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## Translating Bangla Novels into English: Impact on Global Perception and Cultural Representation

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### ABSTRACT

This study examines the translation of Bangladeshi Bangla novels into English to understand their role in representing Bangladesh and Bengali culture on a global platform. It explores how these translations have helped introduce Bangladeshi literary works to an international audience, thereby promoting the global recognition of Bangladesh's rich cultural heritage. The research article employs a multi-layered methodology that includes historical analysis, data collection on translated works, and comparative analysis of translator profiles and translation strategies. The results show that the translation movement has gained significant momentum despite initial challenges, with local and foreign translators effectively bridging linguistic and cultural differences. The study concludes that ongoing translation efforts are crucial for promoting intercultural dialogue, preserving Bangladesh's literary heritage, and creating a distinct Bangladeshi cultural identity within the global literary landscape. It also emphasises the importance of continued translation initiatives in expanding the influence of Bangla literature and promoting a more interconnected and inclusive global society.

## INTRODUCTION

Translating Bangla novels into English provides an important platform for the global representation of Bangladesh and Bengali culture. This practice has a rich and fascinating history that reflects the intricate literary and cultural exchanges between the Bengali-speaking region and the English-speaking world. Bangla literature has a long tradition of storytelling and includes a wealth of novels that have been recognized locally and internationally. Renowned authors such as Rabindranath Tagore (1861-1941), Bankim Chandra Chattopadhyay (1838-1894), and Sarat Chandra Chattopadhyay (1876-1938) have contributed significantly to the vibrant literary landscape. Over the years, many of these works have been translated into English, allowing a wider audience to learn about and appreciate the literary richness of Bangla authors (Islam, 2018).

The translation of Bangla novels into English began in the late 19th century, during the British colonial period. The earliest known Bangla novel to be translated into English is *Durgeshnondini* (1865) by Bankim Chandra Chattopadhyay, and Charu Chandra Mookerjee translated the novel in 1880. Despite criticism for its quality, this translation began a long journey. A significant breakthrough came with the works of Rabindranath Tagore, who supervised the translation of many of his novels during his lifetime. The early 20th century saw numerous other Bengali authors translated into English, contributing to the diversity of Bangla literature accessible to a broader readership.

The partition of British India in 1947 led to the creation of two distinct streams within Bangla literature: Kolkata-centric West Bengal literature and Dhaka-centric Bangladeshi literature. Post-Partition, Bangladeshi Bangla literature flourished, reflecting the region's cultural and social dimensions. Despite the substantial literary output, quality English translations remained scarce (Mir, 2019). Compared to other South Asian nations like India, Pakistan, and Sri Lanka, Bangladesh has lagged in translating its literature for global dissemination (Mir, 2019). The historical context of the Emergence of Bangladesh, tracing back to the Language Movement of 1952 and the Liberation War of 1971, roots this deficiency (Quayum & Hasan, 2018). The sacrifices made to recognize the Bengali language and independence have contributed to the contentious issue of translating literature into other languages, mainly English (Islam, 2013). The brutal killing of Bangladeshi intellectuals in 1971 further exacerbated the lack of English translations of Bangla literature (Hastrup, 1980).

Notable efforts to introduce Bangla literature to an English-speaking audience were made by writers and translators like Syed Waliullah (1922-1971), whose seminal work *Lal Shalu* (1948) was translated as *Tree Without Roots* in 1967 (Hastrup, 1980). Numerous other significant novels by writers such as Anwar Pasha (1928-1971), Shawkat Osman (1917-1998), Shahidullah Kaiser (1927-1971), Abu Rushd (1919-2010), Alauddin Al Azad (1932-2009), Akhtaruzzaman Ilias (1943-1997), Syed Shamsul Haque (1935-2016), Abu Ishaque (1926-2003), Hasan

Azizul Huq (1939-2021), Selina Hossain (1947-), and Humayun Ahmed (1948-2012) have since been translated into English.

In recent years, translation efforts have intensified, with established and emerging translators striving to overcome the language barrier and introduce Bangla literature to an international readership. English translations of esteemed Bangla novels are typically classified into three distinct categories: translations by translators of foreign descent, translations undertaken by the authors themselves, and translations executed by native Bengali translators. Among these categories, the latter group is notably extensive, encompassing scholars and professional translators who profoundly understand linguistic intricacies and cultural subtleties. These groups of translators play a pivotal role in bridging the literary and cultural gaps between Bangla literature and its reception in the English-speaking world. The translated novels frequently explore post-1947 political backgrounds, including partition, the language movement, the war of independence, and the post-independence social system. Translators from all groups provide readers with insights into the diverse literary landscape of Bangladesh and its talented authors.

