusions to other texts.

However, translating intertextual references from the source text to the target text is involves a complex process relying on a multiple factor. Firstly, the translator needs to have an in-depth understanding of not only the source language and culture but also needs to be versed in

the literatures of the source text. Secondly, translating intertextual references involves complex decision making that needs to be decided by the translator – for instance, should footnotes or endnotes be provided for the intertextual reference so that the target reader can comprehend the subtext added to the narrative? Or, should the intertextual reference be replaced by a similar allusion that the target readers are familiar with? Again, reception is also a significant factor when considering intertextuality. Acknowledging the role of the target reader in comprehending intertextual references, Venuti remarks:

> The reader must possess not only the literary or cultural knowledge to recognize the presence of one text in another, but also the critical competence to formulate the significance of the intertextual relation, both for the text in which it appears and for the tradition in which the text assumes a place when the intertextuality is recognized (157-158).

Thus, it becomes crucial to examine how the intertextual references in the select texts are translated from one socio-linguistic context to another in the case study.

4.3.6 Ellipses

Trauma narratives, which are spaces that amalgamate words, phrases, sentences and also silences, often "coveys a diversity of extreme emotional states through an assortment of narrative innovations, such as landscape imagery, temporal fissures, silence or narrative omissions" (Balaev 159). Here, these silences in trauma narratives are often captured in the language through the conscious or unconscious usage of ellipses.

However, often ellipses are omitted in the translated texts so as to induce readability in the translatum. Nevertheless, this is problematic, especially when considering trauma fictions as ellipses tend to capture the reverberation of the unsayable or unspeakable in the trauma narrative.

4.3.7 Somatic References and Imageries

In accounts of trauma or in this case, narratives of trauma, writers often reflect on their psychic suffering by drawing references to the physical body, or portraying somatic imageries, especially imageries of somatic wounds, injuries,leisions or debilitating conditions. To describe trauma and pain, writers also resort to canvassing somatic dysfunctions like shivers, paralyses, etc., and often portray instances of lachrymation. This is understandable as psychological ailments like trauma can often impact the physical wholeness or the somatic entity of an individual (just like somatic suffering which can affect the psychological wellbeing of an individual), thereby upholding the psycho-somatic implications of trauma. A possible question that arises here is, why do writers translate trauma into language by drawing references to the physical body, or portraying imageries of the debilitating body? The first obvious answer is that somatic references or imageries are drawn because the writer *actually intends* to portray somatic suffering, or uphold imageries of the physical body in his/ her narrative. For instance, if a narrative revolves around the trauma of sexual abuse, it is most likely that the writer will refer to the psychotic as well as somatic aspects to portray the trauma of the victim in her text. The second reason for writers depicting somatic imageries could be out of their conscious or unconscious aspiration (if not desperation) to validate the ‘invisible’ traumatic experience by embedding it in the ‘visible’ physical body. In other words, mapping trauma or suffering on the body translates the abstract into the corporeal, which is ‘visibly tangible’ and hence, credible and acceptable.

These references to the body are often drawn through figures based on similarity like similes and metaphor, or through direct descriptions of bodily imageries, which adds to the traumatic reverberation of the source text. Hence, when such somatic imageries and trauma fictions are translated from one sociolinguistic context to another, it becomes significant to capture these somatic imageries and physical references in the target text.

4.3.8 Repetition or Reiteration

The trope of repetition or reiteration, which can be defined as the tendency to repeat the same words, or sentences, or imageries in a narrative so as to depict the circumlocutory nature of trauma, is widely present in trauma narratives. In other words, the trope of repetition mimics the "inherent necessity" (Caruth 63) of the traumatized or the vicariously traumatized to relive, or rather, rehearse the event of trauma so as to comprehend the experience. Since *trauma language* tends to mimic the symptoms of trauma, the repetition of certain words, phrases, sentences, or imageries forma a pivotal feature of most trauma narratives, and trauma fictions in Bengali seem to perpetuate this claim. Observing this trope of repetition in trauma fictions, Whitehead remarks:

> One of the key literary strategies in trauma fiction is the device of repetition, which can act at the level of language, imagery and plot. Repetition mimics the effect of trauma, for it suggests the insistent return of the event and the disruption of narrative chronology or progression…Through repetition or correspondence, the simplest event can be invested with a symbolic aura (86).

This renders that repetitive words or imageries add a labyrinth of traumatic undertone to the text. Therefore, when translating a trauma fiction from one language to another, it becomes important

to retain the repetitive or reiterative language or imageries in the translatum. However, since repetitive sections in trauma fictions can seem to be unimportant or circumlocutory to readers, and often to translators who fail to grasp the traumatic essence of the source text they intend to translate, repetitive statements are often ignored or omitted. Munyard, who had observed this tendency among translators to exclude repetitions in narratives on the Holocaust, writes:

> Avoiding repetition of words or phrases is part of a set of translation norms which has been found to operate consciously or subconsciously on the translator. In their non-attendance to the lexical texture of the work, however, through the employment of multiple signifiers, in place of one term in the original, translations erase an important allusion to a continuing topos within Holocaust literature (97).

Thus, it becomes crucial to explore how repetitive statements in the source texts are translated in the target text.

4.3.9 Onomatopoeia

Onomatopoeia, which can be defined as "the naming of a thing or action by a vocal imitation of the sound associated with it" (*Merriam-Webster*), is widely present in trauma fictions, as the traumatized, in his aspiration to express his suffering, resorts to mimicking the sounds of suffering. The writer of trauma fictions, who herself can be traumatized or vicariously traumatized, might mimic the sounds of suffering by weaving her narrative with onomatopoeic words that portray suffering. In fcat, onomatopoeic words depicting emotions of crying (weeping, wailing, etc.), screaming (yelling, shrieking, shouting, etc.) are present profusely in trauma fiction, both Bengali and English.

However, onomatopoeic words have always been difficult to translate from one socio-linguistic context to another, and hence, are often omitted by translators. However, since onomatopoeic words function as a marker of trauma, the translator translating such fictions should try to retain the onomatopoeic essence in their translatum.

4.3.10 Dehumanization and Animalization

Trauma narratives often tend to incorporate animal imageries or references to animals so as to showcase the plight and suffering of the traumatized. In other cases, the human is dehumanized through its comparison to a non-living object, or a dead or decaying body (for example, a corpse) or supernatural entities like ghosts, spirits, etc. Dehumanization can also occur through name-calling and abuses. Though such references are mostly retained in the target text, they are often lost in translation. However, since such tropes function as markers of trauma, the translator should try to retain the references to dehumanization and animalization in his translation.

These are the pivotal markers of trauma that have been observed to be present in both Bengali and English trauma fictions, especially the Bengali trauma narratives selected for the case study. The following section will justify the reasons behind text selection for the case study.

4.4 In Defense of the Selection of Primary Texts

For exploring the intertextual case study of translating trauma fictions from Bengali to English, three Bengali novels and their repective English translation(s) were selected after much

speculation. The table below showcases the primary source and target texts that would be analyzed in the case studies in this chapter.[26]

Table 4.1

Primary Source Texts (Bengali) and Their Respective English Translation(s).

Sl. No.	**Source Text (ST)**	**ST writer**	**Target Text 1 (TT1)**	**TT1 Translator**	**Target Text 2 (TT2)**	**TT2 Translator**
CASE STUDY 1	*Epar ganga opar ganga* (1967)	Jyoirmoyee Devi	*The River Churning: A Partition Novel* (1995)	Enakshi Chatterjee		_
CASE STUDY 2	*Hajar churasir maa* (1974)	Mahasweta Devi	*Mother of 1084* (1997)	Samik Bandyo-padhay	_	_
CASE STUDY 3	*Lajja* (1993)	Taslima Nasrin	*Lajja* (1993)	Tutul Gupta	*Lajja* (2014)	Anchita Ghatak

[26]Given that the data in the tables are elaborated in the chapter, the citation is not provided.

The process of selecting the novels and narrowing down to seven primary texts has been an arduous task because the ouvre of Bengali literature is replete with narratives on suffering and trauma. Here, the question that arises is, *why were the above texts selected for analysis*? Alternatively stated, what are the attributes that were considered while selecting the sets of texts for analyses? The following paragraphs will attempt to outline the reasons for choosing to work on the genre of fiction, and also state the rationale behind selecting the primary texts.

In the initial stages of the research, the idea was to be more and include fictional depictions of socio-political trauma as showcased in novels, short stories, and graphic narratives. To conceptualize trauma language, it was crucial to explore the linguistic representation of trauma across genres, especially in the context of India. This involved reading and often re-reading anthologies of short stories, novels like Rushdie's *Midnight's Children*, Bhattacharya's *Dahan*, Sikdar's *A Life Long Ago, etc.*; also graphic narrative like Sajad's *Munnu*, Ghosh's This *Side That Side: Restorying Partition* were analyzed, to name a few. As has been stated in the beginning of this chapter, the case study here revolves around the genre of trauma fiction, and attempts to analyze how the markers of trauma in the language of these narratives are translated from one socio-linguistic context to another. One of the pivotal reasons for choosing to work on the area of fiction with respect to interlingual translation was the sheer lack of academic research undertaken in this domain of study. To elaborate, translators, interpreters, and researchers, in the last two decades, have acknowledged the difficulties of translating traumatic accounts of traumatized or vicariously traumatized victims from one socio-linguistic context to another. Especially, interpreters working in conflict zones or with refugees have acknowledged the struggles of capturing the verbalized trauma in a foreign language (Salama-Carr). Further, in her study on the challenges of "verbalizing trauma" in *Shoah*, Stoicea observes that "Lanzmann

admonishes the translators for failing to provide an accurate translation of the source language text (46). Though traumatic accounts are being analyzed from the perspective of interlingual translation, trauma fictions are yet to be explored from this domain of inquiry. Similarly, Avagyan as well as Munyard have touched upon the question of transmitting traumatic attributes in trauma narratives from the source to the target text; yet fictions still remain largely unexplored when considering linguistic representation of trauma and its translation from one language to another. Another significant reason for choosing to explore the genre of fiction is its ability to project an alternative or, as Derrida remarks, "de-centered" history. Bengali novels have more than often displayed a tencity to portray untold history, or a "history from below" (Basu 28), capturing the silenced voices of the oppressed, subjugated, abused and traumatized. Though an inquiry into the translation of traumatic accounts or historical documentation of victims has its own relevance, the study of translating trauma fictions depicting the suffering of the oppressed and the downtrodden is significant for its ability to capture alternative history or the unspeakable history. Thus, given the purpose and motivation of the case study, it was determined that fiction, more specifically the genre of novels would be analyzed in this case study.

Now, consider the rationale behind the selection of the primary text. As mentioned in the first chapter, the texts have been selected after exploring twenty-six Bengali trauma fictions and their respective English translations.The parameters applied in the process of selection of the primary texts can be stated as follows – firstly, the text had to qualify as a trauma novel or a trauma fiction. In other words, the idea here was to select novels that depict trauma in the theme as well style of the narrative, and were written in Bengali. Secondly, the primary texts had to be based on socio-political traumatic events that had occurred in South Asia, or had impacted the lives of the people in South Asia. Thirdly, the idea was to explore texts that harked on both

collective and individual suffering and trauma. Alternatively stated, the primary texts needed to hark on both individual trauma and collective suffering of people, thereby encapsulating the inter-links between personal and collective traumas. Finally, and the most obvious one, the primary texts needed to have been translated (at least once) in English. With respect to these attributes the above mentioned novels and their respective English translations had been selected for the intertextual analyses.

4.5 The Parameters of the Case Studies: A Representation in Flowchart

This section attempts to outline the procedure of the case study so as to examine the intertextual strategies of translating select trauma narratives from Bengali to English. The method and sequence can be best projected through the flowchart in the figure (see fig. 2) given below:

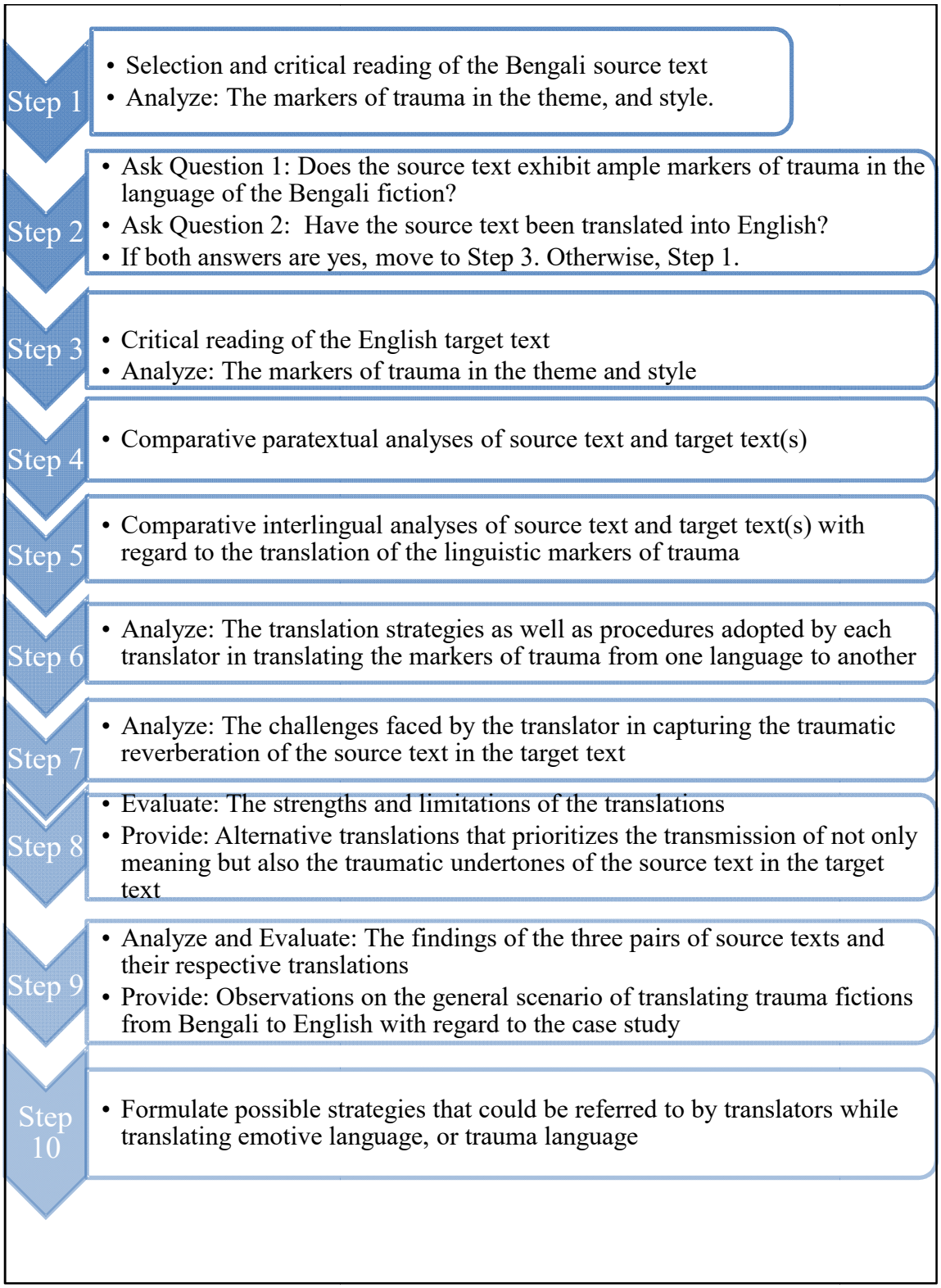


Fig. 4.1: Sequence of Analyzing the Case Study.

4.6 Case Study 1: Transating Jyotirmoyee Devi's *Epar ganga opar ganga*

4.6.1 The Novel: Background, Summary and Context

One of the earliest novels to capture the violence of the Partition in Bengal, and showcase the plight and suffering of women in the post-Partition society, Jyotirmoyee Devi's (1894 – 1988) novel *Epar ganga opar ganga* (1967),[27] which literally translates as "this side of Ganga, that side of Ganga",[28] is a celebrated partition novel that has received critical appreciation globally, especially after being translated into English as *The River Churning: a partition novel* (1995) by translator Enakshi Chatterjee. Originally published as *Itihasey Streeparva*, or "The Woman Chapter in History" (Bagchi xxvii), in the Bengali periodical *Prabasi*, the novel resonates with intertextual references to the 'Streeparva' or the 'episode on woman' in the epic *Mahabharata* (Book XI). Within the frame of a fiction, the narrator implicitly chronicles the story of thousands of 'unwanted' women of the partition – daughters who were deemed "polluted" simply because they were sexually abused or even if they were assumed to be sexually violated. Within the labyrinths of nation building, and all the wants and needs for markers of identities and culture in a new nation, there is one thing, as Shahnaz Khan writes, that the nation clearly did not want – "a polluted woman", for she "is an undesirable part of the nation" (133).

To summarize, the novel recounts the story of its protagonist Sutara, a young girl born in pre-partitioned Bengal (now Bangladesh), and traces her journey as a child, an orphan, a possibly

[27] The title of the novel *Epar ganga opar ganga* (1967) is not to be mistaken for a short story by the same author with the same title.

[28] All literal translations in the thesis are translations done by the researcher, unless stated otherwise with citations.

sexually-abused girl, a woman, and a refugee amidst a society fractured by geo-political disputes, inter-religious agitations, intra-religious bigotry and patriarchal dominance. The writer, by employing the device of flashback, narrates the story of a young girl Sutara who lived with her family in a scenic village situated beside a rivulet of the river Padma. Though there were "not many Hindu families in the village, and caste Hindus were even fewer in number" (5), and had a significantly large Muslim population, the two communities had lived peacefully, side by side until like a bolt from the blue, one night, the "Hindu locality turned a glowing red" (7), being set on fire, and Sutara, her, mother and sister were attacked by the very care-takers, Karim and Rahim. The narrator leaves a lot to imagination, perhaps because the atrocities resisted speech. Implicitly, the reader is made aware that Sutara's father was killed by rioters, Sutara's mother jumped to her death and drowned in the pond in her desperation to escape sexual abuse; Sutara's sister was perhaps gang-raped, and then killed; and Sutara too, could have been sexually abused and left to die in the midst of their burning house. The ambiguity in the details is understandably, deliberate, and the trauma is left to leak through the crevices of this unfinished story-telling. The protagonist narrates how Sutara is rescued from her death by her neighbor from the other community, Tamij kaka who risks the safety of his life and his family to save Sutara. With relentless care, and love, Tamij kaka, Sutara's friend Sakuna, and Sakuna's mother, helps Sutara recover, to some extent, from her psychological and physical suffering. However, having lost her parents, and sister, Sutara yearned to be back with her own brother and his family in Kolkata, not knowing that her survival with the status of a sexually-violated girl, or even 'possibly' sexually violated girl, and her stay in the midst of a Muslim family, was in fact, a matter of shame for her family. She was innocently unaware that she was unwanted, and largely unacceptable within an orthodox Hindu society that was shrouded by patriarchal-religious bigotry perpetuated not only

by men on women, but regrettably, also practiced by women on women. Hence, on arriving in Kolkata, she was soon made aware of her defiled status, and was treated as an outsider, and soon sent to a boarding house, thereby reducing her proximity with the family. Throughout the novel, the narrator charts such instances of discrimination and marginalization faced by Sutara, and other women who are defiled, or presumed to be defiled. Their individual traumas and collective suffering in registered in this narrative, not only through the plot but also form and structure of the novel. The novel ends by flashing a glimmer of hope through Promode's proposal of marriage to Sutara, carving a pathway for the recovery of Sutara's trauma, and at large, the recovery of a society plagued by religious bigotry.

The significance of the novel lies, firstly, in its ability to situate individual trauma within collective suffering, showcasing the plight of women who were rendered "polluted" (Khan 133), or violated by chronicling the experiences of Sutara. What is, indeed, remarkable is how the novel weaves Sutara's individual trauma and suffering with that of the agony of women across time and space, as mentioned in the dedication: "*sakal juger sakal desher / apamanita lanchita narider uddeshhe*" (93), literally translated as: To the disgraced and persecuted women of all ages, and all lands. Secondly, through her portrayal of the subcontinent in turmoil during and after Partition, the author also implicitly questions the idea of the newly formed nation(s) which was just an "imagined political community" (Anderson 6).

Thirdly, though the novel is written in Bengali, and largely elucidates on the experiences of Partition in the eastern part of the subcontinent, J. Devi, through her brilliant storytelling, connects the traumatic experiences of Partition in the Western part of the country by tracing the protagonist's journey from Kolkata to Delhi. Thirdly, Devi's ingenious lies in her employment of symbolism throughout the narrative by referring to the epic *Mahabharata,* especially to the

"*Stree parva*", or the episode on women (popularly translated as *The Book of Women*). Though this ceaseless inter-textual reference, Mahabharata becomes a sub-text for the novel, thereby weaving *puranic* or ancient times with the present, and prehistoric pain with the trauma of partition.

4.6.2 From *Epar ganga opar ganga* to *The River Churning: Exploring the Strategies of Translating Paratexts*

> Very strangely enough, it appears that translation lies on the margins as much as in the text, if one ever thought the text is its materiality, which a Spanish translation scholar, Jose Yuste Frias (2005) calls "paratranslation". The term means that translation is not where it seems to be, does not concern what it seems to concern, but is caught in a whole network of relations that determine its very nature (Peeters and Rao 28).

When considering the research of paratexts in the Indian context, one is, interestingly, reminded of the way translation was practiced in this country since times immemorial – writers, artists, illustrators, much like translators, have put immense thought into decorating the cover of books, incorporating art and calligraphy, and have written extensive prefaces, or endnotes, but have, somehow, refrained from theorizing on the role and usage of paratextual elements in a texts. For a culture largely stimulated by visual arts and aesthetics, the paratexts has functioned as another labyrinth of 'text' to the study of the text, for instance, book. Much recently, scholars are exploring the role of the paratext in impacting the study and reception of the narrative.

The present research attempts to further the study of paratext with regard to the study of trauma and Translation Studies by exploring how the paratext of the novel is translated from one

socio-linguistic context to another, and how this process of translation impacts the reception of the target text. In other words, the section has a three-fold objective:

- Explore how paratext of the source text is translated in the target text
- Examine how the paratext of the target text impacts the reception of the translatum
- Analyze the role of the paratext in transmitting the traumatic connotations of the ST to the target culture

The following section categorically analyses the paratexts of *Epar ganga opar ganga* and its translation titled *The River Churning*.

4.6.2.1 Book covers and Book Jackets

Remarking on the role of book covers and book jackets in present times, Jhumpa Lahiri writes:

> Today the role of the cover is more complicated. It now serves to identify the book, to insert it into a style or genre. To embellish it, to make it more effective in the window display of a bookstore. To intrigue passerby so that, once attracted, they come in and pick it up, so that they buy it (12).

As elaborated earlier in this chapter, the cover of books play a significant role in showcasing the theme of a narrative, or in mediating certain sentimental connotations from the source text to the target text. However, when it comes to Jyotirmoyee Devi's *Epar ganga opar ganga*, the source text offers less scope for critical analysis of its cover as the fiction, which was first published in the Autumn Annual of the well acclaimed Bengali journal *Prabasi* with the title *Itihasey Streeparva* in 1967, now figures in the first volume of *Jyotirmoyee devir rachana sankalan*, literally translated as the collected works of Jyotirmoyee Devi, Volume I. Though it was published in a book for in 1968, it was soon out of publication. The present volume by Subir

Roychoudhury and co-editor Abhijit Sen features a book jacket, the top- internal side of which elaborates on the writings of Devi by defining her as one of the powerful women writers in the domain of Bengali literature. The back cover of the book jacket provides biographical information of the author. The book cover, which is relatively simplistic, resembles the book jacket, and features a graphical impression of Devi's face in white and cobalt blue. The figure below captures the cover of the volume:



Fig. 4.2. Front and back cover of source text: *Jyotirmoyee Devir Rachona Sankolan* (1991).

Given that the publication aspires to uphold the works of Jyotirmoyee Devi without particularly focusing on any one work of hers, the cover does justice to the volume. In fact, the trope of

incorporating an image of the author on the cover is a rather quotidian phenomenon seen extensively in collected works, across space and time.

However, the availability of the fiction in the form of a distinct book would not only provide better visibility to this exceptional work on partition, but it would also furnish Bengali readers with a distinct gateway through the paratextual features of the text.

Now, consider the cover of the English translatum *The River Churning: a partition novel* which was published by Kali For Women. The cover of the translated text echoes the English title in that it seems to represents a sense of churning through is spiral artwork. The figure below portrays the cover page of *The River Churning:*

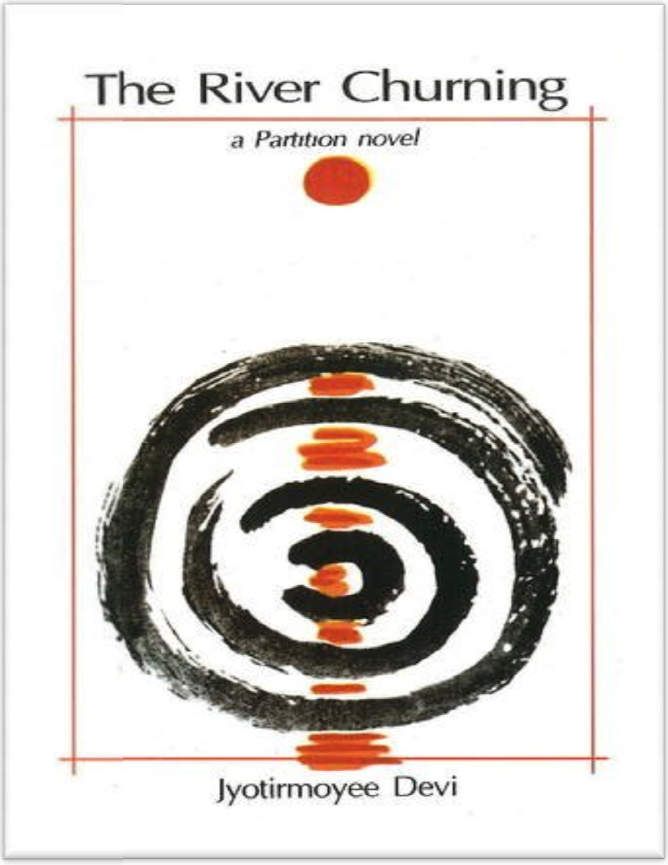


Fig 4. 3. Front Cover of the Target Text: *The River Churning.*

This illustration by Chandralekha, with its minimalistic artwork, is relatively modernistic – on a background of white, circular, spiral stokes (albeit fragmented) in the color of black arguably symbolizes the 'churning' river. The symbolism of the river is further reiterated by the saffron-tinted red, round blot (symbolizing the sun) casting its vermillion reflection on the churning river. The circular illustrations could also be interpreted as symbolizing the vicious circle of women's trauma and suffering, particularly when one considers how the fiction recurrently invokes the Streeparva in the *Mahabharata* to reflect on the suffering of women in post-partition society.

Thus, a comparative analysis of the covers of the source and target text upholds that the cover of the translatum is well construed, translating the traumatic essence of the source text. Given the historical significance of the text, and the relevance of women's suffering in the contemporary world, the study also urges the publishers of the source text to print a separate book for *Epar ganga opar ganga* alongside its presence in the volume, especially for increasing its visibility and marketability.

4.6.2.2 The Title and Subtitle

When exploring the implications of the title(s) of the source text and its translation in the target text, the novel furnishes considerable scope for exploring the nuances of translation and its possible impact on the target reader.

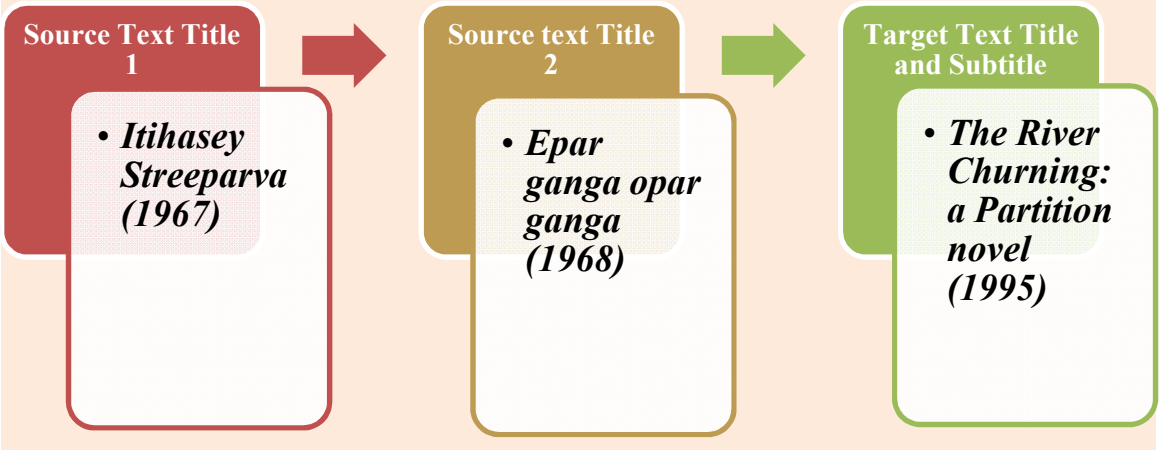


Fig. 4.4.Title translation of *Epar ganga opar ganga*.

The title of the source text was initially *Itihasey Streeparva* (1967), when it was first published in the Bengali journal *Prabasi*. *Itihasey Streeparva*, which can be translated as "The Woman Chapter in History" (Bagchi xxvii) clearly upholds Devi's references to the stree parva or the '*Book of Women'* which is the eleventh of the eighteen books comprising the epic *Mahabharata*. Further, reading of the text portrays that Mahabharata operates as a sub-text to this novel, with '*Adi Parva*' and '*Anusasan Parva*' being the subtitle to two other chapters of the text. There are also wide references to historical women figures in the epic like Draupadi who were subjugated by patriarchy and war. Analysis of the multiple allusions to *Mahabharata* understandably upholds Devi's intentions to portray her Partition narrative on the trauma of women as a continuation of the suffering of women as depicted in the *Streeparva*. However, "[T]the name, as the author tells us in her Preface, was changed at the request of the publisher" (Bagchi xxvii) to *Epar ganga opar ganga*, which literally translates as 'this side of Ganga, that side of Ganga'. Even though actually controversial, this is an explicit allusion to the Partition of Bengal in 1947, following which united Bengal was divided into East Bengal (present Bangladesh) and West Bengal (presently, a state in Eastern India). The reference to the two

banks of river Ganga, though inaccurate, conjures the imagination of borders, and of separation of the Bengali community that shared the same language and culture. It is not quite possible to determine the reasons behind changing the source title to *Epar ganga opar ganga*, given that the author or the publisher is not amidst us anymore, and there are no direct accounts available on reasons for altering the source title. Why Devi chose to stick with the title *Epar ganga opar ganga* instead of any other, perhaps, more factually correct title, is again, not documented. However, it is crucial to mention that Devi had also written a short story on the trauma of partition with the same title, which has been translated as "The Crossing" by Sarmistha Dutta Gupta (247). It can also be observed that the publisher wanted Devi's text to resonate the ethos of the Partition in the title of the text, thereby making it a contemporary narrative. It should be stated here that Devi's novel was one of the first fictional works written by women on the experiences of the Partition, and the publisher must have felt the need to embed connotation of the Partition in the very title of the story, thereby also making it more visible and marketable.

Later, in 1995, the title *Epar ganga opar ganga* was translated into English as *The River Churning: a partition novel* by the renowned translator Enakshi Chatterjee. As is obvious to bi-lingual readers of Bengali and English, the title of the translatum is not a literal translation of the title in the source text. Though the essence of the river is retained in the English title, and the word 'churning' alludes to a sense of agitation and upheaval that shrouded the partitioned civilization, as well as the churned life of the protagonist of the fiction, it was not clear as to why the title was altered in the English translation until my interview with the translator. On being enquired about the strategies of translating the title, the translator kindly informed:

> It has been quite some time so I do not recall if we had any discussion about the title. What I remember is that the final choice was the publishers. I think it is a better title

> than the original. The original is part of a folk rhyme and has nothing to do with partition. [I]i think the author meant it to be a symbolic title meaning that the two sides of the river are now two countries. Which again is not factually correct (Chatterjee).[29]

What can be stated from understanding the translator's perspective is that the publisher plays a pivotal role in determining the title of a text – the "final choice" is always the publishers. Perhaps, the decision to add a subtitle to the novel was also strategically decided by the publishing body. The sub-title "a partition novel" helps the translatum carve a niche for itself in the section of narratives on the Partition of India, thereby increasing its visibility, marketability as well as its political relevance for readers of English in both India and abroad.

4.6.2.3 Dedication

A dedication page, which is generally a part of the front matter of the book, often offers explicit glimpses into the writer's personal sphere, showcasing their gratitude for the individual(s) who inspired the former in some way or the other. However, often writers use this space to state their political agenda, voicing their concern or condemnation. For instance, Morrison had dedicated her memorable novel *Beloved* (1987) to "Sixty million and more" Africans who were the victims of slavery and suffered unspeakable inhumanity. Devi, who had always focused on the downtrodden of the society, and had written extensively about the suffering of the South Asian women, especially in the context of the Partition, had also raised her concern in the page of dedication, writing:

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[29] The translator kindly provided this detail in the questionnaire that the researcher had sent her for conducting the interview, and the researcher is thankful to the translator for the same. For further reference, see *Appendix*.

"*sakal juger sakal desher*

apamanita lanchita narider uddeshhe" (93).

This can be literally translated as, "To the disgraced and persecuted women of all ages, and all lands". By dedicating this book to disgraced women across time and space, Devi, within the pages of her narrative, unifies the trauma of persecuted women, integrating the plight of all women sufferers and universalizes the angst of all disgraced women. She, though her very encompassing and compassionate dedication, transgresses geographical, spatial, racial and religious blockades to imagine the community of women as one, which is progressive in its own right. The dedicatory page is retained in the English translation, and is translated and italicized as "*To the tortured and exploited women of all ages and lands*" (Devi v). Though the translation is adequately understandable, and does transmit the universality embedded in the dedication to the Target reader, a semantic analysis of the Bengali words "*apamanita*" and "*lanchita*" could help arrive at an alternative translation closer in meaning to the source text. According to the *Samsad Bengali to English Dictionary*, the word "*apamanita"* is an adjective derived from the noun "*apaman*", and can be translated as "insulted, dishonored; affronted; disgraced; or defamed" (45). As can be perceived from the English translations, the word *apamanita* bears strong undertones of being sexually abused, or physically violated. Similarly, the word "*lanchita*" is an adjective related to "*lanchito*" (adjective) meaning "reproached, reprimanded, disgraced; insulted, persecuted; harasses; strained, spotted…" (*Samsad* 927). What can be seen is the connotation of disgrace or insult is predominant in the source text, which is slightly disparate in essence from the word "tortured and exploited" that is employed in the target text. Though torture can accommodate sexual abuse, all forms of torture are not acts of sexual abuse. Similarly, sexual exploitation is not the only way a woman can be exploited. For instance,

consider slavery. Women were forcefully exploited by making them work in fields, and it they under-performed, they were whipped – but such violence was also inflicted on the male slaves. Hence, it is crucial to retain the sense of disgrace in the target text. Here, the research proposes an alternative translation that retains the essence of the words "*apamanita" and "lanchita*" –

'To the disgraced and persecuted women

of all ages, and all lands.'

By employing this alternative translation, the *translatum* will be able to capture the sense of defamation, or disgrace that the source text so vividly speaks about.

4.6.2.4 Addition of Introduction

The "Introduction" that is often incorporated in a translated text is also added in the case of *The River Churning*. However, the introduction here is written not by the author or translator but by Jasodhara Bagchi (xxv-xxxiii).

4.6.2.5 Author's Note

The source text entails an "Author's Note" (95-96) written as "*Amar kotha*" (literal translation: my words) in the *phalgun* month of the Bengali year 1374, where she reflects on the lack of narratives on the trauma of women in spite of the timelessness of their suffering.[30]

This has been translated in the target text, thereby provided the target reader a context in which to perceive the narrative. It also clearly showcases that there has no motive on the part of the publishing body to pass the text as though it was originally written in English.

[30] *Phalgun* is the eleventh month of the twelve months in the Bengali calendar and is acknowledged by many communities in North India and Nepal.

4.6.2.6 Translator's Note

It is interesting how a translated text, which has incorporated significant bulk of information with regard to the fiction in the form of an essay by the author titled "Beginnings" (translated by Rimli Bhattacharya vii), and the "Introduction" by Jasodhara Bagchi (xxv), has not included a 'Translator's Note" or any brief comments from the translator. No remarks have also been made on the strategies adopted by the translator in translating a text so deeply embedded with cultural connotations, and stylistically so notable. Though there have been no notable markers of erasure of the "foreignness" in the translatum by the publishing body, the lack of a "Translator's note" does raise certain pertinent questions on whether there was an aspiration, however slight, to reduce the translator's visibility. In the interview with the translator, I was informed that publisher did not think that it was needed (2020).

4.6.2.7 Notes

The target text does not incorporate any footnotes or endnotes, or even a glossary for that matter. Though this does not indicate that the text has been domesticates, it does project that the culture-specific connotations have been lost in translation.

4.6.2.8 Glossary

The translatum titled *The River Churning* is also devoid of a glossary.

4.6.3 *Translating Epar ganga opar ganga to The River Churning: An Interlingual Analysis of Translating Markers of Trauma*

This section attempts to explore the strategies adopted by translators in translating markers of trauma, and analyze the strengths as well as limitations of their strategies of

translating, and further provide alternative translations that could assist in better transmitting the traumatic essence from one socio-linguistic context to another. To explicate further, this section has six clearly defined objectives:

- Explore how the markers of trauma in the source text are translated in the target text
- Analyze the strategies adopted by the translator in translating the traumatic essence of the text
- Retrospect on the strengths of their translation with regard to translating trauma
- Outline the limitations of the translatum in capturing the traumatic essence
- Reflect on the challenges of translating *Epar ganga opar ganga*
- Provide alternative translation strategies with examples that could possibly assist in transmit the traumatic essence from the source text to the target text

It is to be mentioned here that the citations of the tables are not provided in each of the tables as the source of the extracts (source text and target text) are already defined in the case study. The following sub-sections will explore the strategies of translating the markers of trauma in *Epar ganga opar ganga.*

4.6.3.1 Brevity or Presence of Brief Sentences

One of the prevalent features that set Jyotirmoyee Devi's *Epar ganga opar ganga* as a trauma fiction is the trope of brevity that is employed throughout the narrative. Apart from the traumatic themes of communal violence, forced displacement, sexual abuse, and alienation of the protagonist in an orthodox-patriarchal society, the narrative is marked by a poetics of conciseness at the level of its sentence structure. Be it declarative, imperative or interrogative sentences, the source text mostly comprises of succinct, concise and often terse sentences that

implicitly, upholds a crisis of recollection, narration and representation. As Berman observes, the brevity in sentences can encompass "an infinity of meanings" (282), and this conciseness in syntactical structures of sentences in the source text helps in perpetuating the traumatic essence by implicitly mirroring the symptoms of a traumatic memory which tends to resists chronological, connected and ordered narration.

For instance, consider the following table from the first section of the novel where the protagonist is perceived reflecting on the year in which the communal violence had ravaged the lives of her family and community in their village Noahkhali:

Table 4.2

Example of Translating the Trope of Brevity – 1

Text Type	Examples
Source Text (Transliteration)	*"Kon sale seta? Sutara jane kon sale. Mone ache thike. Kon sale ta prithivi suddho lok jane. Apnarao janen*" (99).
Target Text	"Which year was it? Sutara knew, of course. The entire world knows. You now, everbody knows" (5).
Alternative Translation[31]	Which year was it? Sutara knows which year. Remembers for sure. People across the world know which year it is. You all know it too.

As can be seen from the above instance, the source text comprises of brief sentences, as the narrator reminiscences on the year of the communal violence. The sentences in this paragraph are concise (for instance, *"Kon saal seta?", "Sutara jane kon sale"*, etc.) as though

[31] All *alternative translations* in this chapter are translations done by the researcher unless stated otherwise.

the narrator is struggling between recollection and narration. Here, the analysis of the target text showcases that the translator has attempted to retain the fragmented narrative voice in the translatum. For instance, "[W]which year was it?", "Sutara knew, of course" (5), etc., portrays an effort on the part of the translator to transmit the linguistically represented trauma in the target text. Even though the translator has, advertently or inadvertently, omitted the fractioned phrase "*mone ache thiki"* (99) in her translation, the strength of the above translated extract in the target text lies in its perpetuation of the poetics of brevity of language in the translatum. Similarly, the alternative translation provided in the table above aspires to retain the terse narrative voice, and at its best, tries to transmit the complexities of remembering and retelling traumatic memories as represented in the source text.

However, it has been observed that the brief or terse sentences, which add a traumatic essence to the linguistic expression of trauma in narratives of suffering, are often not translated into the target text. Translators often tend to conjoin these brief sentences into one single sentence, or often omit the sentences.

Again, let us consider another example of this aesthetics of brevity incorporated in Devi's narrative, and reflect on its translation in the target text:

Table 4.3

Example of Translating the Trope of Brevity – 2

Text Type	Examples

Source text (Transliteration)	"*Maa aste parlen na. Kalo kalo anek chhaya ma'r samne pichone jworo hoyeche. Ma'r hath dhorbar chesta korche. Ma hath chariye kheerkir dike giye kheerkir pukure jhap dilen*" (101).
Target Text	"But she could not make it. Dark shadowy figures surrounded her, some tried to grab her by the hand. Breaking free she rushed to the pond at the back and jumped into the water" (8).
Alternative Translation	Maa could not make it. Many black shadowy figures have gathered in front and behind maa. They are trying to grab maa's hand. Maa, breaking free, rushed towards the back door and jumped into the pond next to it.

