

Domestication and Foreignization Strategies in Translating Cultural Elements in Kazi Nazrul Islam's Poems

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Abstract

This paper offers a brief introduction to Lawrence Venuti's (1995) concepts of domestication and foreignization, followed by a comprehensive exploration of their application in the translation of cultural elements in Kazi Nazrul Islam's poems from Bengali into English. The objective is to uncover the rationale behind the selection of these two strategies and to provide a variety of examples to assist translators in determining the suitable contexts for employing the strategies effectively. Upon analyzing the data, it becomes evident that the translator frequently leaned towards the utilization of the foreignization strategy, using the domestication strategy sparingly. The translator predominantly foreignized the cultural elements of the source language (SL) text, effectively conveying the foreign origin of the text and preserving its distinctive qualities and cultural context. Additionally, it is observed that, apart from using foreignization and domestication strategies, the translator opted for translating cultural elements using universal or neutral symbols. This approach suggests a lack of clear preference for either foreignization or domestication. Thus, it is expected that this study will provide valuable guidance and insights for future translators in choosing appropriate strategies for translating cultural elements in Bengali literary texts.

Keywords: Culture, Translation Strategies, Domestication, Foreignization, Equivalences, Cultural elements

Translation is a cognitive process carried out by humans that fosters effective communication and mutual understanding among individuals from various global cultures. It plays a pivotal role in overcoming barriers such as language, geographical distance, and cultural differences, serving as a conduit for promoting global interactions and establishing connections between societies. Moreover, translation serves as the gateway through which one culture can gain valuable insights into the customs and traditions of another. Additionally, it also plays an important role in "the circulation of world literature, in the creation and transformation of literary images, and in the maintenance of dynamic nature of cultural/literary interactions" (Kuleli, 2020, p.617). It is essential to note the profound influence of culture on language and translation. The primary objective of translation is to attain semantic equivalence, a task that requires a deep understanding of both the target language (TL) and the cultural context of the source language (SL). Consequently, translation presents a formidable challenge, demanding translators' expertise in

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navigating the cultural distinctions between the SL and the TL. The translator's role encompasses bridging the gap between the source text (ST) and the target text (TT) and mediating between the source culture and the target culture.

Being a cultural mediator, the translator acts as a bridge builder between diverse cultures. They must have a profound understanding of their own cultural identity and be aware of how their background shapes their perspective. In this regard, the translator needs to be highly knowledgeable about the context and cultural environment of both the SL and the TL. According to Vermeer (1986, p.39), "a translator is required to be bilingual or multilingual and also to be bicultural or multicultural, armed with good knowledge of as many cultures as possible". Since the translation of cultural elements especially in literary works is considered one of the most challenging and problematic tasks for translators, the focus of this study is to investigate the use of domestication and foreignization in Kazi Nazrul Islam's poems and how the translators achieve cultural equivalence through these strategies.

2. Literature Review

2.1 Definition of Cultural Elements

The concept of culture is essential to understand the implication of culturally bound terms. The word 'culture' is from the Latin *cultus*, 'cultivation', and *colere* 'to till'. The metaphorical extension used here is appropriate. Seeds consistently take in nutrients from the ecosystem to facilitate their growth. Similarly, individuals constantly absorb essential elements from their immediate surroundings that shape their development within the human system (Katan & Taibi, 2021). One of the oldest and most quoted definitions of culture was formulated by the English anthropologist Edward Barnett Tylor in his book *Primitive Culture*, published in 1871. Tylor said that culture is "that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society" (cited from Sapir 1970, p.79).

Culture refers to the collective patterns of human behavior within a community or social group, along with the symbolic framework that imbues meaning into such activities. Customs, laws, dress, architectural style, social standards, and traditions are all examples of cultural elements (White & Dillingham, 1973). Since 2010, culture has been considered the fourth pillar of sustainable development by UNESCO. Larson (1998, p.431) defines culture as "a complex of beliefs, attitudes, values, and rules which a group of people share". According to Nida (2001, p.78), culture is "the totality of beliefs and practices of a society".