Translating Bangladeshi Bangla novels into English serves as a bridge between languages and a vital conduit for cross-cultural dialogue, understanding, and exchange. This paper delves into the rich and complex history of this translation movement, examining the interplay between the source and target cultures and the impact of these translations on global perceptions of Bangladeshi literature. It explores the crucial role of translators who skilfully navigate the complex terrains of language, culture, and politics to disseminate Bangla literary works to a wider audience. These translations have introduced the world to Bangladesh's literary wealth and contributed to forming a distinct Bangladeshi cultural identity within the global literary canon.

This research aims to analyse the impact of translating Bangladeshi Bangla novels into English on the global representation of Bangladesh and Bengali culture. The study specifically examines how translation efforts have contributed to the international recognition of Bangladesh's cultural heritage, the challenges faced in the translation process, and the role of diverse translators; "self" and "foreign" in bridging linguistic and cultural gaps. Additionally, the study seeks to explore the significance of these translations in promoting intercultural dialogue, preserving literary legacies, and shaping a distinct Bangladeshi cultural identity within the global literary landscape.

## LITERATURE REVIEW

### Historical Context and Early Efforts in Translating Bangla Literature into English

The translation of Bangla literary works into English by foreigners began during the colonial period when English became the language of administration and education in British India. The British rulers and administrators showed interest in understanding and documenting the literary works of various Indian languages, including Bangla. This led to the emergence of a small group of translators who started translating Bangla literature into English. Translation during this period served multiple purposes, including facilitating colonial administration, promoting cultural assimilation, and aiding in the spread of Western knowledge and ideologies. Specifically, the translation of literary texts by European translators had a dual purpose: to comprehend the cultural orientation of the source culture within a European context and to build a bridge to achieve a balance between diverse cultures (Ghosh, 1993). It was William Jones who began the translation of literary texts for “philological” and “anthropological” reasons (Devy, 1993).

The translation movement gained momentum in the late 19th and 20th centuries by the foreigners. Examples include the earliest work of Bangla prose fiction, *Alaler Gharer Dulal* (1857), by Peary Chand Mitra (1814-1883), translated into English by G D Oswell (1851-1910) in 1893 as *The Spoilt Child*. Bankim and Rabindranath have been translated extensively by foreigners. W.W. Pearson (1881-1923) translated Rabindranath Tagore’s *Gora* (1909) into English in 1924. In 1983, Mary Lago and Supriya Bari also collaborated to translate Rabindranath Tagore’s *Nashto-Neer* as *The Broken Nest*. 1996 also saw the translation of *Bishbriksha*, *Krishnakanter Will*, and *Indira* by Bankim Chandra Chattopadhyay as *Poison Tree- three novellas* by Marian Maddern (1942-). Additionally, in 2017, Miriam S. Knight (1838-1894) translated *Krishnakanter Will*. Furthermore, T.W. Clark and Tarapada Mukherji translated Bibhutibhushan Bandopadhyay’s classic Bangla novel *Pather Panchali* (1929) as *Song of the Road* (1951). These translations significantly introduced Bangla literature to the Western world and contributed to cross-cultural exchange.

The translation of Bangla novels into English by native Bengali authors dates back to Bankim Chandra Chattopadhyay, a prominent figure in Bangla literature known for influential works such as *Anandamath*, *Durgeshnandini*, and *Kapalkundala*. Chattopadhyay endeavoured to reach a broader audience by translating selected portions of his novels into English. His works have been extensively translated: *Durgeshnandini* was rendered into English as *The Chieftain’s Daughter* by Charu Chandra Mookerjee in 1880; *Kapalkundala* was translated by Devendra Nath Ghose in 1919; and *Anandamath* was translated by Barindra Kumar Ghosh and Sri Aurobindo. Additionally, Rabindranath Tagore’s novels have seen translation into English, often with the author’s assistance. For instance, Surendranath Tagore (1872-1949) translated *Ghare Baire* (1916) as *The Home and the World* in 1919.

### **Historical Context and Early Translations**

Initial scholarly attention focused on the historical context surrounding the translation of Bangla literature post-Partition. Alam (2003) provides an overview of the early translations that emerged in the 1950s and 1960s, highlighting pioneering translators' efforts to introduce Bangladeshi literary works to a global audience. These early translations often grappled with the challenge of conveying the cultural and linguistic richness of Bangla in English; a theme echoed in subsequent studies.