Reflections on the above extract in the source text showcases that the sentences are rather brief, as though the narrator is grasping for breath while remembering and retelling the traumatic episode (for instance, "*maa aste parlen na*"). The translator, to some extent, is able to capture this traumatic reverberation in her target text by engaging in, as Benjamin remarks, transmitting the "essence" in certain parts of the extract. However, the traumatic undertone could have been better captured if the second and third sentence in the source text ("*kalo kalo anek chhaya ma'r samne pichone jworo hoyeche. Ma'r hath dhorbar chesta korche"*) would have been retained in their concise form, and the word "*maa"*, which has been reiterated four times in the extract to showcase the desperation of the helpless child seeing her mother in trouble, would also have been retained in the target text. As can be seen in the above table, the alternative translation here attempts at transmitting the meaning as well as the traumatic essence of the source text.

Let us analyze few more examples in *Epar ganga opar ganga* and its translation *The River Churning: a Partition novel*:

Table 4.4

Example of Translating the Trope of Brevity – 3

Text Type	Examples
Source Text (Transliteration)	*"Hathat tader bagano alo hoye uthlo, aguner aloi. Ar gowaler majhe gorugulo dakte laglo. Chotfot korar sabdo-o ma'r kane elo. Gowaler chale agun legeche ki?*" *(101).*
Target Text	"The fire soon reached their garden. The cows in the shed were restless and began to moo. Perhaps the thatch of the shed was also alight" (8)
Alternative translation	Suddenly, their garden was also all alit, light from the fire. And the cows in the middle of the shed began to moo. Ma could hear the cow nervously fidgeting. Could the thatch of the shed be on fire?

What can be stated after analyzing the extracts from the source and target texts is that the translatum does not adequately capture the traumatic "reverberation" of the source text. In the translation, the terse sentences which convey the traumatic effect, has been condensed if not omitted – for instance, "*Hathat tader bagano alo hoye uthlo, aguner aloi"* has been simplified in the target text, and translated as "[T]the fire soon reached their garden". Again,*"[A]ar gowaler majhe gorugulo dakte laglo. Chotfot korar sabdo-o ma'r kane elo"* has been translated as "The cows in the shed were restless and began to moo". This showcases that though the meaning has been retained in the translated text, it no longer resonates with the intense sense of tension as depicted in the source text.

Again, let us consider another instance where the writer, intentionally or unintentionally, employs the poetics of brevity for upholding the situation of the child Sutara who received little

or no attention from her brothers after the demise of her parents, and her possible sexual violation:

Table 4.5

Example of Translating the Trope of Brevity - 4

Text Type	Example
Source text (Transliteration)	*"Chithir jabab elo. Ke niye asbe Sutarake? Ekhan theke keu gele ki firte parbe? Tader mone je prashno ache, chithiteo royeche tai. Chithite dushchinta udbeger abhasmatro nei sutarar jonno. Tamijsaheber mone hoi jeno*" (107).
Target text	"Tamij Saheb received a reply to his letter. The question was who was going to fetch Sutara. If somebody came from Calcutta, would they be able to return safely? The letter was full of apprehension, but showed not a trace of concern for Sutara. Tamij Saheb could read between the lines" (17).
Alternative translation	Reply to his letter arrived. Who would bring Sutara back? If someone was to travel from Calcutta, would they be able to return? The questions that were there in their minds were the same as in the letter. There was not a hint of anxiety or concern for Sutara in the letter. Tamijsaheb felt so.

In the about example 4, the aesthetics of brevity employed in the source text is not resonated in the target text. The first brief interrogative sentence in the extract from the source text ("*Ke niye asbe sutarake?")* has been rephrased in the form of a declarative statement ("The question was who was going to fetch Sutara"), which though is able to transmit the meaning, does not quite retain the poetics of brevity typical of a trauma narrative. Further, the two sentences ("*Tader mone je prashno ache, chithiteo royeche tai. Chithite dushchinta udbeger abhasmatro nei sutarar jonno"*) have been conjoined ("The letter was full of apprehension, but showed not a

trace of concern for Sutara") in the pursuit of over-clarification by providing additional information to the target reader (for instance, "*Tamijsaheber mone hoi jeno*" has been translated as: "Tamij Saheb could read between the lines").

Let us consider the final example of the trope of brevity in Devi's text and the translation:

Table 4.6

Example of Translating the Trope of Brevity - 5

Text Type	Examples
Source text	*"Ei sob sutarar shona kotha.*
(Transliteration)	*Ekhon bhebeche, takhon noi –*
	Loke nishchinto h'lo!" (122).
Target text	"Sutara had heard all of this. At the time she was not able to understand the consequences of it but looking back she could imagine what people must have felt then. They were at peace at last" (39).
Alternative	Sutara had heard all of this.
Translation	Now she was thinking, but she had not back then –
	People were assured!

Here, the narrator elaborates on the event of the partition, which itself is an abrupt episode in the history of the subcontinent. This extract is particularly interesting as there is a rupture in the structure of the narration. The three succinct sentences are placed one after another in three distinct lines, as though it is serialized into a sequence. The brevity of the sentences in this case is also visually projected, as the source text reader attempts to make meaning out of this abrupt change in the structural pattern of the narrative. However, the translator does not adhere

to this structure – this extract in the translatum flows in a linear sequence, from one sentence to another rather than from one line to another. Besides, the concise second sentence ("*Ekhon bhebeche, takhan noi"*) has been expanded in the target text ("At the time she was not able to understand the consequences of it but looking back she could imagine what people must have felt then") which completely alters the language of minimalism that is characteristic of trauma writing. In the pursuit of transmitting the meaning, the translators then fail to transmit the traumatic reverberation for the source text in the target text. No doubt this enhances the readability of the translatum. However, there is little point in reading a translation that thwarts the essence of the text in pursuit of readability.

4.6.3.2 Fragmentation in Translation

Jyotimoyee Devi's *Epar ganga opar ganga* abounds in singular words, terse phrases, and fragmented sentences that create a sense of rupture throughout the trauma fiction. Whether this trope of fragmentation has been intentionally incorporated to mimic the symptoms of the traumatized protagonist, or whether the writer, who had lived in the conflict zones during the times of the partition, has unconsciously slipped into writing a fragmented narrative, is a question, the answer to which remains elusive. However, what needs to be reiterated is that this "partition novel" as defined in the subtitle of the translation, much like trauma fictions on the Holocaust or slavery that was being written in the West, consists of broken and fragmented sentences that evoke to mind the writings of Elie Wiesel or Toni Morrison. This claim can be exemplified by analyzing phrases and extracts from the text.

For instance, let us consider the table below from the source text where the trope of fragmentation upholds the protagonist's fractured recollection of her childhood home and village, and also analyze its translation in the target text:

Table 4.7

Interlingual Analyses of Translating Fragmented Phrases and Sentences - 1

Text Type	Examples
Source Text (Transliteration)	*"Hai, sei chotto gramkhani. Pratibeshio anek noi. Ekdike nadi, padma-ri ekti chotto meye. Chotto sakha. Barir pechone pukur du'ti. Ekti majhari bagan. Faler fuler gache meshano paitrik bhita" (99).*
Target Text	"She recalled the small village where she had lived, the handful of neighbors they had. A river, a tiny branch of the Padma meandered on one side, more a stream than a river. The backyard had two tanks and an orchard, with a lot of flowering trees mixed with fruit trees" (4).
Alternative translation	Yes, that small village. Not many neighbors. On one side, there was a river- rather, a small rivulet of the Padma. A tiny branch… Behind the house, there were two ponds. Also one moderate-sized garden. An ancestral home with a blend of flowering and fruit trees.

What can be observed by analyzing the following extract of the source text is that the paragraph comprises of brief, fractured phrases (for example, "*hai, sei chotto gramkhani", "Pratibeshio anek noi"*, etc.) that create a reverberation of traumatic recollection in the source text. This fragmented narrative tends to adopt, as proposed in this thesis, a '*minimalistic*

vocabulary' where words are used sparingly, and with a sense of restraint, narrating only what is necessary to make sense and perpetuate meaning.

Here, the analysis of the English translation in the target text showcases an effort on the part of the translator to retain the traumatic essence of the source text. For example, two of the fragmented phrases, that is, "*Ekdike nadi, padma-ri ekti chotto meye. Chotto sakha*" (99) has been translated as "[A]a river, a tiny branch of the Padma meandered on one side, more a stream than a river".

However, the trope of fragmentation in Devi's text has been largely reconstructed, and the brokenness of the syntax has been mended by incorporating long, clear and complete sentences. For example, "*Barir pechone pukur du'ti. Ekti majhari bagan. Faler fuler gache meshano paitrik bhita"* (99) has been combined and translated as – "The backyard had two tanks and an orchard, with a lot of flowering trees mixed with fruit trees". Besides, there has been an attempt to make the translation comprehensible by not only conjoining the broken syntax of sentences, but also providing clarification through additional information in the translation. For instance, let us consider these fragments from the above extract - "*hai, sei chotto gramkhani. Pratibeshio anek noi*" (99). Firstly, the two sentences have been combined and translated as "[S]she recalled the small village where she had lived, the handful of neighbors they had" (4). Secondly, the addition of the phrase "[S]he recalled" enhances the comprehensibility of the target text by stating clearly to the intended target reader that this fragment comprise a recollection. However, this act of clarification and sometimes, over-clarification, which is often "inherent in translation" (Berman 289), diminishes the impact of the fragmented reverberation which existed as a marker of trauma in the source text.

Let us take into account another example by examining the extracts below. Here, Tamij Saheb, the neighbor who had sheltered and cared for Sutara, is seen reflecting on the thoughts of the people in Calcutta, who had heard of the communal violence that had taken place in Noahkhali, but were still in disbelief:

Table 4.8

Interlingual Analyses of Translating Fragmented Phrases and Sentences -2

Text Type	Examples
Source Text (Transliteration)	*"Khobor poucheche, kintu naam dham toh sob samay dei na. Ar tara bhabche sotti ki emon hote pare. Koto purusher pasapashi bash. Jhogra noi, bibad noi, sudhu sudhu khunokhuni*" (105).
Target Text	"Well, obviously they got some news but not all the details, names and so on. It's difficult for anybody to believe, though we have been neighbors for generations. A bloody massacre without a reason, without a dispute" (13).
Alternative Translation	News has reached them, but names, details are not always mentiond there. And they are thinking, could this really happen… So many generations have lived side by side. No quarrel, no conflict – manslaughter without a reason…

Analysis of the above extract from the source text showcases that the last two sentence of the paragraph, that is, "*Koto purusher pasapashi bash. Jhogra noi, bibad noi, sudhu sudhu khunokhuni*" (105), are primarily fragments that reflects on the collapse of the societal structure, the crumbling of humanity and also uphold the abysmal shock of the speaker Tamij Saheb.

However, though the translation in the target text attempts to resonate the fragmented syntax of the source text (for instance, the last sentence of the extract has been translated as "[A] a bloody massacre without a reason, without a dispute"), the translation, at places, has become

unintelligible in the process – the sentences "*Ar tara bhabche sotti ki emon hote pare. Koto purusher pasapashi bash"* has been conjoined in the target text as "[I]it's difficult for anybody to believe, though we have been neighbors for generations". On one hand, the translator has attempted to transmit the meaning by loosely translating the sentence: *"Ar tara bhabche sotti ki emon hote pare"* (Alternative translation: And they are thinking, could this really happen…) has been translated as "It's difficult for anybody to believe…" Besides, the usage of the conjunction "though" to connect the two sentences in the target text is not appropriate in this context for it hinders clarity and comprehensibility. The alternative translation provided in example 7 aspires to retain the meaning as well as essence of the fragmented reverberation of the source text.

Let us consider another extract where the trope of fragmentation is present to reflect on the traumatic times of the partition:

Table 4.9

Interlingual Analyses of Translating Fragmented Phrases and Sentences - 3

Text Type	Examples
Source Text (Transliteration)	*"Dupokkher neta bimuhro bibroto. Janata stambhito esto. Kothai er pratikar? Pratikarer upai ki keu khuje pabe? Sandeho, bhoi, ghrina, atangka o abishshase du-pokkhoi bibhranto*" (114).
Target Text	"The leaders were confused, the people frightened. How was this going to end? What was the way out? Each community looked at the other with hatred, mistrust, fear" (27).
Alternative Translation	Leaders from both the sides were bewildered, embarrassed. The people astounded. Where is the solution? Will anyone find a way to the solution? Both the communities were disoriented with suspicion, fear, terror and

	mistrust.

In the above example, the source text consists of brief sentences and fractured phrases like "*Janata stambhito esto*". However, the target text engages in a process of condensing the sentences, as can be seen in the first line of the target text. The strength of the translation in this extract lies in its ability to transmit the meaning; however, here is an irredeemable loss in the syntactical texture of the text which, being a trauma fiction, does contribute to meaning making.

There are also cases where the translator has resorted to expansionism for inducing clarity in the target text which again, enhances readability at the cost of losing the traumatic essence of the text. Consideration of the following example will help fathom the nuances of translation:

Table 4.10

Interlingual Analyses of Translating Fragmented Phrases and Sentences – 4

Text Type	Examples
Source Text (Transliteration)	*"Sedin Sutara ato bhabte sekheni. Bhabtei janto na. Purbo banglar nadipath paar hochche. Desh gram chokher samne theke miliye jete laglo. Se ki chirodiner moto? Na, abar kokhono asbe tara keu?Sutarar ma baba didir kotha mone hote laglo. Chokhe jol elo na, sukhno. Chokh ki dekhche? Na, bhabche kichu kin a se nijeo janto na"* (115).
Target Text	"In those days Sutara was hardly in a position to understand what was happening. She did not know what to make of anything. A boat took them away from all the familiar sights of the village. Was she going away forever? Would they ever come back? Memories of her lost family came to her but her

	eyes were dry, her mind, a total blank" (28).
Alternative Translation	Those days, Sutara had not yet learnt to think so much. Did not know how to think even. Was crossing the river path of East Bengal. The country, the village began to fade away from her eyes. Was it forever? No, will they ever come back? Sutara began to think about her mother, father and sister. There were no tears in her eyes, dry. What are the eyes seeing? No, whether she was thinking or not, she did not know.

In the above example (9), the source text comprises of brief and incompletes sentences, and terse phrases portraying Sutara's departure from her homeland, following the communal riots. It describes a child Sutara leaving her ancestral home, and though she was yet not capable enough to perceive the intensity of the pain of such departures, she was pained to think of her parents and sister who had succumbed to death during the riots. The sentences are rather terse, brief, with a lack of verbosity.

However, the sentences in the translation are rather lengthy and explicit – "*Sedin Sutara ato bhabte sekheni*" has been translated as "[I]in those days Sutara was hardly in a position to understand what was happening", which showcases that the translator has attempted at increasing the comprehensibility of the target text by providing contextual information. The fragmented phrase "*bhabtei janto na*" (see Alternative translation, example 9) has also been restructured into a complete sentence: "She did not know what to make of anything". There are also instances where brief fragments have been conjoined to form a single, lengthy sentence. Hence, though lexical meaning is transmitted in the target text, the syntactical texture of the

source text which captures the traumatic essence of the trauma fiction, is obliterated in the translation.

Finally, consider another extract from the source text which comprises of an essence of fracture in the narration:

Table 4.11

Interlingual Analyses of Translating Fragmented Phrases and Sentences – 5

Text Type	Examples
Source Text (Transliteration)	"*Abar dekhlen chamatkar komal mukhkhani. Sundari kina ta uni bhabchen na. Sudhu mone asche ekti 'aha'. Nirbasita Sitar moto, Ambar moto, samajer asangkha meyer moto ekti dhikkrita upekkhita balika meye*" (129).
Target Text	"How tender her face was, how sweet. It did not cross his mind whether she was beautiful – but pity overwhelmed him. She became the exiled Sita, Amba or any other neglected girl – a symbol for all of them" (50)
Alternative Translation	Again, he looked at the lovely, delicate face. Whether she was beautiful or not, that is not what he was thinking. Only a deep sigh –'aha'. Like the exiled Sita, like the banished Amba, and like innumerable other girls of the society, she was a damned, neglected young girl.

In the above example, the source text primarily comprises of broken, fragmented sentences, where, through the narrator's perception, Amulyababu is seen contemplating on the plight of Sutara, and abandoned women at large. The disintegrated sentences collapse on to one another, and though the fractured phrases make meaning, they add a traumatic reverberation to the stylistic texture of the source text.

Nevertheless, in the process of retaining the meaning of the source text in the translatum, the translator adopts an approach of condensing the dispersed, dismembered narrative, and often combines the fragmented sentences into one, elaborate sentence. Besides, in certain sections, the translator has adopted paraphrasing as a strategy of translation – "*Sudhu mone asche ekti 'aha"*" has been translated as "but pity overwhelmed him". Though this process of simplification has enhanced the readability of the target text, it has further effaced the traumatic reverberation of the source text in the process of translation.

Thus, in the process of juggling between retaining the meaning of the source text, and the publisher's demand in making the translation easily readable and marketable, the translator often resorts to the process of "rationalization" (Berman 288) which is the act of "recompose[ing] sentences, and the sequence of sentences, rearranging them according to a certain idea of discursive order" (Berman 288), thereby further "deform[ing] the original by reversing its basic tendency" (Berman 289).

4.6.3.3 The Introspective, Retrospective and Rhetorical Questions

The novel *Epar ganga opar ganga* is proliferated with self-reflective, retrospective and rhetorical questions that on one hand, creates a sense of disillusionment, and on the other, implicitly urges the reader to participate in the suffering, thereby validating the doubts, and traumatic experiences of the protagonist. These questions that are strewn across the narrative are often, also reiterative, thereby further adding a traumatic essence to the trauma fiction. Since these questions play a vital role invoking trauma in the narrative, these questions need to be translated from the source text to the translatum. This can be illustrated with the following examples from the primary texts, as well as the alternative translation which has been provided

for inducing clarity. Consider one such extract where introspective and rhetorical questions are present in Jyotirmoyee Devi's narrative:

Table 4.12

Interlingual Analyses of Translating Introspective, Retrospective and Rhetorical Questions -1

Text Type	Examples
Source Text (Transliteration)	*"Eibare bhabbar somay hoyeche. Kintu ki bhabben bhebechilen? Eitihasher sotto-mittha kotha? Ar? Ar nirmomo nishthurbhabe lanchito uthpirito kono hatabhagyader kotha?*" (99).
Target text	"This was the time for reflection, but what would she think about? Of truth and falsehood as presented in history books? What else? Was she going to think about the tortured, the exploited, the unfortunate people at the mercy of others?" (4).
Alternative Translation	Now was the time to reflect. But what did she think she would think about? The truth and falsehoods of history? And? And about some wretched women who were ruthlessly, brutally disgraced, and oppressed?

The above extract from the source text captures the protagonist's disillusionment, and ruptured remembrance of history, and her-story, where retrospective questions on truth and untruths of history, and the plight of women have been explored. The series of questions advanced here also evokes the reader to ponder on the questions raised, thereby implicitly drawing he reader towards the narrative. Further, these questions also arouse a sense of suffering, and add a traumatic reverberation in the syntactical texture of the text.

The comparative analysis of the source text and its translatum upholds that the retrospective questions raised in the source text have been translated in the target text, thereby capturing the traumatic essence. However, to comprehend the pattern of translating rhetorical questions in this select trauma fiction, consider another example given below:

Table 4.13

Interlingual Analyses of Translating Introspective, Retrospective and Rhetorical Questions -2

Text Type	Examples
Source Text (Transliteration)	"*Amader meyeder maan-izzat-shorir niye e lanchona keno? E ki tomader dhorme bole? Quran-e ache? Tomra eto sob sikhhito – gayer ookil moktar master – keu karuke kichu bolchona keno? – chi chi. Tomra kichu bollena keno karuke?* (105).
Target Text	"But why don't you leave the women alone? Does your religion allow you to dishonor women the way they are doing? Does the Koran approve of it? You are the educated section of the community – teachers, lawyers, mukhteers – why are you keeping quiet? Shame on you!" (14).
Alternative Translation	But why disgrace the honor, esteem and bodies of us women? Is this what is said in your religion? In Quran? You people are the educated lot – the lawyers, mukhtars*, masters of the village – why aren't you saying anything to each other? – Shame shame. Why didn't you all say anything to anyone? [provide footnote to *mukhtar*] *refers to the head or the chief officer of a local governing body of a village or a small town in colonial India, and the word has its origins in Turkey during the Ottoman Empire

Considering the above example, the extract is replete with rhetorical questions where Sakuna's mother fervently questions the frameworks of religion and patriarchy. It comprises terse, rhetorical questions that capture the raging, and impassioned emotions of the speaker.

An interlingual analysis upholds that these questions have been retained in the translatum. Though the translator has attempted to induce readability by incorporating "clarification" (Berman 289) at certain linkages (for instance, "*E ki tomader dhorme bole?*" has been translated as - "Does your religion allow you to dishonor women the way they are doing?) by providing additional information, the rhetorical questions have not been rearranged or recomposed in the target text. The preservation of the rhetorical questions, which also serves as a marker of trauma, thus helps in perpetuating the traumatic reverberation of the source text in the target text. However, there are certain instances where such retrospective questions are repeated in the narrative, much like a traumatized victim who engages in re-negotiating with the traumatic experience by replaying the event time after time. In such cases, translators tend to omit the questions that are repeated, or combine two or more distinct questions into one. This can be better illustrated with the example given below:

Table 4.14

Interlingual Analyses of Translating Introspective, Retrospective and Rhetorical Questions – 3

Text Type	Examples
Source text (Transliteration)	*"Se sob bhabte pare na… hai, se pore giyechilo. Na, ora fele diyechilo? Tarpor? Ki hoyechilo? Ke niye elo kotokhon pore? Kodin jwarer ghore porechilo?*" (107).
Target Text	"She could not clearly remember what had happened… Did she fall to the ground or was she pushed down? What happened after that? Who rescued

	her and when? For how long had she been running a fever?" (16).
Alternative translation	She could not recollect everything… Yes, she had fallen down. Or, was she pushed by them? Then? What happened? Who rescued her, after how long? How long was she unconscious with fever?

The above example showcases one such example where the protagonist Sutara is engaged in retrospection, revisiting and re-imagining the day of the riot. Though the target text attempts to resonate the retrospective questions as portrayed in the source text, there are instances where the brief, broken questions have been clubbed together to form one question (for instance, "*Tarpor? Ki hoyechilo?*" has been translated as "What happened after that?"). This act of clubbing questions is not problematic when considering the semantic translation for the meaning is translated precisely. However, the limitation lies in the fact that, when brief, terse introspective or retrospective questions are conjoined to form one question, the trope of brevity which is a stylistic marker of trauma in trauma language, is decimated, thereby diminishing the traumatic reverberation in the translatum.

Again, there are instances in the text where interrogative statements have been omitted, or otherwise reframed into simple, declarative statements that somewhat limit the possibilities of perpetuating trauma. For example, consider another extract from the trauma fiction and its English translation:

Table 4.15

Interlingual Analyses of Translating Introspective, Retrospective and Rhetorical Questions – 4

Text Type	Examples
Source text (Transliteration)	"*Ar chokhe ja dekha jai na athocho mone mone sob dekha jai seta ki?*" (Devi 109).
Target Text	"And there were the invisible scenes in her mind which she could not get rid of" (19).
Alternative translation	And what is that which cannot be seen with the eyes, but can be perceived in the mind?

What can be deduced from the interlingual analysis of the above extract is that the rhetorical question in the source text is restructured and retained as a declarative sentence in the target text. The omission of the rhetorical question, or rather, the translation of the interrogative sentence into a simple declarative sentence is imprecise for it reduces the traumatic resonance of the source text in the translatum. Here, questions arise: why does the translator reframe the rhetorical question into a simple sentence? One possible reason could be that the translator has aspired to induce comprehensibility in the text – though the recurring questions can lure the reader into the narrative, it could also demand for active participation with the text on the part of the reader. The translator here turns the question into a statement, thereby attempting to enhance readability, comprehensibility and lucidity of the translatum. Consider another such instance where rhetorical questions are replaced with simple, declarative statements:

Table 4.16

Interlingual Analyses of Translating Introspective, Retrospective and Rhetorical Questions – 5

Text Type	Examples

Source text (Transliteration)	"*Sakinar maa bollen, 'ato boro meye, bhaider mot na niye kon camp e kar hate debe? Se ki thik hobe? Na meyeta jete chaibe?*" (111).
Target Text	"Sakina's mother did not think this is a good idea. "She is a young girl, how can we hand her over to just anybody in the camp without asking her brothers? It would be most improper. And I don't think she would want to go" (22-23).
Alternative translation	Sakina's mother said, 'She is an adolescent girl, how can we, without the consent of her brothers, send her to a camp, and hand her over to just anybody? Will it be a right thing to do? Or, will the girl want to go the camp?

In the above example, the extract from the source text comprises of reflective as well as rhetorical questions where Sakuna's mother is seen pondering on the downsides of sending Sutara with the relief camp. However, interlingual analysis of the source and target text upholds that though the first question has been retained in the translatum, the last two rhetorical questions in the Bengali text have been translated as direct, declarative statements – "*Se ki thik hobe? Na meyeta jete chaibe?*" to "It would be most improper. And I don't think she would want to go". Here, the act of revising sentences does not impact the transmission of meaning; however, revising the sentences and punctuation had partially dismantled the veneer of doubt, dilemma and indecision that was prevalent in the source text.

Thus, it can be stated here that questions present in the source text is best translated as a question to the target text.

4.6.3.4 Interjection and Exclamation in Translation

Epar ganga opar ganga comprises of numerous exclamatory phrases, sentences and interjections that add an essence of shock to the narrative. Though it would be fallacious to claim

that the text is replete with the trope of exclamations, there are considerable junctures where the text breaks into exclamatory sentences, or interjection, thereby registering the element of shock in the very texture of the text. This element of shock that is present in the select text through the unconscious or conscious employment of interjections and exclamations is significant as it appends a labyrinth of traumatism to the narrative. Therefore, when such trauma narratives are translated from one socio-linguistic context to another, the translator needs to be aware of the traumatic sub-text, and retain the interjections and exclamatory sentences in their translations.

However, an interlingual analysis of the select source and target text have showcased that the interjections or exclamatory sentences present in the source text are mostly not transmitted in the target text. To explicate further, the exclamatory phrases of the source text are not completely omitted in the target text; rather, much like rhetorical questions, they are translated as simple, declarative sentences.

For instance, consider an extract where exclamatory sentence is present in the narrative, and analyze its translation into the target text:

Table 4.17

Interlingual Analyses of Translating Interjections or Exclamatory Sentences – 1

Text Type	Examples
Source Text (Transliteration)	*"Ar tar sarbanga shiyure uthe. Kader kotha bhebe!*" (104).
Target Text	"A tremor went through her. She did not know why" (12).

Alternative Translation	And her whole body shivered. Thinking of whom!

To contextualize, the above example uphold the emotional shock experienced by Sakina's mother when she was recollecting the horrors of the communal violence that had completely destroyed their peaceful lives in the village. In fact, her emotional shock had also manifested in the body as "[A]a tremor went through her" (12). The second sentence in the source text is an exclamatory sentence that attempts to register the shock in the very syntactical structure of the narrative. However, the exclamatory sentence ("*Kader kotha bhebe!*") has not been retained in the target text (She did not know why). This is an unnecessary erasure of the trope of exclamation – firstly, the semantic translation does not echo the meaning perpetuated in the source text, for the fragment "kader kotha bheke!" (Alternative translation: Thinking of which people!), urges the reader to think about the perpetrators that the character was reflecting on. This has been translated as: "she did not know why" (back translation: *Keno*, *se ta jantona)* which showcases that the meanings are somewhat varied. Secondly, the omission of the exclamations results in the erasure of the emotive texture of the text.

To understand the tendency of translating interjections in *Epar ganga opar ganga*, consider another example:

Table 4.18

Interlingual Analyses of Translating Interjections or Exclamatory Sentences – 2

Text Type	Examples

Source Text (Transliteration)	"*Ar ekjon bolle, de na, oder ghoreo agun lagiye. Upokar kora bujhben!*" (105).
Target Text	"One of them said, "Let's set fire to their house, they must realize what it means to be nice to Hindus"" (14).
Alternative Translation	Another said, "Do this, set fire in their house too. He will realize the cost of helping infidels!

The extract from the source text in the above example captures the usage of an exclamatory phrase: "*upokar kora bujhben*!" Here, the exclamatory sentence portrays the extreme hatred and cruelty of the fanatics who had intended to punish Tamij Sahej for saving the life of Sutara. The phrase also encapsulates a sense of sarcasm, which can only be fathomed by readers well versed in Bengali language and culture. This has been clarified in the target text, and understandably, explicated for inducing comprehensibility. However, the omission of the exclamation lessens the expression of heightened emotions in the translatum. The alternative translation provided above attempts to retain the exclamatory sentence, though the brief phrase has been explicated to capture the sarcasm in the statement.

The following example will further illustrate on the translation strategies adopted for translating interjections and exclamatory phrases in the select texts:

Table 4.19

Interlingual Analyses of Translating Interjections or Exclamatory Sentences – 3

Text Type	Examples
Source Text (Transliteration)	*"Ami toh abak! Bollam – ya Allah! Chhi! Emon katha ke bolle?*" (111).

Target Text	"This scandalized me. I said, God forbid, who has been saying such things" (22).
Alternative Translation	I was appalled! Said – ya Allah! Shame! Who says such things?

The example above cites an extract that is replete with interjectory words as well as exclamatory phrases that capture the dismay, astonishment, and hopelessness of the situation. Apart from the exclamatory phrase ("*ami toh abak!*"), the two interjections present here are "*Ya Allah*" and "*Chhi*" ("Chhi-chhi"), both of which are followed by an exclamation. In Abrahamic religions, '*Allah*' is the Arabic word for God, and "*ya Allah*" can be literally translated to English as 'oh God' or 'oh Lord'. Another possible translation could be 'Good heavens!' However, since the phrase is rooted in the Islamic culture, and provides crucial cues to the socio-cultural context of the text, it becomes crucial to retain the original phrase in the target text. Again, "Chhi" is a word of Hindi origin "used to express disgust" and is widely used across in South Asia, or among people of South Asian origin, especially across North India.

The interlingual analysis showcases that both the interjections as well as the exclamatory phrase has been restructured in the target text. The exclamatory phrase has been replaced by a simple declarative sentence. Further, the phrase '*ya Allah*' is domesticated and translated as "God forbid", and the exclamation mark is done away with, thereby effacing the emotions of shock that were embedded in the source text. Besides, the word "*chhi*" denoting disgust has also been omitted in the target text. This upholds an instance where the translator has been unable to grasp the emotive essence of the text, and in the pursuit of enhancing readability, has obliterated the

traumatic essence in the translatum.This tendency to neglect the interjections can also be observed in the interlingual analysis of these extracts:

Table 4.20

Interlingual Analyses of Translating Interjections or Exclamatory Sentences – 4

Type Text	Examples
Source Text (Transliteration)	"… - *keu ki benche achen,na mara gechen sotti soti!* *Du'chokh bhore jol ashe, jatrar tarikh aro koto pichiye gelo ke jane!*" (115).
Target Text	"Had they survived or were they lost forever? Tears filled her eyes. The date of departure was now postponed indefinitely" (28).
Alternative Translation	… - Is any of them alive, or are they really all dead! Tears filled her eyes, the date of departure was further postponed who knows by how much time!

In brief, what can be observed in the above example is that both the exclamatory sentences have been restructured in the target text. The notable strategy is that the first exclamatory sentence has been restructured as an interrogative sentence in the translatum.

Finally, consider the example below where interjections have been traced in the source text:

Table 4.21

Interlingual Analyses of Translating Interjections or Exclamatory Sentences – 5

Text Type	Examples
Source Text	*"Aha! Koto meye emon sekhane pore ache. Aha! Prouro manushtir chokhe*

(Transliteration)	*ki jal elo tak-e dekhe*" *(*130*).*
Target Text	"He was close to tears when he thought of the numerous of girls like her left to fend for themselves" (50).
Alternative Translation	Alas! So many girls like her are still there. Alas! Was the old man on the verge of tears on seeing her…

In the above example, Amulyababu is seen empathizing with girls like Sutara who are abandoned by their families. The sigh of the character is registered twice in the source text through the interjection "*aha*!" However, the interjections are omitted in the target text, and the brief sentences in the source text are combined to form one, elaborate sentence in the target text. The alternative translation provided above showcase a possible way in which the interjections could have been retained in the target text.

One of the primary questions that arise here is, why have not the interjections and exclamatory sentences been retained in the target text? Though the answer cannot be stated with certitude, few possible speculations can be drawn. One of the viable reasons is that the translator had focused on transmitting the meaning from the source text to the *translatum*, and was not particularly invested on the formal and stylistic devices in the source text. This also explains her strategy of loosely translating the text at junctures that were repetitive, or difficult to translate. Besides, since the translation was commissioned, there could have been pressure from the publishing body to induce readability in the target text, due to which the translator has attempted to clarify the complexities while translating the text.

4.6.3.5.Intertextuality in Translation

When considering the trope of intertextuality, *Epar ganga opar ganga* is replete with intertextual references where Jyotirmoyee Devi alludes to the Indian mythological epics as well as contemporary texts, people, places and events in order to contextualize her story within the reality of the Partition, and the history of the subcontinent at large. Especially, the text abounds with references to the "*Stree parva*" of *The Mahabharata*. In fact, the original title of the novel was "*Itihasey Streeparva*", a direct invocation of the chapter in the epic; it was only later that the title was altered to Epar *ganga opar ganga* on the advice of the publisher.[32] The novel not only alludes to chapters but also characters from the epics like *Ramayana* as well as *The Mahabharata* to uphold the continuity of the plight of women. Further, the text also cites the events leading to and following the Partition, thereby contextualizing the narrative in the reality of the Partition. Though such intertextual references are always significant in comprehending a text, intertextuality in trauma fictions becomes all the more significant as it captures the unspeakable in the narrative. When such trauma fictions are translated from one language to another, these tropes of intertextuality also needs to be transmitted across one socio-linguistic context to another. However, given that intertextual references are often embedded with cultural connotations, it becomes a complex task to negotiate between the triad of intertextuality.

This can be exemplified with examples from the source and target texts:

Table 4.22

Interlingual Analyses of Translating Intertextual References – 1

Text Type	Examples

[32] For more, see the section on title translation earlier discussed in the case study.

Source Text	*"Adiparva"* (99).
(Transliteration)	*Anushasan parva* (117).
	Stree parva (140).
Target Text	Adi Parva: The Beginning (4).
	Anusasan Parva: the Imposition (31).
	Stree Parva: The Women (67).
Alternative Translation	*Adiparva*
	Anushasan parva
	Stree parva
	[provide footnotes and context]

The above example showcases the title of the three chapters in *Epar ganga opar ganga*, all of which are titles that echo three of the eighteen *parvas* or books that comprise the *Mahabharata*. *Adiparva* , which is a Sanskrit word meaning 'the first episode' or 'the first book' refers to the first book or first *parva* of the *Mahabharata*, and comprises of 19 sub-sections. The "*Adiparva*" elaborates on the genesis of the epic, and outlines the summary, as well as reflects on its significance. Jyotirmoyee Devi had titleds her first chapter "*Adiparva*" deliberately to echo the first book of the *Mahabharata* – this intertextual reference contextualizes the Partition novel with the epic, drawing similarities between the first chapters of both the literary works. Like the *Adiparva* of the *Mahabharata* which lays the foundation for the grand narrative to progress (through the introduction to pivotal characters like the Pandavas, Kauravas, Draupadi, and Krishna, and their personalities, and through the portrayal of socio-political discords), the *Adiparv*a of *Epar ganga opar ganga* also functions as a prelude to the life of the protagonist Sutara.

However, the translator translates "*Adiparva*" simply as "Adi Parva: The Beginning", without any reference to the intertextual connotations embedded in the title. No footnote, endnote, or reference is provided in the translatum reiterating as to what the word "Adiparva" retained in the target text refers to. Same can be seen in the chapter-title translation of the second and third chapter (see the above examples). This is fallacious as the entire novel tends to echo *the Mahabharata*, and though readers situated in South Asia or readers familiar with the *Mahabharata* might grasp the inter-textual references to the epic, readers situated outside the socio-cultural space or readers unfamiliar with the epic would simply be unaware of the network of intertextual references drawn with *Mahabharata* in this narrative. Hence, though Bengali readers might be able to fathom the interconnections between the epic and the select text, most of the English readers will remain in the dark about the intricate interlinks that was originally weaved with *Mahabharata* in the source text.

Consider another instance where the trope of intertextuality plays a significant role in the narrative:

Table 4.23

Interlingual Analyses of Translating Intertextual References – 2

Text Type	Examples
Source Text (Transliteration)	*"Meyeder niye kothai ke kobe tanatani cherhacherhi koreni? Keno oder puran khulei dekho na? Ravan sitaharan koreni? Ar Draupadir kotha?... Sob deshei esob ache"* (105).
Target Text	"They said, 'Can you tell us of a single instance when women have not been molested, pushed about? Look at the stories in their Puranas – what about the abduction of Sita? What about Draupadi? ... They scoffed at me, saying these

	things happen" (14).
Alternative Translation 1	Could you tell me about one place, time, or instance when women have not been persecuted or torn apart? Why don't you have a look at their very *Puranas*, the sacred literature of Hinduism? Wasn't Lord Rama's wife, Sita abducted by Ravana, the demon king of Lanka? And what about Draupadi, the daughter of King Drupada and wife of the brave Pandavas in *Mahabharata*? … These things happen all over the world.
Alternative Translation 2	Could you tell me about one place, time, or instance whenn women have not been persecuted or torn apart? Why don't you have a look at their very *Puranas**? Wasn't Sita** abducted by Ravana***? And what about Draupadi****? … These things happen all over the world. [Provide footnote for all the four references to figures in the epics]

Here is another such instance where Jyotirmoyee Devi's narrative refers to the plight of women by drawing in references to characters in the epic *Ramayana* as well as *Mahabharata*. However, these intertextual refereces are not elaborated in the English translation. This erasure of the web of intertextual references to pivotal women figures who have suffered and thwarted by patriarchy leads to the qualitative impoverishment of the translation.

Here, two alternative translation strategies have been illustrated in the above example, both of which prioritize on the transmission of the intertextual connotations in the target text. The first alternative translation resorts to providing contextual information about the characters in the very frame of the narrative. However, this act of clarification leads to expansion of the narrative, and leads syntactical alteration in the target text. This is where the second alternative translation fits

in. The strategy adopted here aims to retain the meaning as well as form of the source text in the translation. The intertextual references to the epics are retained by incorporating footnotes in the English translation. Here is another example of intertextual reference:

Table 4.24

Interlingual Analyses of Translating Intertextual References – 3

Text Type	Examples
Source Text (Transliteration)	*Sunechen Kolkatar great Calculla killing-er prakashyo bibhotsho hatyakander somay kolkatar manush jeno ekebare bonyo hingshra jeeb hoye uthechilo…* *Noakhali-te tar chowache je dabanol jwale uthechilo tatoh tar nijer chokhei dekha…* (109-110).
Target Text	He had heard stories of the Great Calcutta killings, of gruesome murders in broad daylight, of how the entire population had behaved like savage beasts… He himself had seen the retaliation in Noakhali, the flame of hatred which devoured so many… (20).
Alternative Translation	Heard about how people in Kolkata had become like wild, savage animals during the great Calcutta killings*, murdering each other in broad daylight. He had seen the flame of hatred that was lit in Noakhali** himself as retaliation to the incident. * ** [provide footnotes]

The example above showcases that the source text refers to the “great Calcutta Killings” as well as “Noahkhali”, thereby contextualizing the narrative within the time frame of the Partition of the subcontinent. The great Calcultta Killings, also known as the Calcutta riots of

1946, refers to the communal riots that broke out in Calcutta (now Kolkata) on the Direct Action Day when Muslims, under the command of Muhammad Ali Jinnah, protested, demanding for a separate land for the Muslims of Bengal. The riots were so violent that more than four thousand people were brutally massacred, and, more that a lakh people were displaced. The violence sparked off riots across the Indian sub-continent, the most notorious of which is the Noakhali riots. It comprised of a serious of semi-organized mass killings, rapes, exploitation, looting, forced conversions of Hindus by radical Muslims in Noakhali (now in Bangladesh). Though the information implicitly provided within the source text with reference to the great Calcutta killings and Noakhali has been translated in the English translation, and does provide basic information about the incident to the target reader, a brief footnote could have deed been included with reference to the great Calcutta killings.

Jyotirmoyee Devi's also does not hesitate to make politically contentious remarks when referring to the role of Mahatma Gandhi in her narrative:

Table 4.25

Interlingual Analyses of Translating Intertextual References – 4

Text Type	Examples
Source Text (Transliteration)	*Gandhiji raja hote chailen na. Deshke bibhokto kore shadhinatao mene nite chailen na. Kintu puro assommoto o hote parlen na. keno ke jane!* (122).
Target Text	Gandhiji had no intention of donning that mantle neither did he accept an independence which cost the nation its unity. But he was not adamant enough in his refusal to accept (38).
Alternative Translation	Gandhiji did not want to become the king. He did not also want to accept independence by dividing the country. But he was not very assertive in his

denial. Who knows why!

In this above example, the source text implicitly refers to the questionable role of Mahatma Gandhi in context to the division of India. Though he was against independence at the cost of Partition of India, he refrained from being assertive about his decision.

This intertextual reference, which has been elaborated within the text itself, is translated in the target text. Given that the reference is self explanatory, albeit implicitly, the target reader situated in and outside the subcontinent is bound to question the role played by Gandhi during the Partition of India.