Cultural elements refer to the diverse components that make up a specific culture, encompassing beliefs, values, traditions, customs, language, art, music, literature, attire, and culinary practices (Newmark, 1988). These elements are often shared among members of a community or society and are passed down through generations via channels like oral traditions, formal education, and socialization. These cultural elements can be regarded as the building blocks of a culture, serving as a vehicle for expressing and fortifying the collective identity, values, and perspective of a group of individuals. A renowned Spanish translation theorist, Aixela (1996, p.58) defined cultural elements as “some items appearing in the source text which do not have equivalent items in the target reader’s cultural system, or these items have different textual status with those in the target reader’s cultural system”. According to Baker, “The source language word may express a concept which is unknown in the target culture. The concept in question may be abstract or concrete; it may relate to religious belief, a social custom, or a type of food. Such concepts are often referred to as culture-specific” (2011, p.21). The challenge of translation is certainly unavoidable when dealing with cultural terms, as it hinges on the cultural distance, except when there's a cultural overlap between source and target texts, such as in translating historical events, local institutions, place names, and names of authorities (Newmark, 1988; Aixela, 1996). Using effective translation strategies has the potential to address several of these challenges, or at least it can lessen inaccuracies or unacceptability in translating cultural elements.

2.2 Categorizations of Cultural Elements

There are different cultural categories from different scholars such as Newmark (1988), Thriveni (2001), Pavlovic and Poslek (2003), and Katan and Taibi (2021). In this study, the researcher analyzed the cultural element in Nazrul’s poems based on Newmark’s (1988) cultural categories. Newmark offers an applicable model of categorizing cultural words in his book *A Textbook of Translation* (1988). He has proposed five categories in which most cultural elements can be classified relatively, these are:

Table 1: Peter Newmark’s (1988) cultural categories

No.	Categories	Description	Explanation
1	Ecology	Flora, fauna, hills, winds, plains	name of plants, trees, animals, winds, natural phenomenon
2	Material culture	Artefacts, food, clothes, houses and towns, transport	name of food, beverages, clothes, houses, city, and transportation
3	Social culture	work and leisure	Name of human labour, entertainment, hobbies, sports
4	Organizations, customs, activities, procedures, concepts	Political, social, legal, religious, artistic, administrative	Name of political organizations, activities, procedures, ideas, religion, etc.
5	Gestures and habits	Non-linguistic features	Name of regular behaviour and movement

2.3 Domestication and Foreignization as Translation Strategies

Domestication and foreignization are two major translation strategies that provide both linguistic and cultural guidance. It was first introduced and given names by American translation theorist Lawrence Venuti in his influential book *The Translator's Invisibility* (1995). Venuti derived these two terms - 'Domestication' and 'Foreignization' from his reading of Schleiermacher's famous 1813 lecture on 'the translator's choice between moving the reader toward the author or the author towards the reader' (cited in Venuti, 2004, p.19). Schleiermacher argued that "Either the translator leaves the author in peace, as much as possible and moves the reader toward him or he leaves the reader in peace, as much as possible and moves the author towards him" (cited in Venuti, 2004, p. 126). The former refers to "foreignization", while the latter refers to "domestication".

Venuti (2004) defined domestication as "an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home" (p.20). It implies that domestication is the target text-oriented and tends to be close to the target language as well as facilitates the readers to read easily. Given that it is the target text-oriented, the translator choosing this ideology may translate toward the cultural concept of the target language. When a translation is transparent and easy to read, it is likely domesticated. According to Venuti, foreignizing strategies mean, "a close adherence to the foreign text, a literalism that resulted in the importation of foreign cultural forms and the development of heterogeneous dialects and discourse" (Venuti, 2004, p.242). He recommended and highly favoured the principle of foreignization as a strategy for translation. According to him, "it is highly desirable today, a strategic cultural intervention in the current state of world affairs", and he also adds "Foreignization translation can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (p.16)

Domestication and foreignization are two distinct approaches to translation that reflect two different orientations regarding the degree to which translators modify a text to make it suitable for the target culture. Domestication is culture-oriented towards the TL, while foreignization is culture-oriented towards the SL. Domestication aims to bring the writer's ideas closer to the reader, that is, making the text more accessible and familiar. This approach provides the reader with a more natural reading experience. Foreignization seeks to take the reader on a journey to the writer's culture, introducing them to new linguistic and cultural concepts.

2.4 Advantages and Disadvantages of Applying Domestication and Foreignization Strategies

The domestication and foreignization model has been deemed a powerful tool to conceptualize the interference between the source text culture and target text culture. Whether a text should be domesticated or foreignized largely depends on the purpose of the text (Venuti, 2021). The translator's choice of translation strategy in the process of translation is influenced by many factors, such as translation intention, translation function, readers' acceptance, and various limitations of translation. As both domestication and foreignization have their sides, we should dialectically treat them while doing a translation.