Mrinmoy Pramanick's PhD, "Translation and Imagination of Indian and World Literature: Towards a Historiography of Translation" (2015), is a significant work in this context. Pramanick theorised the Bangla discourse on translation and traced its history, emphasising that translation processes evolve with the development of the Bangla language and adapt to social and cultural needs. He highlighted the lack of prior research connecting the Bangla language, literature, and translation and identified the relationship between language developments and translations, noting that translation prefaces often reflect a concept of Indian translation influenced by colonial and orientalist agendas. Pramanick's work, which includes 344 translation entries, is foundational for understanding the necessity of translation in expanding the Bangla literary domain.

Another notable contribution is an essay by Mazhar Jiban in a literary magazine, which provides a Bangladeshi perspective on translation. Jiban traced the history of Bangla translation from the Arakan court before the Mughal Empire to the establishment of the Bangla Academy during the Pakistani period. This essay is among the first to offer a concise overview of translation developments in the Bengal region.

Two additional publications are significant: Zillur Rahman Siddiqi's "Onubad," published by the Bangla Academy in 1985, and the journal "Bangla Academy Onubad Patrika," published in 2021. While these works primarily focus on contemporary translation theories and practices, they indicate a growing interest in translation studies in Bangladesh.

### ***Theoretical frameworks in translation studies***

The theoretical underpinnings of translation studies, particularly Bassnett and Lefevere's (1990) seminal work on translation and rewriting, have significantly influenced the discourse on Bangladeshi Bangla novel translations. This underscores the power dynamics inherent in the translation process, a framework that is particularly relevant to Bangladesh, where translations often intersect with cultural identity and postcolonialism issues. Spivak's (1993) discussion on the politics of

translation also offers a critical lens for examining the cultural implications of translating Bangla literature, further engaging our interest in this field.

The literature indicates a significant trend in the emergence of translation studies as an academic discipline in Bangladesh. Recent studies show a growing scholarly interest, and the potential for further research to contribute to the field's development is promising.

## RESEARCH METHODOLOGY

This research study uses a comprehensive methodology to investigate the translation of Bangladeshi Bangla novels into English. It focuses on both "self" translators (native authors) and "foreign" translators from the period 1947 to 2023. The approach begins with a historical analysis, tracing the development of translation practices within different historical contexts. A thorough database is then constructed, containing information on original authors, translators, and publication details from various literary and academic sources. Translator profiles are examined to distinguish between self and foreign translators, documenting their contributions and influence. Textual analysis is conducted to compare translated texts with their originals, identifying translation strategies. Critical reception is evaluated through reviews and critiques from various literary sources. Lastly, a comparative analysis examines the impact of translators' cultural and linguistic backgrounds on their translation choices, providing insights into the intricacies of literary translation in the Bangladeshi context.

## DISCUSSION

### *The Translation of Bangla Novels into English by Foreign Translators*

The present discussion concentrates on the Bangladeshi era, and only a few novels have been translated by foreigners, even though more could have been translated. *Sabitri Upakhyan*, originally written by Hasan Azizul Huq, was translated into English as *The Matter of Sabitri* by John W. Hood (1944-) and published by Bangla Academy in early 2023. Hood is a renowned Australian scholar who has spent the past six decades researching and translating Bangla literature. During this time, he has translated over twelve Bangla literary texts into English, thereby representing Bengali culture and literature to the non-Bengali audience.

Mohammad Nurul Huda, the present director of the Bangla Academy, asserts in the introduction that the institute plays a special role in promoting Bangla literature on the international stage through translation. In this respect, the institute places special emphasis on writings that convey Bengali culture, and Huq's *Sabitri Upakhyan* has been praised by readers and critics for its ability to

capture contemporary issues (Huda, 2023). The novel conveys not only an account of a woman's unending torment and anguish, but also serves as a metaphorical representation of societal dynamics.

During an interview with *SBS Bangla*, Hood recounted the events leading up to the translation. During a routine visit to Bangladesh in 1995, the author encountered Hasan Azizul Huq in Rajshahi and requested that one of his books be translated into English. He characterizes the novel as an "unassailable annihilation" of a woman namely Sabitri. According to his statement, "the task of translating the book was most difficult that it does not use inverted commas for direct speech. Also, its narrative pattern was not easy to follow" (Hood, 2022). He justified the title *The Matter of Sabitri* by stating that it is paradoxical that it does not matter at all about Sabitri in the light of prolonged trial system.