Finally, the author also refers to the contemporary Hindu society which was segregated on the basis of caste, and was shrouded by superstitious, orthodox practices. For this purpose, consider the example outlined below:

Table 4.26

Interlingual Analyses of Translating Intertextual References – 5

Text Type	Examples
Source Text (Transliteration)	*Eh chara hindu boarding-e jhamela anek. 'kulji' 'thikujir' moton joralo ghoralo parichay lage. Brahmo boarding e sthanabhab* (130).
Target Text	Hindu boarding houses made a lot of fuss. The identification had to be absolutely thorough, almost as if for casting a horoscope. There was no accommodation available in Brahmo boarding houses… (51).

Alternative Translation	Besides, there was lot of problems with a Hindu-boarding house. One's identity had to be explicated in detail, as though applying for a horoscope chart. There were no rooms available in the boarding houses of Brahmo samaj*. *[provide footnote on *Brahmo Samaj*]

In the above example, the author refers to "*kulji thikuji*", which can be translated as a brief account of one's lineage ("*kulji*") and horoscope ("*thikuji*). These accounts were important markers of one's position in the orthodox Hindu society of partitioned India, so much so that without verification of one's lineage, caste and horoscope, no rooms would be allotted to the individuals. This reference to the orthodox Hindu society, being elaborated in the source text itself, has been transmitted in the target text.

However, the author also refers to "Brahmo boarding": "*Brahmo boarding e sthanabhab"* (literal translation: In the Brahmo boarding, there were no rooms available). Though the target reader is able to perceive the meaning transmitted in the English translation, the intertextual reference to the Brahmo Samaj is lost in translation, especially for readers unfamiliar with the Brahmo movement and its progressive ideologies and reformation activities. In this context, the translator could have substantiated the translation with a footnote on Brahmo Samaj.

Thus, the interlingual analysis of the translation of intertextual references projects, that in most cases, the references have been transmitted in the target text. However, the connotations of these references are in most cases, lost in translation as the translator does not explicate the culture-specific words with footnotes or even endnote or a glossary. Thus, in most cases, the intertextual references are not transmitted in the translation.

4.6.3.6 Over-translation, under-translation and Mistranslation

Over-translation ("overtranslation"), under-translation ("undertranslation") and mis-translation are factors that tend to dismantle the *trauma language* when a trauma fiction is translated from one socio-linguistic context to another. To comprehend the nature of these tendencies, consider exploring the following terminologies:

"Overtranslation" or *atyanuvaad* in Indian languages (Singh 57) is a term coined by Newmark in his *Approaches to Translation* in 1981. Newmark, who considered that every act of translation entails loss of meaning in the source text to some extent, proposed that, "if this loss of meaning entails an increase in detail (rather than an increase in generalization) it is termed *overtranslation*" (Shuttleworth and Cowie 119).

"Undertranslation" or *alpaanuvaad* (Singh 57) is another terminology conceived by Newmark, which is the direct opposite of overtranslation. Newmark proposed that if the loss of meaning while translating the source text into the target text entails an increase in generalization to conform to the conventions of the target language, it is termed "*undertranslation*" (Shuttleworth and Cowie 192).

Mistranslation, in the simplest terms, refers to an "incorrect translation" ("Mistranslation"), or to "the act or an instance of mistranslating something" ("Definition of Mistranslation"). These factors often interfere in the transmission of the traumatic essence from the source text to the target text. Hence, when translating trauma narratives, translators need to be aware of the problems that arise in resonating the trauma language when one slips into over-under- or mistranslation.

Like most translated text, there are instances of undertranslation, overtranslation and mistranslation in the English translatum *The River Churning*. The complex process of translation often compels the translator to over-explain specific cultural connotations, or at times, under-explain certain nuances that seen irrelevant, or are repetitive ; at times, the constraints of translating also leads to incorrect translations. However, when such factors permeate the translation of trauma fictions, they impact the traumatic resonance weaved within the semantic and syntactical structure of the text.

This trope can be illustrated with examples from the select source and target text:

Table 4.27

Interlingual Analyses of Over-translation, under-translation and Mistranslation – 1

Text Type	Examples
Source Text (Transliteration)	*"Sahasha pashe theke didi, 'ma o ma, o mago, o baba' – bole ekta teekhno chitkar kore matite pore gelo"* (101).
Target Text	"Sutara started after her when suddenly she heard her sister scream and fall to the ground" (8).
Alternative Translation	Suddenly, from the side, didi screamed, '*ma* oh *ma*, oh *ma* oh, oh *baba*" – and then fell to the ground. [If needed, provide footnotes to ma and baba]

In the above example, the extract from the source text describes the scene where Sutara's sister screamed on being harassed by the rioters. Her desperate screams calling for help to her parents (*ma* = mother; *baba* = father) is captured here as– "*ma o ma, o mago, o baba'*.

However, her cry, which reverberates with trauma and suffering in the Bengali trauma fiction, is not translated in the target text. This can be perceived as a case of undertranslation as the translator has omitted detailed information of the source text in her translatum. Though the meaning has been transmitted in her strategy of paraphrasing, the omission of the scream in the target text reduces the essence of trauma in the target text.

The alternative translation provided above attempts to resonate the trauma in the translation by retaining the scream of the protagonist's sister: '*ma* oh *ma*, oh *ma* oh, oh *baba*". Besides, given that the two languages, that is Bengali and English, exhibits "asymmetrical power relations" (Niranjana 33), it was important to preserve the Bengali words for mother (*ma*) and father (*baba*) in the English translatum. This act of foreignizing is a minor attempt to "register the linguistic and cultural difference of the foreign text, [thereby] sending the reader abroad" (Venuti 20).

Now, consider a contrary instance where the extract in the source text is explicated in the translation:

Table 4.28

Interlingual Analyses of Over-translation, under-translation and Mistranslation – 2

Text Type	Examples
Source Text (Transliteration)	"Sakina-r maa bollen, 'tobe na-e ba niye gele. Ekhane thak na, pore jabe'khon. Ar – gele ki nebe ora - !'" (108).
Target Text	"Sakina's mother said, "Then why send her at all? Let her stay here for some more time. Besides, are they going to accept her back?" She seemed

	[sceptical] skeptical" (18).
Alternative Translation	Sakina's mother said, "Then it's probably better not to send her. Let her stay here, she can go later. Besides, will they accept her back?

Here, the source text elaborates on the doubts of Sakuna's mother who was not sure whether Sutara's extended family would accept her on her return, given that she has perhaps been sexually violated by rioters of a different community, and further, stayed in a Muslim household for months. Here, the intercultural differences between the two communities are being implicitly indicated. The skepticism of Sakuna's mother is denoted indirectly – for instance, the exclamatory phrase "*Ar – gele ki nebe ora - !"* upholds her apprehension regarding Sutara's acceptance by the latter's family.

However, this implicitness has been stated explicitly in the target text. The addition of the sentence, "[S]she seemed [sceptical] skeptical" is clearly an instance of overtranslation where the translator provides additional information regarding the emotions of the character to induce comprehensibility in the translatum. This is unsettling for the translator strives to explicate what was meant to remain partially expressed in the text – the doubt of the character was indirectly exemplified through the incomplete sentence in the source text; it needed no further clarification or elaboration given the sensitivity of the subject. Thus, critiquing this tendency of translators to explicate that which was meant to remain suggested, Berman rightly remarks:

> When the original has no problem moving in the indefinite, our literary language tends to impose the definite" (Berman 289).

There are also instances of undertranlation in the translatum, which can be illustrated through the example below:

Table 4.29

Interlingual Analyses of Over-translation, under-translation and Mistranslation – 3

Text Type	Examples
Source Text (Transliteration)	"*Bishyojagat amai chahile* *Ke mor atyopar*" (149).
Target Text	"As the poet said, "The world wants me – it hardly matters who is my own and who is not" (79).
Alternative Translation	As Tagore writes: "If the universe seeks me Then what does it matter who is my own, who is not".

Analysis of the extracts from the source and target text in the above examples showcases that the two lines from Tagore have been restructured in the English translation. What can be deduced here is that the structure of the poem is altered in the target text. Besides, a textual elaboration, or a footnote on the origin of the lines could have added to the qualitative enrichment of the target text.

There are also instances of omission as can be seen in the example below:

Table 4.30

Interlingual Analyses of Over-translation, under-translation and Mistranslation – 4

Text Type	Examples

Source Text (Transliteration)	*Tai bole sob chhoa-nepa jei jei (joy joy) korbe. Ghore thakur debota ache – bidhoba bamun ashe gerosthoghore (117).*
Target Text	"What do you mean?" snapped their mother. "Don't we have a deity in the house? And Brahmin widows come here also. How can you have her pollute everything? (31-32).
Alternative Translation	Does that mean she will pollute by touching everything, jai jai *.We have god, deities in this house – widow Brahmin** comes here. [retain the culture specific references and provide footnotes]

In the above example, the source text is replete with culture-specific words - "*joy joy*", "*bidhoba bamun*", being the two words that are most difficult to translate into English. Here, "*jei jei*", or "*joy joy*" (literal translation: victory victory/ Glory, glory) is a popular chanting to God among Hindus, which can be crudely translated as "Victory be to God", or "Glory to God". One can relate this chanting with the more popular "*Jai Shri Ram*" (literal translation: Victory be to Lord Ram/ Glory to Lord Rama). Here, the character is portrayed as chanting "*joy joy*" after Sutara, who is deemed to be "polluted" by her stay at a Muslim household, unintentionally enters the kitchen to offer her help with cooking. However, this chanting is omitted in the target text. An alternative strategy could have been to retain the chant with a footnote in the target text. Similarly, the reference to "*bamun*" or "Brahmin", which is a community-specific word used to denote the upper caste community among Hindus, could have been elaborated with a footnote in the target text.

Finally, consider an instance where the exact date of the Partition of India is omitted in the target text:

Table 4.31

Interlingual Analyses of Over-translation, under-translation and Mistranslation – 5

Text Type	Examples
Source Text (Transliteration)	"15 e August, 1947" (122).
Target Text	"August, 1947" (38).
Alternative Translation	15th August, 1947

This is a simple instance of omission of specific and crucial detail in the target text, though it is unknown whether the translator has mistakenly excluded the specific date, or whether it was a conscious decision on the part of the translator. Though the omission of the date 15th August does not directly impact the traumatic reverberation of the source text in the target text, it fails to contextualize the extract in the target text on the day of the Partition of India. Thus, what can be deduced from the above analyses is that instances of mistranslation, undertranslation or overtranslation can affect the transmission of trauma from the source text to the translatum.

4.6.3.7 Somatic Reference and Imageries in Translation

Jyotirmoyee Devi's *Epar ganga opar ganga* abounds with somatic imageries and references to the body. In her objective to portray fear, suffering, trauma, that is, emotions that are abstract, the writer embeds the hurt in the body by repeatedly referring to bodily

malfunctions, dysfunctions and instances of lachrymations. Often, the characters are depicted wailing or weeping in the text; or are being portrayed as paralyzed by fear; or shivering with traumatic memories, instances that need to be transmitted when translating the fiction from one language to another. To analyze how the source text portrays these markers of trauma and further examine their translation, consider the following example:

Table 4.32

Interlingual Analyses of Somatic References – 1

Text Type	Examples
Source Text (Transliteration)	"*Didi-r mukh 'shak' hoye geche kisher bhoiye*" (101).
Target Text	"Didi also looked frightened but Sutara did not understand why" (7).
Alternative Translation	Didi's face shrunk out of some fear, Sutara couldn't comprehend why.

In the above extract, the source text captures how the character's face shrunk out of fear: "*mukh 'sakh' hoye geche"* on realizing that there was riot that has broken out in their village. Being embedded in cultural connotations, "*mukh 'shak' hoye geche*" which literally translates as 'face turned into herb', (denoting a flat, shrunken state resembling that of herbs or leafy vegetables), it could not be translated verbatim in the text. The translator has retained the message of fear and horror through the phrase, "Didi looked frightened", though the reference to the shrunken face would have exemplified the contraction or disfiguration of the body in the translatum.

Let us consider another instance where reference to the body has been drawn to canvas fear:

Table 4.33

Interlingual Analyses of Somatic References – 2

Text Type	Examples
Source Text (Transliteration)	*"Pathorer moto bhari hathe sutarader hath dhore sei koner choto ghore niye gelen"* (101).
Target Text	"With hands heavy as stone she drew her daughters to the small corner room" (8).
Alternative Translation	With stone-like heavy hands, she held her daughters' hands and drew them to the small room in the corner.

The above extract from the source upholds the numbness experienced by Sutara's mother on seeing the communal riot spread in their village. The fear of impending violence had numbed her sensations, and she felt heavy with anxiety, which has been captured in the source text with the simile, "*patherer moto bhari hathe*", literally meaning, 'with hands as heavy as stone'. This reference to the body has been translated effectively in the target text. Consideration of another such example will help fathom the strategies of translating bodily references:

Table 4.34

Interlingual Analyses of Somatic References – 3

Text Type	Examples
Source Text (Transliteration)	*"Maa kath hoye dariye"* (101).
Target Text	"Mother stood rooted to the spot" (8).

Alternative Translation	Maa stood rooted to the ground.

In the example above, "*kath hoye dariye*" (literal translation= stood like a log) is a Bengali idiom which refers to a state of immobility induced by surprise, fear, shock or terror. Here, the idiom has been used to refer to the shock of the mother, which had rendered her immobile, transfixed and motionless – a state of temporal paralysis. This has been translated with a similar idiom prevalent in the English language – "stood rooted to the spot" (similar to rooted to the floor/ ground). The only change proposed here in the alternative translation is to retain the word "*maa*" in the target text so as to familiarize the target reader with specifics of the source culture, thereby attempting to reduce asymmetrical power relations between the two languages.

Here, let us cogitate on another reference to the body that has been made to showcase the impact of trauma on the protagonist Sutara:

Table 4.35

Interlingual Analyses of Somatic References – 4

Text Type	Examples
Source Text (Transliteration)	*"Tar ekhono kintu bhoye hath, pa kape. Ga shirshir kore"* (107).
Target Text	"She had not recovered from the tremendous shock she had received. It had shaken her to the core" (16).
Alternative Translation	Even now, her hands, and feet shiver out of fear. Her body quivers.

The lines from the source text in the above example is replete with images of the body – *hath, pa, ga*" (literal translation: *hath* =hand, *pa*= foot, *ga*= body) to showcase the impact of trauma on Sutara whose hands, feet still shivers out of fear, and body still quivers, thereby portraying the long-term impacts of trauma on the physical wholeness of an individual. Interestingly, the markers of body are not retained in the translatum – instead, the traumatic situation is explicated. Though the essence of trauma is perpetuated through this strategy of paraphrasing, the markers of trauma as denoted by references to the body are lost in translation.

Finally, let us consider an example where imagery of weeping is portrayed to canvas the agony of Suakuna's mother:

Table 4.36

Interlingual Analyses of Somatic References – 5

Text Type	Examples
Source Text (Transliteration)	*"Pora barir adhibashi tar na-dekha chirokaler Hindu-pratibeshir jonno sakinar ma'r chokh sajal hoye othe"* (111).
Target Text	"Her eyes grew moist thinking of her lost Hindu neighbor's, of the remains of the burnt down house where they had once lived" (23).
Alternative Translation	Sakina's mother's eyes filled with tears on thinking above the once inhabitants of this burnt house, her Hindu neighbors whom she would never be able to see again.

In the above example, the source text portrays Sakuna's mother weeping at the sight of the house where her Hindu neighbors had once lived: "*chokh sajal hoye othe*" (literal translated:

eyes becomes watery). This has been retained in the translation as “eyes grew moist”, thereby capturing the act of lachrymation in the target text.

Hence, from the above examples, it can be deduced that I most cases, the translator has tried to capture the references to the body in her translatum.

4.6.3.8 Repetition in Translation

There is a profusion of repetitive words, phrases or sentences in *Epar ganga par ganga* through which the writer attempts to portray the repeated interventions of traumatic memory in Sutara’s life. Throughout the text, the protagonist is seen revisiting the episode of the traumatic event of the communal riot; the pivotal characters are also seen reflecting on the plight of women who were rendered homeless, or branded as polluted by society. This can be illustrated by citing an example from the select source and target text:

Table 4.37

Interlingual Analyses of Repetitive Phrases – 1

Text Type	Examples
Source Text (Transliteration)	*“Tarpor?* 4 *Tarpor kokhon se katha bollo tar mone pore na”* (102).
Target text	“Then everything went blank. 4 She did not remember when she first spoke” (9).
Alternative Translation	After that? 4 After that, she could not remember when she first spoke.

The above extract from the source text showcases the protagonist reflecting on the day of the communal riot. As symptomatic of trauma, she finds it difficult to recollect the traumatic event chronologically. Her eagerness to fathom the event in episodic structure is captured in the twice repeated refrain that connects the two sub-sections – "*tarpor*" (literal translation = then, thereafter, after that).

However, the repeated refrain is omitted in the target text, and the translation explicates on the situation by providing contextual information: "Then everything went blank". Here, though the translator has been able to transmit the meaning, the traumatic essence of the source text, which is exemplified through the intentional or unintentional usage of the trope of repetition, remains untranslated in the target text.

To comprehend the strategy of translating repetitions, consider another example from the text:

Table 4.38

Interlingual Analyses of Repetitive Phrases – 2

Text Type	Examples
Source Text (Transliteration)	*"Mone pore maa-ke. Maa, maa […] Maa kothai gelen?"* (109).
Target text	"Her mother was constantly in her mind […] Where did she disappear?" (19).
Alternative Translation	She remembers her mother – *maa, maa* […] Where did *maa* go?

In the above sentences from the source text, Sutara is seen pining for her mother. Her ceaseless thoughts of her mother are exemplified through the repeated usage of the word "*maa*" in the source Text. However, on analyzing the translation, it is visible that the repetition that was obvious in the source text has been omitted in the translatum. The alternative translation aspires to retain the essence of traumatic memory as portrayed in the source text. Besides, the Bengali word for mother, that is , "maa" has been retained in the alternative English translation so as to help source culture words seep through the monolingual structures of English society and culture.

Consider another such example from the select text where such the trope of repetition is present:

Table 4.39

Interlingual Analyses of Repetitive Phrases – 2

Text Type	Examples
Source Text (Transliteration)	*"Bibhinno desher kono-o dike bhorsha asha ananda santona jeno nei. Kono diker manush birag bitrishna sandehe kothin. Kono dike atangke bhoi-e asahai durbol o tikta"* (110).
Target text	"Wherever he looked he could see no ray of hope or happiness, There was suspicion and distrust on one side and wild panic on the other" (20).
Alternative Translation	Across countries, there was no faith, hope, happiness, empathy anywhere. Somewhere people were hardened by enmity, hatred, and suspicion. Somewhere people, out of panic and fear, became helpless, weak, and bitter.

In brief, the comparative analysis of the source and target text in the above example upholds that the phrase "*kono dike*" (literal translation: somewhere), which has been repeated

thrice in the source text, has not been translated in the target text. Besides, the translation here is an instance of under-translation. The alternative translation has attempted to incorporate the reiterated phrase by translating "*kono dike*" as "anywhere", and then "somewhere twice" in the English translation. The aspiration here was to capture the traumatic reverberation of the source text in the target text.

Similar instances of omission of reiterated words and phrases are also seen in other sections of the narrative. For instance, consider the example given below:

Table 4.40

Interlingual Analyses of Repetitive Phrases – 4

Text Type	Examples
Source Text (Transliteration)	*"Tini bhabchen anno kotha. Bhabchen shami-putrer bipod hote pare. Bhabchen Sutara etodin musalmaamer barite chilo, take ora samaj-e nebe ki?"* (113).
Target text	"He looked at his wife who was preoccupied with other thoughts. She was concerned about the risk to her husband and son, about whether Sutara's people would accept her after such a long stay with a Muslim family" (25-26).
Alternative Translation	She was thinking about something else. Thinking that her husband and son could fall in trouble. Thinking about Sutara's who had stayed so long in their Muslim household family, and whether Sutara would be accepted by her own people after this?

In the above example, the source text reflects on the anxieties, worries and thought processes of Sakuna'a mother. The fact that she was deeply engrossed in thoughts have been exemplified by the repetition of the word "*bhabchen"* (literal translation = thinking), which has

been reiterated thrice in the source text. However, the target text does not transmit the trope of repetition in the translatum, for the translation of the word "*bhabchen*" which is "thinking", is not registered in the target text. Though there is a reference to thinking where the character is portrayed "preoccupied with other thoughts", the word inserted in the translation is "concerned". This is clearly an instance of clarification where the translator provides additional contextual information to induce comprehensibility to the translatum. However, in the process of prioritizing comprehensibility, the translator fails to capture the trope of repetition in the English translation.Finally, consider another instance of repetition of a line that is reiterated twice in the source text:

Table 4.41

Interlingual Analyses of Repetitive Phrases – 5

Text Type	Examples
Source Text (Transliteration)	*"... - Sutara-ke kintu tar pouche dite-e hobe. Se tar soronagoto* (110). … …*Tini oke Kolkatai dada-r barite pouche deben-e. Se tar soronagoto*" (113).
Target text	"…But he had to take Sutara back to her own people (21). … … He must deliver her to Calcutta, to the safe custody of her brothers" (26).
Alternative Translation	… - But he must take Sutara to her family. She was his protection-seeker. … … He will definitely deliver her safely to her brother's house in Kolkata. She was his protection-seeker.

In the above example, the extract in the source text showcases the line "*se tar saranagoto*", which can be translated as "she was his protection-seeker", has been reiterated twice in order to exemplify the unbreakable will of Tamij saheb to protect Sutara who was under his protection during the violent times of the riots. However, on reading the translatum, it is seen that the line has been omitted in the target text. The omission of this reference is inappropriate, especially in a text that delved deeply into the trauma of the displaced.

Here, the alternative translation has attempted to capture the repetitive line as "She was his protection-seeker". Though "*soronagoto*" translates as "asylum seeker", it has been translated as "protection seeker" in the alternative translation as Sutara, who was a young child, not only required shelter but also protection from his savior, Tamij kaka.

Thus, the interlingual analysis of the source and target text has showcased that the repetitions and reiterated phrases are not transmitted in the translatum, thereby depleting the traumatic undertones of the text.

4.6.3.9 Onomatopoeia in Translation

Onomatopoeic words in *Epar ganga opar ganga* play a pivotal role in capturing trauma and suffering by tracing the sounds of suffering in the narrative. Given that trauma resists language, onomatopoeic words often assists in portraying suffering. However, onomatopoeic words are culture-specific in nature, and generally resist translation.

For instance, consider the following extracts in the example below:

Table 4.42

Interlingual Analyses of Onomatopoeic words – 1

Text Type	Examples
Source Text (Transliteration)	*"Didi thorthor kore kapchilo"* (101). … *"Tar hath thorthor kore kaphte laglo"* (106).
Target text	"For some reason she was trembling" (8). … "Sutara's hands trembled as she took them" (15).
Alternative Translation	Didi was shaking violently. …. Her hand began to tremble violently..

In the above example, the source text depicts the way the protagonist's sister was trembling on comprehending that a riot has broken out in their village. Two words have been used to describe her fearful condition: "*thorthor*", and "*kapchilo*". Here, "*thorthor*" is translated as "int. expressing violent, trembling or shaking" or "v. to tremble or quake violently" (*Samsad* 477). Again, "*kapchilo*" (past tense of "*kapa*") has been translated as "v. to tremble, to shudder; to shiver; to shake; to quake; to quiver" (*Samsad* 217). Hence, though both the words are similar, the onomatopoeic word "*thorthor*" describes the way in which the character was trembling or shaking. Given that "*thorthor*" is a culture-specific word, it is difficult to translate it into English; hence, the translator has translated the sentence as "For some reason she was trembling". Though the sentence resorts to expansion, it does capture the essence of the onomatopoeic word "*kapchilo*" in the English translation. However, the onomatopoeic word "*thorthor*" which denotes the violent way in which the character was trembling, is lost in translation.

The alternative translation here attempts to transmit the essence by adding the adverb "violently" in the English translation.

Now consider another instance of translating onomatopoeic words in the select texts:

Table 4.43

Interlingual Analyses of Onomatopoeic words – 2

Text Type	Examples
Source Text (Transliteration)	*"…Chotfot korar sabdo-o maa'r kane elo"* (101).
Target text	"The cows in the shed were restless…" (8).
Alternative Translation	Ma could also hear them fidget.

In the above example, the word "*chotfot*" meaning "int. expressing restlessness, anxiety, etc" (*Samsad* 374) has been used to describe the state of the uneasy, tense state of the cows when their shed was set on fire during the riots. "Chotfot" has been translated as "restless" in the translation. The translation here is able to transmit the meaning of the source in the target text. However, the word restless is not onomatopoeia. The alternative translation attempts to retain the essence of the onomatopoeic word by choosing to replace "*chotfot*" with the onomatopoeic word "fidget" in the English translation.

Here, consider another such example:

Table 4.44

Interlingual Analyses of Onomatopoeic words – 3

Text Type	Examples
Source Text (Transliteration)	"*Mone hoi samostho sarir mon jeno churno bichurno hoye geche ki kore*" (103).
Target text	"She felt so shattered physically and psychologically that she couldn't get up from her bed" (10).
Alternative Translation	She felt that her whole body and mind has shattered and broken somehow.

Here, the extract from the source text in the above example depicts the traumatized state of the protagonist through the words "*churno bichurno*" which translates as "a. broken to pieces, broken to smithereens; utterly pulverized; utterly destroyed" (*Samsad* 368). This has been translated as "shattered physically and emotionally" in the target text, thereby retaining the essence of the onomatopoeia in the target text. Similarly, consider the example below:

Table 4.45

Interlingual Analyses of Onomatopoeic words – 4

Text Type	Examples
Source Text (Transliteration)	*"Ga shirshir kore*" (106).
Target text	"It has shaken her to the core" (16).
Alternative Translation	Her body quivers.

An interlingual analysis depicts that the onomatopoeic Bengali word "*shirshir*" meaning "int. expressing a tingling or thrilling or uncanny sensation" has been translated as an English onomatopoeic word "shaken". the choice of translating the word as "shaken " and not "tingle" can be said to be appropriate as the context is grim and traumatic. Finally, consider another instance where onomatopoeic word is present to denote the suffering of the protagonist:

Table 4.46

Interlingual Analyses of Onomatopoeic words – 5

Text Type	Examples
Source Text (Transliteration)	*"Se mone mone shiure othe"* (147).
Target text	"She shuddered at the thought" (76).
Alternative Translation	She shuddered at the thought.

In the above example, the word "*shiure*" (also *shihorano*) which translated as "v. to have a thrill; to horripilate; to have goose-flesh; to shiver or shudder" (*Samsad* 949) has been used to denote the troubled state of the protagonist. This has been translated as "shuddered" which is also an onomatopoeic word, thereby retaining the essence of traumatic sensation in the English translation.

Thus, what can be deduced here is that in most cases, the translator has attempted to retain the onomatopoeic word in the English translation by replacing the Bengali word with its English counterpart.

4.6.3.10 Dehumanization and Animalization in Translation

In Jyotirmoyee Devi's *Epar ganga opar ganga*, which elaborates on the plight of displaced and disgraced women and also men, often depicts the process of dehumanization by comparing the human to that of the animal. The process of denigration of women is also showcased by stripping the women of her identity and referring to her only as a object, or thing. Though these references are important in a trauma narrative, they are often omitted or lost in translation.

For understanding how trauma is showcased through animalization in a narrative, consider the following example:

Table 4.47

Interlingual Analyses of the Trope of Animalization and/ or Dehumanization – 1

Text Type	Examples
Source Text (Transliteration)	*"Sunechen Kolkatar great Calculla killing-er prakashyo bibhotsho hatyakander somay kolkatar manush jeno ekebare bonyo hingshra jeeb hoye uthechilo"* (109).
Target text	"He had heard stories of the Great Calcutta killings, of gruesome murders in broad daylight, of how the entire population had behaved like savage beasts…" (20).
Alternative Translation	Heard about how people in Kolkata had almost become like wild, savage animals during the great Calcutta killings*, murdering each other in broad daylight.

In the above example, the source text depicts the rioters in Calcutta as "*bonyo hingshra jeeb*" (literal translation: wild, savage/ ferocious animals), which then has been translated in the target text as "savage animals". This showcases that the translator has retained the marker of trauma depicted though animalization of humans in the translatum. The alternative translation provided above attempts to retain both the descriptors ("*bonyo"* as well as "*hingshra*") in the English translation by translating the phrase as "wild, savage animals.

Similarly, even the impoverished, homeless and displaced people are referred to as animals to showcase the severity of human plight:

Table 4.48

Interlingual Analyses of the Trope of Animalization and/ or Dehumanization – 2

Text Type	Examples
Source Text (Transliteration)	"… *manush dabanole asahoy banyo jantur moto udhbhranto hoye paliyeche*" (110).
Target text	"…for those who had fled, combing the ruins of erstwhile homes" (21).
Alternative Translation	… the people had fled though the fire like insane, helpless wild animals.

In the above example, the author depicts how the people of the minority communities were fleeing like insane, helpless wild animals to escape persecution: "*asahoy banyo jantur moto udhbhranto hoye paliyeche".* However, this reference to the denigrated condition of humans has not been retained in the target text. This act of under-translation erases the chances of transmitting the traumatic undertones of the source text in the translation.

Besides, dehumanization can also occur when individuals are stripped of their identity because of external events that had happened in their lives. The author in the text showcases how the women who were molested, defamed, or sexually violated during the riots were abandoned by their family members or were treated as "impure" by the society. In this regard, consider the following example:

Table 4.49

Interlingual Analyses of the Trope of Animalization and/ or Dehumanization – 3

Text Type	Examples
Source Text (Transliteration)	*"'lanchita', 'dhanhin', 'balhin', 'grihahinra-o toh ache"* (181).
Target text	"Molested, without shelter, money, or power, they were victims of Partition" (69).
Alternative Translation	Molested, wealth-less, powerless, homeless were also there.

Here, the source text describes the victims of partition with a string of adjectives (*'lanchita', 'dhanhin', 'balhin', 'grihahinra)* that showcases their dehumanized condition in a post-Partition society. This has been translated effectively in the target text.

However, often comparison with animals is a way of denigrating the inhumanity of mankind, in the sense, animals are considered to be better than humans:

Table 4.50

Interlingual Analyses of the Trope of Animalization and/ or Dehumanization – 4

Text Type	Examples
Source Text (Transliteration)	*Purusher kapurush borborota. Pashurao ja kore na. Pashudero dharma ache…* (154).
Target text	All this has been going on since eternity – the [ego] of men cowardice their barbarity, which even beasts are incapable of (86).
Alternative Translation	The barbarism of unmanly men. Even animals do not do such things. Even animals have religion…

In the above example, interlingual analysis of the source and target text showcases that the reference to animal is not elaborated in the target text. Besides, it is possible that the translation seems erroneous as there is at typographical error in the text.

Finally, dehumanization also can occur through comparison to unloving or unreal entities, like, ghosts, demons etc. In this regard, consider the example given below:

Table 4.51

Interlingual Analyses of the Trope of Animalization and/ or Dehumanization – 5

Text Type	Examples
Source Text (Transliteration)	*"Pisach-o kore na emon"* (154).
Target text	- [omitted]
Alternative Translation	Even the demon doesn't do like this.

In the above example, the rioters, murderers, rapists have been denigrated by referring to them as worse than "*pisach*" meaning demon. However, this reference has been omitted in the English translation. The alternative translation provided above attempts to capture the essence of the source text in the English translation.

4.6.4 Findings and Observations

The following table upholds the findings of the interlingual analyses of translating of *Hajar Churasir Ma* and its English Translation from the perspective of translating trauma:

Table 4.52

Observations of Interlingual Analyses: Case Study 1

Sl. No.	Markers of Trauma	Summary of Observations of Interlingual Analysis
1.	Brevity or Economy of Words	a. Brief sentences are mostly expanded and often condensed in the process of contextualizing the terse lines. b. Exhibits a proclivity to render "clear" [in the target text] what was not meant to be clear in the original. c. In certain cases, the essence of brevity is not retained.
2.	Fragmentation in Translation	a. Fragmented sentences, incomplete phrases are mostly restructured into complete, syntactically correct sentences in the target text, thereby depleting the essence of a fragmented narrative. b. "Expansion" and "clarification" dismantles the traumatic essence of the source text in its English translatum.

3.	The Introspective, Retrospective, Rhetorical Questions	a. Questions are mostly retained, albeit condensed or expanded. b. Such questions are often translated as declarative statements or simple sentences. c. In rare cases, the rhetorical questions are omitted.
4.	Interjections and Exclamations	a. Exclamatory sentences mostly altered or restructured as simple sentence or interrogative sentence in the English target text b. In rare cases, exclamations are completely omitted.
5.	Intertextuality in Translation	a. Though intertextual allusions are retained in the English translation, there are mostly not substantiated with footnotes or endnotes or even glossary. b. This results in the erasure of the subtexts of the narrative c. Readers situated outside the socio-inguistic context of India will be unable to grasp the culture-specific references
6.	Overtranslation, undertranslation Mistranslation	a. Ample instances of over-translation and undertranslation that tends to erase the traumatic connotations embedded in the source text b. Rare cases of mistranslation and omissiom
7.	Somatic Reference and Imageries	a. Somatic references/ imageries are mostly translated and retained in the translatum. b. However, the translations are often marred by over-translation, under-translation, or in rare cases, paraphrasing and mistranslation.
8.	Repetition in Translation	a. Reiterations have not been retained in the translatum. b. Results in the erasure of the poetics of traumatic repetition.

9.	Onomatopoeia in Translation	a. Onomatopoeic words mostly lost in translation b. Though in very few cases the translator has attempted to use an English onomatopoeic word, albeit inexact in meaning.
10.	Dehumanization, Animalization	a. Often retained in the English translation. b. In rare cases, the references have been omitted.

4.7 **Case Study 2: Translating Mahasweta Devi's *Hajar churasir maa***

4.7.1 The Novel: Background, Summary, and Context

Written by the renowned writer and political social-activist Mahasweta Devi (1926 - 2016), *Hajar churasir maa* (1974), which literally translates as "one-thousand eighty-four's mother" or "1084's mother", is one of the foremost literary texts on the horrors of the Naxalite Revolution[33] portrayed through the perspective of a traumatized mother. In other words, the fiction is essentially about a mother's psychological and emotional trauma on the "sudden and untimely death of her son by state-perpetuated violence during the Naxal Uprising of the 1970s" (Basu 183) primarily in the state of West Bengal, India. This Bengali novel received critical appreciation across the country and world after its translation into English in 1997 by the renowned academic and translator Samik Bandyopadhay, and is regarded as one of the seminal texts on the trauma and suffering caused by the violence and bloodshed during the Naxal uprising. First published in an abridged version in the periodical *Prasad* in the October issue of 1973, the fiction was based on the writer's work as an activist, defending the rights of the

[33] Naxalite Revolution, also known as Naxalite movement or Naxal Uprising, in the simplest of terms, refers to the peasant revolt that began in 1967 in Naxalbari, a region in Darjeeling district of West Bengal, India. The movement, which adopted far-left ideologies of Mao Zedong and militant communism, was a tribal and peasant uprising against exploitative local landlords; it later was supposed by the Communist Party of Inida- Marxist-Leninist (CPI-ML), and had influenced college youths from the cities to join the movement. For more, read *The Naxalite Movement of India* (1979), *From Popular Movements to Rebellion: The Naxalite Decade* (2019).

peasants and tribes, and vehemently opposing the state-perpetuated oppression and violence. In many ways, it is an implicit critique of the nation and its oppressive forces that serve as a "harrowing apparatus" (Basu 227) and thwarts its citizen's uprising through brutal, inhumane measures. However, the novel is not just a historical account or political statement on the Naxalite movement. Reflecting on her own writings on the Naxalite movement, Mahasweta Devi herself stresses that the text is one of her lesser political works:

> In the latter [*Mother of 1084*] I portrayed the Naxalite movement in its urban phase in 1971-74; and against that and a generation gap, I set an apolitical mother's quest to know her martyred Naxalite son, to know what he stood for; for she had not known the true Brati ever, as long as he had been alive (trans. Bandyopadhay xii).

Hence, it can be said that the Naxalite movement serves as a backdrop to the text which uphold a grieving mother traumatized with the memories of her son. Given the popularity of the texts and its relevance in the contemporary world, the Bengali fiction has today been translated into many regional languages in India including Hindi and Malayalam, and has also been adapted into a Hindi Bollywood movie titled *Hazaar Chaurasi Ki Maa* in 1998 under the direction of Govind Nihalani.

To encapsulate, the story revolves around Sujata, a middle-aged traditional woman from upper middle class society whose hum-drum domestic life seems to fall apart with one sudden call from the police station, asking her to come to Kantapukur and identify the body of her youngest son Brati. The novel, which travels between the past and the present, opens with Sujata "dreaming" about the day she had given birth to Brati- she recollects the terrible pain that had almost vanquished her, how in spite of the physical suffering, neither her husband, Dibyanath

Chatterjee nor her mother-in-law had ever accompanied her to the nursing home, and how, she managed to give birth to her boy Brati all by herself. The narrative portrays the husband as a conservative man, self-centered, sly, a typical Bengali "*bhadrolok*"[34] thriving within the societal frameworks of patriarchy. Given that Dibyanath and his mother were the authoritative figures in the family, Sujata remained a peripheral figure casting a "shadowy existence" (9), developing no emotional bonding with her husband or children except Brati. Brati was the only family member that Sujata was emotionally attached to, and it was only Brati that seemed to care for Sujata's feelings, or well-being. Hence, the news of his death arrived like a bolt from the blue, devastating her life and existence. However, unlike Sujata who was desperate to see her son, her husband Dibyanath was busy trying to erase his association with his dead son Brati, and trying to cover up the news that his son was a Naxal through string pulling. Through Sujata's retrospection of her husband, the writer also exposes the superficiality and hypocrisy prevalent among the "*bhadrolok*" society of Bengal who tend to hide behind a façade of righteousness, integrity and humanity.

Throughout the narrative, the protagonist is seen dwelling in the memories of her son, re-enacting their relationship, bit by bit, day by day, reassessing his words, actions, beliefs, and their interpersonal interactions – a trope that is quite symptomatic of trauma. Whether the writer was consciously or intentionally engaging in using markers of trauma in the language of her

[34] "Bhadralok", a Sanskritized translation of the English word "gentleman", refers to an elitist class of educated Bengali men that emerged as a result of social transformation during the British colonial rule. Today, the word is often used to ridicule an elite, educated man who covers his shallowness, hypocrisy and superiority complex under the garb of a gentleman (Dibyanath Chatterjee is a quintessential example of a *bhadralok*). For more, read Sinha and Bhattacharya (1969: pp. 50-66).

work, or whether she was unintentionally mimicking the symptoms of trauma in her writing given that she had closely experienced violence during her activism and possibly, could have been vicariously traumatized, is a question that remains unanswered. However, the fact that the narrative abounds in linguistic markers of trauma apart from the traumatic theme makes *Hajar Churasir Maa* a quintessential trauma narrative written in the oeuvre of Bengali literature. The novel further outlines how Sujata, dwelling amidst a family that was in a rush to erase memories and markers of Brati from their lives, began to reach out to people who were close to Brati. Her conversation with Nandini, Brati's lover comforted her – it was as though she was traversing spaces of Brati's life which she has not known before. Interactions with Nandini helped her understand the reasons why Brati had joined the Naxal movement which had spread across Bengal in the first place – it was a protest against the oppressive, exploitative and repressive tendencies of the state government which thwarted the poor and the powerless. It was a fight for economic and social equality and for the liberty from state-perpetuated violence. Through Nandini, she also came to know how an insider betrayed them, which ultimately led to the assassination of her son Brati, and his friends Somu, Partha and Laltu by the police force. She also visits the mother of Somu, Brati's comrade who died with him. Through her conversations with Somu's mother, Sujata is seen fathoming her own grief – their individual suffering of losing their sons assimilates in the collective suffering of all mothers who have lost their son, thereby universalizing their trauma. However, the dynamics of class differences plays in, and Sujata, who is from the upper rungs of the society with economic security and power, is seen realizing that she is no more welcome in Somu's poor household.

Throughout the text, Sujata is seen relying on the pain-killer baralgan tablet- initially, to subdue the pain of child birth, and later, for getting relief from the pain emanating from the

swollen appendix. The last section upholds Sujata trying to responsibly perform her role in her daughter Tuli's engagement. However, being emotionally drained and physically unwell with the almost damaged appendix, she ultimately collapses on the floor with a scream. Though the writer does not clarify whether the protagonist lives on or succumbs to the pain, it is understandable that this is indeed the end of Sujata – the end of her agony, pain and suffering. Death ends her association with the superficial, hypocritical people around her, and unites her with her lovable son, Brati.

The significance of the fiction lay, firstly, in its adept portrayal of the emotions of a mother – through the portrayal of Sujata, her thoughts, experiences, and her inconsolable angst for her son, the writer helps the reader transverse through the emotions of a mother. While everyone around aspires to move on and move away from the memories of Brati, it is only the mother who desperately holds onto the remembrances of her son. Through her skilful portrayal of the subjective experiences of one mother, Mahasweta Devi is able to evoke a collective sense of suffering in the text, thereby universalizing the trauma of grieving mothers across the world:

> Who is Sujata? Only a mother. Who are those hundreds of thousands whose hearts, even now, are gnawed by questions? Only mothers (M. Devi 51).