Eugene Nida, one of the founders of the modern discipline of translation studies, advocates domestication. He believes that the relationship between the target recipient and the target information should be the same as that between the source recipient and the source information (Munday, 2016). Domestication helps to make the translation more readable by making it more familiar to the target audience. Given that it is the target text-oriented, the translator choosing this ideology may translate toward the cultural concept of the target language, that is, the translator is trying to convey a foreign culture and concept by using a language that the target text readers are familiar with. So, the translated version may tend to be clearer, smoother, and more understandable. Domestication removes any challenges or violated conventions and does not remind the reader that they are reading a translation. Rather than imposing unfamiliar conventions and concepts on the reader, the text is made more fluent and familiar to the reader (Machali, 2012). If a reader cannot identify features in a text, they may experience a sense of isolation. While domestication enhances the comprehension of the original text's meaning, it may raise questions about the fidelity of the TT. In summary, the practice of domestication in translation can significantly enhance the quality and efficacy of the translation, rendering it more accessible, relevant, and impactful to the intended audience.

While this strategy can be effective for generating a translation that is clear and easily comprehensible, it also has several potential drawbacks. Firstly, it may lead to the loss of cultural specificity and nuance present in the ST. This can happen when cultural references, idiomatic expressions, or other features of the source text are modified or omitted to make the text more familiar to the target audience. Consequently, this could result in a translation that is less accurate or faithful to the original. Secondly, domestication may be influenced by the translator's own cultural biases and assumptions regarding what the target audience will find familiar or appealing. Thirdly, it can sometimes prevent readers from encountering cultural differences and gaining insights into other cultures (Machali, 2012). This limitation can restrict readers' exposure to new ideas and alternative perspectives, potentially

reinforcing stereotypes and misconceptions. To sum up, domestication pays more attention to the value system and culture of the target language and relatively neglects those of the source language.

Conversely, the foreignization strategy places its emphasis on safeguarding the distinctive features of the ST and culture, even if they pose challenges to the target audience. This strategy prioritizes the faithfulness of the ST over adapting it to the target language and culture (Wang, 2014). Therefore, it may yield a translation that is more precise and loyal to the original text. By presenting unfamiliar concepts and viewpoints, foreignization can encourage readers to think critically about their own cultural biases and assumptions. Overall, this strategy serves as a potent translation strategy for promoting intercultural comprehension and producing translations that are accurate, loyal, and captivating.

While the foreignization strategy can have advantages, it also has several disadvantages. One of the main disadvantages of foreignization is that it can make the translation more difficult for the target audience to understand. This is especially evident when dealing with intricate or technical texts, where the use of unfamiliar terminology or concepts can pose challenges to the reader's comprehension (Singh, 2017). In such cases, the reader is forced into a new environment that challenges the literary tradition.

Influenced by history, geography, religion, and customs, individuals from various nations interpret matters through distinct viewpoints. The identical entity within diverse cultural contexts can evoke distinct cultural connotations and resonations. Foreignization can result in a translation that is less readable or less fluent than a domesticated translation. This can be particularly true for literary works, where the translator's attempts to preserve the unique features of the source text may result in a translation that is awkward or stilted (Elnaili, 2014).

Foreignization can sometimes reinforce cultural stereotypes or misunderstandings, as the translator's attempts to preserve the unique features of the source text may result in a translation that presents an overly exotic view of the source culture (Chouit, 2019). By using foreign conventions, the reader is forced outside of their comfort zone, and it could be used to reinforce the idea that they are reading a translated text which sometimes damages the readability of the work. When using this strategy to translate some phrases or sentences with too big differences, a translator will have to add many appendices or notes to help target language readers understand better of the original texts. However, this may put a lot of pressure on the readers and lead to confusion or misunderstandings. This eventually leads to an interruption of the reading process and readers finally lose interest in the text. Thus,

the foreignizing strategy may “resist and aim to revise the dominant by drawing on the marginal, restoring foreign texts excluded by domestic canons” (Venuti, 2004, p.204).