When translating the work, Hood used a number of strategies that collectively earned the translation a reputation for excellence. The author employed the domestication technique to help English-speaking readers comprehend cultural nuances. Nonetheless, there are certain limitations in the translation process. Despite spending considerable time in the Bengali milieu, the translator encounters difficulties in understanding the authentic cultural implications of the socio-religious customs conveyed by the contexts.

*Revenge* was translated into English by Honor Moore (1945-) with the collaboration of Taslima Nasrin (1962-), the author of the novel *Shodh* (1993). The Feminist Press in New York published the translated version in 2010. Though she is not a professional translator, Moore is highly esteemed as an academic, poet, and memoirist, having published three volumes of poetry and two pieces of nonfictions. Due to their shared progressive ideologies, the author and the translator enjoy a close relationship. Moore is "an unwavering feminist" who puts the idea of women's liberation at the centre of her worldview, just as Taslima is widely recognized as one of the most uncompromising feminist writers and unflinching critics of religious fundamentalism from the Indian subcontinent (Moore, 2021).

Moore explains in the note for the translator why the novel is called *Revenge*. *Shodh*, the original Bangla title of Nasrin's novel, means something between "revenge" and "getting even." Moore aimed for a balance between the protagonist's plight and the author's sassy feminism in addressing the character's predicament. She says that though the story's premise is straightforward, the way vengeance is taken can be likened only to a fable, so she expands the title to *Revenge: A Fable* (Moore, 2010). The title of the translation is justified as it pertains to a narrative featuring an educated woman who marries

for love but is expected to be a traditional Muslim wife and daughter-in-law who serves her husband and family. The writer aptly describes the difficulties encountered by a typical married woman in a traditional South Asian patriarchal society. But life keeps being unfair, and after a horrible betrayal of trust in her marriage, Juhmar, the protagonist, soon starts to fight back, and a well-thought-out plan for revenge is made. She gave her husband an illegitimate child to avenge his abuse.

Again, Taslima Nasrin's character, Jhumur is a "metaphorical narrative" as Moore adds, that warns of the constrictions of sexism in the world. It is the brilliance of Nasrin's narrative that it challenges "credulity as fiercely as the obstacles in any fable." Jhumur uses "wit and simple logic to get even, and in so doing changes her life and earns a place in the great tradition of clever fictional women" (Moore, 2010).

The features of a high-quality translation exhibit certain characteristics. One commonly held belief is that the most effective translations are produced by translators who render a text from a foreign language into their own language (Zaman, 2013). Moreover, if the translation were carried out by a bilingual and bicultural native and foreign joint venture, the fidelity of the translation would be enhanced, as exemplified by T.W. Clark and Tarapada Mukherji's rendition of Bibhutibhushan Bandopadhyay's *Pather Panchali* as *Songs of the Road*. Remarkably, this translation was accomplished through authorial collaboration, surpassing concerns regarding its fragility. In this respect, the translation has effectively replaced the original.

Roger Gwynn rendered Humayun Ahmed's Bangla novel *Jochna O Jononir Golpo* (2004) as *Liberation: Josna O Jononir Golpo* that centres on the "Bangladeshi Independence" published by Acre Press, Stroud, US in 2014. Gwynn has been a great affinity with the Bangladeshi people over the time. As mentions Fakrul Alam that Roger Gwynn photographed East Pakistan as a volunteer for Service Civil International in the 1960s (Alam, 2017). He participated in the 1971 Bangladesh War of Liberation as a combatant. Being a legendary figure for the British Bangladeshi community, he exhibited a distinct inclination towards Bangladesh and the Bangladeshi community residing in England. During the liberation movement, he joined the "Bangla Desh Action Committee" and went to the district of Faridpur to see the horrible things the Pakistani army did. He then made a movie based on these heinous actions, titled *The Year of Killing*, which was shown in December 1971 in London. Besides, he wrote books on the Liberation War namely *We Fought for Freedom: The Bangladesh Liberation Struggle in Birmingham 1971* (2015), *Songram 71: British Bangladeshis in the War of*

*Independence* (2020), and some other writings. The impetus behind his translation of a novel cantered on the Liberation War was derived from his extensive involvement with Bangladesh.