Secondly, the importance of the novel also lies in its depiction of the society during the Naxal uprising. Though the writer's *Agnigarbha* (literal translation: womb of fire) is, as the author herself writes, "far more important" (xi) when considering the description of the rural experience of Naxal uprising, *Hajar Churasir Ma* is indispensible when considering the impact of the movement on the educated, college-attending youths of towns and cities. The novel is unparalleled in its depiction of how youths had participated in the peasant movement, and how

they were thwarted by the then ruling government. The title of the text itself indicates that 1083 youths have been killed during the uprising, Brati being corpse number 1084. Thus, the fiction also raises awareness about the horrors perpetuated by the state during the Naxal uprising in West Bengal. Thirdly, the importance of the novel lies in its portrayal of trauma – trauma is not only embedded in the theme of the text but also in the style of Devi's writing. The text is replete with linguistic markers of trauma, and has been explored by researchers from the perspective of trauma studies (Chakraborty 86). Thus, the novel becomes indispensible when exploring trauma in the realm of Bengali literature as well as English (among other regional languages that it has been translated to), thereby making it invaluable even in the inquiry on interlingual translation.

4.7.2 From Hajar Churasir Maa to Mother of 1084: Exploring the Strategies of Translating Paratexts

As mentioned earlier in this chapter, the exploration of paratexts becomes important when one considers the impact of paratext on the reception of a text. This section attempts to explore how paratexts of the Bengali source text has been translated into the English translatum, and further analyze how the paratextual elements of the target text impacts transmission of the traumatic connotations of the source text to the target culture. The following sub-sections will chronologically analyze the translation of paratextual elements of *Hajar Churasir Maa* and its English translation, *Mother of 1084*.

4.7.2.1 Book Covers and Book Jackets

Given that book covers and book jackets serves as a gateway, or as proposed in this thesis, a 'visual preface' to a book, it becomes necessary to explore the covers of the source and target text, and analyze the significance of the covers in upholding the traumatic content of the

select texst. In the process, the study also endeavors to examine how the cover of the source text has been translated into the target text for a reader situated outside the socio-linguistic context of Bengali language and culture. Below, consider the front and back cover of M. Devi's *Hajar Churasir Maa*:

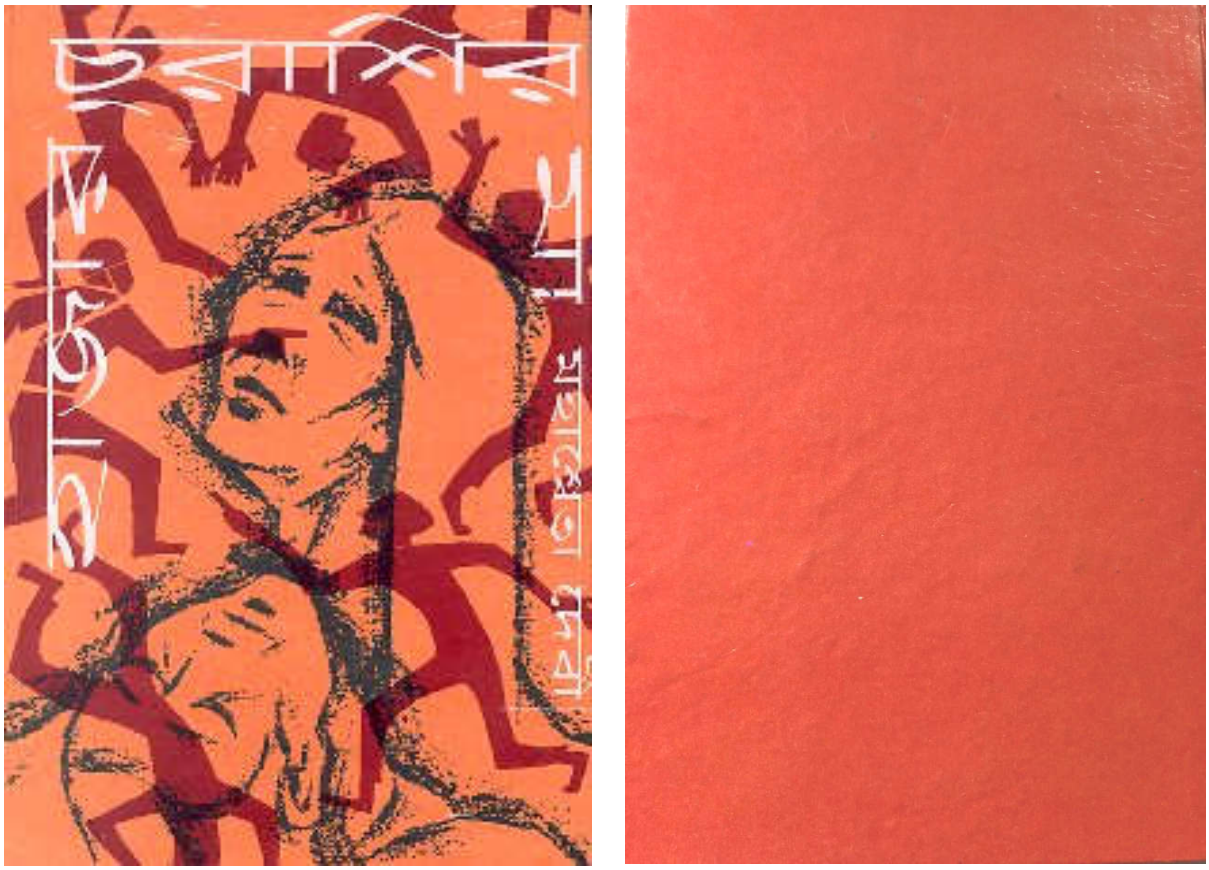


Fig. 4.5.The front (left) and back cover (right) of *Hajar Churasir Maa* (source text).

As can be analyzed from the above images of the front and back covers of *Hajar Churasir Maa*, the cover of the source text attempts to depict the theme of the narrative. The title and name of the author serves as a illusory frame to the cover. Designed by Khaled Choudhury, the front cover depicts structures of men in scarlet red on a washed background of vermillion. The structures of six men are not detailed but showcased in varied positions – the inverted man

in the top-right corner of the cover is decapitated; in the middle of the cover, one man is portrayed aiming his gun at the other's back; bottom right canvases another man with a gun pointed at the man in the middle-left side, thereby showing the violence that prevailed during the Naxal uprising; and two other bodies (top right and bottom-right) are showcased as dead with arms and legs stretched out. However, the illustrator tempers this chaos by carefully drawing the grieving face of a woman in the centre of the page with black ink, thereby foregrounding the protagonist of the narrative – the agonized eyes, the pursed-lip, the fine line in the face, indicate that this is indeed the grieving mother. What is further interesting is that the illustrator adds a reflection to the image of the mother, which could also be interpreted as the symbol or rather reflection of all mothers who grieve for their lost children. This positioning of the image of the mother at the middle of the page implicitly conveys that the text is "not so much about the killed as it is about the ones that continue to live and suffer" (Basu 186), gnawed by the memories of the departed.

On the other hand, the back cover of the Bengali source text, which is colored in the same shade of vermillion as the front cover, is left blank. This is a common practice in Bengali fictions, especially in publications printed before the turn of the century. Thus, it can be stated here that the cover design of source text reflects the theme of the narrative.

Now, consider the cover pages of the translation *Mother of 1084*:

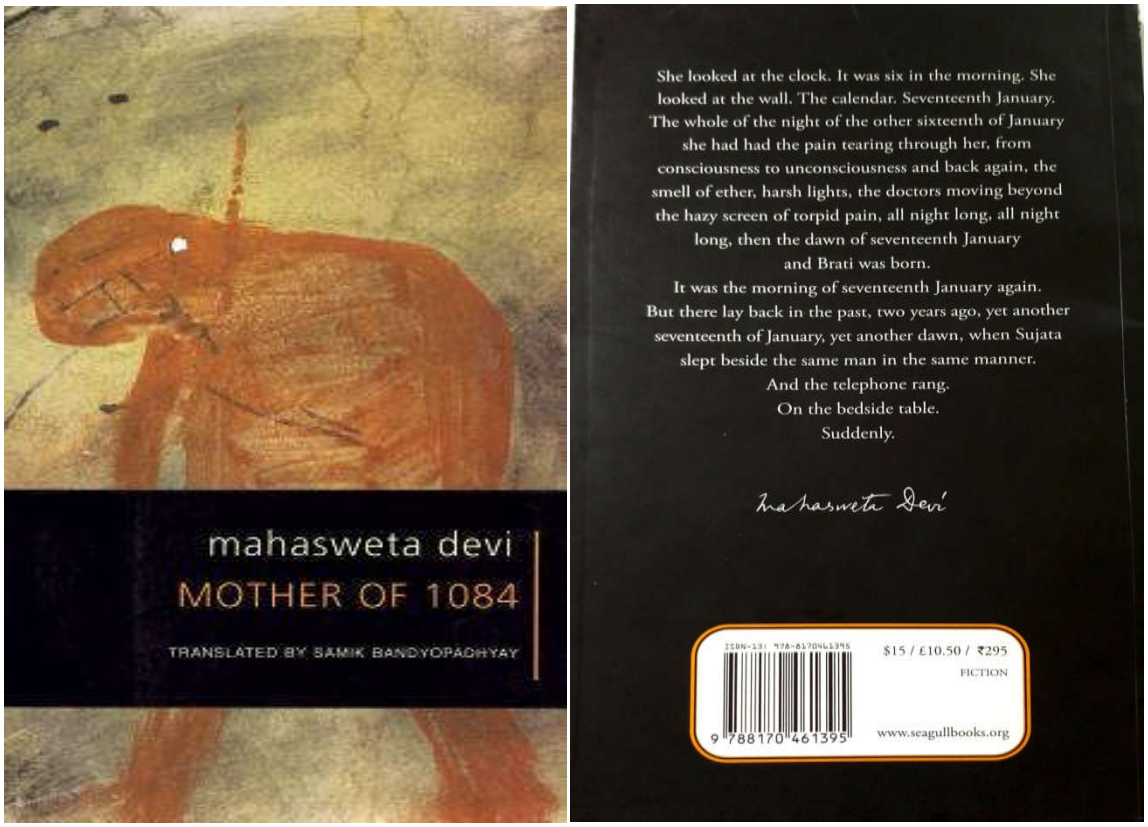


Fig. 4. 6. The Front (left) and Back (right) cover of *Mother of 1084* (Target Text).

As portrayed in the images above, the covers of the target text is significant different from the covers of the sour text. The front cover of *Mother of 1084*, which has been designed by Sunandini Banerjee, portrays a 'painting' of Arunima Chowdhury – on a visibly reddish- brown background is the faceless and shapeless frame of a bloodied man (showcased with rough stokes of brushes in blood colored paint) hanging by the noose, and the strip of black rectangular box projects the name of the author, the title of the book, followed by the name of the translator. Here, it has also been observed that the title of the source text, which was stated in words as *Hajar Churasir Maa* (literal translation = One thousand eighty-four's mother) has been translation in the form of numbers as *Mother of 1084*. This will be discussed further in the following sub-section on title translation. Though this modernistic illustration tends to portray

pain, it deviates from the essence of the narrative on two counts – firstly, the illustration situates the dead son in the centre of the narrative. To explicate further, the analysis of the cover image upholds that the Naxal son killed by the oppressive state regime is the central figure of the story, which is problematic as the traumatized mother is the actually protagonist of the narrative. It is only through her traumatic reminiscences that we come arrive at her son, the victim of state-perpetuated violence. Secondly, the illustration portrays a blurry figure hanging by a noose, when the fiction actually unravels that the youths were shot with a gun. Thus, on comparing the covers of the source and target text, it can be stated that the front cover of the target text, intentionally or unintentionally, tends to refract the essence of the source text.

Here, the back cover of the target text, like most fictions published in English, features a brief preamble to the text written by the author, followed by her signature. On the black cover, below is a label in white that consists of the ISBN number, along with the price, genre (categorized as "FICTION") and publisher email address. In this way, the English translation conforms to the target publishing conventions of English language and culture at large. Another significant observation made is that the price of the book is printed in three distinct currencies: "$15/ £ 10.50/ ₹295" (dollars, pounds and rupees). This showcases that the English translation is targeted at English–speaking readers primarily situated in India, United Kingdom and United States. Hence, there is a clear indication that the target text is directed at English speaking readers not only situated within India but also abroad.

4.7.2.2 Title and/or Sub-title

Since the title of a fictional text is "an integral part of the rhetoric of the whole text" (Perez 117), and provides essential cues to the message embedded in the narrative, it becomes

important to analyze the title, and examine its translation from one socio-linguistic context to another. In this case, the title of Jyotirmoyee Devi's work, *Hajar Churasir Ma,* which literally translates as "one thousand and eighty four's mother", has been translated as *Mother of 1084* by Samik Bandyopadhay.

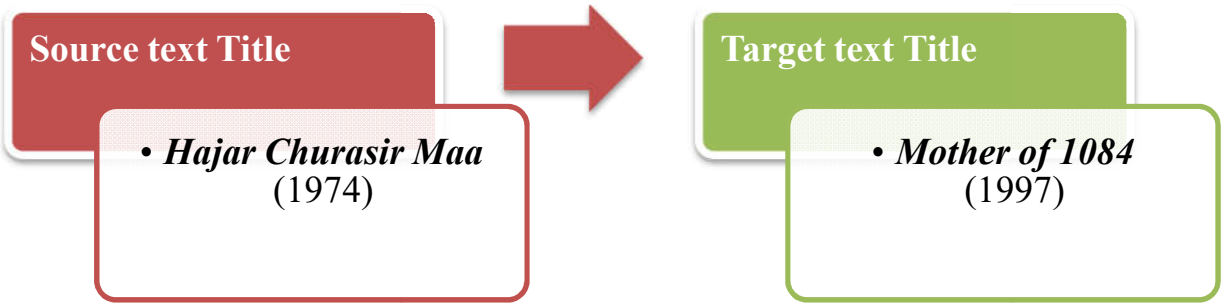


Fig. 4.7. Trajectory of Title Translation.

As can be observed from the above translation, the title of the target text is a "near literal translation" (Doyle 41) of the title in the source text. This showcases that the translator has attempted to echo the authorial voice in the English translatum. However, there is one intriguing alteration in the target title that tends to remain disregarded or unperceived – though the title in the source text spells the digit "*hajar churasi*" (= one thousand and eighty-four) in words, the title of the target text employs the numerical 1084 rather than spelling it out in words. Though it apparently seems a spontaneous choice, or rather, an unintentional or unimpressionable alteration, it is important to consider and reexamine this strategy of title translation.

One question that arises here is, why does the translator choose to alter the alphabetically spelt number to a numerical in the target text? One possible answer is that the representation of the number in the form of numerical produces a text that stands out visually. The spelling of the numerical "one thousand and eighty-four" does not create the same visual impact as its portrayal

in numbers - “1084”. Since not many books portray number on the titles of the text, this perhaps was a conscious choice on the part of the translator to increase the visibility of the text. Thus, it can be deduced that the title of the target text, which resonates with the title of the source text attempts to transmit the traumatic essence of the text to the target reader.

4.7.2.3 Dedication

The dedication page is considered a paratextual feature through which the author portrays her emotions and regard for an individual or group of people. Mahasweta Devi dedicates her book *Hajar churasir ma* to a person named “Abolokitesh”, written in the text as “Abolokitesher shritite” (literal translation = in the memory of Abolokitesh). However, the page of dedication is not retained in the English target text.

4.7.2.4 Addition or Exclusion of “Introduction”

The preface, foreword or introduction, which is categorized as a significant paratextual feature of a text, tends to impact the reader, and direct the reading, understanding and acceptance of a text. Though there are Bengali fictions that come with a “preface” or “Introduction” written by the author, or a notable figure promoting the book, there are also cases when the fiction is devoid of any such introductory features. For instance, Mahasweta Devi’s Bengali *Hajar churasir ma* does not include an introduction, or preface, or even a foreword by an eminent academic or critic for that matter. The source text stands by itself – the narrative within is all that matters.

In the translation, however, an elaborate and exhaustive “Introduction” (vii – xix) written by the translator is included. This “Introduction” serves as a gateway to the narrative for the target reader. Further, the fact that the “Introduction” is written by the translator further increases

the visibility of the translator (Venuti), providing him a space to voice his retrospections on the text and the author, his reasons for translating the fiction into English, and further his experiences and strategies of translating. However, Bandyopadhay's "Introduction" is less about his experiences or strategies of translating, and more about the background and the political context in which the text was written. The thirteen-page "Introduction" begins by situating the fiction within the political landscape of the Naxal revolution in West Bengal:

> When Mahasweta Devi (b. 14 January 1926) wrote the first version of *Hajar Churasir Ma* […] the more visible and widespread phase of the Naxalite movement was already over (though it has survived with its militancy intact in some pockets, mostly in a few districts in the south, with the media reporting from time to time 'encounters' or clashes that leave several dead – army men, policemen, landlords and their toadies, and of course the Naxalites themselves), the result of repression taking its toll, and scaring away the more faddist section of the urban student radicals who had joined the movement, but were soon running for their lives and cushy positions, and exposing the movement in the ultimate act of betrayal (Bandyopadhay vii).

What this showcases is that the target reader enters the narrative through the lens of the political conflict. Further, the translator goes on to elaborate on the narrative, contemplating on the writer's activism as well as style of writing which tends "to rise from time to time from the clinical/ documentary accumulation of facts in objective sequence to a passionate lyrical lift (Bandyopadhay x). Again, the "Introduction" comprises historical information regarding the Naxal uprising from the text *In the Wake of Naxalbari: The Simmering Revolution* (1980) by the cultural historian Sumanta Banerjee:

> With increasing help from the Centre and imported paramilitary and military forces, police retaliation against the CPI (M-L) urban guerrillas began to gain momentum from the last quarter of 1970. No mercy was shown to any CPI (M-L) cadre or supporter if caught... In official parlance their actions came to be known as 'people's resistance to Naxalite depredations (xii-xiii).

On one hand, this proliferation of background historical information, especially with regard to the Naxal movement does expose the target reader (situated outside the geo-political context) to grasp the nature of the uprising. However, this may direct or rather, manipulate the target reader to perceive the fiction only as a political documentary which is problematic since the novel, as the author herself states, is primarily about the trauma of a mother who loses her son to state-perpetuated violence. Hence, the extensive background information tends to "refract" the message of the source text (Lefevere 203). By refraction, Lefevere refers to "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work" (205). With regard to the manipulation of translation, Bassnett and Lefevere also remarks:

> All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation… But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulation processes of literature are exemplified by translation can help us towards a greater awareness of the world in which we live (vii).

In this context, the "Introduction", with its extensive focus on the political background, intentionally or unintentionally, tends to refract the subject of the text. Though the psychological

and emotional suffering of the mother is talked about, the introduction delves less into the aspects of trauma and grief. Neither does it elaborate on the translation strategies adopted while translating the Bengali fiction into English. Hence, the paratextual feature of "Introduction" added in the target text tends to underplay the traumatic undertones of the trauma fiction.

4.7.2.5 Author's Note

Mahasweta Devi's *Hajar Churasir Ma* does not include an "Author's Note" – the narrative is the only presence of the authorial voice in the source text. Similarly, the target text is also devoid of any note or account from the author. However, as mentioned in the above section on book covers, the back cover of the translatum includes a synopsis on the narrative signed by the author which states:

> She looked at the clock. It was six in the morning. She/ looked at the wall. The calendar. Seventeenth January. The whole of the night of the other sixteenth of January/ she had had the pain tearing through her, from/ consciousness to unconsciousness and back again, the/ smell of ether, harsh lights, the doctors moving beyond/ the hazy screen of torpid pain, all night long, all night/ long, then the dawn of seventeenth January/ and Brati was born./ It was the morning of seventeenth January again./ But there lay back in the past, two years ago, yet another/ seventeenth January, yet another dawn, when Sujata/ slept beside the same man in the same manner./ And the telephone rang./ On the bedside table. Suddenly. /*Mahasweta Devi*" (1997).

These few lines by the author featured on the back cover serves as a zone of interaction, albeit one-way, between the author and the target reader. It also provides a bird's eye view of the content and style of writing in the text.

4.7.2.6 Addition/ Exclusion of Translator's Note

Samik's Bandyopadhay's translation *Mother of 1084* does not include a distinct "Translator's Note" detailing his choice and strategies of translating. However, in the last paragraph of the "Introduction" (xix), the translator does briefly touch upon the strategies and techniques adopted while translating *Hajar Churasir Ma* into English. Firstly, he mentions that there has been considerable effort "to capture the voices (xix) in his translatum, thereby aspiring to transmit the "essence" (Benjamin 20) of the source text in the target text. Secondly, the translator elucidates on his close interaction with the author while translating the fiction, so much so that "Mahasweta Devi had done a rough translation of a little over one-third of the novel" (Bandyopadhay xix). Thirdly, the translator also affirms that the translation has "grown through at least three drafts", and has been revised, with long spells between two consecutive revisions in the hope of avoiding biases and clichés of translating. Finally, he states that his aim was to create a "dependable translation".

Thus, though the target text is devoid of a separate translator's note, the translator does provide a brief outline of the aim and strategies adopted which translating the Bengali source text into English.

4.7.2.7 Absence/ Presence of Notes

The translator refrains from incorporating footnotes or glossary in the target text. However, the translatum does exhibit strategies of foreignization, and retains most culture-

culture specific references in the English translation that are explained at the end of the fiction, in a page titled “Notes” (which could be referred to as Endnotes).

4.7.2.8 Glossary

The target text does not incorporate a glossary.

4.7.3 Translating *Hajar Churasir Maa* to *Mother of 1084*: An Interlingual Analysis of Translating Markers of Trauma

This section delves into examining the translation strategies that have been employed while translating the linguistic markers of trauma in the select Bengali trauma fiction *Hajar Churasir Ma* into English as *Mother of 1084*. Through the inquiry into the translation strategies, the study aims to reflect on the strengths, limitations and challenges of translating the language of trauma in fictions from one language to another. Further, alternative translations that attempt to retain the traumatic essence of the source text in the translation, and in certain cases, literal translations have been provided along with the extracts from the select texts. To clarify, the extracts referred to as ‘Source Text’ in the tables below in Case study 2 are all extracted from Mahasweta Devi’s *Hajar Churasir Ma* (1974). The extracts in the section referred to as ‘Target Text’ are from its English translation *Mother of 1084* (1997) by Samik Bandyopadhay. The “Alternative translation” in the tables below captures alternative ways of translating the extract so at to retain the traumatic reverberation of the source text in the target text. The following sub-sections will chronologically analyze how the linguistic markers of trauma in *Hajar Churasir Ma* have been translated into the English target text.

4.7.3.1 Brevity

Mahasweta Devi's *Hajar Churasir Ma* is marked by a "poetics of brevity" (Munyard 290) – the trauma fiction comprises mostly of brief sentences or phrases that transmit an essence of brokenness, or rupture throughout the memory. This aesthetics of brevity in the narrative is symptomatic of trauma, mimicking the traumatic psyche of the protagonist mother who is portrayed as ceaselessly returning to the memories of her assassinated son, living in the twilight zones of the past and the present. Herein, given that the conciseness of sentences function as a marker of trauma in language, it becomes important to retain this aesthetics of brevity in the target text. By analyzing the source and target texts, the following five examples will explore the strategies of translation brief sentences from the Bengali to the English translatum. This can be illustrated with examples from the text:

Table 4.53

Interlingual Analysis of Translating the Trope of Brevity – 1

Text Type	Examples
Source Text (Transliteration)	*"Dibyanath janten-o na ma theke jaben ebar. Thaken na, ebar thakben na ei janten. Tobu Sujatar jonno babostha kore jan ni Dibyanath. Konodin-e koren ni"* (5 - 6).
Target Text	"Dibyanath had not known that his mother would stay on this time. She never stayed at such times, she would not this time either, that was what he had thought. Still he had not made any arrangements for Sujata. He never did" (2).
Alternative Translation	Dibyanath did not even know that his ma would stay back this time. She never stayed, she would not stay even this time is what he assumed. Still, he did not make any arrangements for Sujata. He never did.

The extract in the above table showcases the brief sentences present in the Bengali source text (for instance, "*Dibyanath janten-o na ma theke jaben ebar"*; *"Thaken na, ebar thakben na ei janten"*) as through the narrator is struggling between recollection and narration of the bitter memories. The translator has attempted to retain the traumatic undertones of the source text in his translatum by striving to capture the poetics of brevity that is often an essential component of trauma narratives. Though in the second sentence, the translator resorts to explication for enhancing comprehensibility to what was implicitly denoted in the source text, the overall translation tends to capture the traumatic resonance of the source text. The alternative translation advanced here by the researcher attempts to refrain from clarification, and retain the essential brevity of sentences as present in the source text. It also retains the Bengali word for mother "ma" in the English translation so as to avoid tendencies of domestication, and also expose the target reader to Bengali language and culture.

Let us consider another such example where the trope of brevity is present in the language of the source text, and analyze its translation:

Table 4.54

Interlingual Analysis of Translating the Trope of Brevity - 2

Text Type	Examples
Source Text	*"Nijei sob guchiye nen, thakurke bolen taxi ante.*
(Transliteration)	*Nursing home-e chole jan eka eka. Daktar khub gombhir hoye giyechilen. Bhoi peyechilen khub"* (6).
Target Text	"She packed up all her things herself, and asked the cook to call a taxi. She went to the nursing home all by herself. The doctor looked concerned. She was scared" (2).

Alternative Translation	She packs everything all by herself, asks the thakur to call a taxi. Goes to the nursing home all alone. The doctor was very concerned. Was very scared. **thakur*: here, a cook

In the above example, the sentences in the source text are rather concise, often conjoined with a comma but not a conjunction so as to perpetuate an essence of severance through the narration. Analysis of the target text showcases that the translator has endeavored to retain this trope of brevity in his translation. However, the translator has also tried to induce readability to the text by adding pronouns (for instance, "She") that were not present in the source text; also the translator has incorporated a conjunction that were perhaps deliberately avoided in the source text (for instance, compare the first sentence in both the source and target text). However, the exclusion of pronouns and conjunction in the source text had amplified the essence of disjointedness in the trauma fiction, the dismissal of which in the target text reduces the presence of the poetics of brevity in the target text.

The alternative translation here makes an effort to transmit the meaning as well as the essence of brevity by retaining the brief sentences in the English translation. Besides, the researcher has refrained from polishing the crude texture of the sentences by avoiding pronouns (except one at the beginning of the extract to contextualize) and conjunctions.

Consider another instance where concise sentences have been employed (consciously or unconsciously) to portray the immense suffering of a mother caressing the body of her dead and mutilated son:

Table 4.55

Interlingual Analysis of Translating the Trope of Brevity - 3

Text Type	Examples
Source Text (Transliteration)	*"Sei mukh-i dekhen sujata jhuke pore. Angul bolalen. Brati! Brati! Bole angul bolalen, angul bolabar moto moshrin chamra chilo na ek inch-io. Sob-i dolito, thhatlano mangsho"* (13).
Target Text	"Sujata bent down to take a closer look at the face. She would have liked to caress his face with her fingers. She would have liked to call him by his name, Brati, Brati, and run her fingers over his face, But there was not an inch of skin left smooth and clear to bear the touch of her fingers. It was all raw flesh, all battered and smashed" (11).
Alternative Translation	Seeing that face itself, Sujata bent down. Caressed the face with her fingers. She caressed the face with her fingers, calling Brati! Brati! There was not an inch of smooth skin left that could be caressed with fingers. It was all battered, smashed raw flesh.

Here in the above example, when one compares the interlingual strategies of translation, it can be deduced that the short, fractured sentences of the source text and explicated in the target text, thereby failing to transmit the essence of brevity prevalent in the Bengali text to its English translation. Though explication of brief sentences by clarifying what was implicitly connoted helps in increasing the comprehensibility of a text, it should have been avoid precisely because the poetics of brevity functions as an essential marker of trauma in most trauma narratives.

However, there are certain exceptions where the translator is able to fathom the significance of the aesthetics of brevity in the text, and has retained them in his English translation. This can be illustrated by the following example from the text:

Table 4.56

Interlingual Analyses of Translating the Trope of Brevity - 4

Text Type	Examples
Source Text (Transliteration)	*"Bratir ghor-e bose thaken Sujata. Mone mone Bratir songe kotha bolen. Chokh buje bhaben Brati kache ache"* (21).
Target Text	"Sujata sat in Brati's room. She spoke to Brati. She imagined Brati standing close to her" (21).
Alternative Translation	Sujata sat in Brati's room. In her mind, she talked to Brati. Closing her eyes, she imagined Brati close to her.

As can be stated by examining the above example, the brief sentences in the source text depicting the traumatic recollections of the mother is retained in the target text, thereby transmitting the essence of the source text in the translatum.

Similarly, consider another instance where the translator has made considerable efforts to retain the concise sentences in the translation. However, in the example below, the sentences in the source text are written in a regional dialect of the standardized Bengali language, that is, Bangal bhasha, primarily spoken in the regions of East Bengal (present Bangladesh). Given that the characters referred to in this extract (Somu's mother, Somu's sister) lived in a colony of refugees, the writer chose to portray their linguistic expressions in this dialect:

Table 4.57

Interlingual Analyses of Translating the Trope of Brevity - 5

Text Type	Examples
Source Text	*"Somur didi bolechilo, kaindona ma go. Hai toh ar firbo na. hai toh tomar*

(Transliteration)	*buke lathe maira choila geche. Ma go! Amago mukh chaiya buk bandho"* (49).
Target Text	"Somu's sister had pleaded, Don't cry, Ma. He won't come back. He kicked you in the chest, Ma, and went off. Ma, look at me and pull yourself together" (54).
Alternative Translation	Somu's didi* had said, Do not cry, oh ma**. He would not return ever. He kicked you in the chest, and took off. Oh ma! Look at me and get a grip on your broken heart. [Provide footnotes] Didi* elder sister Ma** mother

In the above extract, the source text captures the brief sentences and expressions in the local dialect (Eastern Bengal dialect, especially the Dhaka-Bikrampuri dialect). Given that the dialect has an excess of emotive quality to it, and is embedded with an essence of the informal register, the extract cannot be translated following the same strategy that is employed while translating from the standardized Bengali into English. However, though the translator makes considerable efforts to retain the brief syntactical structure of the sentences in his translatum (except, the omission of the exclamatory phrase, "*Ma go*!"), there are not sufficient efforts to echo the diaglossia of the extract in the English translation.

Here, the alternative translation has retained the concise sentence structures without resorting to omission of the emotive exclamatory phrases, and has strived to transmit the dialectical flavor through the translation of the refrain "*ma go*" to "*oh ma*". Besides, the proposed translation also avoids being domesticated by retaining the Bengali-foreign words "*didi*" and "*ma*" in the English translation and footnoting them in the target text.

4.7.3.2 Fragmentation in Translation

Apart from the proliferation of aesthetics of brevity in the sentence structure of the select source text, *Hajar Churasir Ma* also comprises of fragmented phrases, and incomplete sentences that attaches an essence of rupture throughout the narrative. The fragments, incomplete sentences create a reverberation of fracture, or disintegration in the narrative, resembling the shattered identities of the traumatized. Since the trope of fragmentation functions as a marker of trauma in the language of trauma fictions, it becomes of paramount importance to transmit the fragmented-ness when translating such texts from one language to another. The following examples will explore the fragmented phrases and sentences in the source text, and analyze the strategies adopted to translate into English:

For instance, the very first lines of the Bengali source text showcase the protagonist Sujata reflecting on her memories – memories of giving birth to her now dead son, Brati. As she oscillates between the past and the present, she is portrayed as struggling with her remembrance through the conscious or unconscious usage of fragmented sentences. Consider the following example:

Table 4.58

Interlingual Analysis of Translating Fragmented Phrases and Sentences -1

Text Type	Examples
Source Text (Transliteration)	"*Swapne sujata baishbochor agekar ek sakale fire giyechilen, prai-e jan. nijer bag-e guchhiye rakhen towale, jama, saree, toothbrush, saban*" (5).

Target Text	"In her dreams, Sujata was back on a morning twenty-two years ago. She often went back to the morning. She found herself packing her bag: towel, brouse, sari, tooth-brush, soap" (1).
Alternative Translation	In dreams, Sujata returned to a morning twenty-two years ago; often returns. Packs the towel, clothes, sari, toothbrush, soap in her bag.

In the above extract, the second phrase ("*prai-e jan"*) and the second sentence in the source text ("*nijer bag-e guchhiye rakhen towale, jama, saree, toothbrush, saban*") is fragmented, thereby capturing the ruptured functioning of a traumatized psyche which tends to replay the event of trauma, and events leading to trauma. Analysis of the translation of the extract showcases that the fragmented phrase and sentence have been reconstructed into complete sentences in the target text (for instance, "*prai-e jan*" has been translated as: "She often went back to the morning"). The mending of the collapse of narration, and explicating what was meant to remain implicitly and unclearly stated is inappropriate as the trope of fragmentation functions as a linguistic marker of trauma in the text. Though translators are thrust with the responsibility of inducing readability in the target text, the revision of fragmented sentences is problematic as it erases the essence of trauma in the target text. Thus, the technique of inducing coherence in the syntactical structure of the translatum deprecates the marker of trauma language that was integral to the understanding of the source text. Let us consider another example and analyze if the trope of fragmentation has been transmitted in the English translatum:

Table 4.59

Interlingual Analysis of Translating Fragmented Phrases and Sentences – 2

Text Type	Examples
Source Text (Transliteration)	*"Tarpor konomote hath baralen. Baralgan tablet. Jol. Tablet khelen, jol khelen. Anchol diye kapal muchhlen.* *Abar sulen. Ekhon khub darker ek theke eksho gune fela. Daktarer nirdesh. Gunlei betha kome jai"* (7).
Target Text	"Stretched out her hand. Baralgan tablet. Water. She took the tablet, drank a sip of water. Wiped her forehead with the end of her sari. Then she lay down again. She had to count from one to hundred. That was what the doctor had instructed. As she counted, the pain subsided" (4).
Alternative Translation	After that, somehow stretched out her hand. Baralgan tablet. Water. Had tablet, drank water. Wiped her forehead with the anchol* of the sari. Lied down again. Now there was a need to count from one to hundred. Instruction from the doctor. The pain would subside while counting. [provide footnote] **anchol*: the loose, end, trail of a sari, which is a South-Asian cultural clothing

The extract in the source text in the example above depicts the protagonist struggling with her physical pain of child birth, and resorting to pain-killers like baralgan to alleviate her agonizing pain. The extract here comprises of fragments or splinters of sentences, lacking definite subject and predicate (for instance, "*Abar sulen"*; "*Anchol diye kapal muchhlen*"). Sometimes, a single word has been applied (for example, *"Jol*"), evoking a sense of the collapse of speech in its entirety.

An interlingual analysis illustrates that for the most parts, the translator has captured this essence of fragmentation in his translation (see the first section of Target text in the above table: "Stretched out […] sari"). However, there has been a discernable attempt to induce comprehensibility by expounding in the second half of the extract (for example: "*Daktarer*

nirdesh" has been translated as "[T]hat was what the doctor had instructed"). Herein, the alternative translation strives to retain the fragmented narrative voice in the English translation. It also proposes to retain the culture-specific word "*anchol"* with a footnote. Examine another set of extracts from the source and target text:

Table 4.60

Interlingual Analysis of Translating Fragmented Phrases and Sentences – 3

Text Type	Examples
Source Text (Transliteration)	*"Tinmash sujata kichu-i janten na, bichanai pore thakten chokhe hathchapa diye. Kokhono kadhten na chechiye"* (9).
Target Text	"For three months she knew nothing. She lay in her bed all the time, with her eyes shrouded by her hands. She never cried aloud" (6).
Alternative Translation	Three months, Sujata knew nothing, lying in bed with her eyes covered by her hands. Never cried aloud.

In the above example, the extract from the source text exemplifies on the prevalence of fragmented sentences in the source text. However, interlingual analysis renders that the sentences in the target text have been restructured into syntactically complete sentence (for instance: "*Kokhono kadhten na chechiye*" has been translated as "She never cried aloud") most to induce clarity and readability. Similarly, consider another instance where this shattered narrative voice has been reframed:

Table 4.61

Interlingual Analysis of Translating Fragmented Phrases and Sentences – 4

Text Type	Examples
Source Text (Transliteration)	*"Sujata-r astitto-ta hoye giyechilo chhayar moto. Anugata, anugami, nirab, astittohin"* (12).
Target Text	"Sujata had a shadowy existence. She was subservient, silent, faithful and without an existence of her own" (9).
Alternative Translation	Sujata's existence had become like a shadow. Subservient, obedient, speechless, non-existent.

Here in the above example, the extract from the Bengali source text depicts the non-existent existence of Sujata who had no prominence in her family, shadowed by the overpowering presence of her husband and his mother. The narrative voice is splintered, with just four descriptive words in a sentence: "*Anugata, anugami, nirab, astittohin*". However, the target text contextualizes these descriptive words in his translation by adding a pronoun and clarifying the descriptors: "She was subservient, silent, faithful and without an existence of her own". The alternative translation attempts to retain this fragmented sentence in the English translation. Finally, here is another instance where the broken syntax of sentences is restructures in the target text:

Table 4.62

Interlingual Analysis of Translating Fragmented Phrases and Sentences – 5

Text Type	Examples
Source Text (Transliteration)	*"Boro asohoy mone holo nijeke. Or dike sakatare takalen. Bolte icche holo, ei asa jawar dorta bondho koro na. bolte parlen na"* (34).
Target Text	"Sujata felt utterly helpless. She looked at her pleadingly. She wanted to ask her not to shut the door that allowed her to come and go once in a while. But

	she could not say the words" (36).
Alternative Translation	She felt as though she was utterly helpless. Looked at her pleadingly. Wanted to say, do not close the door of this possibility of visiting your home. Could not say it.

In the above instance, the source text captures a tormented Sujata desperately hoping to be welcome in Brati's friend Somu's house, where interactions with Somu's mother alleviated her suffering, albeit momentarily. The narrative voice in the source text is ruptured (for example: "*Bolte icche holo, ei asa jawar dorta bondho koro na*", "*bolte parlen na*"), colliding on to one another, making sense nonetheless. However, these fragmented sentences without pronouns in the beginning of sentence, are reconstituted in the English translation (see the above table - section on target text).

What can be deduced by analyzing the examples is that the fragmented phrases and sentences present in *Hajar Churasir Ma* are mostly not retained in its English translation *Mother of 1084*. It is understandable that translators translate under tremendous pressure (often, from both the source text author and publisher) to enhance the comprehensibility of a target text, thereby increasing its chances of reaching a wider readership. However, since the language of trauma as canvassed in this select trauma fiction is marked by the trope of fragmentation, it becomes of paramount importance to retain the linguistic markers of trauma in the target text.

4.7.3.3 The Introspective, Retrospective and Rhetorical Questions in Translation

Mahasweta Devi's *Hajar Churasir Ma* is replete with questions that are self-reflective or retrospective, and also rhetorical questions that tend to transmit a sense of disillusionment and

indecisiveness. Given that the narrative is largely about a mother's retrospection on the life of her son, and the causes of his sudden death, the fiction abounds with rhetorical questions that strive to assimilate the indistinct, blurry and chaotic past into some form of sequence, albeit irregular. Such rhetorical, introspective or retrospective questions create a rhythm throughout the source text – a reverberation of uncertainty, disillusionment, and suffering.

However, often such questions in the source text are omitted in the target text, or are rephrased into simple, declarative statements that results in the "destruction of rhythm" (Berman 292). Given that the "novel is not less rhythmic than the poetry" (Berman 292), it can be deduced that the omission or restructuring of such questions in the target text results in the destruction of the traumatic essence of the source text. This can be illustrated with examples from the text:

Table 4.63

Interlingual Analysis of Translating Introspective, Retrospective and Rhetorical Questions -1

Text Type	Examples
Source Text (Transliteration)	*"Kantapukure tar gari dariye thakbe, se ki hoi? Jodi keu dekhe fele?"* (10).
Target Text	"It would not be the right thing to keep his car waiting before Kantapukur. Anybody could identify the car" (7).
Alternative Translation	His car would be parked outside Kantapukur, is that even possible? What if someone identifies it?

In the above example, the rhetorical questions coveys the irony of the situation – even when the son has been assassinated, the father Dibyanath was more concerned about his reputation, refusing to allow his car to be taken to the morgue in Kantapukur. He was afraid that

someone would recognize his car and his reputation as a law-abiding gentleman or "*bhadralok*" would be tainted. This painfully ironical situation has been represented with sarcasm through the rhetorical question: "*Kantapukure tar gari dariye thakbe, se ki hoi?*"However, the translator chooses to alter this rhetorical question into a simple, declarative statement, thereby slackening the painful essence of the situation as depicted in the source text. Herein, the alternative translation tries to transmit the painful irony of the situation by retaining the rhetorical questions in the English translation.

Consider another instance involving the deliberate or unintentional usage of the retrospective question to depict the mother's reflections on her son's radical ideologies of equality and liberty.

Table 4.64

Interlingual Analysis of Translating Introspective, Retrospective and Rhetorical Questions – 2

Text Type	Examples
Source Text (Transliteration)	"*Sob ki alik chilo? Anastitto? Or bishash? Oe bhoihinota? Or durbar abeg?*" (21).
Target Text	"Was everything a fantasy? His conviction, his courage, his irresistible passion?" (20).
Alternative Translation	Was everything an illusion? Non-existent? His convictions? His fearlessness? His unfathomable passions?

In the above extract from the source text, there is an interrogative sentence, followed by four interrogative fragments. The repetition of such retrospective questions urges the reader to

not only read but also participate in the narrative. The rhythm generated here is clearly distinct. The translator does translate the interrogative sentence verbatim in his translation (Was everything a fantasy?). However, he then omits the single phrase "*anastittio?*", and clubs the interrogative fragments into a single interrogative sentence (example: "*Or bishash? Or bhoihinota? Or durbar abeg?*" has been translated as "His conviction, his courage, his irresistible passion?"). Though the present translation is able to capture the essence of the source text, the "destruction of rhythm" (Berman 292) leads to overall qualitative impoverishment of the translation.