2.5 Challenges of Translating Cultural Elements in Nazrul’s Poems

Translating literary text poses a significant challenge due to the disparities between cultures. Cultural references within literature are often intricate and are regarded as one of the most demanding aspects of cross-cultural translation. When translators encounter such culture-specific references in literary works, they frequently employ diverse strategies to address these intricacies. The selection of a particular strategy is influenced by a range of factors, such as the purpose of translation, the publisher’s power to dictate the translation, and the translator’s interpretation of the various cultural elements present in the source text (Chouit, 2019)

One of the problems a translator working with Nazrul’s poems will face is translating the semantically rich culturally bound terms. There are several Bengali terms that do not have an equivalence in English and have several connotations. Because of different cultural connotations, literal translations are often unwieldy and do not work. For example, The Bengali term ‘AvuPj’ (anchal) does not have an equivalent word in English and it has several connotations (Zaman, 2004). It is technically, the loose end of a sari that a woman throws over her shoulder. But it also means the protection that the mother gives her child when she wraps him or her in her anchal. In India and Bangladesh, it is used for several purposes. While a modern woman might throw the anchal over her shoulder, an older woman or a newly married woman would use the anchal to cover her head like a veil, and a village girl or ladies would use it to keep important things such as keys, money, etc.

Another example is ‘অঞ্জলি (Anjali)’. It has several different meanings in Bengali. According to the Bangla Academy Bengali-English Dictionary, ‘অঞ্জলি (Anjali)’ has several different connotations i.e., i) hands cupped together as a token of respect, ii) offering before an idol, oblation iii) worship, adoration, devotion iv) hand full. While translating the word ‘অঞ্জলি (Anjali)’, the translator must understand the meaning of the word according to the context and then translate it in TT. For example:

- 1) ST: তাজা ফুল ফলে অঞ্জলি পুরে
বেড়ায় ধরণী প্রতি ঘরে ঘুরে, (ফরিয়াদ, p.95)
TT: With palm-full of flowers and fruits
The world walks door to door! (‘A Complaint to God’, p.94)
- 2) ST: অশ্রু-রেবা-কূলে মোর স্মৃতি-তর্পণ,
তোমার অঞ্জলি করি করিনু অর্পণ! (গোকুল নাগ, p.98)
TT: Recall me with the memories

- That I offered you as offerings
On the bank of weeping Reva! ('The Graceful Young Man', p.104)
- 3) ST: সম্মে-নত এই ধরা নেবে অঞ্জলি পাতি মোদের দান। (যৌবন জল তরঙ্গ, p.208)
TT: The bow'd-down world will accept
Our palm-full of offerings with respect. ('The Wave of the Youth', p.237)

Each extract above has the word "অঞ্জলি (Anjali)" and has been used with different meanings. In the first example, the word 'অঞ্জলি (Anjali)' has been used as 'hand full'. The poet says, 'With palm-full of flowers and fruit /The world walks door to door'. In the second example, "অঞ্জলি (Anjali)" means 'offering something to show devotion'. Therefore, a translator faces difficulty in transferring such types of cultural words with different connotations. To mitigate semantic constraints, the translator should be familiar with the TL reader's topic and/or register. Jackendoff (1991, p.96) puts it, "Once one understands the meaning, the syntax follows naturally and automatically".

3. Methodology

The approach employed in this study is the descriptive qualitative method, which involves elucidating and scrutinizing the attributes of the phenomenon under investigation. In this case, the researcher embarked on an exploration and analysis of the cultural facets within Kazi Nazrul Islam's poems, alongside their English translations. The required data were collected by analyzing fifty poems of Kazi Nazrul Islam from the book titled *Sanchita* (1994). The English translation of the poems was taken from the book titled *Sanchita: Selected Poems and Lyrics of Poet Kazi Nazrul Islam* (2015). The selection of Kazi Nazrul Islam's poems as the study's sample was motivated by his status as the national poet of Bangladesh and the richness of culture-specific elements within his poetry. Consequently, this research is focused on the cultural elements present in both the Bengali and English versions of the poems.

The data collection methodology employed in this study primarily involved library research. The poems were subjected to thorough readings, and cultural elements were meticulously identified and highlighted. Subsequently, all the available data were categorized and organized following Newmark's (1988) cultural categories. The data was then analyzed based on Venuti's (1995) domestication and foreignization strategies. Finally, the findings of this study are presented descriptively.