According to the translator's account of translating the book, the novel was "different from most of Humayun Ahmed's other novels in that its primary purpose was to inform rather than to amuse" (Gwynn, 2014). Gwynn proceeds by acknowledging that Humayun Ahmed employed an uncomplicated and direct writing style, rendering his literary pieces readily comprehensible to the larger readership. His most notable skill was his capacity to faithfully reproduce the language of common Bengali individuals from diverse societal strata while documenting their idiosyncratic behaviours. The author's realism was characterized by a blend of precision and wit. He additionally includes:

This translation is not a mechanical word for word reproduction of the original work; I have striven to reproduce Humayun Ahmed's colloquial voice in natural English. The deliciously spiced slang and dialect used by many of Ahmed's minor characters have been turned into English slang and dialect (Gwynn, 2014).

In preparing the translation for the English-reading public, Gwynn was confronted with two significant challenges: one technical and the other cultural, both of which he attempted to resolve with remarkable skill and success. Several exotic words, including names, have made their way into the English text as a result of transliteration, and the adopted method is intentionally inconsistent. Some translation techniques were used to address the cultural issues, but he primarily employed the domestication approach. However, the Glossary at the end of the book provides definitions for certain cultural aspects. A Character List, Chronology, and Map are also included.

#### ***The Translation of Bangla Novels into English by Self-Translators***

In Bangladeshi literature, self-translated novels are relatively rare. Syed Waliullah, a distinguished novelist recognised as an existentialist writer, translated his seminal work *Lal Shalu* (1948) into English, titling it *Tree Without Roots* (1967). *Lal Shalu* holds the distinction of being the first novel written during what is now referred to as the Bangladeshi period, and it was also the first novel from this period to be translated into English.

A protracted dispute arose over the identity of the translators who succeeded in rendering Waliullah's inaugural novel into English. The first edition, published by Chatto and Windus with the cooperation of UNESCO, credited four translators who contributed to the translation effort: Anne-Marie Thibaud,

Qaisar Saeed, Jeffrey Gibian, and Malik Khayyam. The controversy was mitigated by Anne-Marie Thibaud, the spouse of Waliullah, who served as the translator of *Lal Salu* into French. The French translation was published in 1963, predating the English version published in London by a few years. During her brief stay in Dhaka in 1996, Syed Abul Maksud inquired about how she had translated the Bangla novel despite not knowing Bangla. In response, she stated that she had translated the novel from an English translation to French rather than from the original Bangla. When asked about the source of the English translation, the respondent specified that, prior to the publication of *Tree Without Roots*, Waliullah translated *Lal Salu* into English using his pseudonym, Qaisar Saeed, and she translated the manuscript's content into French based on the translation as mentioned earlier (Maksud, 2015).

Waliullah made changes to the text when translating it into English, adding or subtracting characters, chapters, and missing scenes from the original. The translation also has an extended beginning and end, likely due to his long stay abroad. Besides, he was either trying to familiarise the Western audience with a situation unknown to them or catch their attention by feeding them preconceived information (Choudhury, 2005).

Similarly, Abu Rushd (1919-2010), a prominent figure in Bangladeshi fiction, holding positions as a professor, author, and translator, translated his own Bangla novel, *Sthagita Dwip* (1974), into English as *The Aborted Island*, which came out from Bangla Academy in 1985. Readers and critics alike have lauded the excellence of translation, praising the translator's command of the English language and his ability to maintain the work's particular tone while remaining faithful to the original. He was "a quintessential, and English was his passion," as Syed Badrul Ahsan noted in a piece he wrote for a national daily" (Ahsan, 2014). As a self-translator, Rushd had complete creative control over the narratives he translated, which he used to capture the interest of his target readers significantly. The intended reader could understand the story without any unnecessary intricacy that deals with-

a slum woman struggling for existence in a busy city. She finally migrates to a newly emerged deltaic island in the south, where she gives birth to an illegitimate child and where there is no fear of rejection. (Amin & Haq, 2005)

In his eulogy for Abu Rushd, Abdul Gaffer Choudhury remarked that his novels possess a distinct tone of social history. Besides, he was one of the leading translators of Lalon Shah's poems and songs in English and also translated the writings of four other Bangladeshi poets into English.