Next, consider an instance where introspective questions depicting Sujata's reflections on the city of Calcutta (now Kolkata) is canvassed in the source text:

Table 4.65

Interlingual Analysis of Translating Introspective, Retrospective and Rhetorical Questions – 3

Text Type	Examples
Source Text (Transliteration)	*"Keno mone hoto Kolkata ekta wrong city? Mone hoto sei Moidan – Victoria memorial – metro – gandhi'r murti – monument, sob ache, tobu eta Kolkata noi?"* (46).
Target Text	"The city of Calcutta seemed wrong to her. It still had all its own landmarks – the Maidan, the Victoria Memorial, the Metro cinema, The Gandhi statue, the Monument. Still, it was not Calcutta" (49).
Alternative Translation	Why did it feel that Kolkata is a wrong city? Though the Maidan, the Victoria Memorial, the Metro cinema, The Gandhi statue, the Monument – all were present, why did it still feel that this was not Kolkata?

A comparative analysis of the source and target text (note the diaglossia) in the above example depicts that the retrospective questions have been translated as simple, declarative statements in the target text, thereby failing to transmit the traumatic essence of the Bengali narrative in its English translation.

Similarly, consider another instance of translating rhetorical questions from the Bengali trauma fiction to its English Translation. Here, the diaglossia comprises of standardized Bengali and its dialect which is predominantly spoken in East Bengal (present Bangladesh).

Table 4.66

Interlingual Analysis of Translating Introspective, Retrospective and Rhetorical Questions – 4

Text Type	Examples
Source Text (Transliteration)	*"Somu'r ma bollen, apne ta didi bhagyamani? Jar pola ache hai akdare loiya arekdare bholte pare. Tare buke loiya heyare bholen didi?"* (57).
Target Text	"Somu's mother said, You are fortunate, Didi. When you have another son, you can console yourself with him. Hold him tight to you and forget your dead son, Didi" (63).
Alternative Translation	Somu's mother said, "You didi, aren't you so fortunate? When you have another son, you can forget the other by holding this one to your chest. Hold this son tight to your chest and forget the other, didi?

In the above extract, the source text captures the Bengali dialect where the character of Somu's mother, who was a dweller of the refugee colony (thereby having origins in East Bengal, and hence, the dialect), is seen consoling the protagonist Sujata. Through the interrogative sentences, the author captures the informal tone and register of the dialect in the source text where the speaker seeks validation of her opinion from the listener, every time she makes a

suggestion. However, the interrogative sentences are not retained in the translation. Though it has always been difficult to capture the diaglossia of language in translations, efforts can be made on the part of the translator to portray the uniqueness of the dialect.

The alternative translation provided above aspires to not only retain the interrogative sentences but also transmit the effect of the diaglossia in the English translation.

However, there are few exceptional cases where the translator has retained the rhetorical questions present in the source text in his translation. For this purpose, take into account the following example:

Table 4.67

Interlingual Analysis of Translating Introspective, Retrospective and Rhetorical Questions – 5

Text Type	Examples
Source Text (Transliteration)	*"Brati Chatterjee?* *Apni ke hon?* *Na, mukh dekhte hobe na.* *Identification mark?* *Golai jorul?* *Mukh dekhte hobe na?*" (12 - 13).
Target Text	"Brati Chatterjee? How are you related? No, you won't see his face. Identification mark? A mole on the throat? You don't have to see his face" (10).

Alternative Translation	Brati Chatterjee? How are you related? No, you don't have to see his face. Identification mark? A mole on the throat? Don't have to see his face?

In the above extract, the source text captures a series of interrogative sentences depicting the mother's conversation with the police who had called her to visit the morgue and formally identify the body of Brati, which was numbered 1084. A comparative interlingual analysis upholds that the interrogative statements have been retained in the target text, except the last line of the extract – "*Mukh dekhte hobe na?*" which has been translated in to English as, "You don't have to see his face" (note that the sentence here ends with a full stop). However, the last interrogative question was not only a segment in the narrative but it also implicitly evoke a sense of pain and irony in the reader; it urges the reader to contemplate on the bitter irony of the situation where a mother is being asked to refrain from seeing the face of his dead son. Hence, by retaining the interrogative statement as it is (instead of restructuring it into a declarative statement), the translator could have been able to perpetuate the traumatic essence and sense of disillusionment in the translatum.

Thus, what can be deduced after the interlingual analysis is that the introspective, retrospective and rhetorical questions are most translated as declarative statements or simple sentences, and in certain cases they are omitted. In exceptional cases, the translator has retained the interrogative questions in his translatum. However, give that the trope of interrogative

sentences creates a traumatic reverberation in the text, it become crucial to retain these questions in the translation.

4.7.3.4 Interjections and Exclamations in Translation

The trope of interjections and exclamatory sentences abounds in the writings of Mahasweta Devi's, and her *Hajar Churasir Ma* is no exception the suite. Since the text captures extreme emotions of suffering, grief, disillusionment and trauma, the narrative is proliferated with emotive statements that have been exemplified through the intentional or unintentional usage of an exclamatory phrase or interjections. Since such interjections also serves as a linguistic marker of trauma in trauma narratives, it become of paramount importance to transmit the exclamatory sentences when translating a text from one language to another.

However, translators often choose to omit such exclamatory words or sentences, and if not omit, to restructure the interjection in to a simple sentence. The limitation of such strategies of translation is that though the meaning is transferred, the essence of the shock or surpise as denoted by the interjection is lost in translation.

To explore the strategies of translating exclamations from *Hajar Churasir ma* to *Mother of 1084*, consider the following example:

Table 4.68

Interlingual Analysis of Translating Interjections or Exclamatory Sentences – 1

Text Type	Examples
SourceText (Transliteration)	"*Jyoti'r baba pasher khate keno? Tarpor matha naarlen!*" (7).

Target Text	"Why should her husband be in the bed next to hers? She shook her head." (4).
Alternative Translation	Why is Jyoti's father on the bed beside? Then she shook her head!

In the above extract from the source text, the exclamatory sentence "*Tarpor matha naarlen!"* is used to portray Sujata's bitter surprise on seeing her self-centred husband sleep by her side even though he was never there when he needed him the most –he was even not there when Sujata was going through the critical situation of giving birth to Brati. Here, the exclamatory sentence portrays repulsion, hate, disgust, and anger that Sujata held towards her selfish, arrogant husband.

A comparative interlingual analysis upholds that though the meaning of the sentence has been translated, the exclamatory mark has been omitted in the translation, thereby depleting the essence of shock that was present in the source text.

Again, consider another such example where exclamatory sentence is not retained in the Target text:

Table 4.69

Interlingual Analysis of Translating Interjections or Exclamatory Sentences – 2

Text Type	Examples
Source Text (Transliteration)	*"Dekhei or bhuru kuchke giyechilo. Jyotir buddhi eto kom!*" (9).

Target Text	"When she first noticed it, her forehead broke into a frown. How could Jyoti be such a fool?" (6).
Alternative Translation	Seeing this, there was a frown in her eyebrows. Was Jyoti such a fool!

A comparative study of the extracts from the source and target text depicts that the exclamatory sentence is translated as a rhetorical question in the target text. Though the strength of this translation lay it its meaning being transmitted, the reconstruction of the exclamatory sentence erases the essence of bitter irony that was depicted in the source text.

Similarly, consider another extract where the exclamatory sentences are either restructured in to simple sentence, or reframed into an interrogative sentence:

Table 4.70

Interlingual Analysis of Translating Interjections or Exclamatory Sentences – 3

Text Type	Examples
Source Text (Transliteration)	"*Bini, chhobita kothai gelo?* *Tetalar ghore.* *Tetalar ghore?* *Baba bollen…* *Baba bollen!* *…* *Kintu Bini ki, na! bole badha dite parto na?"* (11).

Target Text	"Bini, where's the picture? In the room on the second floor. In the room on the second floor? Father said… Father said? … But couldn't Bini protest and stop it?" (9).
Alternative Translation	Bini, where did the photograph go? In the room on the second floor. In the room on the second floor? Father said… Father said! … But couldn't Bini say "no!" and stop him?

In the above example, the extract from the source text depicts two exclamatory phrases, both of which are altered in the translatum. The exclamatory sentence present here depucts the shock of Sujata on seeing her husband's effort to erase all memories, including material memories of their son Brati. The exclamatory sentence "*Baba bollen!*" captures her anguish, disgust and frustration, which is not quite transmitted in the translatum where the sentence has been reoriented into a question "Father said?". Besides, the exclamation in the last sentence, which portrays Sujata's utter disappointment in Bini' active participation with her father, has also been omitted in the target text.

This tendency to omit or restructure interjections and exclamations in the translatum has been observed throughout the text. This is most inappropriate especially when exclamations have been present in the source text to portray the traumatic shocks of the protagonist Sujata.

Sleeplessness, flashbacks, shock, traumatic reveries condition her existence, which is then linguistically canvassed through the exclamatory phrases as is portrayed in the example below:

Table 4.71

Interlingual Analysis of Translating Interjections or Exclamatory Sentences – 4

Text Type	Examples
Source Text (Transliteration)	*"Ghumer moddhe 'Brati'! bole dukre deke othen Sujata. Tarpor ghum bhenge jai"* (16).
Target Text	"In her sleep Sujata cried out for Brati and then she would come awake."
Alternative Translation	While sleeping, Sujata called out "Brati!", sobbing. Then she was awake.

As can be analyzed from the above example, the extreme trauma of the mother who calls out the name of her dead son in the middle of sleep is exemplified linguistically through the usage of an exclamatory phrase. However, the translator does not retain the exclamation in his translation, thereby flattening out the traumatic undertones of the source text. Finally, below is another such example where the translator refrains from transmitting the exclamatory sentences in his translation:

Table 4.72

Interlingual Analysis of Translating Interjections or Exclamatory Sentences – 5

Text Type	Examples

Source Text (Transliteration)	*"Brati Jodi durghotonai morto tahole ag-e proshno hoto, je dhoroner durghotona ghotlo, ta Brati sabdhan hole, erano jeto kina! [...] Inggit thakle ta pratirodher kono nidan chilo kina!"* (18-19).
Target Text	"If Brati had died in an accident, then the questions would have been different. People would have asked if Brati could have been a little more careful and averted the accident, […] If there had been the hint of a warning, was there no suggestion of a preventive?" (17).
Alternative Translation	If Brati had died in an accident, then the first question would have been, could this type of accident be averted if Brati had been careful! […] If there was an indication of such a mishap, was there any preventive to stop it or not!

Interlingual analysis of the extracts from the source and target text in the above example outlines, once again, that the exclamations that had been present in the source text to portray agonizing shock, distress and trauma, has not been retained in Bandyopadhay's English translation. Since the extract above elucidates on the traumatized mother's retrospection of the disgraceful death of her son, replacing the exclamatory sentences with simple sentence or rhetorical questions results in mistranslation of the essence of the narrative.

Thus, after analyzing the strategies of translating the exclamatory sentences, it can be inferred that most of the exclamatory sentences are restructured into simple sentences or interrogative sentences in the English translation, thereby resulting in the erasure of the essence of shock that is so symptomatic of trauma.

4.7.3.5 Intertextuality in Translation

The trope of intertextuality plays a significant role in resonating trauma through Mahaswet Devi's *Hajar Churasir Ma*. Though it would be fallacious to claim that there is a

plethora of intertextual references in the select narrative, it is important to acknowledge that the trauma fiction evokes traumatic imageries, incidents, spaces, as well as texts, thereby forming intertextual networks. Given that the fiction is set in the backdrop of the Naxal uprising, the text widely refers to the rise of the communist movement in West Bengal, and the subsequent clashes between the Naxal and the state authorities. Such intertextual connections between texts add to the richness of the narrative – the reader is able to perceive the text as a part of larger frame, and contextualize the events and occurrences in the narrative. Though such intertextual references are significant in all cases across genres, the trope become all the more important in trauma fictions where intertextuality is employed not only to reiterate traumatic episodes through reference to prior narratives, but also to attach an evoke disruption through the addition of footnotes, or endnotes (here, Notes) on the culture-specific references.

This can be illustrated by examining examples from the text:

Table 4.73

Interlingual Analysis of Translating Intertextual References – 1

Text Type	Examples
Source Text (Transliteration)	"*muktir doshoke*" (12)
Target Text	"Decade for Liberation" (10)
Alternative Translation	The decade of Liberation in Bengal* [provide footnote]

In the above example, "*muktir doshok*" (literal translation = Liberation's decade) refers to the period from 1970-1980 when the Naxal uprising was at its peak in Bengal, and had spread widely among the peasants, the poor, the middle class society as well the youths of Bengal. Despite the pervasive violence that was affiliated to the movement, a section of the Naxals truly believed that a' revolution' would bring about a positive change, and help in establishing a liberated and egalitarian society. The conviction among the Naxal was that a revolution would take place in the decade of the 1970s, which would end the asymmetrical power and economic relations between people, and create a new society based on the principles of equality, liberty and fraternity. In fact, their slogan itself stated, "*shottor er doshok muktir doshok*", meaning 'the decade of the seventies is the decade of the revolution'. Thus, by referring to *muktir doshok*", the author contextualizes her narrative within the social and political unheaval of the Naxal uprising, where thousands of revolutionary youths were killed by state authorities trying to suppress the uprising. Hence, it was a traumatic phase in Bengal where young boys were being killed for protesting against the ruling government, thereby devastating families.

This has been translated as "Decade for Liberation" in the target text. However the translator does not provide a footnote or an endnote elaborating reference, thereby losing the allusion made to the traumatic times in the source text.

However, there are also few instances where intertextual references have been retained as well as explained in the target text:

Table 4.74

Interlingual Analysis of Translating Intertextual References – 2

Text Type	Examples
Source Text (Transliteration)	"*hariddhoni*" (15)
Target Text	"Haribol" (13) [further elaborated in the section "Notes" as – "Literally, 'Call God's name!'; cried aloud by those who accompany a Bengali Hindu funerary procession" (129).]
Alternative Translation	Haribol [provide the same refernce in the form of Footnote]

In the above example, the word "*hariddhoni*" refers to chanting "Haribol" which is a Bengali culture specific chanting uttered in the funeral procession of a Bengali Hindu. This has been translated as "Haribol" in the target text; a note describing the culture specific chanting is also attached in the end of the book. This helps in transmitting the inter-textual reference drawn in the source text to the English translatum.

Consider another example where intertextual reference is drawn to further contextualize the narrative:

Table 4.75

Interlingual Analysis of Translating Intertextual References – 3

Text Type	Examples
Source Text (Transliteration)	- *"Aj Yenan-e porinoto hote choleche"* (19).
Target Text	… is turning into Yenan today (18).

Alternative Translation	- Today is in the verge of becoming Yan'an. [provide footnote to Yan'an]

In the example above, the extract is the source text upholds the slogans of the Naxals – "*Aj Yenan-e porinoto hote choleche"*, which suggests that Kolkata would soon turn into another Yan'an. Yan'an here alludes to the present Chinese prefecture-level city (located in the region of Shanbei of Shaanxi province) which earlier functioned as the head-quarters of the Chinese communists. The naxals, who were influenced by Communism, aspired to turn Kolkata into another "Yan'an", or another headquarter of the communist party.

However, though the translator retains the reference to Yan'an (retained as "Yenan") in the text of his English translation, he does not substantiate it with an end note or foot note. Thus, though readers familiar with Communism might grasp the reason for referring to Yan'an in the slogan, English readers unfamiliar with the communist revolution might not fathom the reason for alluding to Yan'an.

Here consider another instance of the author's reference to the Communist movement:

Table 4.76

Interlingual Analysis of Translating Intertextual References – 4

Text Type	Examples
Source Text (Transliteration)	"*lal banglar lal comrade lal tapaner lal rokte"* (20)

Target Text	"The Red Blood of our Red Comrade Red Tapan of red Bengal…" (19).
Alternative Translation	Our Red Bengal's Red Comrade Red Tapan's Red Blood* [provide footnote]

In the example state above, the author of the source text captures a slogan of the communists – "*lal banglar lal comrade lal tapaner lal rokte"* (literal translation: Red Bengal's Red Comrade Red Tapan's Red Blood). The repeated reference to the red color alludes to the communist symbolism – the red flag is a representation of courage, sacrifice, blood, war for the sake of establishing equanimity in society. Bengali readers (especially the ones situated in Bengal) having been exposed to the communist party all their life, are able to comprehend the significance of the repeated reference to the red color in the slogan.

However, though the translator retains the slogan in his translation, he does not substantiate it with any paratextual explanation. This is problematic as many English target readers might be unfamiliar with the connotations of the red color in the slogan.

Finally, consider another example of intertextuality where places are referred to contextualize the narrative:

Table 4.77

Interlingual Analysis of Translating Intertextual References – 5

Text Type	Examples
Source Text	*"Keno mone hoto Kolkata ekta wrong city?"* (46)

(Transliteration)	
Target Text	"The city of Calcutta seemed wrong to her" (49).
Alternative Translation	Why did it feel that Kolkata* was a wrong city? [provide footnote]

Here in the above example, the author draws a direct reference to Kolkata in her narrative. Kolkata, which had always been at the centre of revolution, was then, being thwarted by state government's regulations and policies that squashed the rights of the common people. Protestors voicing their discontentment against the state were jailed, and often killed. This was also a time when Naxal youths were being killed in thousands in order to thwart the movement from spreading across the country. This is why the author felt that the city of Kolkata, even with all its historical monuments and artifacts, was a "wrong city". Herein, though the translator retains the reference to the city, he doesnot explicate the bitter context for the reference, thereby erasing the traumatic essence that was perpetuated in the source text.

Thus, it can be stated that though the intertextual references are mostly retained in the English translation, the lack of paratextual explanation of the context debilitates the significance of the intertextual reference for the target reader.

4.7.3.6 Over-translation, under-translation and Mistranslation

Because languages and cultures are intrinsically different, instances of overtranslation, undertranslation and/ or mistranslation does characterize all interlingual exchanges, and as a general rule, should not be analyzed over critically. However, since the markers of trauma tends to be weaved in the style and structure of translation narrative, instances of mistranslation or

over/under translation can cause the erasure of the traumatic essence of the source text when translating it in the target text. This can be illustrated by analyzing examples from the select narratives.

For instance, consider the following example:

Table 4.78

Interlingual Analysis of Over-translation, under-translation and Mistranslation – 1

Text Type	Examples
Source Text (Transliteration)	*"Sujata bathroom e giye jontronai kepe othen. Bhoi peye jan rokto dekhe"* (6).
Target Text	"The first pain came in the bathroom, and Sujata trembled all over. The sight of blood frightened her" (2).
Alternative Translation	Sujata went to the bathroom and shivered with pain. Gets frightened on seeing the blood.

In the above example, the source text depicts the protagonist's pain while she was going through motherhood, all by herself. Both the sentences in the source text are brief, fractured with pain.

However, on analyzing the translation in the target text, it can be seen that the translator has resorted to over translation in order to enhance the comprehensibility of the target text. For instance, the translator translates, "*jontronai*" (literal translation = pain) as "first pain", striving to point out to his readers that the contraction that happens during childbirth had begun. Further, the translator also restructures the fragmented phrase "*Bhoi peye jan rokto dekhe*" into a

complete sentence ("The sight of blood frightened her"), thereby depleting the traumatic essence of the source text in the translation.

Now, consider another instance where mistranslation depletes the traumatic voice in the translation:

Table 4.79

Interlingual Analysis of Over-translation, under-translation and Mistranslation – 2

Text Type	Examples
Source Text (Transliteration)	*"Maiya manusher pran kachimer jaan, morle mangi bache ahon"* (51).
Target Text	"A woman's life is like a tortoise's. She'll find peace only if she dies" (56).
Alternative Translation	A woman's life is like that of the tortoise, only death can save that drab.

In the above extract, the source text depicts Somu's mother conversing with Sujata, lamenting on their lives that seem to have been stretched further with suffering, pain and trauma of losing their sons. Bemoaning, broken, she denigrates herself, and al suffering women by remarking that only death can bring peace to this "*mangi*", which translates as prostitute, or harlot.

However, this outburst of emotion captures through the usage of slang is not retained in the target text. The translation is fairly clear, and though it transmits the meaning, it does not transfer the traumatic reverberation of the source text in its English translation.

Similarly, consider another example of mistranslation:

Table 4.80

Interlingual Analysis of Over-translation, under-translation and Mistranslation – 3

Text Type	Examples
Source Text (Transliteration)	*"Halai ar-ek malre jutaiche. Bair hoh ghotir pola! Bair hoh!"* (58).
Target Text	"The bastard's got a flunkey with him. It's one of those Calcutta boys. Come out, you son of a bitch! (65).
Alternative Translation	The chap got another maal* with him. Come out, you son of a ghoti**! Come out! [Footnote] *maal: slang, referring to a person as an object, a blatant act of dehumanization ** ghoti: Also referred to as "*poschimbongiyo*", it denotes the group of Bengali people who were natives of the State of West Bengal.

Analysis of the extracts from the source and target text in the above example showcases that the local slangs are not retained in the English translation. The alternative translation provided here aspires to retain the culture-specific slangs in the English target text with footnotes, so that the English target reader is able to percolate through the nuances of communication in Bengali culture.

There is a predominant tendency to explicate or over-clarify connotations that were meant to remain implicitly stated in the narrative. Besides, most fragmented, broken sentences are restructured into complete sentences. In this regard, consider the following example:

Table 4.81

Interlingual Analysis of Over-translation, under-translation and Mistranslation – 4

Text Type	Examples
Source Text (Transliteration)	*"Ankur. Ashar – dukkher – chintar – biddesher"* (55).
Target Text	"Shoots of hope, sorrow, thought and hate" (61).
Alternative Translation	Shoots. Of hope – of sorrow – of thoughts – of hate.

Analysis of the source and target text upholds that the fractured phrases in the source text have been conjoined to form a sentence in the target text, thereby destroying the essence of fragmentation in the narrative.

Similarly, consider the following extract where the husband Dibyanath is presented through the perception of his wife Sujata:

Table 4.82

Interlingual Analysis of Over-translation, under-translation and Mistranslation – 5

Text Type	Examples
Source Text (Transliteration)	"…*Dibyanath dhuklen.* *Prouro, bhogi, o mangsolo chehara*" (81).
Target Text	"…Dibyanath came in. Dibyanath looked middle-aged, carnal and fleshy" (93).

Alternative	… Dibyanath entered.
Translation	An elderly, carnal and fleshy countenance.

A comparative analysis of the source and target text in the above example clearly outlines that the fragmented phrase "*Prouro, bhogi, o mangsolo chehara"* has been restructured into a complete sentence in the target text. This is an instance of the "qualitative impoverishment" of the target text, for it depletes the splintered narrative voice that was depicted in the source text.

Such instances of overtranslation, undertranslation or mistranslation might seem trivial or even insignificant when considered in isolation. However, when one considers the aggregated effect, it can be stated that instances of over or undertranslation does debilitate the traumatic essence of the source text in the translation.

4.7.3.7 Somatic Reference and Imageries in Translation

Mahasweta Devi's *Hajar Churasir maa* is replete with somatic imageries and references to bodily functions and dysfunctions that reflect that serves to emphasize the suffering tin the narrative. Images of screaming, trembling, wailing, groaning, and collapsing, among others, run as a refrain throughout the narrative. Further, references to blood, wounds, leisions, mutilated cadavers also shrouds the fiction. These imageries elaborated by the author add an overtone to the psychological suffering depicted in the text, thereby showcasing the amalgamated existence of physical and psychological pain.

Table 4.83

Interlingual Analysis of Somatic References – 1

Text Type	Examples
Source Text (Transliteration)	*"Athocho Sujata chechaten na, katraten na kokhono"* (5).
Target Text	"But Sujata Never cried out, she did not even groan" (2).
Alternative Translation	But Sujata never screamed, she never groaned.

In the above example, the source text depicts Sujata silently bearing her pain of child-birth, never screaming or groaning. Interlingual analysis of the extracts showcases that the essence of the source text has been retained in the target text. However, "*chechaten*" (literal translation: shouted, screamed) which has been translated as "cried" in the target text, can be said to be a mistranslation.

Throughout the text there are references to Sujata crying silently. Thus, though there has been an effort to retain the reference to the bodily expressions of pain, a glitch in translation has comprised the target text. Now, consider another example where pain is portrayed through bodily dysfunctions:

Table 4.84

Interlingual Analysis of Somatic References – 2

Text Type	Examples
Source Text (Transliteration)	*"Sujata bathroom e giye jontronai kepe othen"* (6).
Target Text	"The first pain came in the bathroom, and Sujata trembled all over" (2).

Alternative Translation	Sujata went to the bathroom, and shivered with pain.

Analysis of the source and target text depicts that the essence have been translated in the target text. Though the translator resorts to expansion or over-translation, the translatum does capture the traumatic reverberation of the source text.

Now, here is another instance where the author portrays physical suffering in the trauma fiction:

Table 4.85

Interlingual Analysis of Somatic References – 3

Text Type	Examples
Source Text (Transliteration)	*"Sujata-r chokh jontronai jhapsa hoye jacchilo, jeno chokher upor kach dheke dichhilo ke, aswachho kach"* (6).
Target Text	"As the pain came, Sujata's eyes seemed to grope in a haze; somebody seemed to be holding a smoked glass before her eyes" (2).
Alternative Translation	Out of pain, Sujata's vision was becoming blurred, as if someone was covering her eyes with glass, unclear glass.

The above extract explicates on the abysmal pain experienced by the protagonist while giving birth. The reference to the blurring of vision (out of pain) is a marker of pain and trauma that requires to be translated in the target text. Analysis of the extracts in the source and target text depicts that the somatic references have been retained in the translatum.

Now, consider another example which refers to the disgust felt by a defiled body in the example below:

Table 4.86

Interlingual Analysis of Somatic References – 4

Text Type	Examples
Source Text (Transliteration)	*"Tai ashlil, asuchi legechilo nijeke na'mash dhore"* (7).
Target Text	"She had felt herself violated and defiled throughout the nine months" (3).
Alternative Translation	That is why she felt as though she was obscene, unclean for nine months.

The extract above depicts the disgust felt by the protagonist Sujata on being impregnated against her will by her husband Dibyanath. The essence of this suffering as projected in the source text is transmitted in the English translation.

However, though the translator has transmitted most of the somatic references in his translation, there are instances where the transmission of somatic imagery has been only partial. For instance, consider the following example:

Table 4.87

Interlingual Analysis of Somatic References – 5

Text Type	Examples

Source Text (Transliteration)	*"Ma pore giyechilo daate-daat lege"* (8).
Target Text	Sujata had fainted (5).
Alternative Translation	Ma had fainted, teeth stuck to teeth.

In the above example, the source text upholds the protagonist fainting on hearing about the assassination of her son. Though the target text is able to transmit the meaning and the essence of the source text, it is an instance of undertranslation as the complete imagery is lost in translation.

Thus, after analyzing the strategies of translating somatic references from the source text to the target text, it can be states that the translator has retained most of the physical or bodily imageries in his translation. Though there are exceptions of under/ overtranslation or mistranslation, an effort to retain the somatic connotations of the source text is clearly visible in the target text.

4.7.3.8 Repetition in Translation

One of the significant markers of trauma that proliferate Mahasweta Devi's *Hajar Churasir Maa* is the trope of repetition. Given that the narrative is a conglomeration of traumatic remembrances of the protagonist who oscillates between the past and the present, the fiction is replete with repetitive words, phrases, and often sentences that create a rhythm of recurrence (much like the symptoms of trauma) in the text. Hence, when translating the select narrative from one socio-linguistic context to another, one beds to be aware of the significance of the trope

of repetition, and retain the reiterated sentences in the target text. This can be illustrated with an example from the text:

Table 4.88

Interlingual Analysis of Repetitive Phrases – 1

Text Type	**Examples**
Source Text	*"... Jontrona Sujatar talpet fhure fhure dhukchilo ar berochhilo [...]*
(Transliteration)	*Talpete jontrona fhure fhure dhukche ar berochhe"* (7).
Target Text	"… The pain pierced Sujata's stomach through and through […]
	The pain pierced her stomach through and through" (4).
Alternative	… The pain was piercing down Sujata's lower stomach, through and through.
Translation	The pain in the lower stomach pierced down, through and through.

In the above example, the source text recounts Sujata experiencing extreme physical pain during child-birth. Here, the second sentence in the paragraph ("*Jontrona Sujatar talpet fhure fhure dhukchilo ar berochhilo"*) resonates with the first sentence of the following paragraph ("*Talpete jontrona fhure fhure dhukche ar berochhe"*, though this is not a case of anaphora in the exact sense of the terminology). However, the sentences in the source text are not the same; they only resonate similarly (see Alternative translation).

Interestingly, the translator goes a step forward, and translates both the sentences as completely similar to one another (except the alteration of name to pronoun), unlike that of the source text. Though the study does not promote strategies of over-translation, this approach in the context of this example, has help capture the traumatic essence of the source in the target

text. Here, consider another example where the trope of repetitiveness is present in the source text:

Table 4.89

Interlingual Analysis of Repetitive Phrases – 2

Text Type	Examples
Source Text (Transliteration)	*"Tarpor betha kome. Sujatake klanto, abosonno, porajito kore betha kome. Betha ekhon-i komeche. Ekhon betha koma dorkar"* (7-8).
Target Text	"The pain subsided. It left Sujata exhausted, overcome. The pain had to subside" (4).
Alternative Translation	Then pain lessens. After tiring, exhausting and defeating Sujata, the pain lessens. The pain just lessened. Now, it's necessary for the pain to lessen.

In the above extract, the phrase "*betha kome*" (literal translation: pain lessens) is reiterated four times (*betha kome; betha kome; betha ekhon –i komeche; betha koma dorkar*) in the source text, emphasizing on the pain that had almost vanquished Sujata. However, here the phrase "pain subsided" has been repeated only twice in the English translation, which is also clearly an instance of under-translation. Thus, though the meaning is transmitted clearly in the target text, the traumatic reverberation is lost in translation.

Here, the alternative translation aims to retain the repetitive phrase, as well the disjointed structure of the source text in the English translation.

Now consider another instance of reiteration present in the narrative:

Table 4.90

Interlingual Analysis of Repetitive Phrases – 3

Text Type	Examples
Source Text	*"Ora keu emon kono behishebi, bipojjanak kaaj korbe na […]*
(Transliteration)	*Ora keu emon birodhita korbe na […]*
	Ora keu emon aporadh korbe na […]" (9-10).
Target Text	"There was no one in the family […]
	There was no one in the family […]
	There was no one in the family […]" (6-7).
Alternative	None of them would ever do anything uncalculated, or dangerous […]
Translation	None of them would ever protest this way […]
	None of them would ever commit such an offense […]

In the example above, the source text portrays an instance of repetition where the first phrase, that is, "*ora keu emon*", has been repeated in the beginning of three successive paragraphs. This is clearly an instance where the device of anaphora, which is a "literary or oratorical device involving the repetition of a word or phrase at the beginning of several sentences or clauses…" ("Anaphora"), creates a traumatic rhythm in the source text. The interlingual study showcases that this instances of anaphora present in the source text has been retained in the English translation, thereby transmitting the repetitive-traumatic voice in the translatum.

Here is another instance of the presence of repetition in the trauma fiction:

Table 4.91

Interlingual Analysis of Repetitive Phrases – 4

Text Type	Examples
Source Text (Transliteration)	*"...Ore age mone hoyeche, abar mone hoyeche, abar mone hoyechilo. Bini Bratike bhalobasto.* *Tokhon mone hoyechilo Bini Bratike bhalobashe. Pore se kotha mone hoini"* (11).
Target Text	"She had always felt, and she felt it again, Bini must have loved Brati. That was the last time that she had felt that Bini loved Brati" (8).
Alternative Translation	She had felt earlier, felt later, and felt again. Bini loved Brati. Then, she had felt that Bini loves Brati. Later, she did not feel so.

The example above captures the strong emotions of the protagonist, who until then, believed that Bini loved her brother Brati. The word "*mone hoyeche*" meaning "felt" (also variation "*mone hoyechilo*", which translates as "had felt) has been repeated five times in the source text, aside "*mone hoini*" (translation: did not feel). However, the comparative analysis outlines that the number of repetitions was reduced to three in the target text. Here, it can be deduced that though the essence of the source text is transmitted, retaining all te repetitions would have also transmitted the intensity (of the feeling) in the target text.

Finally, consider another example:

Table 4.92

Interlingual Analysis of Repetitive Phrases – 5

Text Type	Examples
Source Text (Transliteration)	*"Bhoy peto Brati, khub bhoy peto. Attonto kalponaprobon shishu jemon bhoy paye"* (15).

Target Text	"Brati was haunted by fears, the fears that haunt an imaginative child." (13).
Alternative Translation	Brati felt scared, very scared. Just like a very imaginative child.

Here in the example above, the word "*bhoy*", while translates as "fear", has been repeated in the source text, and also translated in the translation. This showcases that the translator has strived to retain the linguistic marker of trauma in his English translation.

Thus, after examining the approaches of translating the trope of repetition from *Hajar Churasir Ma* to *Mother of 1084*, it can be inferred that the repetitive words, phrases and sentences have mostly been translated and retained by the translator. Though there are occasional instances of over translation or under-translation characterizing the target text, there is undoubtedly, a visible effort to retain the reiteration in the translatum.

4.7.3.9 Onomatopoeia in Translation

Onomatopoeic words abounds in Mahasweta Devi's *Hajar Churasir Ma*, where the author resorts to speaking the unspeakable by capture the sounds of suffering,or trauma, pain, and violence.

This can be illustrated by analyzing examples from the text:

Table 4.93

Interlingual Analysis of Onomatopoeic words – 1

Text Type	Examples

Source Text (Transliteration)	*"Athocho Sujata chechaten na, katraten na kokhono"* (5).
Target Text	"But Sujata never cried out, she did not even groan" (2).
Alternative Translation	But Sujata never yelled, never even groaned.

In the above example, the Bengali words "*chechaten*" and "*katraten*" are onomatopoeic words that capture the sounds of pain. "*Chechano*" can be translated as "to shout; to scream; to yell" (*Samsad* 368), and "*katrano*" has been translated to English as "to groan; to moan; to fidget" (*Samsad* 223). The target text retains the sounds of pain by replacing the Bengali onomatopoeic words with that of its English counterparts by translating *"chechaten*" as "cried out" and "*katraten*" as "groan".

It can be stated here that though "cried out" is not an exact translation of *chechaten*, the translator chooses to implement it as he was determined to capture the traumatic sounds embedded in the source text.

Consider another example where onomatopoeic word figures in the source text.

Table 4.94

Interlingual Analysis of Onomatopoeic words – 2

Text Type	Examples
Source Text (Transliteration)	*"Talpete jantrona fhure fhure dhukche ar berochhe"* (7).

Target Text	"The pain pierced her stomach through and through" (4).
Alternative Translation	The pain in the lower stomach pierced down, through and through.

Analysis of the source and target text upholds that the onomatopoeia "*fhure fhure*" remains un-transmitted in the target text. Here is another example depicting onomatopoeia to portray the sound of tears:

Table 4.95

Interlingual Analysis of Onomatopoeic words – 3

Text Type	Examples
Source Text (Transliteration)	*"[...]jhorjhor kore kende fele"* (11).
Target Text	"[…] broken into tears" (8).
Alternative Translation	…began wailing inconsolably.

Analysis of the Bengali text and its English translation portrays that the onomatopoeia, "*jhorjhor*", which mimics the sound of a waterfall (denoting that the character began crying profusely), is not retained in the English translation. Though the word "broken" used in the translation is effective in transmitting the meaning, it certainly does not capture the onomatopoeic effect in the translatum. The alternative translation attempts to capture the meaning as well as the essence by using the word "wailing" which

Further, consider another instance where onomatopoeic words employed in the source text and retained in the English translation:

Table 4.96

Interlingual Analysis of Onomatopoeic words – 4

Text Type	Examples
Source Text (Transliteration)	*"Gorter chardike cordite-er jhalshanite jhalsano halo, chakrakar phataphata chamra"* (13).
Target Text	"The cordite had scalded the skin around the hole to leave it parched and cracked into hollow rings" (10-11).
Alternative Translation	The skin around the hole has been scalded by the cordite, circular cracked skin.

In the above example, the word '*phataphata'*, which is an onomatopoeia denoting rupture, fracture, or split, has been used to refer to the skin around the bullet wound on Brati's dead body. This has been translated as "cracked" which is an onomatopoeia mimicking the sound of breaking, thereby retaining the meaning as well as essence in the target text.

However, in most cases, the onomatopoeias remain omitted or ignored in the translation. Below is another example:

Table 4.97

Interlingual Analysis of Onomatopoeic words – 5

Text Type	Examples
Source Text	*"Sujatar shorirta achhre porlo"* (112).

(Transliteration)	
Target Text	"Sujata's body fell to the ground" (124).
Alternative Translation	Sujata's body crashed on the ground.

Here in the above example, the word "*achhre*" is a Bengali onomatopoeia that mimics the sound of a fall, particularly heavy object. Here, this has been translated as "fell" which is not onomatopoeia. The alternative translation suggests employing the onomatopoeic word "crashed" as this would facilitate in the transference of both meaning and essence of the source text to the translatum.

4.7.3.10 Dehumanization and Animalization in Translation

Mahasweta Devi who herself was an activist, was well aware how humans are often stripped of their humanness through the process of animalization, or through dehumanization. [Here, animalization can operate at two levels – firstly, when the oppressor denigrates the downtrodden by referring to them as animals, especially an animal that is looked down upon in a particular socio-religio-cultural context. Secondly, the downtrodden often compares their existence to that of animals, thereby dehumanizing themselves.] Dehumanization can also occur through usage of abuses and objectifying the living or stripping humans of their identities.These tropes of dehumanization or animalization require to be translated from the source to the target text.

Here, consider the following example which also elucidates on the title of the narrative:

Table 4.98

Interlingual Analysis of the Trope of Animalization and/ or Dehumanization – 1

Text Type	Examples
Source Text (Transliteration)	*"Muktir dashake ekhajar tirashijoner mrityur por churasi number e ore naam"* (12).
Target Text	"The same Brati whose name appeared after one thousand and eighty-three names in the list of the dead in what was known as the decade for Liberation" (9 – 10).
Alternative Translation	In the decade of the Liberation, his name appears in the list of the dead after one-thousand and eighty three people, at number one thousand and eighty-four.

In the example above, the writer portrays the dehumanization of the dead through their reduction to a numericaal. It also elucidates on the title of the narrative while reads as '*Hajar Churasir maa*' (Mother of 1084) and not Brati's Maa, thereby showcasing how the dead youths of Bengal were reduced to mere number in a sheet. On analyzing the source and target text, it can be asserted that the trope of dehumanization has been retained in the translatum in this context.

Consider another example where the trope of animalization has been employed to reflect on the plight of the poor and the powerless:

Table 4.99

Interlingual Analysis of the Trope of Animalization and/ or Dehumanization – 2

Text Type	**Examples**
Source Text (Transliteration)	*"Chuchar gorte hatir pa por-e ken?"* (56).

Target Text	"Why would an elephant step into a mole's hole?" (62).
Alternative Translation	Why does the elephant step inside a mole's hole?

Here, in the above example, the speaker (Somu's mother) uses the popular Bengali idiom "*Chuchar gorte hatir pa por-e"* (literal translation: elephant steps inside a mole's hole) to exemplify the asymmetrical economic and social disparity between Sujata and herself. Sujata here is implicitly referred to as the mighty elephant, whereas Somu's mother is the wretched mole in her mole hole, that is, her thatched shack. Since Sujata belonged from the upper rungs of society, the neighbors of Somu's mother were curious as to why Sujata would visit the shack of Somu in the refugee colony. An interlingual study portrays that the regressive animalization has been conveyed in the target text, thereby retaining the marker of trauma in the target text.Often, dehumanization can also be portrayed by showcasing the living as dead:

Table 4.100

Interlingual Analysis of the Trope of Animalization and/ or Dehumanization – 3

Text Type	Examples
Source Text (Transliteration)	*"...Sobdehogulo ke jeno nachachhe. Sobdeho, satito sobdeho sob"* (112).
Target Text	"…As if someone was making the cadavers dance. Putrefying cadavers, all of them - …." (127).
Alternative Translation	As if someone was making the corpses dance. Corpses, all rotting corpses.

A comparative interlingual analysis of the source and target text showcases that the trope of dehumanization has been translated and retained in the target text.

Again, instances of animalization also serve to portray the plight of women belonging from the lower rungs of society, like Somu's mother. This can be substantiated with another example:

Table 4.101

Interlingual Analysis of the Trope of Animalization and/ or Dehumanization – 4

Text Type	Examples
Source Text (Transliteration)	*"Ami didi je abagi jonmodukhhi. Amar dukkhe seyalkukur kande"* (50).
Target Text	"Didi, I am a doomed woman, doomed from birth. Even the wild foxes and dogs weep over my fate" (54).
Alternative Translation	Myself, Didi, I have been a wretched since birth. Even foxes and dogs weep over my fate.

In the above extract, the speaker Somu's mother is seen calling herself a wretched woman whose life was is so doomed that even dogs and foxes weep at her ill fate. In other words, the speaker laments that even animals have better life and living conditions than her. On comparing the translation in the source and target text, it can be stated that the reference to animals to portray the inhuman suffering is translated, and retained in the target text.

Finally consider another instance of both animalization and dehumanization in the select trauma fiction:

Table 4.102

Interlingual Analysis of the Trope of Animalization and/ or Dehumanization – 5

Text Type	Examples
Source Text (Transliteration)	*"Maiya manusher pran kachimer jaan, morle mangi bache ahon"* (51).
Target Text	"A woman's life is like a tortoise's. She'll find peace only if she dies" (56).
Alternative Translation	A woman's life is like that of the tortoise, only death can save that drab.

