

**Feluda Literary Translation: A Comparative  
Analysis of the Translated works from  
Bangla to English**

*Dissertation submitted in partial fulfillment of the  
requirements for the award of the degree of Master of  
Philosophy of Jadavpur University.*

By

TRISHITA NANDI

School of Languages and Linguistics

Jadavpur University

Kolkata

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# Declaration

10/04/2019

This thesis, titled **Feluda Literary Translation: A Comparative Analysis of the Translated works from Bangla to English**, submitted by me for the award of the degree of the Master of Philosophy, is an original work and has not been submitted so far in part or in full for any other degree or diploma of any University or Institute.

*Trishita Nandi*

**TRISHITA NANDI**

Roll No: 001731413209

*EXAMINATION ROLL NO: MPLI194009*

Registration No: 133435 15-16

School of Languages and Linguistics

Jadavpur University

Kolkata: 700032




SCHOOL OF LANGUAGES AND LINGUISTICS

10/04/19

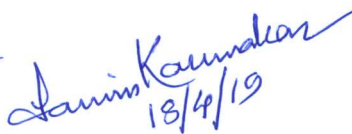
CERTIFICATE

This is to certify that the dissertation entitled “**Feluda Literary Translation: A Comparative Analysis of the Translated works from Bangla to English**” submitted by **TRISHITA NANDI** of Registration number **133435 of 15-16** for the **Master of Philosophy** degree in the School of Languages and Linguistics, Jadavpur university has been written under my supervision during the session 2018-19. The work has not been submitted so far in part or in full, for any other degree or diploma of any university or institution.

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22/4/19

**Prof. Pankaj Kumar Roy**  
Dean  
Faculty of Interdisciplinary  
studies, Law and management  
Jadavpur University

  
18/4/19

**Dr. Samir Karmakar**  
Director  
School of Languages  
and Linguistics  
Jadavpur University

  
2/2

**Dr. Sayantan Dasgupta**  
Supervisor  
Department of  
Comparative Literature  
Jadavpur university

*Dean*  
Faculty of Interdisciplinary Studies, Law & Management  
Jadavpur University, Kolkata-700032

*Director*  
School of Languages and Linguistics  
Jadavpur University

*Head*  
DEPARTMENT OF COMPARATIVE LITERATURE  
JADAVPUR UNIVERSITY  
KOLKATA-700 032

*To the Master of All Trades*

*Mr. Ray*

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**Abbreviations:**

Abbreviated form	Explanation
ST	Source Text
TT	Translated Text
SL	Source Language
TL	Translated Language
NP	Noun Phrase
VP	Verb Phrase
n	Noun
adj.	Adjective
adv.	Adverb

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## **Synopsis:**

This thesis tries to make a Comparative Analysis of Satyajit Ray's Feluda Series with its English Translation to locate the Linguistic and Culture specific changes in the Translated work. For this purpose, different strategies and types of translation are described. The approach of this work is interdisciplinary taking concepts from Linguistics and their application in Translation Studies. At the conclusion changes that are observed are noted down.

The thesis is divided into 9 divisions. The first chapter 'Introduction' contains the aim, research objectives, a brief introduction to the languages, background of the author and the translator and a brief history of translation in India. The second chapter contains the Literature review. The third chapter articulates the Theoretical background which has the description of Literary Translation, strategies of translation and a case of ray's work of translation. The next Fourth chapter discusses the challenges of Literary Translation. In the fifth chapter a brief description of the book series is mentioned along with the chronology, this chapter further discusses the comparative analysis of Story Titles and its Contents. The sixth chapter contains the data and the observations are mentioned in the seventh. At the eighth chapter I have drawn certain conclusions followed by further scope of the work.

## **Feluda Literary Translation:**

### **A Comparative Analysis of the Translated works from Bangla to English**

#### **1. Introduction:**

Translation is the process of communication which involves conversion from a source language into an equivalent target language. Translation [as described by Roman Jakobson: *On Linguistic Aspects of Translation* (2000:114)] can be of three categories:

- i. Intralingual: Translation within a language (might be an abridged version of an earlier text, or sometimes translated from old language format to the new language).
- ii. Interlingual: Translation of a language into a different language (from Hindi to English or Bangla to English).
- iii. Intersemiotic: Also called ‘transmutation’, it is an interpretation of verbal signs by languages (like in a traffic signal we understand the meanings of different colours of light)

In this work, Interlingual translation will be further discussed on the case of the Feluda Series.

As per Translation Studies is concerned, it is an interdisciplinary subject which deals with the description and application of translation, interpreting and localization. As an interdisciplinary subject TS includes concept from various other subjects like Linguistics, Comparative Literature, Semiotics and others.

Here, in this work I am going to discuss primarily about the linguistic and cultural problems in translating ‘Feluda’ from Bangla (SL) to English (TL) and further the problems regarding Interlingual Translation.