4. Findings and Discussion

After an in-depth analysis of the fifty chosen poems by Kazi Nazrul Islam, a total of 123 instances were recognized as cultural terms. These terms were then categorized following Newmark's cultural classifications. As depicted in Table 2, it becomes evident that the 'Material culture' and 'Social culture' categories emerge as the most prevalent cultural elements in this study. The frequency of cultural elements by categories along with a few examples of Bengali cultural elements are listed below:

Table 2: Frequency of Cultural Elements in Nazrul's poems by categories

	Category	Examples	Frequency
1	Ecology	Geological and geographical environments, such as <i>Jamuna, chaiti, falguni, rangan, sheuli</i>	28
2	Material Culture	Food: <i>Gurmuri, shirnee, golapjam, sherbet</i>	13
		Clothes: <i>Peshwaj, dhuti, sari, anchal, lungi, piran;</i>	16
		Houses and towns: <i>shish-mohal, rangmohal,</i>	7
3	Social Culture (work and leisure)	<i>dilruba, murja, jari, hambira, hindol</i>	36
4	Organization, customs, activities	<i>Swaraj, shaontal, zakat, rakhi, Garo</i>	14
5	Gestures and habits	<i>Pronam, kodombuchi</i>	7
	Total		123

The Analysis of the Translation of Cultural Elements in Nazrul's Poems

Upon a thorough examination of the data, it becomes evident that the translator primarily relies on Venuti's 'foreignization' as the prevailing translation method when rendering cultural elements in Nazrul's poems. To facilitate a better understanding, the translator frequently chooses to italicize the cultural terms and provide explanatory glossary entries for these terms in most instances. The following examples demonstrate the analysis of translations of cultural elements in Nazrul's poems:

Example: 1

Source Text (Bengali)	Target Text (English)
কাশফুল সম শুভ্র ধবল রাশ রাশ খেত মেঘে ('বর্ষা বিদায়' p. ২০০)	In the patches of clouds as white as <u>flowers of catkin</u> . ('The Departure of Monsoon', p.229)
Translation Strategy: Domestication	

In the above example, the term 'কাশফুল' (kashful) is a cultural-specific term and belongs to the 'ecology' category. It is a 'species of tall grass with soft downy white flowers. It is known as 'kans grass' in English. This perennial grass is found in the Indian subcontinent and is deeply associated with Durga Puja. While translating

the line, the translator replaced the image of 'কাশফুল' (kashful) with 'flowers of catkin'. A catkin is a long, slim, cylindrical flower hanging like short pieces of string from the branches of particular trees in the spring. Both 'কাশফুল' (kashful) and 'catkin' have similar features such as white, long, and thin, and usually wind-pollinated. Though the translator follows the same structure as the source language, the translator has replaced the SL image (কাশফুল 'kashful') with a TL image (catkin) to produce a similar response in the target text. To let readers, understand the meaning based on Western cultures, the translator adopted the domestication strategy. The overall sense has been skillfully captured in English translation whilst preserving the spirit and essence of ST. This results in conveying an effective transmission of the underlying connotation of the source expression effect, and it is anticipated that the target readers will respond closely, thereby achieving a dynamic equivalence effect.

Example: 2

Source Text (Bengali)	Target Text (English)
উদ্ধত উলস দৃষ্টি, বাণী ক্ষুরধার, বীণা মোর শাপে তব হ'ল তরবার!	To thee I owe My insolent, naked eyes, and sharp tongue. Thy curse has turned <u>my violin</u> into a sword.
Translation Strategy: Domestication	

In the second example, 'বীণা (veena)' is a culture-specific term, Veena is a traditional stringed Indian musical instrument having many variants. The veena has a double base and is rested on the ground while it is played. It is considered the instrument played by the goddess Saraswati. (Krishnaswami, 2017). Here the translator adopted the domestication strategy, abandoning the image of Bengali 'বীণা (veena)' and replacing it with a familiar image in the target language, that is, 'the violin'. The English translation has successfully grasped the overarching meaning of ST, bringing it closer to the target language, and making the translated version more natural and understandable.