The extract in the above example captures the speaker's angst though her comparison of a woman's life to that of the tortoise, and through her self-denigrating abuse. The comparative analysis showcases that the phrase "*Maiya manusher pran kachimer jaan*" (see 'Alternative translation' above) has been retained in the target text – "A woman's life is like a tortoise's". However, the second part of the sentence where the speaker refers to womenfolk (the ones suffering) as "*mangi*" meaning a prostitute or a drab, is not transmitted in the English translation. The English translation here is flat ("She'll find peace only if she dies") and fails to capture the emotional outburst of the speaker. The alternative translation aspires to retain both the trope of animalization and dehumanization (through the use of abuse) in the English translation.

4.7.4 Findings and Observations of Case Study 2

The following table upholds the findings of the interlingual analysis of *Hajar Churasir Ma* and its English translation from the perspective of translating trauma:

Table 4.103

Observations of Interlingual Analyses: Case Study 2

Sl. No.	Markers of Trauma	Summary of Observations of Interlingual Analysis: Case Study 2
1.	Brevity or Economy of Words	a. Brief sentences are mostly expanded in the process of contextualizing the terse lines. b. Exhibits a tendency to render "clear" [in the target text] what does not wish to be clear in the original
2.	Fragmentation in Translation	a. Fragmented sentences, incomplete phrases are mostly restructured into complete, syntactically correct sentences in the target text. b. "Expansion" and "clarification" dismantles the traumatic essence of the source text in its English translatum
3.	The Introspective, Retrospective and Rhetorical Questions	a. Such questions are mostly translated as declarative statements or simple sentences b. In certain cases, the rhetorical questions are omitted. c. In rare cases, the interrogative questions have been retained.
4.	Interjections and Exclamations in Translation	a. Less usage of interjections whereas notable usage of exclamatory sentences b. Exclamatory sentences mostly altered or restructured as simple sentence or interrogative sentence in the English target text c. In rare cases, exclamations are completely omitted.
5.	Intertextuality in Translation	a. Though intertextual allusions are retained in the English translation, there are mostly not substantiated.
6.	Over-translation, under-translation and	a. Ample instances of over-translation and undertranslation that tends to erase the traumatic connotations embedded in the source text b. Rare cases of mistranslation

	Mistranslation	
7.	Somatic Reference and Imageries in Translation	a. Somatic references/ imageries are mostly translated and retained in the translatum. b. However, the translations are often marred by over-translation, under-translation, or in rare cases, mistranslation.
8.	Repetition or Reiteration in Translation	a. Reiterations have mostly been retained in the translatum. b. Often, instances of overtranslation or undertranslation have been observed.
9.	Onomatopoeia in Translation	a. Onomatopoeic words mostly lost in translation, though in very few cases the translator has attempted to use an English onomatopoeic word, albeit inexact in meaning.
10.	Dehumanization and Animalization in Translation	a. Mostly retained in the English translation. b. However, abuses and explicits in the source text are omitted in the English translation.

4.8 Case Study 3: Translating *Lajja*

4.8.1 *The Novel: Background, Summary and Context*

> *"Lajja* does not speak of religion, it speaks about humanity. *Lajja* speaks not of hate but love. *Lajja* asks for equality, not discrimination. *Lajja* waits for a time of equality, empathy and freedom" - (Nasrin x).

In the "Preface" to the new translation (2014) of *Lajja*, Taslima Nasrin describes her epochal work as being still relevant in the present times, still waiting for "a time of equality,

empathy and freedom" (x). Now given that we still dwell amidst recurring instances of communal disharmony, and large-scale cases of violence and sexual abuse of women, Nasrin's perception seems nothing but an epitome of truth. Yet, Nasrin remains one of the most controversial authors in history, well known for the censorship of her writings in countries,[35] for having *fatwa*[36] issued against her, for international legal interventions to provide refuge to her, and for being exiled from her homeland Bangladesh since the publication of *Lajja* in 1993. In fact, the South Asian country of Bangladesh, for the first time, "emerged on the international map of censorship when novel *Lajja* was banned in 1993" (Mazzarella and Kaur 2) on the pretext of propagating anti-Islamic sentiments. However, when one reads *Lajja*, one can comprehend that the text criticizes the extremisms of all religions, and showcases how communal disharmony in India affect the other countries in the subcontinent. The writer herself reiterates that her novel *Lajja* was not a criticism of the religion of Islam in particular, remarking, "I have not criticized Islam in *Lajja* and the fatwa is not because of *Lajja*. The fatwa is because I have criticized Islam in many of my other books" (ix).

Thus, is can be deduced that the publication of *Lajja* was merely an excuse for penalizing Nasrin's strong voice against Islamic radicalism, and a petty stratagem to thwart her voice and her existence in Bangladesh by the radicals in the country. An exploration of the summary of the text will portray a bird's eye view of the narrative in the following section.

To encapsulate, the novel *Lajja* revolves around a patriotic Hindu family in Bangladesh, who even after witnessing and suffering discrimination in the country since its adoption of Islamist

[35] Most of Nasrin's novels including *Lajja* and *Amar Meyebela* (My Girlhood) remains banned in Bangladesh, and in many states of India.

[36] *Fatwa* is a legal opinion or decree issued by an Islamic religious leader. Nasrin was criticized by the Islamic community for her strong opinions about radical Islam. However, the criticism is largely unfair as Nasrin has also criticized radical tendencies of all religions, including radical Hindutva as in *Lajja*.

ideology in the constitution, have resisted the idea of leaving their homeland and migrating to other countries like India. The Dutta family comprises of the protagonist Suronjon Dutta, his sister Maya, and his parents Sudhamoy and Kironmoyee Dutta. The novel begins with an atmosphere of tension – on the 6th of December in the year 1992, Babri Masjid was demolished in a far off place from Bangladesh, in a region named Ayodhya in India by radical Hindu fundamentalists who believed that the mosque was constructed by demolishing a temple. However, what happens in India has repercussions across the sub-continent, and the scenes of the demolition of the mosque that was televised in CNN had brewed hatred in the minds of the Muslims in Bangladesh, and other neighboring Islamic countries. A tension of communal disharmony was brewing across Bangladesh, and knowing that violence and riots would follow, Suronjon's sister Maya was desperate to flee from her home along with her family and take temporary refuge in a Muslim household so as to avoid being persecuted. However, unlike other times when Suronjon dutifully took initiatives to protect his sister and parents, this time he was given up: "I'm not taking even a step out of this house" (trans. Ghatak 6). The idea of escaping and hiding like a "rat" (trans. Ghatak 3) in someone's home time after time even though he was dwelling in what he believed was his own country repulsed him, and he vowed to remain in his home this time. Realizing that his brother was adamant, the twenty-one year old Maya helplessly decided to leave the house and take refuge in Parul's house, and do the needful to protect herself (and her honor), even if it meant converting to Islam by chanting "*La ilaha illallah muhammadur rasulullah*" (18). As the day goes by, the radicals in Bangladesh are showcased as protesting in the streets, shouting, "Pick up Hindus/ One or two/ And snack on them/ Won't you?" (trans. Ghatak 23). They were also destroying the properties of Hindus, demolishing hundreds of Hindu temples across Bangladesh, and often murdering their Hindu neighbors.

These recurring incidents devastated Suronjon's parents, who had loved their country and had always shunned thoughts of departing from their motherland. The novel, through the memories of Sudhamoy and Kironmoyee, showcases how East Pakistan, or present Bangladesh, had over the years become more Islamist, and has departed from the democratic ideals that were initially prescribed in their constitution. Through Sudhamoy's flashback, the reader is made aware of how, even though he had served in the Liberation war of 1971, and much earlier, "*bhasha andolan*" or the Language movement of 1952, he was discriminated against in a Bangladesh where minorities had little or no relevance in society. Though Kironmoyee had still entertained the idea of departing from Bangladesh as her extended family members began leaving the county amidst a growing Islamic fundamentalism, Sudhamoy had always, in spite of all the day to day biases faced by him, refrained from nourishing the thought of leaving Bangladesh – the country where his ancestors have walked on, and he has grown to love and live for. He believed that the communal unrest would all be over soon, and that Hindus and Muslims could flourish together like they had for centuries.

Suronjon too is seen reflecting on the conditions of the minorities. He questions the hatred of his countrymen, wondering why a mosque in India demolished by radical Hindus of India could brew hatred in the heart of the radicals Islams for Hindus of Bangladesh. It bewildered him, angered him to see the hatred that was directed at the Hindus of Bangladesh – temples were being demolished, Hindus were being murdered, their properties stolen, their women were being gang-raped, and men murdered, beheaded or killed. His thoughts that communalism will be defeated lay thwarted, and as the violence perpetuates, he finds himself disintegrating.

Finally, when Suronjon comes to know that Maya was missing, and was probably gang-raped and thrown into a swamp, he himself transforms into a perpetrator, raping a Muslim prostitute –

her body the site of his revenge for the years of discrimination, for the rape and murder of his sister Maya. This metamorphosis of the protagonist from a just individual into a figment of hatred is utterly disturbing, unleashing a reverberation of pain, suffering and trauma throughout the narrative. The narrative ends with a broken family, discarding all their hopes of ever finding a place in Bangladesh, and finally deciding to leave their homeland for India, because "the strong mountain that he had built inside him had gradually begun to crumble" (320).

Though *Lajja* certainly exposes the brutality of Muslim fundamentalists in Bangladesh, where "even now, Hindus in Bangladesh are being tortured" (Nasrin x), it would be fallacious to say that the book criticizes Islam, for Nasrin also criticizes and condemn the Hindu fundamentalists of India in *Lajja*. Indeed, this book is actually criticism of religious fundamentalism, and it once again showcases how women become the worst victims of riots and religious bigotry.

The significance of the novel lies, firstly, in its portrayal of the trauma of minorities who are persecuted by the dominant community in a region. The trauma of the family, especially Suronjon and his parents, is well showcased in the narrative. The physical pain of Sudhamoy is only a manifestation of this perpetual discrimination and suffering in a land where he has been reduced to something worse than a second class citizen. Similarly, Suronjon, even after being well qualified, is unemployed in a country where minorities are discriminated against. Through her skillful development of the characters, Nasrin is able to showcase how ceaseless suffering tends to dehumanize individuals.

Secondly, though *Lajja* is categorized as a novel, it contains statistical data of violence on the minorities almost like a documentary or a historical notebook. It showcases how, at the slightest pretext, the Hindus have been discriminated and subjugated in Bangladesh, facing exploitation,

or witnessing the demolition of their religious sites, or their properties, or are killed without accountability. The writer was adamant about citing the census year, and the exact names of people killed, or the names of temples that were demolished so that her accounts would not be passed off as mere fiction.

Thirdly, the significance of this novel lies in the author's fearlessness – the audaciousness to write a "brave book" (Tejpal). Even after knowing about the possible repercussions of critiquing radicals in a country that bears little or no tolerance for ciriticism, Nasrin has not minced words in her narrative. Though she still faces danger to her life, she has not walked back on her words, and has chosen to continue living in exile rather than apologizing for speaking the truth. Thus, the novel remains an indispensible account of communal disharmony in the Indian subcontinent.

4.8.2 *From Lajja to Lajja: Shame* and then to *Lajja: Exploring the Strategies of Translating Paratexts*

As the title of this section suggests, this segment will explore the paratextual features of both the English translations of *Lajja* in comparison to the paratextual features of the Bengali source text. Herein, it becomes significant to state that the Bengali text analyzed in this case study is the modified version or rather "translation" of the original banned narrative , that is, the Bengali source text analyzed here is itself a revised version of the controversial book that was banned in Bangladesh. The publisher of the modified version of Lajja writes:

> *Uponnashtir amul poriborton-poribordhon ghotiye – bola jai prai notun kore likhe – bharate prakasher jonno Taslima chuktiboddho hoyechen ekmatro ananda publishers-er sathe* (1993).[37]
>
> Literal translation: The fiction, which has been completely changed and enlarged – you could say almost written anew – will now, after the contract with Taslima, be published only by Ananda Publishers in India.

Given that this publication is the version available for Bengali readers in India, and has been approved by the author herself, and also remains the most circulated copy, the case study will examine this "rewriting" rather than the banned version of *Lajja* that was published in Bangladesh. The following sub-sections will examine the strategies of translating paratexts of *Lajja*.

4.8.2.1 Book Covers and/ or Book Jackets in Translation

Since book covers and book jackets serve as a visual preface to readers, and often, affects the reader's interpretation of the text, it is important to explore the cover pages of the source and target text(s). The illustration given below showcases the cover pages of the Bengali source text:

[37] See the book jacket. This is another instance of how crucial information on the text is embedded in the paratext.

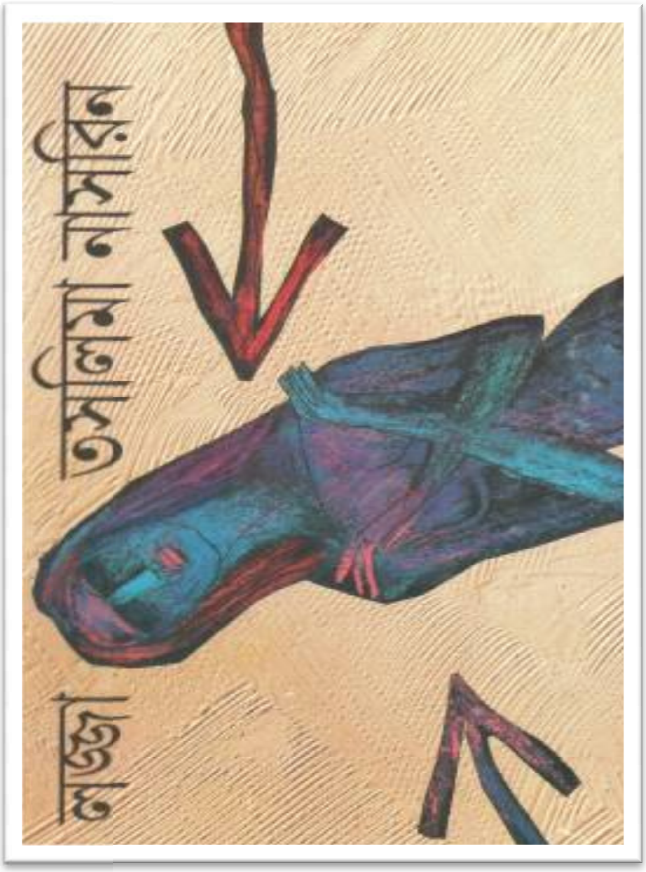
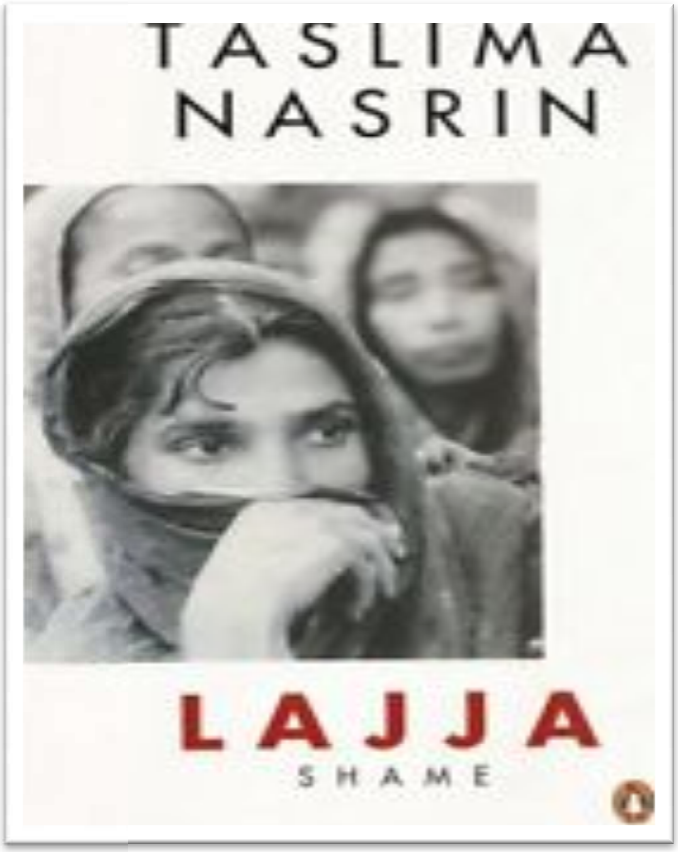


Fig. 4.8. The front cover of *Lajja* (source text)

To explore the book cover of the Bengali source text of *Lajja* published by Ananda Publishers (16th Edition), the first notable feature is the relatively simplistic illustration on the book jacket – on a stable hay colored textured background, is the tilted figure of a woman in an amalgamation of blue, purple and traces of pink color. The tilted woman with head towards the bottom-left side of the cover is drawn with her arms across her bare breasts, and more importantly, with eyes closed, which elicit the image of a dead body. The body resembles to that of a corpse, and readers at hindsight, could be inclined to associate the image with the character of Maya in the narrative. Two large arrows (one emanating from the top and one from the bottom of the page) are seen pointing towards her body. The arrows carry an essence of the phallic intrusion,

threatening to encroach or invade the body of the woman. This cover possibly could elicit the reader to assume that the novel is about the plight of women, which of course it is. However, the novel is not limited to tracing the suffering of only women – rather, it portrays the suffering of all men and women who ceaselessly bear the brunt of communal disharmony. The title of the book *Lajja* and the name of the author are written in black color along the left margin of the book cover, from bottom to top. Now consider the illustration on the cover of the first English translation of *Lajja* titled *Lajja: Shame* by Tutul Gupta:



The Front cover of *Lajja: Shame* (Target Text 1).

The above illustration of the cover of the English translation is quite transparent in its messaging. The illustration consists of the monochromic image of three women (two in the background, one

in the forefront), covering their heads, with the woman in the foreground partially covering her face by holding the cloth over her face. This, as is depicted from the features of the women, is possibly a photograph of women from Bangladesh. The fact that all the three women are wearing veil signals at the Islamization or the rise of Islamic fundamentalism in Bangladesh. The writer's name is written in bold across the top margin of the cover, whereas the title *Lajja* with its English subtitle "*Shame*" is written across the bottom margin. The translator's name does not find a place on the cover of the English translation of *Lajja*.

Now, consider the front and back covers of *Lajja* in the new English translation by Anchita Ghatak:

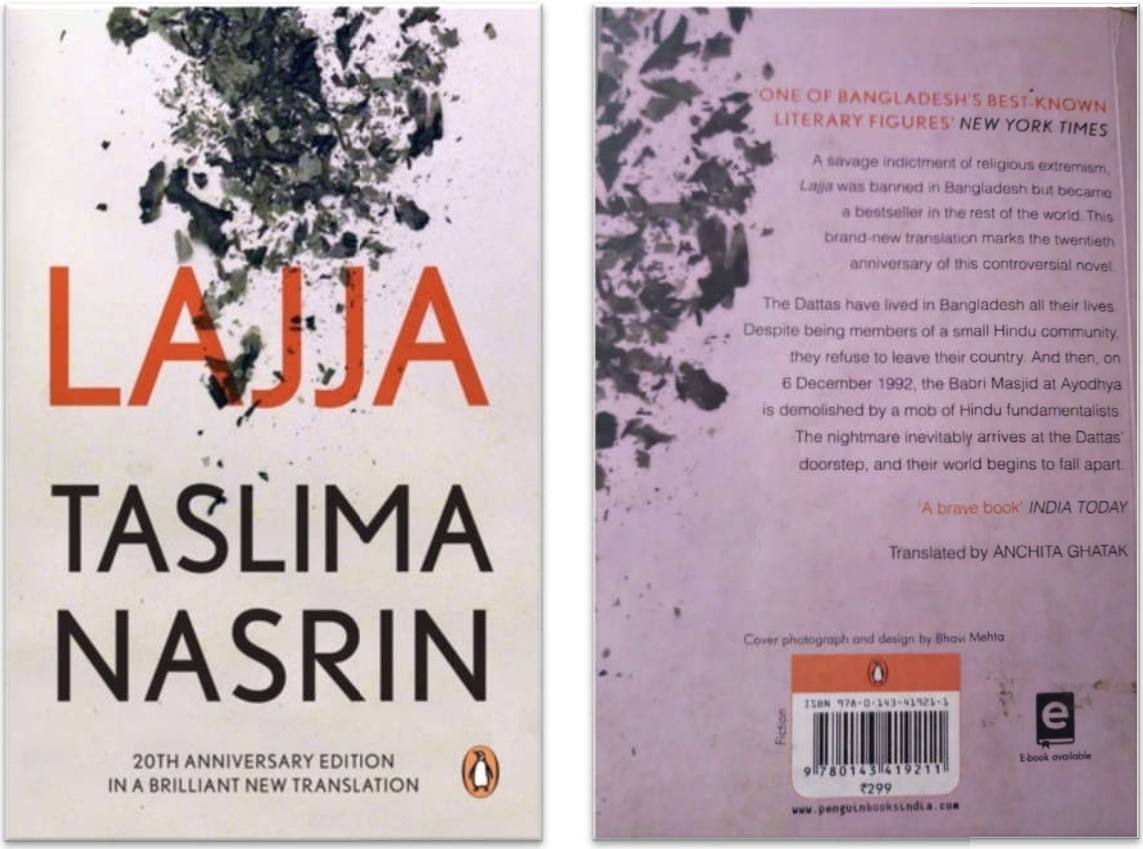


Fig. 4.10: The front and back cover of *Lajja* (Target Text 2)

Here, the illustration designed by Bhavi Mehta is modernistic, depicting an image of black ashes, with the title of the novel in vermillion and the name of the author in bold. Here, a shift has been observed – the illustration no more revolves depiction of woman/ women; it showcases the dust of ashes symbolizing death and mourning. The illustration is significant, and the ashes can be said to be representative of the ashes of communal disharmony, ashes of violence, ashes of broken and displaced family, ashes of the loss of humanity. What is further depicted on the cover is the fact that the present edition (2014) is the "20TH ANNIVERSARY EDITION" in a "BRILLIANT NEW TRANSLATION", thereby stating that the Bengali book has been translated anew.

The back cover, apart from containing a brief summary, contains eulogy to the author by the *New York Times* ("One of Bangladeh's best known literary figures") as well as to her by as by India Today which promotes the fiction as a 0"brave book". The book is also categorized as "Fiction" on the back cover, and priced at INR 299.Thus, the comparative analysis of the cover pages of the source and target text(s) showcases the shift from the women-centric perception of the narrative to a more encompassing understanding of the novel *Lajja.* While the narrative does hark on the suffering and plight of women, especially amidst social and politically disruptive circumstances, it is more about the suffering of people and the destruction of values, beliefs and even life.

4.8.2.2 The Title and Subtitle

When considering the title and its translation, *Lajja* perhaps is one of the few Bengali novels whose Bengali title still continues to be retained in the English translation owing to its popularity, albeit in a controversial way.

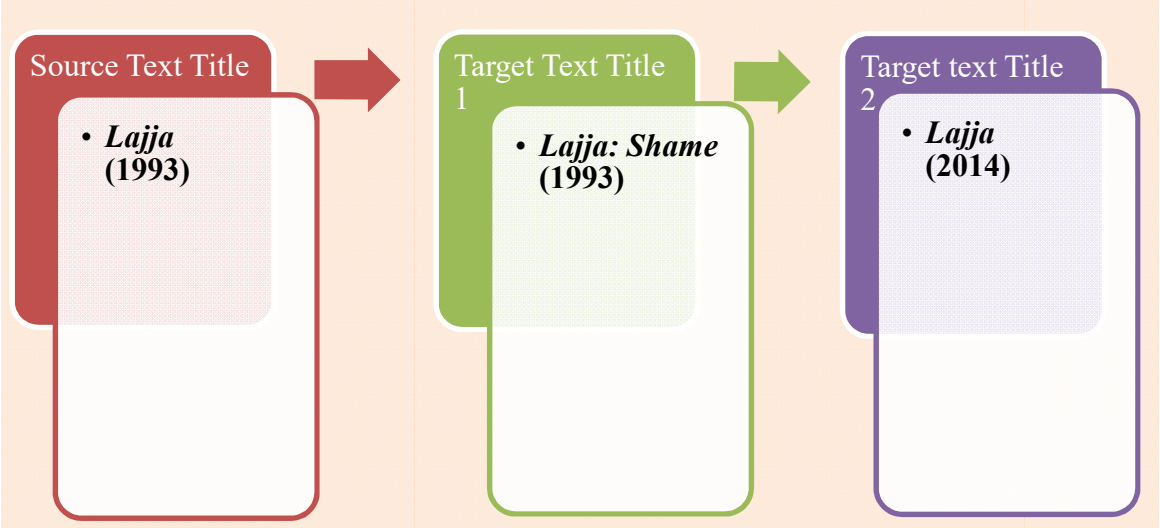


Fig. 4.11. Title translation of *Lajja*.

What can be seen is that the title of the source text is retained in both the English translation, which is extremely rare when texts are translated from Bengali to English. However, owing to the popularity of Nasrin's narrative that was further aggravated by its censoring, the English translations have retained the Bengali title of the original source text. Though the fist English translation by Gupta did add the English translation of the word "*lajja*", that is, "shame" as a sub-title in the translatum, the second English translation by Ghatak does not provide an English sub-title. On enquiring about the title in the interview with the translator, Ghatak states, "This was the publisher's decision. I assumed that decision was taken because *Lajja* was rather well known by the time this English translation was underway" (2021).

4.8.2.3 Dedication

Nasrin's *Lajja* is dedicated to the Bangladesh born Indian writer Buddhadeb Guha. The first English translation does not retain the dedicatory page. However, the second English translation is dedicated "[T]to the people of the Indian subcontinent" (p. x). Whether this is a

conscious choice made on the part of the publisher, or the writer, or the translator, is a fact that is not verifiable.

4.8.2.4 Addition of Introduction

The Bengali fiction *Lajja* does not include an introduction or forward or a preface to the narrative. Similarly, the first English translation does not incorporate an Introduction or preface introducing the narrative. However, the narrative is preceded by a page on the "Chronology of Events" (trans. by Gupta xi) that chart the major political events and turmoil from the Partition of the subcontinent in 1947 to the riots that followed across the continent following the demolition of the Babri Masjid in 1992, thereby contextualizing the text for a reader situated outside the geo-political landscape. However, the second translation includes a brief "Preface" (2014 ix) by the author herself.

4.8.2.5 Author's Note

The source text does not include an "Author's note". Except the authorial voice present through the text, her only other presence is through the dedication and the thought she promotes" "*dharmer apor naam aj theke manushotto hok*", meaning "Let the other name of religion be humanity from today". The first English translation too does not incorporate an author's note. Though there is no separate "Author's note" in the second English translation, the "Preface" which has by written by the author can be said to serve as a note from the author.

4.8.2.6 Translator's Note

None of the two translations of *Lajja* consists of a "Translator's Note".

4.8.2.7 Notes

The first translation of *Lajja* (1993) incorporates footnotes.

4.8.2.8 Glossary

The second translation of *Lajja* (2014) includes a detailed glossary.

4.8.3 Translating Lajja to Lajja: Shame (1993) and then to Lajja (2014): An Interlingual Analysis of Translating Markers of Trauma

This case study is considerably different as it comprises of analyzing the Bengali fiction with two of its English translations, one by Tutul Gupta translated in 1993 (referred to as Target Text 1 or TT1 in the tables below), and the second by Anchita Ghatak as late as 2014 (reffered to as Target Text 2 or TT2 in the tables in case study 3). The objective here is to compare the translations to the source text, and analyze the strategies of translating markers of trauma from one socio-linguistic context to another. Given that there are two English translations available to this trauma fiction, the alternative translations will not be provided here unless required for further clarification. The following section delves into analyzing the strategies of translating trauma language from Bengali to English.

4.8.3.1 Brevity or Presence of Brief Sentences

One of the prevalent features in Taslima Nasrin's *Lajja* is the abundant presence of brief sentences that adds a sense of rupture to the narrative. Given that the novels revolves around a highly tense situation of an impending communal disharmony, and the loss of hope on Bangladesh's ability to protect its minorities, the writer has often, consciously or unconsciously, slipped into writing brief sentences in her narrative, thereby inducing a "poetics of brevity" (Munyard 90) in the narrative. Since this style of writing is a typical marker of trauma in *trauma*

language, this style is required to be retained in the English translation so as to transmit the traumatic reverberation of the source text to the target text. To explore the strategies adopted by the two translators, consider the examples given in the tables below.

Table 4.104

Interlingual Analyses of Translating the Trope of Brevity - 1

Text Type	Examples
Source Text (Transliteration)	*"Suronjon suye-i thake, othe na. Maya eghore oghore asthir hate. Bojhate chai kichu ekta ghote gele pore dukhho kore labh nei"* (9).
Target Text 1 (TT1)	"Suranjan stayed in bed, thinking these thoughts, and ignoring his sister. She paced up and down the room, and then began wandering aimlessly around the house. She was thinking that no one seemed to realize that something had to be done before something awful happened to all of them" (2).
Target Text 2 (TT2)	"Suronjon lay in bed and did not make any effort to get up. Maya went restlessly from room to room. She tried to explain that it would not make sense to grieve after something awful had happened" (4).

In the above table, the source text depicts brief sentences elaborating o the tense situation of an impending doom as presented in the narrative. For instance, "*Suronjon suye-i thake, othe na"*, *"Maya eghore oghore asthir hate"* are brief sentences that creates an essence of rupture, or disruption in the narrative. However, when one considers the translation in TT1, one can see that the brief sentences have been elaborated in the translatum. The translator has explicated the sentences and has providing additional information, thereby clarifying what was meant to remain hinted at in the source text. This strategy of expansion in TT1 has thus diminished the traumatic reverberation of the source in the target text.

Now, consideration of the English translation in TT2 showcases that trope of brevity has been retained in the current translation. The translator here has clearly refrained from over-clarification and expansion. This showcases the translator's ability to fathom the essence of the narrative in TT2. Now consider above example as given in the table below:

Table 4.105

Interlingual Analyses of Translating the Trope of Brevity – 2

Text Type	Examples
Source Text (Transliteration)	*"Potrikar banner heading – "Babri masjid dhongsho, biddhosthosto." Se Ajoddhyai jaini. Babri masjid dekheni. Dekhbe ki kore, desher baire kothao tar jawa hoini"* (10).
Target Text 1	"A banner headline screamed: BABRI MASJID DEMOLISHED. Suranjan had never been to Ayodhya, nor had he seen the Babri Masjid. How could he have when he had not eve stepped out of Bangladesh?" (3).
Target Text 2	"The banner headlines of the paper said 'BABRI MASJID DESTROYED, DEVASTATED'. He had ever been to Ayodhya. He had not seen the Babri Masjid. How could he have possibly seen it? He had never travelled outside his country" (5).

In the above example, the source text depicts brief sentences (for instance, "*Se Ajoddhyai jaini.*", "*Babri masjid dekheni*", etc.) which perpetuate a punctured rhythm in the narrative. Contrast this with the translation in TT1 where the brief sentences have been conjoined. This clearly showcase that the poetic of conciseness is not perpetuated in the English translation, which in turn can affect the reading of the target reader. However, Ghatak's translation retained the brief sentences, thereby translating the traumatic reverberation of the source in the target text.

Consider examining another instance of the strategies of translating the trope of brevity:

Table 4.106

Interlingual Analyses of Translating the Trope of Brevity – 3

Text Type	Examples
Source Text (Transliteration)	*"Kironmoyee kepe othen. Tini chhute eshe suronjoner hath theke chiruni kere nan. – kotha shon Suronjon. Ektu sabdhan ho…"* (24).
Target Text 1	"Shuddering with fear, she ran up to Suranjan and took the comb away from him. 'Listen to me, Suranjan,' she said. It is dangerous to go out…" (26).
Target Text 2	"'Listen to me, Suronjon', pleaded Kironmoyee, trembling with fear as she snatched the comb out of Suronjon's hand. 'Please be a little cautious…'" (38).

The extract from the source text in the table above comprises of mostly brief phrase and sentences (for instance, "*Kironmoyee kepe othen.*", "*Ektu sabdhan ho*"). The translation in TT1 here is an interesting case of translation. Though the first brief sentence has been conjoined with the following sentence ("Shuddering with fear, she ran up to Suranjan and took the comb away from him."), the translator has retained the other brief sentences in her translation. However, the translator has again resorted to paraphrasis when translating "*Ektu sabdhan ho*" (literal translation = Be a little careful) to "It is dangerous to go out".

Again, unlike the translations in TT2 showcased in Table 4.104 and 4.105, the translator here has restructured the two sentences to form one sentence (see above table). An alternative translation that retains the trope of brevity could have been:

Kironmoyee trembled. She ran towards Suronjon and snatched the comb from his hand –"Listen to me Suronjon. Be a little careful".

Now consider another example as given below:

Table 4.107

Interlingual Analyses of Translating the Trope of Brevity – 4

Text Type	Examples
Source Text (Transliteration)	*"Bati nibhiye suye pore Suronjon. Tar ghum ashe na. epash opash asthirotai sararat kate"* (34).
Target Text 1	"Suranjan turned off the lights in his room and lay down but he just could not sleep. As he tossed and turned in his bed, his mind turned to the past" (42).
Target Text 2	"Suronjon turned the lights off and went to bed. However, he could not fall asleep easily. Feeling restless, he kept tossing and turning" (60).

In the above example, the source text depicts three brief sentences showcasing the internal suffering of the protagonist in the narrative. This poetics of brevity is conjoined to form lengthy sentence in TT1, thereby undermining the ruptured essence in the source text. However, the translation in TT2 captures the brief sentences in the translation.

Now consider the final example considering the trope of brevity:

Table 4.108

Interlingual Analyses of Translating the Trope of Brevity – 5

Text Type	Examples

Source Text (Transliteration)	*"Suronjon boro shanto ekhon. Nirbhar lagche tar"* (139).
Target Text 1	"Suranjan had cooled down now and a heavy weight had been lifted from him" (201).
Target Text 2	"Suronjon was calm. He felt unburdened" (295).

In the above example, the source text depicts two brief sentences. When one examines the translation of these two concise sentences in TT1, it can be seen that the two sentences have been joined to form one lengthy sentence. Though this does not affect the translation of meaning, the poetics of brevity which captures the traumatic essence remains un-transmitted in the target text. On the other hand, Ghatak's translation retains the ruptured essence of the narrative.

Therefore, the analysis of the above examples showcases that the current translation (TT2) is more effective in retaining the poetics of brevity than the older translation (TT1) of *Lajja*. The strategy in TT1 had primarily been to transmit the meaning of the source in the target text. However, this is problematic when considering the translation of trauma fictions as the markers of trauma are embedded not only in the theme but also in the style of the narrative. The current translation (TT2) tends to transmit both the meanng and stle in the English translation, thereby also proving that it is possible to retain both the meaning and form in the English translation.

4.8.3.2 Fragmentation in Translation

Nasrin's *Lajja* often features single words, fragmented phrases and sentences that create a resonance of disassociation or rupture in the source text. The trope of fragmentation, which is

common in trauma fictions across cultures, adds a traumatic reverberation in the narrative which is required to be transmitted when translating the narrative from one language to another. However, given that fragmented phrases and sentences are complex and affect readability, most translators tend to reconstruct fragmented phrases and sentences in complete sentences.

To explore the strategies adopted for translating fragmented sentences in *Lajja*, consider analyzing the following examples given below.

Table 4.109

Interlingual Analysis of Translating Fragmented Phrases and Sentences -1

Text Type	Examples
Source Text (Transliteration)	- *"Jodi kichu hoi?* - *Ki hobe!* - *Dhor bari lut korlo. Puriye fello.* - *Phelbe!* - *Tumi tar por-o boshe thakbe?* - *Boshe na, suye thakbo*" (10).
Target Text 1	- 'What if something should happen?' - 'What can happen?!' - 'What if they raid our house? Burn it down?' - 'Let them.' - 'You mean you'll sit and watch all this happening?' - 'No, I won't sit, I'll lie down.' (4).

Target Text 2	‘And if something were to happen?’ ‘Like what?’ ‘If the house is ransacked? If they burn it down? ‘Let them’. ‘And you’ll sit here. Doing nothing?’ ‘I won’t sit, I’ll lie down.’ (6).

The above table features extracts from the source and target texts consisting of a tense conversation between the protagonist Suronjon and his sister Maya. The sentences in the source text comprises of terse phrases, and fragmented sentences that create an essence of tension in the narrative. Analysis of both the translations, that is, TT1 and TT2, projects that the fragmented sentences have mostly been retained in the translatum. Though in one instance, the translators have attempted to induce comprehensibility by expanding the translation (for example, “*Jodi kichu hoi?*” [Literal translation = “If something happens?”] has been translated as “What if something should happen?’ in TT1 and as ‘And if something were to happen?’ in TT2), in most cases the translators have retained the fragmented narrative voice while translating the extract into English.

However, in most cases, translators tend to restructure terse phrases and fragmented sentences as can be seen in the example below:

Table 4.110

Interlingual Analysis of Translating Fragmented Phrases and Sentences – 2

Text Type	Examples

Source Text (Transliteration)	*"Sudhamoyer buker badike betha shuru hoi. Purono betha. Mathar pechoneo jontrona hocche. Pressure bereche bodhoi"* (15).
Target Text 1	"A pain had started up on the left side of Sudhamoy's chest. It was an old recurring ache. His head hurt too. Perhaps his blood pressure had increased" (11).
Target Text 2	"Sudhamoy felt the pain creeping up the left side of his chest. This was an old condition. The back of his head hurt too. His pressure was probably up" (16).

The above extract from the source text comprises of fragmented sentences (for instance, "*Purono betha*", "*Mathar pechoneo jontrona hocche*", etc.). However, examining the source text alongside the extract from TT1 and TT2 showcases that the sentences are reconstructed into complete sentences in both the translatum. The fragmented phrase "*Purono betha*", the literal translation of which is "old pain", has been restructured to form complete sentences in both the translations. In TT1, it has been translated as "It was an old recurring ache" (11) – here, apart from restructuring the fragment in to a complete sentence, the translator also add the word "recurring" to explicate on the nature of the pain. In TT2, though the translator refrains from over-clarification, the fragmented phrase is restructured in the translation, thereby reducing the ruptured essence of the source text in the translation.

Consider examining another instance of the translation of ruptured phrase and sentences:

Table 4.111

Interlingual Analysis of Translating Fragmented Phrases and Sentences – 3

Text Type	Examples

Source Text (Transliteration)	*"Shamimake dhorshon korbe se, serf dhorshon"* (139).
Target Text	"He was longing to rape one of them, in revenge for what they had done to his sister" (200).
Target Text 2	"He was going to rape Shamima, well and truly" (294).

The above table showcases a sentence in the source text that is conjoined with a terse phrase to portray the determined intent of the protagonist. As can be seen, the strong intention is reiterated by the addition of the phrase "*serf dhorshon*" (Literal translation: Urdu word "serf" = only; Bengal word "*dhorshon*" = rape) to the sentence "*Shamimake dhorshon korbe se"*. An alternative translation of this line could be: "He will rape Shamima, only rape".

However, analysis of source text with TT1 portrays that the sentence have been explicated in the translatum. Though this over-clarification can possibly increase the readability of the TT1, it certainly dismantles the poetics of rupture that was portrayed in the source text. Again, though the translation in TT2 retains the fragmented style in the translatum, it translates "*serf dhorshon*" as "well and truly" which can be construed as an instance of mistranslation.

Let us consider the example below for further examining the techniques of translation:

Table 4.112

Interlingual Analysis of Translating Fragmented Phrases and Sentences – 4

Text Type	Examples

Source Text (Transliteration)	*"Mayar chitkar keu shunte pachche na. keu shunte pachche na Maya kadche. Kadche maya"* (140).
Target Text 1	"Maya must be inside a locked room somewhere, screaming for help but no one could hear her. She must be crying, but there was no one to hear her" (201).
Target Text 2	"He felt that Maya was screaming loudly but no one could hear her screams. No one could hear her cries. Maya was crying" (295).

The analysis of the source text along with its English translations here showcase that the fragmented phrases and sentences are conjoined in the target text, thereby being unable to transmit the poetics of brokenness in the English translations. A possible alternative translation that has attempted to retain the fragmented essence could be as follows:

> Maya's screams were heard by nobody. Nobody could hear Maya was crying. Maya is crying…

Now, consider the final example of translating broken sentences in *Lajja*:

Table 4.113

Interlingual Analysis of Translating Fragmented Phrases and Sentences – 5

Text Type	Examples
Source Text (Transliteration)	*"Kintu meyetir korun chokh dekhe tar maya hoi. Doridro ekti meye. Peter daye shorir beche"* (140).
Target Text 1	"But the look in the girl's eyes softened him somewhat. She was a poor girl after all…selling her body to feed herself" (202).
Target Text 2	"However, he felt sorry when he saw the woman's sad eyes. She was poor and sold her body for food" (296).

Here, analysis of the source text along with the English translations showcase that the fragmented sentences have mostly been restructured in the English translation. However, the exceptionality of this case lies in the fact that here, the last fragment ("*Peter daye shorir beche*") has been retained in TT1 ("selling her body to feed herself") rather than in TT2 where the fragment has been conjoined to form a complete sentence (She was poor and sold her body for food).

Thus, after analyzing the strategies of translating the trope of fragmentation in *Lajja*, it can be deduced that most broken phrases or fragmented sentences are restructured in the English translation. Besides, in this case, both the translations have exhibited the tendency to restructure the ruptured sentences, thereby showcasing that the translators did not comprehend the role of fragmented sentences in narratives of trauma.

4.8.3.3 The Introspective, Retrospective and Rhetorical Questions in Translation

Nasrin's *Lajja* also exhibits introspective/ retrospective and rhetorical questions that induces a sense of disillusionment and also implicitly urges the reader to participate in the plight of the minorities in the narrative. The significance of these questions lie in their propensity to invoke trauma not only within the narrative of the text but also within the reader. This is why the essence of the interrogation is required to be translated from one socio-linguistic context to another.

To examine the outcome and strategies of translating such questions, consider the following examples from the source and target texts given below.