The practice of self-translation has gained significant prominence in Bangladeshi literature, mainly through the works of Syed Shamsul Haque. Haque, an accomplished writer with ambidextrous abilities, translated his controversial Bangla novel *Khelaram Khele Ja* (1991) into English under the title *Keep It Up Kilroy*, published by Bidya Prokash in 2001. During a discussion on the challenges of translating from Bengali to English, Khademul Islam cited Haque's translation as an instance where Bangladeshi writers tend to use short Bengali sentences. He further noted that a literal translation of such sentences into English could result in an "unmitigated disaster" and convey an unintended impression to the target readership (Islam, 2018). To substantiate his assertion, Islam illustrates the translation as *ominous dusk sinking down over the fields. Not a sound to be heard. And darkness gluing to his feet, as he walked. Yet on he went. Holding tight to Hasnu's hand. Determined to reach home. Before night fell.* He continues by saying it is terrible that the sentence no longer makes sense in its original English context. The writing could be more cohesive and easier to follow. At times, self-translation may restrict one from deviating from the source text or exercising creative freedom to remain faithful to the original. Haque's translation serves as an illustration of this phenomenon.

Razia Khan (1936-2011) also self-translated her Bangla novel *Draupadi* (1992) into English in 1998 under the same title that emerged from the Bangla Academy. The story was written against the backdrop of 1971. Khan notes in the foreword to the translation that the title of the novel alludes to a mythological female character from the epic *Mahabharat* who is believed to have had platonic love with each of the five *Pandav* brothers whom she married. The *Pandav* brothers' relationship, particularly concerning Draupadi, has been analogized by Khan, who utilized the epical narrative to depict this alliance among the three main characters (Khan, 1998). Although the author had the liberty to modify her work according to her discretion, she did exert utmost diligence in preserving the authenticity of the source material in the translated version. A mixed method of translation, combining domestication and foreignization, was used to address cultural untranslatability in Bengali phrases from the source text to ensure clarity and comprehension for the target audience. The skilled translator executed these steps with precision.

It is worth mentioning here that Razia Khan holds a significant position in modern Bangladeshi literature as a distinguished female writer and critic who expeditiously gained recognition as a proficient writer in Bengali and English at a tender age. In addition to her original literary compositions spanning genres such as fiction, nonfiction, poetry, and column writing, she has also translated Bangla literature into English. Razia translated some of the greatest works of

Bangla literature into English. She did the translation of *Arek Phalgun* by Zahir Raihan. She translated her 1979 Bengali novel *Draupadi* into English in 1992. Fakrul Alam mentions that, like Waliullah, Khan chose to write primarily in Bengali in the 1950s and 1960s because:

...writing in Bengali was a necessary act of assertion of patriotism and difference as well as creativity, signifying her generation's desire to move decisively towards Bangladesh – the land where Bengalis would use the language as the primary marker of their identity (Alam, 2015).

Three years after her death, when her book named *Collected Poems* came out posthumously in 2014, it was clear that she had been writing striking poems in English since 1959.

## CONCLUSION

Translating Bangla novels into English signifies more than a mere linguistic conversion; it embodies a profound journey of cultural exchange and global representation. By making these narratives accessible to a wider audience, translators serve as cultural emissaries, fostering enhanced understanding and appreciation of Bangladeshi literature and cultural heritage. This initiative not only enriches the global literary panorama but also ensures that the diverse voices and narratives from Bangla-speaking communities resonate and gain recognition on an international scale. Consequently, such translations are pivotal in bridging cultural divides and promoting a more interconnected and inclusive global society. Translating Bangladeshi Bangla novels into English represents a rich tapestry of cultural exchange and literary exploration. Through the dedicated efforts of translators from diverse backgrounds, including those of foreign descent, alongside contributions from the authors, these translations provide profound insights into the multifaceted dimensions of Bangladesh's cultural, historical, and societal milieu. From the colonial era to contemporary times, translation has served as a potent instrument, influencing the course of cultural assimilation, facilitating cross-cultural dialogue, and preserving literary legacies. Influential figures such as William Jones and Bankim Chandra Chattopadhyay have left enduring imprints, laying the groundwork for a tradition of translation that continues to flourish. Translating Bengali literary works into English is transformative, expanding the reach of Bangladeshi literature and fostering deeper connections between authors and translators, enriching both source and target languages. This endeavour catalyses scholarly inquiry, deepens cultural comprehension, and opens avenues for economic opportunities for authors and translators alike. Looking ahead, a treasury of Bangla classics awaits translation, promising further revelations and discoveries for readers worldwide. Hence, the role of translators remains indispensable in bridging linguistic and cultural gaps, enriching our collective literary heritage, and nurturing a profound appreciation for the vibrant literary traditions of Bangladesh.

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