Example 3

Source Text (Bengali)	Target Text (English)
কোথা পাব পুষ্পাসু? -ধতুরা-গেলাস ভরিয়া করেছি পান নয়ন-নির্ধাস! (দারিদ্র্য)	Of the beautiful? Where the honeyed drink I have drunk deep <u>the hemlock</u> Of bitter tears! ('Poverty', p.140)
Translation Strategy: Domestication	

In the above Bengali text, the term 'ধতুরা (datura)' is a genus of highly poisonous, vespertine-flowering plants belonging to the nightshade family. It is commonly known as cornucopia, datura, devil's snare or Angel's trumpet. While translating the sentence, the translator has replaced 'ধতুরা (datura)' with another image, which is,

‘the hemlock’. ‘Hemlock’ is a highly toxic plant and is native to Europe and North America. In this stance, the translator adopted the ‘domestication’ strategy. While this strategy achieves communicative equivalence, it is important to note that the impact on the TT readers may not be the same, owing to the cultural disparities between ST and the TT. Nonetheless, selecting a standard equivalent in the TL can enhance reader satisfaction.

Example: 4

Source Text (Bengali)	Target Text (English)
হরাম তারা এ-মুশায়েরায়! (আয় বেহেশেত কে যাবি আয়, p.172)	Guests unwanted They’re in a <u>poetry-reading gathering!</u> (‘Who Wants to Go to Heaven, p.190)
Translation Strategy: Domestication	

‘মুশায়েরা (mushaira)’ is a poetic symposium or an event where poets gather to perform their works usually in the presence of the king and his ministers. The poets would gather to read their compositions crafted by a strict metrical pattern known as ‘Shayari’. It is a greatly admired and esteemed part of the culture of Pakistan, India, and Bangladesh. It was thought by the legends of early India that these self-composed poems should be recited in a gathering of minds with adequate understanding of the language, so that they may enjoy, criticize, and ultimately appreciate what was recited. Here the translator omitted the name ‘মুশায়েরা (mushaira)’ but transferred the meaning by translating it as ‘poetry-reading gathering’. The translator thus considers that TT English-speaking readers do not share the same cultural background as the ST reader and will not be aware of this traditional cultural practice. Through the ‘domestication’ strategy, the translator brings the SL text towards the readers to achieve a dynamic equivalence effect.

Example: 5

Source Text (Bengali)	Target Text (English)
একে দেয় তিল মনোলোভা, প্রেমের-পাপীর এ-মোজরায়। (আয় বেহেশেত কে যাবি আয়, p.172)	He puts on the unspotted d The cheek of his sweetheart In an <u>exotic dance</u> _(Who Wants to Go to Heaven (p.190)
Translation Strategy: Domestication	

In the above example, the word ‘Mujra (মোজরা)’ is a cultural-specific term. It is a form of dance form which emerged to entertain the Mughal royalty in pre-colonial India. It comprises the fusion of native kathak dance and native music of Thumris and Ghazals. Mujra girls held wealth, and power and epitomized Persian and Urdu literature, poetry, and social code of conduct. Their cultural function made them an important asset of the Mughal ruling elite (Syeda, 2015). While translating the word ‘Mujra’ from Bengali into English, the translator opted for a more general expression, that is, ‘an exotic dance’. The translator employed this technique to

ensure the ST term's comprehensibility to the TL reader. Nevertheless, the researcher recommends preserving the original SL term and providing additional explanation in the glossary section.

Example: 6

Source Text (Bengali)	Target Text (English)
তুমি আমার বকুল যুথী-মাটির তারা-ফুল (এ মোর অহংকার তুমি আমার বকুল, p. 197)	Thou art my <u>bokul juthi</u> , a clay star-flower ('Tis My Pride', p.225)
Translation Strategy: Foreignization	

In the above example, the terms 'বকুল (Bokul)' and 'যুথী (Juthi)' 'বকুল (bokul)' are the names of flowers found in tropical forest in South Asia and Southeast Asia. It has significance in Bengali culture and literature. These plants are grown mainly as an ornamental plant for its fragrant and beautiful flowers, and it also holds a religious importance. These flowers are used on many religious occasions as offerings to gods and garlands made from "Juthi" are adorned by women during special occasions. To translate the sentence, the translator employed the approach of borrowing the SL word and representing it through transliteration. However, the image portrayed in the TT remains unclear to the intended readers, and as a consequence, the right meaning has not been successfully communicated.