Table 4.114

Interlingual Analysis of Translating Introspective, Retrospective and Rhetorical Questions -1

Text Type	Examples
Source Text (Transliteration)	*"Keno, Hindu bole? Jehetu Hindu-ra okhane masjib bhengeche? Ei dai keno Sudhamoy-er hobe!"* (15).
Target Text 1	"Just because they were Hindu? Just because the Hindus in India had broken the Babri Masjid? Why should he be held responsible for all this?" (12).
Target Text 2	"Because they were Hindus? Because Hindus in another country had broken a mosque? Why should responsibility for that be foisted on the Sudhamoys!" (17).

The source text in the above example features two rhetorical question that portray the angst of Suronjon who found it unfair that the Hindu community in Bangladesh had to face persecution simply because a mosque was broken in India. On examining the source text extract with the English translations, it can be seen that the rhetorical questions have been translated in both TT1 and TT2. Therefore, it can be said that the translations have captured the traumatic undertones of the source text in the English translations.

Now consider another instance of interlingual translation of interrogative statements:

Table 4.115

Interlingual Analysis of Translating Introspective, Retrospective and Rhetorical Questions – 2

Text Type	Examples
Source Text (Transliteration)	*"Sune Sudhamoy heshe bolechilen – er jonno kadhte hoi naki? Gorur mangsho toh bhalo khabar"* (49).

Target Text	"Sudhamoy had laughed at this, and said, Is this any reason for you to cry? Beef is a delicacy" (64).
Target Text 2	"'Why're you crying?' Sudhamoy had asked, laughing. I will get beef from the market tomorrow …" (92).

In the above extracts, the source text comprises of one rhetorical question ("*er jonno kadhte hoi naki?*") which has been retained in both TT1 and TT2. In TT1, it has been retained as: "'Is this any reason for you to cry?", which could be referred to as an appropriate translation of the source text. In TT2, the interrogative statement is translated as "Why're you crying?" which, though retains the meaning and essence, is not a literal translation of the source text.

Consider another such instance of translating the questions in *Lajja*:

Table 4.116

Interlingual Analysis of Translating Introspective, Retrospective and Rhetorical Questions - 3

Text Type	Examples
Source Text (Transliteration)	- *"Tumi ki pagol hoye gecho baba?* - *Ki jani ajkal moneo thake na? Nidarabad hatyakander ashamider fanshi hobe janis toh?"* (47).
Target Text 1	"'Have you gone mad, Baba?' 'Actually, my memory fails me nowadays. Those accused in the Nidarabad murder case have been sentenced to death by hanging… did you know?'" (62).
Target Text 2	"'Have you gone mad, Baba?' 'I don't know. I can't remember things these days. Do you know that the culprits of the Nidarabad murder case will be hanged?" (89).

In the above table, the extract from the source text comprise of three interrogative statements, of which two rhetorical statements (see the first and the third sentences of each of the extracts in the table above) have been retained in both the English translations. In defense of the translators, the interrogative sentence which was not translated ("*Ki jani ajkal moneo thake na?*" = Who knows, I can't even remember these days?) is ambiguous in itself, for it sounds like a simple sentences.

Here, consider another example:

Table 4.117

Interlingual Analysis of Translating Introspective, Retrospective and Rhetorical Questions – 4

Text Type	Examples
Source Text (Transliteration)	*"Musalmaan meyera raped hochhe na? Tader kidnap kora hoi na?"* (71).
Target Text 1	"Are you telling me that Muslim girls are not raped or kidnapped?" (96).
Target Text 2	"Don't Muslim women get raped? Don't they get kidnapped?" (139).

Here, analysis of the source text with the two translations showcase that the rhetorical questions have been retained in the English translations. However, in TT1, the two distinct and concise questions have been conjoined to form one question, thereby obliterating the trope of brevity in the translation.

Now, consider analyzing the final example of translating questions:

Table 4.118

Interlingual Analysis of Translating Introspective, Retrospective and Rhetorical Questions – 5

Text Type	Examples
Source Text (Transliteration)	- *"Amra ki adarsha bisarjan debo?* - *Adarsha abar ki? Bogus jinish"* (143).
Target Text 1	"'Are you suggesting that we give up our ideals?' 'What ideals are you talking about? All that is nonsense.'" (207).
Target Text 2	"'Will we give up our ideals?' 'What are ideals? Nonsensical stiff!'"(305).

In the above table, the extract in the source text portrays two questions that capture the disillusionment of the father and son. These questions have been retained in both the translations, thereby transmitting the reverberation of disillusionment in the English translations.

Thus, after analyzing the strategies of translating the introspective/ retrospective and rhetorical questions in the source and target texts, it can be deduced such questions, except few cases, have been retained in both the translations of *Lajja*.

4.8.3.4 Interjections and Exclamations in Translation

Interjections and exclamatory phrases or sentences abound in Nasrin *Lajja* where such statements have been employed intentionally or unintentionally to express agony, pain, suffering,

and trauma. The significance of these exclamatory phrases in *Lajja* lies in their capacity to represent strong emotions like pain, anger, hatred, agony and suffering.

However, it has been observed that such exclamatory sentences are often omitted or reframed into rhetorical questions or even simple sentences, thereby obliterating the essence of strong emotions that was present in the source text.

The following examples can be considered for examining the strategies of translating exclamations adopted in the two target texts.

Table 4.119

Interlingual Analysis of Translating Interjections or Exclamatory Sentences – 1

Text Type	Examples
Source Text (Transliteration)	*"Kintu keno take kamaler barite ashroi nite hoi!"* (9).
Target Text 1	"But no matter how pleasant their stay at their friend's house, it had provided no answers to the basic question: Why had it at all been necessary to take refuge in Kamal's house?" (1).
Target Text 2	"But why did he need to seek refuge in Kemal's house?" (4).

In the above table, the extract from the source text projects the deep disgust and angst of the protagonist Suronjon who found it humiliating to seek refuge in a Muslim's during the riots. His deep disgust is portrayed through the exclamatory sentence as given above. However, on analyzing the source text with the two translations, it can be seen that the exclamatory sentence has been restructured as a rhetorical question in both the English translations. In TT1, the

sentence has been explicated whereas in TT2, the sentence echos the source text, except that it is presented as a rhetorica question. Though rhetorical questions can often function as a marker of trauma, it is unnecessary to restructure exclamatory sentence into interrogative sentence. Besides, exclamatory sentence tend to capture and express a burst of emotion in the narrative, which is lost when it is restructured.

Consider another example of translating the trope of exclamatory sentences.

Table 4.120

Interlingual Analysis of Translating Interjections or Exclamatory Sentences – 2

Text Type	Examples
Source Text (Transliteration)	*"Ghore ki ar gawa hoi!"* (31).
Target Text 1	"But where was the atmosphere to sing in the house!" (37).
Target Text 2	"However, that did not happen" (53).

Here, analysis if the source and translation in TT1 showcases that the exclamatory sentence has been retained in Gupta's translation of *Lajja*. Though the sentence has been explicated and elaborated to induce comprehensibility, the retaining of the exclamatory sentence helps in transmitting the sense of pain in the translatum. However, the exclamatory sentence has not been retained in TT2; rather, it has been paraphrased into a simple sentence stating the impossibility of singing inside the house in a orthodox society.

Here, reflect on another example:

Table 4.121

Interlingual Analysis of Translating Interjections or Exclamatory Sentences – 3

Text Type	Examples
Source Text	- *"Tomar lajja hoi? Amar toh raag hoi!*
(Transliteration)	- *Tor jonno-o boro duschinta hoi!"* (142).
Target Text 1	- "'You feel ashamed? Well, I feel angry.'
	- 'I feel very worried for you too.'" (206).
Target Text 2	- "'You feel embarrassed? I feel angry.'
	- ' I worry greatly about you.'" (303).

The extract from the source text in the above table portrays two lines of intense conversation betweenthe father and the son. The first exclamatory sentence (example: "*Amar toh raag hoi!"* = "I feel angry!") have been translated as "Well, I feel angry", which is a simple sentence rather than an exclamatory sentence. Similarly, the translation in TT2 also retains it as "I feel angry". This omission of the exclamations decreases the traumatic essence of the translations and fails to convey the surge of emotions as represented in the source text.

Consider another such example:

Table 4.122

Interlingual Analysis of Translating Interjections or Exclamatory Sentences – 4

Text Type	Examples
Source Text (Transliteration)	*"Aj khub sathre sathre snan kora jeto Jodi, kintu pukur kothai! Agadh sei jol kothai!... Eto keno jibone mapamapi!"* (141).

Target Text 1	"He would have loved to bathe in the luxury of a pond…but where would he find one?... Why did life have to be so measured, so incremental?" (203).
Target Text 2	"He wished that he could swim several lengths that morning but there was no pond. Where could he get limitless water? … Why was everything in life limited and measured?" (2014: p. 298).

Here, analysis of the source and target texts outlined that the exclamatory sentences have again been restructured as interrogative sentences in both the English translations. Finally, analyze another example of translating interjections:

Table 4.123

Interlingual Analysis of Translating Interjections or Exclamatory Sentences – 5

Text Type	Examples
Source Text (Transliteration)	*"Jodi na-i hoi tobe ar pratisodh kisher*!" (141).
Target Text 1	"In that case, what kind of revenge had he taken?" (203).
Target Text 2	"What was he avenging if he did not feel rage?" (297).

In the above extract from the source text, the angst of the protagonist Suronjonis portrayed. He had attempted to take revenge; however, there was no bitterness within him as he found himself sympathizing with the victim- the prostitute he had raped. His angst is represented through the exclamatory sentence that canvases his pain and frustration. However, the sentences have been restructured into a rhetorical question in both the TT1 and TT2.

Thus, after analyzing the strategies of translating the trope of exclamatory sentence from the source to the target text, it can be deduced that the exclamatory sentences are mostly not transmitted in the translations; instead, they are restructured in interrogative statements in the target language.

4.8.3.5 Intertextuality in Translation

It needs to be stated that the trope of intertextual references abounds in Nasrin's *Lajja*. In fact, one of the reasons for the fiction to have become so controversial is because it referred to real life events, people, objects, monuments when outlining the communal disharmony that broke out in Bangladesh after the demolition of the Babri Masjid. Besides, the text also refers to historical events beginning with the partition of the subcontinent. Though such intertextual references have always been important when reading a narrative, they are especially important when considering translation as the target reader needs to be familiarized with these intertextual references so as to acquaint him with the source language and culture. Besides, intertextual references, which can act as a sub-text to the narrative, can often serve to speak or indicate the unspeakable. However, given that intertextual references are replete with regional or cultural connotations, it is rather difficult to translate intertextual elements from one language to another.

The following examples will attempt to explore how culture-specific words intertextual references are translated from one language to another.

Table 4.124

Interlingual Analysis of Translating Intertextual References – 1

Text Type	Examples

Source Text (Transliteration)	*"Dhakeswari mandir agune puriye dilo ekdol lok"* (11).
Target Text 1	"A mob had set fire to the Dhakeshwari temple" (4).
Target Text 2	"A group of men had set the Dhakeshwari temple on fire" (7).

In the example above, the writer refers to the burning of the "Dhakeshwari mandir" In Bangladesh after the demolition of the Babri Masjid. The reference to Dhakeswari mandir has been retained in both the source and target text as "Dhakeshwari temple". However, no reference in the form of footnotes, endnotes or glossary is given to the temple. Though Bengali reader situated in Bengal or familiar with religious monuments in Bengal does not require a detailed reference to the temple, it would have been a better to substantiate the reference with footnotes or endnotes outlining the significance of the temple for the target reader.

Now consider another such example where the trope of intertextuality plays a significant part in the text:

Table 4.125

Interlingual Analysis of Translating Intertextual References – 2

Text Type	Examples
Source Text (Transliteration)	*"Dhakar rastai tokhon "rashtrabhasha bangla chai" slogan"* (12).
Target Text 1	"On the streets of Dhaka at the time, there was a great deal of nervous excitement as the Bengalis agitated for the use of Bengali as the national language" (7).

Target Text 2	"The roads of Dhaka were resounding with slogans demanding that Bengali be made a national language" (11).

In the above example, the source text refers to the popular slogan "*Rashtrabhasha bangle chai*" (literal translation: want Bengali as national language) of the 1952s when the Bengalis of Bangladesh (then East Pakistan) demanded that Bengali be assigned as the national language of East Pakistan. Analysis of the translations showcases that the reference has been explicated in both the English translations and the slogan has been omitted. This omission of the slogan erases a quintessential part of history from the translated texts.

It can be suggested here that the slogan could have been retained in the English translation and substantiated with footnote, thereby allowing the target reader to familiarize himself with the event. Now, consider another example:

Table 4.126

Interlingual Analysis of Translating Intertextual References – 3

Text Type	Examples
Source Text (Transliteration)	"… *ekattorer muktijuddho"* (13).
Target Text 1	" … Freedom Movement of 1971" (8).
Target Text 2	"… Liberation war of 1971" (12).

Analysis of the above example showcases that the reference to the Liberation war of 1971 in Bangladesh has been retained in both the TT1 and TT2. However, given that target readers might not be familiar with the event, it would have been better to substantiate the reference with a footnote in the target texts.

Now consider another instance of translating intertextual reference:

Table 4.127

Interlingual Analysis of Translating Intertextual References – 4

Text Type	Examples
Source Text (Transliteration)	"… *Kironmoyee gailen – 'anondoloke mangolaloke birajo satto sundoro*.'" (30).
Target Text 1	"… She had sung the song, '*Anando loke… mangala loke… Birajo, Satyasundaro*…' (In this world of peace and happiness, let us live together to perpetuate its beauty…)" (37).
Target text 2	"Kironmoyee sang 'Anandaloke mangalaloke birajo sotyo sundaro'. Let beauty and truth thrive in the land of well-being and happiness" (52).

In the above example, the source take directly refers to the popular song "*anondoloke mangolaloke birajo satto sundoro*" by the Bengali poet, Rabindranath Tagore. This has been retained and translated in both the English translations. However, they have not been substantiated. Though most Bengali readers, having grown up listening to this song need no reference to this lyric, it would have been appropriate to elaborate on this intertextual reference by providing a footnote in the English translations.

Finally consider another example to examine the strategies adopted while translating intertextual connotations:

Table 4.128

Interlingual Analysis of Translating Intertextual References – 5

Text Type	Examples
Source Text (Transliteration)	*"Jinnah nijei bolechilen* – A man is Punjabi or a Bengali before he is Hindu or Muslim…" (13).
Target Text 1	"Jinnah had himself said, 'A man is Punjabi or a Bengali before he is Hindu or Muslim…'"(8).
Target Text 2	"'A man is Punjabi or a Bengali before he is Hindu or Muslim…', he said when Mountbatten was planning to divide Punjab and Bengal" (12).

Analysis of the source text in relation to TT1 and TT2 showcases that the references to Jinnah and his remark on the importance of communities is retained in both the translations. However, the context has not been substantiated with a footnote in the translations.

Thus, after analyzing the strategies of translating intertextual references from the source to the target texts, it can be inferred that though most intertextual references have been retained in the English translations, in most cases, they remain unsubstantiated. The suggestion that can be offered here is to substantiate the intertextual references with footnotes or endnotes in the English translations so as to familiarize the target reader with the source language and culture.

4.8.3.6 Over-translation, under-translation and Mistranslation

Though the translations of *Lajja* exhibits a considerable degree of accuracy in their composition, there are certain instances of over-translation, under-translation or mistranslation,

the awareness of which could help future translating in avoiding the glitches. It is to be stated here that all interlingual exchange is accompanied by some degrees of difference if not distortion.

However, given that the markers of trauma in trauma language tends to exhibit itself in the form, and stylistic properties of the narrative, it becomes necessary to avois such instances of over/under-translation or mistranslation while translating trauma fictions from one language to another. This can be illustrated by considering the examples given below.

Table 4.129

Interlingual Analysis of Over-translation, under-translation and Mistranslation – 1

Text Type	Examples
Source Text (Transliteration)	*"Nirapotta" sabdoti Suronjonke bhogai khub. nobboiyer aktoboreo chilo na* (1993: p. 11).
Target Text 1	On his part, Suranjan still lay in bed thinking. Even if they moved, would they be safe… They had been lucky in October 1990… (4).
Target Text 2	Suronjon felt hounded by the word 'safety'. There was nothing safe about the October of 1990 (7).

The source text in the above extract captures the anxiety of the protagonist Suronjon who professed to be hounded by the idea of safety or security in a country like Bangladesh where the minority community was persecuted at the slightest pretext. This has been paraphrased in the TT1. In fact, the translator adopts a strategy of paraphrasis and summarizes the paragraph in his translation. However, this can be perceived as an instance of under-translation. On the other hand, the translation in TT2 can be said to resonate the meaning and essence of the source text.

Now consider another example:

Table 4.130

Interlingual Analysis of Over-translation, under-translation and Mistranslation – 2

Text Type	Examples
Source Text (Transliteration)	*Barite adbhut ek thomthome bhab, jeno ekkhuni keu morbe. Ekkhuni baaj porbe barite, sobai jarjar mrityur apekkha korche* (16).
Target Text 1	The whole house seemed ominously tense, almost as if someone was about to die. It seemed as though a thunderbolt would explode at any moment- symbolizing as it were the death that each one of them appeared to be waiting for (13).
Target Text 2	The house felt heavy, almost stupefied, like it was waiting for an imminent death. It felt like thunder would soon strike the house , and everyone was waiting to die (19).

The extract from the source text in the above example depicts a somber atmosphere, must like the calm before a storm. The brief sentences and terse phrase further add an essence of rupture or fracture in the narrative. On comparing the source text with TT1, it can be observed that the translator adopts a strategy of expansion, clarifying what was meant to remain implicitly stated and conjoining the sentences that were expected to remain fractured in the translation. This can be defined as a case of overtranslation. However, the TT2 does not resort to expansionism or over-clarification, even though it polished the fragmented sentences.

Here, consider another instance of translation in the following example:

Table 4.131

Interlingual Analysis of Over-translation, under-translation and Mistranslation – 3

Text Type	Examples
Source Text (Transliteration)	*"Janala bondho korleo michilti jokhon barir samner rasta diye par hoi tokhon sposhto shone jai michiler slogan – 'ekta duita hindu dhor, sokal bikel nasta kor.'Surojon lokkho kore Sudhamoy kepe uthlen"* (18).
Target Text 1	"Even so, as the procession passed by their house, they could clearly hear the voices say, 'Let us catch a Hindu or two, eat them in the mornings and evenings too…' Suranjan saw his father shiver" (17).
Target Text 2	"However, as the procession came close to their house, they could hear the slogans clearly. Pick up Hindus One or two And snack on them Won't you?" (23).

In brief, analysis of the above extract in the source and target text upholds that the meaning and essence is transmitted in both the English translations. Howeevr, what is interesting is the way the communal slogan "*ekta duita hindu dhor, sokal bikel nasta kor*" (literal translation = catch one or two Hindus, and feast on them in the morning and evening) has been translated in the two translations. In the case of TT1, the translator has resorted to translating the meaning, and has attempted to add a rhythm to his English translation of the slogan, playing on the pun of the word two (also too).

However, when one considers the translation of the slogan in TT2, it can be seen that the translator has made changes to the form, which in a way, gives more visibility to the slogan. Besides, the translation in TT2 is not an exact translation of the slogan as depicted in the source

text; nonetheless, it appears more distinctive and more rhythmic that the translation in TT1. The research here does not promote resorting to such strategies; however, in this case, it is not dismissive of the present translation.Consider another example of translation:

Table 4.132

Interlingual Analysis of Over-translation, under-translation and Mistranslation – 4

Text Type	Examples
Source Text (Transliteration)	*"Rickshaw ghese darai meyeti. Shorir narai. Hashe."* (138)
Target Text 1	"The girl pressed herself against the rickshaw. She twirled her sari about her and smiled" (199).
Target Text 2	"Moving seductively, she went close to the rickshaw and smiled" (293).

The above extract from the source text comprises of three fragmented sentences describing the way in which the prostitute attempted to attract Suronjon. Comparison with the English translation in TT1 upholds that the sentences have been elaborated in the translation, thereby resulting in a case of over-translation. On the other hand, the translation in TT2 is not expansive even though it tampers the fragmented, fractured essence of the source text.

Finally, consider the last example in this section:

Table 4.133

Interlingual Analysis of Over-translation, under-translation and Mistranslation – 5

Text Type	Examples
Source Text (Transliteration)	*"Bhabte chaichen hindura ei deshe khub subichar pai!ei deshe hindu musalmaan eki morjada pai! Hindura ei deshe ditio shrenir nagorik noi!"* (47).
Target Text 1	"It was sadly apparent that Sudhamoy was referring to the incident only to convince himself that Hindus and Muslims were treated the same and that Hindus were not second class citizens in this country" (62).
Target Text 2	"He was trying to tell himself that it was possible for Hindus to get justice in this country. He wanted to say that Hindus and Muslims were equally respected and Hindus were not second-class citizens" (90).

Analysis of the source and target texts here showcases that the exclamatory sentences in the source text have been restructured as simple sentences in the English translations, thereby diminishing the essence of trauma in the target text. Further, the translation in TT1 is actually a paraphrase of the extract.

Thus, it can be deduced that instances of mistranslation, overtranslation and undertranslation affects the transmission of the markers of trauma from the source to the target text.

4.8.3.7 Somatic References in Translation

One of the linguistic markers of trauma that is copiously present in Nasrin's *Lajja* is the somatic references in the text. Time and again, Nasrin refers to the living body, its actions, expressions, secretions, as well as to mutilated or dead bodies so as to express the trauma seeping throughout the narrative. By mapping the body in her writing, the writer consciously or unconsciously, aspires to materialize the trauma and suffering portrayed in the text. Given that these somatic imageries play a significant role in augmenting an essence of suffering in the

trauma fiction, it becomes important to analyze the strategies of translating such somatic references, which are often, culture-specific in nature.

Here, the following examples will be analyzed and the strategies of translating somatic references will be examined.

Table 4.134

Interlingual Analysis of Somatic References – 1

Text Type	Examples
Source Text (Transliteration)	*"Pulisher gulite nihoto Alamgir Mansur Mintur lash kadhe niye tini moimonsingher rastai hetechen…"* (13).
Target Text 1	"Alamgir Mansur Mintu was shot by the police and Sudhamoy carried his dead body on the streets of Mymensingh" (7).
Target Text 2	"Alamgir Monsur Mintu was shot by the police and Sudhamoy was one of those who carried the corpse on his shoulders…" (11).

In the above example, the source text refers to the dead body carried by the protagonist as "*lash*" (literal translation: human carcass, a corpse, a dead body [*Samsad*]). This has been translated as "dead body" in TT1 and as "corpse" in TT2. What can be perceived is that the English translation has retained the reference to by dead body with its synonyms. Thus, in the present case, it can be observed that the somatic references have been translated in the English translations.

Now, consider another example of translating somatic references:

Table 4.135

Interlingual Analysis of Somatic References – 2

Text Type	Examples
Source Text (Transliteration)	*"Trish lokhho bangalir rokter binimoye arjito sadhinata e kotha proman koreche ke dharma kokhonoi jatisottar bhitti noi"* (13).
Target Text 1	"An independence that was earned at the cost of three million Bengali lives proved that religion could not be the basis of a national identity" (8).
Target Text 2	"The blood of 3 million Bengalis helped earn this freedom and also proved that religion could never be the basis of a national identity" (12).

In the above example, the source text reflects on how the independence of the country of Bangaladesh was attained at the cost of the "blood" of three million Bengalis (*Trish lokhho bangalir rokter binimoye*), indicating that three million lives were lost to gain independence. The reference to blood, more specifically loss of blood is significant as it evokes the imageries of bloodshed, slaughter, slaying, massacre, violence, thereby adding a somatic essence to the psychological suffering. This reference to blood has been translated as "three million Bengali lives" in TT1. Though the translator here has been able to transmit the meaning by using the word "lives", the erasure of the connection to blood strips the visual imageries that were created in the source text. However, the English translation in TT2 translates the phrase as "[T]the blood of three million Bengalis", thereby retaining the somatic imagery of blood in her English translatum. Now consider another example:

Table 4.136

Interlingual Analysis of Somatic References – 3

Text Type	Examples

Source Text (Transliteration)	*"Sailendra Kumarer stri-r gaye agun lagiyeche, agune jholse geche tar sorir"* (70).
Target Text 1	"The raiders set Sailen Kumar's wife afire and the poor woman was critically injured" (95).
Target Text 2	Shoilendro Kumar's wife was set on fire and she had major burns (136-137).

In the source text projected in the table above, the writer describes the scalded body of the woman whose body was set on fire by the rioters: "*agune jholse geche tar sorir*" (literal translation = whole body has been scalded by the fire). This has been translated in TT1 as: "… the poor woman was critically injured". In this case, even though the translator is able to transfer the meaning, the somatic imagery of being scorched or scalded is erased in TT1. However, the translator of TT2 retains the essence and meaning by translating the phrase as: "she had major burns".

Consider another instance of translating somatic reference:

Table 4.137

Interlingual Analysis of Somatic References – 4

Text Type	**Examples**
Source Text (Transliteration)	*"… Dekhe Kironmoyee ghorer dewale mathe rekhe kadchen…"*(147).
Target Text 1	"He found her standing with her head against the wall, and crying uncontrollably" (212).
Target Text 2	"He found Kironmoyee crying with her head against the wall…" (312).

Analysis of the above extracts from the source and target texts showcases that the somatic references to the woman crying with her head against the wall is retained in both the English translations. Finally, consider analyzing another instance of translating bodily reference:

Table 4.138

Interlingual Analysis of Somatic References – 5

Text Type	Examples
Source Text (Transliteration)	*"Suronjoner toothbrush dhora hathti hothat pathor hoye jai. Sara shorire electric current boile jemon lage, temon lage tar shorire"* (141).
Target Text 1	"Suranjan's grip stiffened on the toothbrush. A swift shudder passed through his body and he felt terribly, awfully alone" (204).
Target Text 2	"Suronjon felt that his arm holding the toothbrush had turned to stone. His body felt as if it had just received an electric shock" (301).

The extract in the source text describes the condition of the protagonist on hearing that a dead body of a young female resembling his missing sister Maya has been found in the swamp nearby. His hands holding the toothbrush felt as heavy and immobile as a stone ("*hathti hothat pathor hoye jai*") and he felt as though his whole body has been electrocuted ("*Sara shorire electric current… shorire*"). This metaphor and simile has been employed to exemplify the suffering and shock sustained by the body. Here, analysis of the source text and TT1 showcases that both the metaphor and simile is omitted in the target text. However, the translation in TT2 retains the reference.

Thus, after analyzing the examples of translating somatic references, it can be deduced that there is no consistency or pattern observed in retaining the somatic imageries, and that the TT2 is more consistent in retaining the somatic imageries that TT1.

4.8.3.8 Repetition or Reiteration in Translation

Nasrin's *Lajja* is replete with the trope of repetition where repetition operates at the level of imageries as well as in the style of writing. Like imageries of demotion, destruction, violence that is repeated throughout the text, reiteration also operates at the level of language where certain words, phrases, sentences are repeated to create a resonance of the traumatic remembrance. Whether this is a trope applied consciously or whether it was a spontaneous expression of the author is a question that lies beyond the purview of this paper. However, it needs to be stated that reiterative imageries and phrases, especially the ones associated with pain and suffering, function as a subtext to the narrative, and helps to accentuate the emotive essence of the text. Thus, when such narratives are translated, it is important to retain the repetitive connotations in the target text.

The following section will explore the strategies adopted by the two translators in translating the repetitive imageries and phrases in the text.

Table 4.139

Interlingual Analysis of Repetitive Phrases – 1

Text Type	Examples

Source Text (Transliteration)	*"Dhakeshwari mandir agune puriye dilo ekdol lok…[..] Pure gelo mul mandir, ora dhongsho kore fello natmandir, shivmandir, atithishala, atithisalar pashe Sridam Ghosher bastobhite. Dhongsho kore fello gouriyo mother mul mandir… […]Odike joykali mandir churno kore dilo"* (11).
Target Text 1	• "A mob had set fire to Dhakeshwari temple… • The Shiva temple, the guest rooms and the ancestral home of Shridham Ghosh were all razed to the ground. • The main temple of the Gouriya monastery, the temple for devotional dance as well as its guest rooms were demolished… • …. • The Jaikali temple was smashed to smithereens" (4-5).
Target Text 2	"A group of men had set the Dhakeshwari temple on fire… The main temple burned down, they destroyed the naatmandir – that is, the temple for the entertainment of the gods, the temple of Shiva, the guest house, and the family home of Sridam Ghosh right next to the house. They destroyed the Gauriya math […] The Joykali temple on the other side was smashed…" (7).

In the above table, the extract from the source text outlines the violence that broke out in Bangladesh following the demolition of the Babri Masjid in India. The extract is replete with imageries of violence, destruction, massacre, as through writing was repeatedly conjuring the imageries to showcase the persecution of the minorities in Bangladesh. An interlingual analysis showcases that the repetitive imageries have been retained in both the English translations.

However, what is interesting is how they have been retained in both the text. While in TT2, the translator has translated, adhering to the meaning and form, and often elaborating on culture-specific connotations within the text (for instance, "naatmandir – that is, the temple for the entertainment of the gods"), the English translation in TT2 is interestingly different. In TT2,

the translator adopts a strategy of paraphrasing but uses the format of a list to note enlist the recurring instances of violence as projected in the text. This alteration in the form is notable as it highlights the damages done and the instances of persecution that spread across Bangladesh. Though this format breaks free from the author's style (or rather, the style in the rewritten novel), it is difficult to question Gupta's strategy of listing the acts of violence for the author actually refers to data, statistical figures, census and real life incidents while writing the novel. It takes a rather bold translator to break free and adopt a strategy that highlight the repeated attacks on the minority community.

Now let us consider another instance:

Table 4.140

Interlingual Analysis of Repetitive Phrases – 2

Text Type	Examples
Source Text (Transliteration)	*"Tini abar barandai Mayar chhayar dike takiye thaken. Chhayati norche, kothao sthir thakche na. chhayati norte norte eksomoy adrishho hoi"* (15).
Target Text 1	"Once again he turned to look at Maya's shadow on te veranda. It never seemed to keep still. It suddenly disappeared as maya entered the room" (12).
Target Text 2	"He stared at Maya's shadow at the veranda. He could see it moving; it was never still. The shadow flitted and finally disappeared" (17).

In this case, analysis of the source text showcase that the word "*chhaya*" (literal translation: shadow) has been repeated thrice in the extract. Analysis of the source and target texts showcases that the word is not repeated in the translations. Instead, the shadow has been

referred to as ‘it’. Hence, even though the meaning is retained, and the reference to the shadow is retained, the repetitive essence is not present in the English translations.

Table 4.141

Interlingual Analysis of Repetitive Phrases – 3

Text Type	Examples
Source Text (Transliteration)	*“Kukurgulor kono bhoy nei. Jater bhoy nei*” (25).
Target Text 1	“Only the dogs which had no fear of bigotry and communalism, seemed to be running about for the sheer joy of it” (28).
Target Text 2	“The dogs were not frightened. They had no communal identity” (40).

Here, interlingual analysis of the source and target texts showcases that the repetitive phrase “*bhoy nei*” (literal translation: no fear) is not retained in both of the translations. In TT1, the sentences have been conjoined and rephrased, thereby completely obliterating the repetitive essence. In TT2, though the translator adheres to the style of the source text, and also retains the meaning, she is unable to grasp the significance of the repetitive voice in the English translatum.

Below is another instance of exploring the trope of repetition in translation:

Table 4.142

Interlingual Analysis of Repetitive Phrases – 4

Text Type	Examples

Source Text (Transliteration)	*"Sararaat kate prochondo asthirotai. Sararaat kate ghor beghore. Sararaat kete jai Suronjoner eka,…"* (141).
Target Text 1	"Suranjan tossed and turned restlessly for the rest of the night. He seemed to be in a trance, but sleep eluded him. All through the night, he was alone in the company of silence…" (203).
Target Text 2	"Suronjon spent a restless night. He slipped in and out of a daze. He spent the night alone in a ghostlike silence…" (297).

Analysis of the source and target texts showcases that the repetitive word "*sararaat*" (literal translation: whole night) has not been retained in the English translations, thereby omitting the repetitive essence of the narrative.

However n rare occasions, the translators have been able to capture the repetitive essence in their translation:

Finally, consider the analysis of the example given below:

Table 4.143

Interlingual Analysis of Repetitive Phrases – 5

Text Type	Examples
Source Text (Transliteration)	*"Se aj tuccho ekti pratishodh nite cheyechilo, pareni. Pratisodh se nite pare na…"* (181).
Target Text 1	"Today, he had wanted to take a small revenge, but had failed. He was not capable of taking revenge" (203).
Target Text 2	He had wanted to take a petty revenge but had not been able to. He was incapable of revenge (297).

In the above example, the writer stresses on the protagonist inability to take "revenge" (*pratisodh*) which he so aspired to seek. Analysis of the source and target texts outline that the repeated word "*pratisodh*" has been reiterated in the English translations.

Thus, after analyzing the strategies of translating the trope of repetition with regard to *Lajja*, it can be concluded that though repeated imageries are mostly retained in the English translation, repeated words, phrases and sentences have mostly been overlooked or deliberately omitted.

4.8.3.9 Onomatopoeia in Translation

The onomatopoetic words in *Lajja* serve to add sound effects to the narratives and add an essence of expression to the unspeakable. Therefore, it is important to retain the onomatopoeic words when translating the text from one language to another. The following examples will explore the strategies adoted by translators in translating such words.

Table 4.144

Interlingual Analysis of Onomatopoeic words – 1

Text Type	Examples
Source Text (Transliteration)	*"Maya bole, chechiyei bole – tomra tahole ekhanei pore thako, ami jachhi…"* (16).
Target Text 1	"She said loudly, 'You people can stay and rot in this place, I am leaving'" (12).
Target Text 2	"'You people stick around here but I'm off', she shouted" (17).

In the above example, "*chechiyei*" (literal translation: to shout, to scream) has been retained in both the English translations. However, in TT1, the word is translated as "loudly", which is not

an onomatopoeic word. On the other hand, in TT2, it has been translated as "shouted" which is an onomatopoeic word, thereby retaining the essence of the sound in the narrative. Consider the following example:

Table 4.145

Interlingual Analysis of Onomatopoeic words – 2

Text Type	Examples
Source Text (Transliteration)	*"Barite adbhut ek thomthome bhab…"* (16).
Target Text 1	"The whole house seemed ominously tense…" (13).
Target Text 2	"The house felt heavy, almost stupefied…" (19).

Here, analysis of the source and the target texts showcase that the onomatopoeic word "thomthom" has not been retained in both of the English translations. Given below is another instance:

Table 4.146

Interlingual Analysis of Onomatopoeic words – 3

Text Type	Examples
Source Text (Transliteration)	*"Ekta boba jigasa Suronjoner dhukpuk kora antore"* (150).
Target Text 1	"A mute question thumped inside Suranjan's heart" (216).
Target Text 2	"There was a silent question in Suronjon's beating heart" (319).

Analysis of the source and target text uphold that the onomatopoeic word "*dhukpuk*" has been replaced with the English onomatopoeic word "thumped" in TT1, and with "beating" in TT2. In this case, TT1 is able to retain the essence.

Furthur, consider the example given below:

Table 4.147

Interlingual Analysis of Onomatopoeic words – 4

Text Type	Examples
Source Text (Transliteration)	"… *tar kontho kape, tobu tini chole jabar kotha bolen;…"* (150).
Target Text 1	"And his voice cracked as the shame swept over him" (216).
Target Text 2	"…his voice trembled, yet he spoke of going away…" (320).

Here, analusis of the source and target text projects that the onomatopoeic word "*kape*" (literal translation: tremble, shiver) has been retained in both the English translations. In TT1, it has been translated as "cracked", which though is an onomatopoeic word, is not an exact translation. However, the TT2 retains it as "trembled", thereby capturing both the meaning and essence of the source text.

Finally, consider the following example:

Table 4.148

Interlingual Analysis of Onomatopoeic words – 5

Text Type	Examples
Source Text (Transliteration)	*"Maya ki chitkar korchilo tokhon?"* (139).
Target Text 1	"… she must have screamed out aloud too" (201).
Target Text 2	"Had she screamed?" (295).

Here, analysis of the translation of the onomatopoeic word "*chitkar*" to "screamed" reflects that the affect has been retained in both the English translations of *Lajja*.

4.8.3.10 Dehumanization and Animalization in Translation

Nasrin's *Lajja,* which in many ways, is a novel about the persecution of minorities, and about the violence inflicted on women, does not hesitate to portray the plight of the oppressed, unprivileged and powerless in her narrative. To portray, the plight of the minorities, she has often evoked comparisons of man with that of animals, and has often used explicit or abuses to showcase the denigrated condition of mankind.

The following examples will explore the techniques adopted by the translators in translating such references from Bengali to English.

Table 4.149

Interlingual Analysis of the Trope of Animalization and/ or Dehumanization – 1

Text Type	Examples

Source Text (Transliteration)	*"Edur jemon gorte dhoke bhoye, bhoi kete gele chardik dekhe shune gorto theke beriye ashe; …"* (9).
Target Text 1	[omitted]
Target Text 2	"Like frightened rats that hide in a hole and then creep out when there's nothing to fear…" (3).

In the above extract from the source text, the protagonist is seen comparing the state of minorities with that of the "*edur*" meaning rat as the minorities, much like rats, tended to seek protection in the holes or house of their Muslim neighbors during the riots. Analysis of the TT1 showcases that the reference to the rat is omitted in the translation. However, it can be observed that the reference to rat has been retained in TT2.

Consider, the example given below:

Table 4.150

Interlingual Analysis of the Trope of Animalization and/ or Dehumanization – 2

Text Type	Examples
Source Text (Transliteration)	*"Pakistani kukurguloke mere shadhin korbo desh"* (14).
Target Text 1	"We will kill those Pakistani dogs and get our freedom" (9).
Target Text 2	"I will kill the Pakistani dogs and free my country" (14).

In this case, analysis of the source and target text showcases that the trope of dehumanization is retained in both the English translations.

Table 4.151

Interlingual Analysis of the Trope of Animalization and/ or Dehumanization – 3

Text Type	Examples
Source Text (Transliteration)	*"Tobu janowarguloke toh bisshash nei"* (25).
Target Text 1	"But you know these swine… all this talk about religion" (29).
Target Text 2	"… but you can't trust these beasts" (41).

In the example above, the rioters have been referred to as "*janowar*" meaning beasts in the Bengali translation. The translator of TT1 chooses to translate it as "swine" which could be because the religion of Islam considers pigs or swine as *haram*[38] or filth. However, the translator of TT2 translates the reference as beasts, thereby aligning with the source text.

Now consider another example:

Table 4.152

Interlingual Analysis of the Trope of Animalization and/ or Dehumanization – 4

Text Type	Examples
Source Text (Transliteration)	*"malaun nidhon kor, mondir bhenge masjid kor"* (35).
Target Text 1	"They demolished the house, destroyed the temple and chanted that all Hindus should be killed and temples should be broken up and converted into

[38] Under the jurisprudence of Islam, haram can be defined to an object or act that is forbidden by the religious decree.

	mosques" (43).
Target Text 2	"Kill the infidels, break temples and make mosques…" (61).

Analysis of the source and target texts showcases that though both the translations are able to retain the meaning, the omission of the word "infidel" in TT1 diminishes the essence of dehumanization in the English translation. It can be observed that the translation in TT2 resonates the essence of the source text.Finally, consider another example of translating the trope of animalization:

Table 4.153

Interlingual Analysis of the Trope of Animalization and/ or Dehumanization – 5

Text Type	Examples
Source Text (Transliteration)	*"Mayake nischoi shokun jebhabe mora manush khai, temon kore khachhe ora" (138).*
Target Text 1	"They must be tearing Maya apart, just like vultures tore carcasses apart" (199).
Target Text 2	"Maya'a abductors would be feasting on her like vultures devouring a corpse" (293).

In the above example, the rapists have been compared to the vulture ("*shokun"*), a carnivorous bird that is usually known for its predatory tendencies. Analysis of the source and target texts reflect that the reference has been retained in both the English translation, thereby transmitting the essence of violence in the traslatum(s).

Table 4.154

Observations of Interlingual Analyses: Case Study 3

Sl. No.	Markers of Trauma	Observations : Case Study 3
1.	Brevity or Economy of Words	a. Brief sentences are mostly expanded and elaborated in the earlier translation TT1. b. Exhibits an inclination to render "clear" [in the target text TT1] what was not meant to be clear in the original source text. c. Except certain cases, the translation in TT2 captures the poetics of conciseness as showcased in the source text.
2.	Fragmentation in Translation	a. Fragmented sentences, fractured phrases are generally restructured into complete, syntactically correct sentences in the target text. b. TT1 exhibits a tendency to clarify as well as reconstruct the fragmented sentences into grammatically and syntactically correct sentences. c. Though TT2 does not exhibit cases of over-clarification, it does showcase that the fragmented sentences have been restructured. d. "Expansion" and "clarification" dismantles the traumatic essence of the source text in its English translatum.
3.	The Introspective, Retrospective and Rhetorical Questions	a. Introspective, retrospective and rhetorical questions have, in most cases, been retained in both the translation TT1 and TT2. b. In TT2, the interrogative statements have been explicated.