Example: 7

Source Text (Bengali)	Target Text (English)
লিকপিক করে ক্ষীণ কাঁকাল, পেশোয়াজ কাঁপে টালমাটাল, (নওরোজ, p.175)	The thin waist dazzles, frenziedly shudders the <u>peswaz</u> . ('The Persian New Year's Day', p.193)
Translation Strategy: Foreignization	

'পেশোয়াজ (peswaz)' is a special form of clothing designed for Muslim court ladies. A 'Peshwaz' consisted of two parts, a tight-fitted full-sleeved bodice with length reaching the waist and a well-flared skirt descending the ankles. Historically, it is strongly identified with the Mughal era and is cited as a garment of value in cultural references pertaining to the era. Here, the poet personified the term 'পেশোয়াজ (peswaz)'. In the poem, the poet describes a female dancer. While dancing, the swaying movement of the waist dazzles the people around her, and with that movement, her 'peswaz' shudders everyone. It is not the 'peswaz, but the female dancer who quivers the people around. In the TT, the term is translated through the 'foreignization' strategy. The underlying meaning of the source expression is not effectively conveyed here. The TT readers will fail to grasp the correct cultural association in the ST. According to Leppihelme (1997), a reader who is not familiar with and aware of the writer's culture cannot understand the real meaning behind these culture-bound expressions and may mistakenly perceive the image used in the ST.

Thus, to avoid misunderstanding, the translator can provide some additional information for the cultural word.

Example: 8

Source Text (Bengali)	Target Text (English)
শুনতেছি আজো আমি প্রতে উঠিয়াই 'আয় আয়' কাদিতেছে তেমনি সানাই। (দারিদ্র্য, p.137)	To this day waking up first in the morn I hear The crying of <i>sahnai</i> - 'Come here, come here!' ('Poverty', p.150)
Translation Strategy: Foreignization	

'সানাই (sahnai)' is a kind of wooden flute. It is a 'double-reeded flute played by blowing air from the mouth. It touches the heart as it creates long sustained mournful lamenting melodic tone when a tearful bride departs her parental home after the wedding ceremonies' (Munir, 2015, p.317)

In the English-translated version of 'sahnai', which is directly transferred by borrowing the SL word, and the translator gave a detailed description in the glossary as the term is unfamiliar in the receptor language. Thus, this addition of notes in the glossary facilitates the target language readers in understanding culture-specific items in the sentence.

Example: 9

Source Text (Bengali)	Target Text (English)
বধুর পায়ের পরশে পেয়েছে কাঠের ঢেঁকিও প্রাণ! ('অম্রাবনের সপ্তগাত', p.164)	Her lively foot brings life to the wooden <i>dheki</i> ('The Gift of Autumn, p.178)
Translation Strategy: Foreignization	

In the above example, 'Dheki' is a culture-bound term. There is no equivalent word for 'Dheki', which is a locally made wooden agricultural tool used for crushing grains from their husks and usually operated by two or three women (Aziz, 2021). It is an essential part of rural life in Bangladesh. This tool is pedal operated in a see-saw manner by pressing it with the feet and later releasing it; thus, creating a type of rhythmic sound. Along with this, the jingling sound from women's bracelets and anklets creates a music-oriented environment at the time of paddy husking in this 'dheki'. As 'Dheki' is very much culture-specific, one cannot understand the poetic meaning in the above line until one has the idea of what a 'dheki' is. Here the translator used the foreignization strategy, that is, the cultural word is kept as it is in the TT and the meaning (†XuwK- husking pedal) is added in the glossary.

5. Conclusion

Translation is always fraught with difficulties -- even with a perfect command of both the source and target language. There is no easy solution to the challenge of translating from Bengali to English, and it is up to the translators to recognize the cultural-specific aspects in the text and decide what needs to be integrated into the translation. In this regard, translators need to be mindful of the source culture while identifying references and terms that cannot be translated due to cultural reasons. Hence, a translator working on literary works needs to possess not only a strong linguistic command of multiple languages but also a deep understanding of both the source and target language cultures as well as the various translation strategies suggested by translation theorists.

Although seemingly contradictory, both domestication and foreignization strategies play vital roles in intercultural communication. Foreignization may be the most empowering for a translator as it allows them to permeate the target text most thoroughly; however, domestication often has a more pronounced impact on readers, facilitating fluency and naturalness. By harmonizing these two approaches, translators can effectively enhance communication between different cultures. However, various issues such as the nature of the text, purpose of translation, audiences etc. can influence a translator in deciding the approach foreignization or domestication.

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