4.	Interjections and Exclamations in Translation	a. Interjections or exclamatory sentences have been mostly translated as interrogative statements and often as simple, declarative sentences. b. Lesser usage of interjections whereas notable usage of exclamatory sentences can be observed in source text. c. In rare cases, exclamations are completely omitted.
5.	Intertextuality in Translation	a. Though intertextual allusions are retained in the English translation, there are mostly not substantiated in both the English translations. b. No propensity to domesticate the English translation.
6.	Over-translation, under-translation Mistranslation	a. Ample instances of over-translation and undertranslation that tends to erase the traumatic connotations embedded in the source text. b. Rare cases of mistranslation.
7.	Somatic Reference and Imageries in Translation	a. Somatic references have been mostly translated and retained in the translatum. b. However, the translations are often marred by over-translation, under-translation, or in rare cases, mistranslation.
8.	Repetition or Reiteration in Translation	a. Though references to repeated imageries are retained, repetition of words and phrases are mostly lost in translation. b. Often, instances of overtranslation or undertranslation have been observed.
9.	Onomatopoeia in Translation	a. References to onomatopoeic words are mostly translated in the English translation, b. In TT1, the translator has often been unable to translate the

		Bengali onomatopoeic word with an English onomatopoeic word c. In TT2, most Bengali onomatopoeic words have been translated into an English onomatopoeic word, albeit often inexact in meaning.
10.	Dehumanization and Animalization in Translation	a. Mostly retained in the English translation. b. Often, the abusive words are omitted.

4.9 Findings and Observations of the Three Case Studies

The findings of the intertextual analyses of the select source and target texts can be projected in two categories – findings of paratextual analyses and findings on interlingual analyses.

4.9.1 Primary Findings of Paratextual Analyses

The intertextual analyses of the eight paratextual features in each of the three pairs of select source and target text(s) has exhibited certain commonalities that could impact the comprehension of the trauma fiction as well as affect the reception of the translatum. These observations and findings are outlined below as follow.

Firstly, analyses of the paratextual attributes like the introduction, foreward, and/ or preface to the select target texts have showcased that these paratextual features exhibits a proclivity to underscore the political context of the narrative rather than the emotive quality of the theme and language in the text. In other words, the paratextual attributes that were added in two of the select translations, that is, *The River Churning* and *Mother of 1084*, showcased a propensity to overtly contextualize the narrative within a socio-political landscape. For instance,

the section titled “Beginnings” (vii – xxiv) and the “Introduction” (xxv-xxxiii) in *The River Churning* contextualizes the narrative within the socio-political context of Parititon, as well as the subjugated existence of women throughout history. However, though such socio-political knowledge is informative for a target reader situated outside the socio-political or geo-political context, it also directs the reader to perceive the text within the frame of a socio-political discourse which can often, implicitly undermine the emotive undertones of the narrative. This can be said to be is applicable even for *Mother of 1084* where the translator Bandyopadhay includes an elaborate “Introduction” (vii – xix) that mostly elaborates on the Naxalite movement which serevs as a backdrop to the trauma fiction. The over-explication of the political context is problematic, especially when the emotive aspects of the text are not elaborated on in equal measure.

Thus, it can be suggested that translators and publishers should be careful in the way they craft the paratextual features like preface and/or introduction to their translated text for through politicization can increase the marketability of a text, it can tamper the emotive essence embedded in a narrative.

Secondly, analyses of the paratextual attributes, such as the covers and illustrations of the select target texts has showcased that the paratextual features of the English translations tend to assimilate the publishing conventions of the target culture. The case study showcased that the cover illustrations of the three translations, that is, *The River Churning*, *Mother of 1084* and the new translation of *Lajja* by the same title, indicate a domestication of the paratexts. Instead of artworks that depict the theme of the narrative as in the source texts, the cover illustrations of the translations employ modern art works. Besides, unlike the back covers of the source texts which is left blank as per publishing conventions of Bengali fictions, the back covers of the target texts

are detailed, following the publishing conventions of English language and culture. Though this is quite common a convention when considering translated texts, the strategy of domestication of paratexts can be problematic when considering the translation of trauma fiction.

Thirdly, analyses of the four translations showcased that the visibility of the translator is still a debatable questions when considering the translations from Bengali to English. Though there has be no explicit actions taken to erase the presence of the translator, there is also no specific acknowledgemnt of the role of the translator. Except in the "Introduction" of *Mother of 1084* where the translator had written a brief paragraph about the process of translating the source text, no other translation includes a space where the translator could have explicated on his/her strategies of translation. In fact, none of the translations include a distinct "Translator's Note". When enquired about the translator note in the interview, the translator of *Lajja* had remarked:

> I didn't feel a translator's note was necessary. Also, while I agree that a translator plays an important role, I feel that her role is subservient to that of the writer. It is the writer's point of view that the work presents, not the translator's. (Ghatak).

This showcases that translators still continue to perceive their role as being "subservient" to that of the writer. This also explains why translators refrain from asserting their role and presence in the select translations. In it interesting how except in the English translation *Mother of 1084*, the translator's do not find visibility on the cover of the books. In other words, the names of the translators are not stated on the covers; rather, they are mentioned inside the book, generally in a smaller font to that of the title and the writer. In other cases, the translator has ascertained how

the publisher has refrained from including a note from the translator. For instance, on being asked about the translator's note, Chatterjee remarks:

> The publisher did not ask for it. Apart from *Pratidwandi* by Sunil Gangopadhyay no other book by me has a translators note. The publishers think it is not needed (Chatterjee).

This showcases that though translators are not denied visibility, ther are certainly not given an explicit or direct visibility. The visibility that is granted to translators can, at best be described as partitial, much like granting *visibility behind a veil*.

4.9.2 Primary Findings of the Interlingual Analyses

Though the findings of the three case studies have been presented in the final tables of each of the case studies, it is crucial to project the deductions arrived at after the completion of the three case studies.

Firstly, it can be deduced that in most cases, the linguistic markers of trauma in the source text are not transmitted in the target text. In other words, the linguistic markers of trauma are mostly lost in translation, thereby being unable to transmit the traumatic reverberation of the Bengali trauma fiction in the English translation. The observation is that most translators aspire to increase the readability of the text, and in the process of over-clarification or simplification which "impairs the rhythmic flow of the work" (Berman 290), the language of trauma is depleted. In their defense, translators often operate under tremendous pressure by the publishing agencies to increase the readability of the translatum. Juggling between being faithful to the source text and inducing readability to the target text, the translator consciously, and often unconsciously, departs from capturing the style and form of the source text and instead, focuses

on capturing the meaning in the simplest possible way. Even when translators have retained the markers of trauma, there is no consistency in the pattern of their adherence to retaining the trauma language. This showcases that most of the translators have not been able to completely grasp the traumatic reverberation of the narrative.

Secondly, it has been observed that the tendency to omit the stylistic markers of trauma is more prevalent that the tendency to omit the thematic markers of trauma among the select translators. Put another way, there is proclivity among translators to avoid translating (intentionally or unintentionally) the stylistic markers of trauma like fragmentation, repetition, interjections, etc. On the other hand, they are more likely to retain the thematic markers of trauma like the intertextual or somatic references. The reason behind this tendency to retain thematic markers and omit stylistic markers could be stated in two points: firstly, since intertextual and somatic references are weaved in the language of the text, the translator translates and retains them since they add to the meaning in the translation. In their endeavor to transmit the meaning, the translator often compromises on the form and structure of the source text, thereby depleting the "rhetorization" (Berman 290) of the trauma language in the prose. Secondly, only a keen and observant translator, or a translator versed in trauma literature can fathom the significance of the stylistic markers of trauma.

Thirdly, it can be deduced that the translator's proximity with the writer impacts the translation, and helps in better transmission of the traumatic essence of the narrative from the source to the target text. In other words, is can be said that even without the prior knowledge on trauma theory or *trauma language*, a translator translating a particular narrative in close proximity to the author will be able to grasp the essence of the writer's perspective, thereby resulting in transmission of the traumatic essence from the source to the target text. For instance,

in the case of the translator of Mahasweta Devi's *Mother of 1084*, it can be deduced that translating the trauma fiction in close proximity with the author helped him transmit the stylistic markers of trauma in his English translation to a considerable extent.

Fourthly, the analyses of the examples has showcased that in comparison to the older translations, the newer translations tend to adhere more to the style and form of the source text. In other words, when the select translations are analyzed in comparison to one another on the basis of their adherence to the form and style of their respective source texts, it has been observed that the newer translations tend to adhere more to the style and structure of the source text. For instance, the older translation of *Lajja* by Gupta is unable to capture the traumatic resonance of the source text as it often resorts to expansion, paraphrasing, and "ennoblement", thereby resulting in "an annihilation of the oral rhetoric and formless polylogic of the ST [source text]" (Munday 223). On the contrary, the recent translation of *Lajja* by Ghatak tends to retain the traumatic essence of the narrative. In her interview with the researcher, Ghatak remarks: "[a]As a translator, my goal was to carry Nasrin's voice to the reader. Therefore, I kept the vocabulary and syntax as close as possible to Nasrin's style". Thus, this explains that the translator in this case was aware of the importance of syntax and vocabulary in Nasrin's novel.

Finally, in appreciation of the translators and their translations, it can be said that none of the translations have adopted a strategy of domestication, thereby retaining the essence of the Bengali culture and language in their target text.

4.10 Towards Postulating a Framework for Translating Trauma Narratives: A Proposition

This section aspires to conceive a framework for translating trauma narratives which could be of aid to translators translating trauma fictions from one socio-linguistic context to

another. That being said, it is crucial to state that this framework primarily considers the language pair of Bengali and English; more specifically, it considers the strategies of translating trauma fictions from Bengali to English. Besides, though arguments put forward here might be applied to the translation of traumatic accounts of victims, or even autobiographies of the traumatized, the research here has primarily been conceived by taking the category of trauma fictions into consideration. The following points encapsulate the guidelines that translators could refer to while translating narratives of trauma from one Bengali to English:

4.10.1 Recognition of the Source Text (ST) as a Trauma Fiction

This is arguably the first step of translating where the translator reads the fiction that he aspires to translate, and recognises the features, attributes, and characteristics of the narrative. If the given source text comprises of a traumatic theme and/or incorporates the markers of trauma in the text, the translator, first and foremost, is required to recognize the text as a trauma fiction. This clarity will help the translator in inderstanding the "task of the translator" of trauma fiction – he is not only required to transfer the meaning of the source in the target text, but also obliged to capture the traumatic essence of the narrative from one context to another.

4.10.2 Familiarization with language of trauma, and markers of trauma in trauma fictions

Once the translator is able to ascertain that the text at hand is a fiction on trauma, and that the text encapsulates trauma in the theme, style and form of the narrative, it can be suggested that the translator should delve into exploring the attributes of trauma fictions across cultures. To explicate the suggestion, let us consider the interview with the translator of *Lajja* (2014), Anchita Ghatak. Reflecting on her process of translation, she remarks:

> I read the text thoroughly and then began translating from Page 1. As it happened, I had read the novel fairly soon after it was published. I also did some background reading about political events that were mentioned (Ghatak).

Here, Ghatak mentions about the "background reading" that she had conducted so as to familarlize herself with the political landscape of the fiction *Lajja*. Here, the research suggests the translator to conduct such a background reading also on trauma, and how trauma inpacts language. This can be accomplished by exploring other trauma narratives written in Bengali as well as English. Further, the translator will be benefitted by reading articles and extensively researched books on trauma and trauma fictions, such as the works of Vickroy (2002), Whitehead (2004) and Luckhurst (2008). This will, in turn, familiarize the translator with the language of trauma and the linguistic markers of trauma, thereby raising his awareness about how trauma is embedded in the style as well as syntactical structure of trauma fiction.

4.10.3 Immersion in the Interpretation and Expression of Trauma in the source and target culture

Besides exploring the literary theories on trauma and trauma fiction, the translator could also immerse himself into exploring the way in which trauma is expressed in the source as well as the target culture. To elaborate this postulation, cultural trauma theories now play a dominant role in our understanding of trauma and how it impacts an individual. In other words, an individual's comprehension of trauma, and expression of trauma is always impacted by his immediate bio-psychosocial factors. The translator's knowledge of the cultural nuances of expression and interpretation of trauma will aid the translator's ability to trace and transfer trauma from one socio-cultural context to another.

4.10.4 Resolution to Capture the Traumatic Reverberation

This is a suggestion that urges translators to pay adequate importance to meaning as well as style and form while translating a trauma fiction. To explicate the proposition, translators are often adviced and sometimes compelled by the publishing body to increase the readability of their translated text. In this process of increasing the comprehensibity of the translated text, the translator then creates a translation that though transmits the meaning of the source text in the translatum, often fails to capture the essence of the narrative. However, given that the linguistic markers of trauma are often embedded in the style and form of the narrative, retaining the essence is as important as retaining the meaning in the translation. This has also been observed with regard to literary translation by Landers who remarks:

> One of the most difficult concepts about literary translation to convey to those who have never seriously attempted it – is that how one says something can be as important, sometimes more important, than what one says (Landers 2001: p. 7).

This is also applicable for trauma fictions where the traumatic reverberation is equally important to that of the meaning of the narrative. Hence, it is suggested that the translator should be resolute in his decision to capture both the meaning and the traumatic reverberation even if it meant compromising on the quality of readability to some extent. English readers are mostly familiar with the works of Virginia Woolf, or James Joyce. The complex narratives did not have to lose its complexity to arrive at the reader. Similarly, English translations of Bengali trauma fictions should retain the traumatic essence as well as the essence of the "other" in the translation, and should not conform to the target culture solely for the purpose of being readable or marketable.

4.10.5 Retain the Essence of the "Foreign" in the Target Text

Apart from urging to capture the traumatic reverberation of the source text in the translation, the research also proposes to adopt a strategy of foreignization (Venuti 1995: 19), especially when translating from a language that is considered to possess lesser power and influence than the target language, and when translating to a culture that tends to be "aggressively monolingual" (Venuti 15).

Hence, when translating from Bengali to English, the translator is advised to adopt a strategy of foreignization in which the translatum "deliberately breaks target conventions by retaining something of the foreigness of the original" (Shuttleworth and Cowie 59), thereby pushing against the "asymmetrical relations of power that operate under colonialism" (Niranjana 2) as well as neocolonialism.

4.10.6 Substantiate culture-specific references with Footnotes, Endnotes or Glossary

In accordance with the proposition to adopt a strategy of foreignization, the research also suggests to substantiate culture-specific references like local names, places, food items, events, etc., with notes so that the target reader is able to arrive at the source text. In other words, the translator should not only retain the culture and space-specific references but also provide a brief note, in the form of a footnote or end note, thereby assisting the target reader in arriving closer to the source culture.

The research here suggests that attaching footnotes is arguably the best way to provide references to culture-specific words. This is because foot-notes, being located on the foot of the same page, can be referred to by the reader instantly; in this way, the target reader does not have to be disrupted by turning the pages and reaching the endnotes, or referring to a dictionary.

4.10.7 If possible, increase interaction with the writer of the source text

Given that the writer of the trauma fiction can best elucidate on his choice of words, theme, and subject, it is always advisable that the translator should, in all possible cases, increase his interaction with the writer of the source text. This will expose him to the world view of the writer and familiarize him to a thought-process beyond the text yet somehow, shrouding the text. In cases where the writer is familiar with the language in which her text would be translated, the translator could get feedback on his ranslatio directly from the author.

4.10.8 A Translator's Note must be included in the translated trauma Fiction

The research here stresses on adding a Translator's Note to the translated trauma fiction so as to explain the strategies of translation and translating to a keen target reader. The translator is required to showcase his process of translating, and briefly explain the rationale behind his strategies of translating.

4.10.9 Circulate the Translation among Peers Familiar with Both the Source and Target Language Texts

The translator is also advised to circulate his translation among peers who are well versed in the source and target language, and enquire about the transmission of the traumatic reverberation of the source text in the translatum. This will help him get feedback on his translation, and modify the work.

4.11 Conclusion

In his extensive study of the writings on Holocaust, Young observes:

> We cannot separate what we know of the Holocaust from the manner in which it has been communicated to us (404 - 420).

This observation is applicable even in the Indian context where what we know about a specific traumatic incident can in no way, be separated from the method or system through which the information has been communicated to us. On this premise, the present study has attempted to explore the way in which trauma is communicated to the reader through the linguistic markers of trauma in trauma fictions, and further explore the strategies of translating the traumatic essence from one socio-linguistic context to another. Here, one of the pivotal challenges was defining *trauma language* and identifying the markers of trauma in the select Bengali trauma fictions and their respective English translations. Though analyzing more than one hundred and fifty examples of markers of trauma, and their translation from Bengali to Enlgish was arduous, it was overcome by a systematic approach of text by text analysis. Another challenging aspect was getting an appointment for interview with the translators. It also needs to be pointed out that the translators were hesitant to be critical of publishers and publishing houses which exert authority on the translation process as well as product.

The results of the case study had validated the expected hypothesis that translated English texts are mostly unable to retain the traumatic reverberation of the Bengali source text. It also clearly showcased that the subjective understanding of the translator affected the translation process, and that there are certain commonalities that are shared, the strategies of translating trauma vary from one to another. The postulations on translating trauma fictions have aspired to lay the foundations for a theory on translating trauma narratives from one socio-linguistic context to another. Thus, to conclude, this case study has attempted to intertwine the study of trauma, language and literature with that of Translation Studies

Chapter 5

Conclusion: A Closure Invoking New Possibilities

5.1 Introduction

> One of the most difficult concepts about literary translation to convey to those who have never seriously attempted it – including practitioners in area such as technical and commercial translation – is that *how* one says something can be as important, sometimes more important, than what one says (Landers 7).

The purpose of invoking Lander's remark at the beginning of this chapter, in a way, reflects on the quintessence of the present thesis which has advanced a disquisition on the importance of adhering to the meaning as well as essence of the trauma fiction while translating the narratives from one socio-linguistic context to another. In the course of the research, the present thesis has traced the trajectory of the translation of the concept of trauma across time and has portrayed the *translatedness* of trauma, its language and translations within the framework of Translation Studies. The research has further elucidated on the strategies and challenges of translating trauma fictions from one socio-linguistic context to another with reference to the translator's interviews, and has outlined possible strategies of translating the traumatic essence of the source text into the target text. Here, it becomes a necessity to revisit the aims, research objectives and hypotheses proposed at the beginning of the thesis, and also evaluate the observations and findings of the study. The following section will explore the observations and findings with regard to the aims of the research.

5.2 Observations and Findings of the Research

This research was set forth with three primary research aims that were chronologically analyzed and examined in the course of the research.

Firstly, the research aimed to translate the inception as well as conceptualization of trauma and trauma theory from a transdisciplinary perspective. Based on the qualitative analysis of the translation of the notion and concept of trauma, it can be concluded that trauma is a *translated concept* that has persistently undergone etymological, semantic and conceptual translation across disciplines, and trauma remains a concept *in translation* as it continues to be shaped at the crossroad of diverse disciplines. The findings indicate that the concept of trauma is continuing to undergo 'translation' in and across disciplines and even the socio-cultural and medical aspects of Trauma studies is gradually moving towards being theorized in the domain of Translation Studies.

Secondly, the research aimed to weave the concepts of trauma, language and translation, and further explore the *translatedness* of trauma and the language of trauma within the domain of Translation Studies. Based on the qualitative analysis of literature on trauma and language, and trauma and translation, it can be deduced that though trauma shares an intricate and complex relationship with language, trauma is, in fact, translatable into language. Hinged on the current scholarship on trauma, it can be concluded that the translatability of trauma is dependent on the bio-psychosocial factors of the traumatized, and can vary at a subjective level. Besides, building on the available literature on pain and translations, this research postulates that the translation of trauma into language can be perceived as an instance of *inter-semiotic translation*, thereby attempting to theorize trauma within the parameter of Translation Studies. The findings suggest

that the triad of trauma, language and translation has the possibility of creating new avenues of enquiry within the domain of Translation Studies.

Thirdly, the research aimed to define *trauma language*, and analyze the strategies of translating the linguistic markers of trauma in select trauma fictions from Bengali to English. The task was to analyze whether the linguistic markers of trauma present in the select Bengali trauma fictions were being translated in the respective English translations. Based on the qualitative analyses of the paratextual as well as interlingual strategies of translating the linguistic markers of trauma, it can be concluded that the markers of trauma in the source texts are mostly lost in translation as translators, understandably, tend to prioritize on retaining the meaning rather than the "essence" of the source text in their translatum. It was also observed that even when a translator retained a certain marker of trauma in their translated text, there was a lack of consistency in their strategy, thereby showing that there was, understandably, a lack of awareness about how trauma can interact with and affect language. However, it was observed that the newer translations are endeavoring to retain the essence of the source texts. Further, based on the paratextual analysis, it can be deduced that the socio-political context of the source text is often highlighted in the target text rather than the traumatic essence of the narrative; and, the paratextual features of the target texts tends to be domesticated as per the publishing conventions of the target culture. Hinged on the qualitative assessment of the interviews with the two translators, it can be observed that the translators still perceived their role as "subservient" (Ghatak) to that of the writer, and were, understandably, not particularly aware of the nature of trauma language in the source text they had endeavored to translate. Even when they aspired to capture the voice of the writer in the translation, the lack of attendance to the form, style and structure of the source text in most cases, and the lack of awareness about the linguistic markers

of trauma, resulted in the loss of the traumatic reverberation of the source text in the target text. The findings of the research helped in hypothesizing a framework for translating trauma fictions so that the essence of trauma embedded in the source text can be resonated in the target text, thereby inducing empathy in the target reader situated in or outside the socio-political context.

This showcases how the research problems have been addressed in the thesis, and outlines the findings of the qualitative analysis carried on in the thesis. The primary as well as secondary observations can be presented in points as follows:

- Trauma being a concept in translation, and being a phenomenon that defies chronological categorization, can be postulated within the fluid frame of Translation Studies.
- The West-centric framework of trauma theory and Post-Traumatic Stress Disorder is applicable in the Indian context, albeit by including the culture-specific knowledge of defining, comprehending and expressing trauma.
- The question of the translatable and untranslatable with respect to the translation of traumatic experiences into language needs to be framed after careful consideration of the bio-psychosocial factors that determines ones understanding, experience and expression of trauma.
- Trauma is “always already a translation”, and hence, exploring trauma within the frame of Translation Studies becomes a requisite.
- The translation or expression of trauma into language can be perceived as an instance of inter-semiotic translation.
- Though the markers of trauma in language often tend to reflect the symptoms of trauma, trauma is largely a subjective experience that is influenced by one’s bio-psychosocial factors.

- Though there are exceptions, the translations of trauma fictions tend to lose the traumatic essence embedded in the source text.
- Linguistic markers of trauma can be captured in the target text by focusing not only on the transfer of meaning but also on the formal, structural, and stylistic aspects of language.
- Awareness of trauma and *trauma language* can direct translators of trauma fiction to attend to the implicit markers of trauma embedded in the source text while translating from one language to another.
- Close, critical reading of the source text can enhance translator's awareness of the "reverberation" (Benjamin 20) of the source text.

5.3 Contribution of the Research

Considering the observations put forward in this study, it can be modestly stated that the research has attempted to advance knowledge in the domains of its inquiry, and has made contributions, the knowledge of which needs to be disseminated for advancing the insights proffered in this research. The contributions of this research can be etched chronologically as follows.

Firstly, the originality of the research lies in its ability to connect two disparate disciplines, which are Trauma Studies and Translation Studies. Though the word 'translation' has often been used in passé to refer to the expression of emotions like trauma, rarely has the two disciplines been interlinked, and hardly are their extensive investigations on comprehending trauma from the lens of the discipline of Translation Studies. The study is arguably, one of the unconventional research projects to perceive trauma and the conceptualization of trauma as a

phenomenon *in translation*. Secondly, the contribution of the study lies in its pursuit to weave trauma, language and translation by traversing beyond the question of the translatable and untranslatable with regard to the expression or translation of trauma into language. The study debunks radical, contrary positioning in comprehending the linguistic expression of trauma, and proposes that one's expression of trauma will be affected by the bio-psychosocial factors. This way, the study further expands the horizons of defining trauma, and the expression or rather, translation of trauma. Thirdly, the ingenuity of the study lies in its proposal to theorize the translation of traumatic experience into language as an act of inter-semiotic translation. Though the proposed theory is built on the work of Jakobson and Hron, the insight is original as it constructs the expression of trauma into writing within the theoretical framework of Translation Studies. Fourthly, in its aspiration to comprehend trauma and the language of trauma, the research has also contributed in general to the study of language and emotions. Here, a terminology has been formulated and postulated in order to induce clarity in the case studies – *trauma language*. In this process, the study has also elaborated on the linguistic markers of trauma in narratives on trauma. Fifthly, another significant contribution of this research is its inclusion of the case study which comprises of interlingual and also paratextual comparative analyses of the select source and target trauma fictions. The paratextual analysis of the source and target trauma fictions portrayed the external nuances of reading trauma in a narrative, a study that has not been undertaken with respect to trauma in the Indian context. Sixthly, the importance of this study also lies in its exploration of the strategies and challenges of translating the linguistic markers of trauma embedded in the select trauma narratives from one socio-linguistic context to another. Seventhly, along with analyzing the source and target texts, the research also provides alternative translations in order to substantiate the points reiterated in the case study,

thereby also including a perspective on practical translation. Thus, this research has aspired to fill this gap, and has advanced new knowledge in an area that requires considerable exploration, especially in our contemporary times where there is a profusion of traumatic events, resulting in a rise in writings on trauma across spaces and languages, and further, translations of these writings from one socio-linguistic context to another. Finally, the research also proposes a framework that could be adopted by translators translating trauma narratives.

5.4 Future Possibilities: Scope for Further Research

The present research was taken up with the aspiration to make a dent in the study of trauma with regard to Translation Studies especially in the context of India, and the study exhibit scopes for further research. To mention a few of the possible scopes, one can further investigate trauma, language and translation with the inclusion of anthropological and sociological theories of trauma. This could further help in understanding the cultural and social nuances of translating trauma. Again, the present research, which had to be limited to analyzing three sets of source and target texts given the allotted time, can be further explored as a broad project with a larger sample size comprising of trauma narratives in the oeuvre of Bengali literature. This would enhance the understanding of the strategies, politics and challenges of translating Bengali fictions on trauma into English. The same study could also be carried out with other genres, across other language pairs. Further, one can delve into translating trauma of traumatized victims into language and from one language to another, and explore how the subjective bio-psychosocial factors impacts one's comprehension and expression of trauma into language, thereby giving this study a turn towards Medical Humanities.

5.5 Closure

Towards the beginning of the thesis, Latour's image of the knot was invoked to portray the entangled existence of the concepts of trauma, language and translation explored in this thesis, and throughout the study, the image of this knot was evoked, to remind the researcher as well the readers that concepts can truly be fathomed (of course, to an extend for knowledge is limitless and always in flux and formation) by traversing across its interdisciplinary trajectories and delving into its heterogeneity.

In this interdisciplinary study, the researcher had aspired to untangle few of the knots embedded in the concepts of trauma, language and Translation Studies, with the purpose of generating knowledge in an area that, though is exceedingly relevant, still remains largely unexplored. The aspiration was to begin a conversation that can talk about Translation Studies and Trauma Studies in the same breath in the context of India. Thus, to conclude with a "dream", the vision is to see the research take flight and be explored across cultures, and languages, thereby inducing further clarity to the understanding of Trauma and Translation Studies.

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Appendix

Interview A

Interviewee: Enakshi Chatterjee (writer, translator of *Epar ganga opar ganga*)

Interviewer: Antarleena Basu (Ph.D. researcher, UoH)

1. Why do you translate, or what inspires you to translate?

Answer: The motivation is complex. Whenever I read something, prose or poetry which I like. , I feel how lucky I am that I can read the language. It is a shame that those who cannot read Bengali will be deprived of it.But the barrier of language can be broken down. We can do it. I can do it in my small way. So it is part my Bengali pride, part guilt complex, part a desire to help.To put it in two words. To share.

2. Do you always choose the books you translate, and do you have any preference in terms of its theme, or subject matter?

Answer:
In the early years of my career as translator when I did only short stories it was always my choice.I was not drawn by any particular theme or subject. If I liked the story that was it.But later when I was commissioned to write , it was aleays [always] the choice of the publisher. I had no say in the matter.

3. What was the driving force behind translating Jyotirmoyee Devi's *The River Churning*? Was it one of those texts that you aspired to translate, or was it one of those texts which came your way, as though knocking on your door, seeking you to translate it and give it an "afterlife"?
Answer:
To be quite frank it was a request from the family of Jyotirmoyee Devi. I think the occasion was her centenary if I remember correctly.

4. I understand you have translated the text as early as around 1995. Ma'am, could you reflect on the process of translation that you engaged in while translating *Epar Ganga Opar Ganga,* and how long did it take complete the translation*?*

Answer: While translating I was in constant touch with the editor who was also the piblisher.If she had any problems in understanding, I had to explain.She had pointed out some factual errors in the original , I had to take the liberty of correcting them.
I do not remember exactly but certainly not more than three months.

5. I find the title of your translation, that is, *The River Churning* immensely exquisite. Even though it is not a literal translation, your title seems to encompass all the possibilities

encapsulated in the original title. As a reader, I tend to associate your title with the churned life of the protagonist in the narrative, as well as the millions of lives partitioned by the Great Divide while keeping the imagery of the river intact. Could you throw light as to how you arrived at this title?

Answer: It has been quite some time so I do not recall if we had any discussion about the title. What I remember is that the final choice was the publishers. I think it is a better title than the original. The original is part of a folk rhyme and has nothing to do with partition. i think the author meant it to be a symbolic title meaning that the two sides of the river are now two countries.Which again is not factually correct.

6. What were the most difficult aspects of translating a text like *Epar Ganga Opar Ganga* which is rich in cultural connotations, references to Indian myths, among others?

Answer: There was no problem as such.I took it that ai was writing for an Indian readership and hence no explanations would be needed. The original language is simple and uninvolved so it presented no difficulty in translation.

7. *The River Churning*, in many ways, is a text on trauma which upholds the protagonist's traumatic childhood, and outlines the painful shadow of Partition on her life. Ma'am, while engaging in the process of translating, did you bestow any particular attention to the rhetoric of trauma and pain in Devi's use of language?

Answer: As I mentioned earlier the authors use of language is direct and simple even when she was dealing with pain and trauma. In was not reflected in her style.

8. Often translators translating texts on Partition (primarily those texts that deal with pain, violence, physical and psychological suffering) talk about being vicariously affected by the pain and suffering represented in the source text while engaging in the process of translation. Ma'am, could you share if you have experienced similar emotions while translating the text? In other words, did the discourse of pain affect you while you were in the process of translating the book? If you have, could you elucidate on your experience of translating this text, and if you have not, then could it be because you were tightly bound by a timeline, a deadline or other obligations that need to be attended to?

Answer: When translating I tend to get involved with the characters and their emotions. I keep thinking about them.That eay this novel was no exception.Because the theme was partition it did not put any extra pressure on me. Another reason could be that personally my family was not affected by partition at all. so I could be objective about the experience.

Yes of course you are always bound by a deadline.cc It is true about every text that you are commissioned to translate.

9. There is an Introduction, and an Author's note to your text *The River Churning*; however, there is no translator's note. Though I am aware of the rigorous processes of publication, this reminds me of the translator's invisibility that Lawrence Venuti talks about, and I see this as an act of erasure – erasure of the voice of the pivotal figure who has given a new life to the source

text in a new socio-linguistic space. Ma'am, could you share as to why a translator's note was not added in the English translation?

Answer: The publisher did not ask for it. Apart from Pratidwandi by Sunil Gangopadhyay no other book by me has a translators note. The publishers think it is not needed.

10. Ma'am, when you translate, do you think about your target reader? In that case, when you were working on *The River Churning*, who were the readers you were thinking about? Were they only English speaking readers situated across the subcontinent, or did you also think of English-speaking readers across the world, may be seated in a tent in a remote icy scape of Finland under the Northern lights?

Answer:

Of course you have to think of the target reader. Forme it is always the Indian readership not readers from other countries. I never use a footnote. If there are names of things or rituals the foreign reader does not understand let him find out. Often the context makes the meaning clear.

11. Most translators experience the feelings of responsibility, or obligation of transmitting the voice of the writer to the reader (who might be completely situated outside the socio-political context). While such feelings can be beneficial in raising our awareness while translating, excess of it can raise self-doubt, anxiety, often leading us to procrastinate, or worse, give up. Ma'am, did you experience such overpowering emotions while working on the *The River Churning,* given that this text was dealing with the sensitive subject of Partition and plight of women? If so, how did you navigate through these emotions?

Answer: Yes the subject was sensitive but you see migration for whatever reason is a familier subject. It is happening all over the world. Throughout history. So partition in this case did not present any extra burden.

12. Translation has been defined as an art, a craft, and even a science. As someone who has delved into the depths of translating and as an eminent translator, what is translation to you? And finally, what is the advice you would give to aspiring translators?

Answer: Yes it is difinitely both an art and a craft. I could write pages on this subject. But in brief it takes special qualities to translate. Apart from knowing both the cultures and languages very well one must also have some creative ability. I am sure you are aware of the term transcreation.

*Interview 1 was conducted through email after few telephonic conversations.
**There are few typos in the answers mailed by the translator. They have been retained as emailed to the researcher.

Interview B

Interviewee: Anchita Ghatak (women's rights activist, writer, translator of *Lajja* (2014))

Interviewer: AntarleenaBasu (Ph.D. researcher, University of Hyderabad)

1. Why do you translate, or what inspires you to translate?

   Answer: My love of literature inspires me to translate. The intellectual challenge of taking the story from a Bengali milieu and making it come alive in the English language is very exciting.

2. Do you always choose the books you translate, and do you have any preference in terms of its theme, or subject matter?

   Answer: I chose Dayamoyeer Katha (A Life Long Ago). Otherwise, I have been commissioned or invited to join projects.

3. What was the pivotal motivation behind translating Taslima Nasrin's *Lajja*? Was it one of those texts that you aspired to translate, or was it one of those works which came your way, as though seeking you to translate it, and give it, as Benjamin remarks, an "afterlife"?

   Answer: Penguin offered me Lajja, so it's correct to say that it came my way.

4. I understand that you have translated the text around 2014, which is more than half a decade ago. Still, could you reflect on the process of translation that you engaged in while translating *Lajja*?

   Answer: I read the text thoroughly and then began translating from Page 1. As it happened, I had read the novel fairly soon after it was published. I also did some background reading about political events that were mentioned. I also prepared a Select Glossary (included in the translation) which explains political events and gives information about political personages.

5. How long did it take to complete the translation?

   Answer: I worked on the manuscript in 2013 and submitted it. The process of editing was done sometime in 2014.

6. The original title "*Lajja*" has been retained in you translation. Could you throw light on why you decided to retain the Bengali title in your English translation?

   Answer: This was the publisher's decision. I assumed that decision was taken because Lajja was rather well known by the time this English translation was underway.

7. What were the most difficult aspects of translating a text like*Lajja*which is rich in cultural connotations as well as immensely controversial?

   Answer: The toughest part was translating the long lists of buildings destroyed and people tortured and / or killed. The cultural connotations weren't a challenge because that's the culture and value system I live in.

8. *Lajja,* in many ways, is a text on trauma which upholds the plights of minorities in Bangladesh at large, incorporating detailed descriptions of suffering, pain and trauma. Often, in such texts, the form and style of writing becomes site of expression of the suffering. Ma'am, while engaging in the process of translation, did you bestow any particular attention tothe rhetoric of suffering in Nasrin's style of writing?

   Answer: As a translator, my goal was to carry Nasrin's voice to the reader. Therefore, I kept the vocabulary and syntax as close as possible to Nasrin's style.

9. There is a Preface by the writer in your translation; however, there is no translator's note. Though I am aware of the instructions and demands of publication bodies, this reminds me of the 'translator's invisibility' that Lawrence Venuti talks about, and I tend to see this as an act of erasure – erasure of the translator who has given a new life to the source text. Ma'am, could you share as to why a translator's note was not added in the English translation?

   Answer: I didn't feel a translator's note was necessary. Also, while I agree that a translator plays an important role, I feel that her role is subservient to that of the writer. It is the writer's point of view that the work presents, not the translator's.

10. Often translators translating texts on communal violence (primarily those texts that deal with pain, trauma, physical and psychological suffering) talk about being vicariously affected by the pain and suffering represented in the source text while engaging in the process of translation. Ma'am, could you share if you have experienced similar emotions while translating the text? In other words, did the discourse of pain affect you while you were in the process of translating the book? If you have, could you elucidate on your experience of translating this text?

    Answer: Yes, I did get affected by the pain and suffering. That also allows the translator to understand what the writer is conveying and choose the appropriate words, expressions and tone.

    I also believe that most of us in the Indian sub-continent live with the trauma of Partition and subsequent communal conflicts and the erosion of democratic principles. So, the discourse of pain is something we are always dealing with at different levels.

11. Ma'am, when you translate, do you think about your target reader? If you do, when you were working on *Lajja*, who were the readers you were thinking about? Were they English speaking

readers situated only across the Indian subcontinent, or did you also think of English-speaking readers across the world?
Answer: As a translator, my task is to make a work of Bengali literature come alive to someone reading in the English language anywhere in the world. I don't assume that the reader is familiar with Bengali language or different aspects of Bengali culture. Culture is not homogenous and changes with place and time.

12. Most translators experience the feelings of responsibility, or obligation of transmitting the voice of the writer to the reader who might be completely situated outside the socio-political context. While such feelings can be beneficial in raising our awareness while translating, excess of it can raise self-doubt, anxiety, often leading us to procrastinate, or worse, give up. Ma'am, did you experience such overpowering emotions while working on *Lajja,* given that this text was dealing with the sensitive subject of communal violence and plight of women? If so, how did you navigate through these emotions?

    Answer: As a reader, one experiences a range of emotions. As a translator, I focus on my task. The excitement and intellectual challenge of telling the story in the author's voice is the focus. I work according to the time I have since I am not a full-time translator. If the text gets too difficult and I feel I am not progressing, I come back to it after a break.

13. Translation has been defined as an art, a craft, and even a science. As someone who has delved into the depths of translating, and as an eminent translator whose works I greatly admire, what is translation to you?

    Answer: Translation is a great opportunity to take a work of literature from one language and transpose it to another. It is a privilege and a pleasure to spend time with books and words and give a new form to an existing work.

    Note:

    * Interview 2 was conducted through email. The researcher is thankful to both the translators for their support and kind cooperation.

Trauma, Language, Translation: A Disquisition in Translating Trauma, Trauma Language and Select Trauma Fictions

by Antarleena Basu

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Rejection of the Nation in Malik Sajad's Munnu: Analyzing the Nation and Nationalism through the Graphic Narrative

Antarleena Basu
Research Scholar,
University of Hyderabad.

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Abstract:

This paper on the graphic narrative Munnu (2015) attempts to uphold how, through the amalgamation of the visual and verbal, through the juxtaposition of the personal and political sphere, Malik Sajad portrays the horror perpetuated by the Indian state in Kashmir and canvases the angst of inhabiting, growing and "remaining" in a conflict zone. The text questions the idea of a nation that is not a "willensnation" (Renan) and resists the dehumanization of a community by exploring the themes of regular crackdowns and curfews, political protests, violence of excessive militarization and army operations, frequent disappearance of common people, unidentified graves and mass graves and abysmal sense of alienation experienced by the "conflict generation" (Sajad) in Kashmir. By analyzing the texts and images, this paper showcases how the narrative of nation/ nationalism is rejected and reconstructed, and how the text exists as a testimony to the "terrors of the nation" (Nayar).

Keywords: **Nation, nationalism, graphic novel, imagined communities, Kashmir, secessionism**.

I. Introduction

". . . Almost every year, the United Nations admits new members. And many 'old nations', once thought fully consolidated, find themselves challenged by sub-nationalisms within their borders – nationalisms which naturally dream of shedding this sub-ness one happy day."

-Benedict Anderson in Imagined Communities (1983)

In this age of ever-altering and ever-transmuting discourses on nation and nationalism across the world, the idea of a nation has been undergoing rapid construction, deconstruction and reconstruction. Though the phenomenon of nationalism has existed and continues to exist as the most "universally legitimate value in the political life of our time" (Anderson 1991: 3), Hugh Seton-Watson rightly remarks that "no 'scientific definition' of the nation can be devised" (5) due to its vast and furcated structure. India itself, being a space enwrapping diverse cultures, communities, religions, etc, have time and again, showcased the overwhelmingly varied perceptions of nation, nationality and nationalism within its very borders. This paper upholds

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Translating Trauma Fiction: A Comparative Study of the Strategies and Challenges of Translating Trauma Fiction from Bengali to English

Antarleena Basu, University Of Hyderabad, India

ABSTRACT

This article explores the translation of trauma fiction from one socio-linguistic context to another. Trauma fiction captures a foreign experience, assimilating the rhythms, processes and uncertainties of trauma in the structure and syntax of the texts. As the trauma is not only depicted through the theme of the narrative but also embedded in the structure and style of the writing, the narrative is quite challenging to translate. The article engages in a comparative study of Mahasweta Devi's *Hajar Churasir Maa* and its English translation titled *Mother of 1084*, attempting to outline the strategies and challenges of translating trauma fictions from Bengali to English. Though the primary focus of this study will be on the aspects of textual analysis of trauma fiction, a study of the paratextual elements will also be made in order to look into the strategies and politics of translating trauma fiction. The article hypothesizes that the English translations of the Bengali trauma fictions are mostly unable to capture the rhetoric of pain and agony that is embedded in the Bengali source text, thereby being unable to mediate the experiences of suffering to the target reader. Thus, by outlining the challenges of translating trauma fiction, the article concludes by suggesting possible strategies of translating trauma fictions from Bengali to English.

KEY WORDS: trauma fiction, interlingual translation, paratexts, textual repetition

1 INTRODUCTION

In this "Age of Trauma" (Stolorow, 2010) where human existence is ceaselessly threatened from all spheres by natural and man-made calamities and where human life hovers on the singular promise of absolute insecurity, writers, philosophers and critics across the world are turning to historical trauma in order to comprehend and endure the impact of trauma on human life. Today, writers, witnesses and survivors of traumatic events across the world, acknowledging the immense significan ing traumatic events in history and contemporary times, have engaged war, genocides, massacres and unspeakable violence that they have experienced, witnessed or

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