**1.1. Aim of Thesis:** The aim of the thesis is to make a comparative analysis of the Translated works of Feluda in English along with discussing the problems in translating the text, to deal with the strategy of translation used by the translator, also to give an account of linguistic and cultural differences incorporated in the languages.

## 1.2. Research Objectives:

Linguistic changes in the TL from the SL

Culture specific problems in the Translated work.

Analysis of the translation strategy used by the translator

How the Translated work captures the originality of the Actual work

**1.3. Feluda in Literary translation:** Feluda stories has been translated into foreign languages like Spanish, Italian, and French etc. other than English. The first translated work of Feluda was done by Chitrita Banerji, she translated 3 novels and 1 story of Feluda in English in the book '*The adventures of Feluda*' (published by Penguin books in 1988). Later Gopa Majumdar translated all the stories of Feluda in English compiled in '*The Complete adventures of Feluda part 1 and 2*' (published by Penguin books in 2004) [Source: <https://penguin.co.in/>]. The Spanish book is '*Las aventuras de Feluda*' translated by María Luisa Balseiro; Pablo Echevarría (published by Siruela in 1993). The Italian one is '*Le avventure dell'ispettore Feluda*'<sup>1</sup> by Sandra Grieco (published by Mondadori in 1994). The French translation is named as '*Les aventures de feluda*'<sup>2</sup> (published by Kailash in 1998) [Source: <https://www.worldcat.org/>]. Other than foreign languages, works of Feluda is translated into Indian Languages like Marathi and Hindi in recent years. The Marathi version '*Fantastic Feluda Rahasyakatha*' is translated by Ashok Jain (a set of four books published by Rohan Prakashan in 2015). The Hindi books of Feluda are mostly separate stories like '*Feluda-1- Feluda Darjiling Me*'<sup>3</sup>, '*Feluda 4- Siyar Dewta Rahasya*'<sup>4</sup> and others translated by Jaydeep Shekhar (published by JagPrabha in 2014) [Source: <http://jagprabha.in/>]. '*Sone ka kila: [kisora upanyasa]*'<sup>5</sup> is another translated work of Feluda in Hindi (published by Rajkamal Prakashan Pvt. Ltd. In 2005) [Source: <https://www.worldcat.org/>].

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<sup>1</sup> The meaning of the Italian translated book *Le avventure dell'ispettore Feluda* is *The adventures of inspector Feluda* but in the actual story Feluda is not an inspector he is a private investigator.

<sup>2</sup> Both the French and the Spanish book means *The adventures of Feluda*.

<sup>3</sup> The original story is called '*Feludar Goyendagiri*' in Bangla and '*Danger in Darjeeling*' in the translated work of Gopa Majumder.

<sup>4</sup> The original story is called '*Seyal Debota Rohosyo*' in Bangla and '*The Anubis Mystery*' in the translated work of Gopa Majumder.

<sup>5</sup> The original story is called '*Sonar Kella*' in Bangla and '*The Golden Fortress*' in the translated work of Gopa Majumder.

#### 1.4. Brief introduction of the SL (Bangla) and TL (English):

A. **Bangla:** It is an Indo-Aryan group of language of SOV word-order. Bangla consists a phoneme inventory of 35 consonants and 5 vowels. It is a non-tonal, Fusional language. The syntax of Bangla allows postpositions and the verb affixes mark person and number. Interrogative particles occur in sentence final position in general. Bangla is a Classifier language. The language is spoken in Bangladesh (Official Language) and India (Eastern region: West Bengal, Tripura, Assam). It is spoken by 96,180,000 (2011 census) in India and 178,200,000 (2015 census) in Bangladesh and has total 261,517,930 (2015 census) users world-wide. Bangla has many dialects prevalent within West Bengal as well as Bangladesh. It is a highly developed language taught both in primary and secondary education. Bangla is scripted language. [Source: <https://www.ethnologue.com/> ]

B. **English:** English is classified both as an Indo-European and a Germanic group of Language with SVO word order. It has a phoneme inventory of 24 consonants, 13 vowels and 8 diphthongs. Like Bangla, English too is a Fusional, non-tonal language. The English Syntax incorporates preposition and marks genitives after noun heads. English verb affixes do not mark gender but they mark number (mostly marked by an auxiliary) and person. Interrogative particles occur in sentence initial position in general. English is spoken by 1,121,806,280 number of speakers in the world. It is an official language of many nations, in fact it is listed as one of the official language in India as well. English is taught in both in primary and secondary education in almost all countries in the world and is a highly developed language. English uses the Roman script. [Source: <https://www.ethnologue.com/>]

Since the languages differ in word order i.e. , Bangla is a Subject Object Verb word ordered language whereas English is a Subject Verb Object ordered language , they do have a basic different syntactic structure. Both of the languages being fusional, affixation are similar in many cases.

**1.5. Background of the Author:** Satyajit Ray was one of the greatest Indian Filmmakers of the 20<sup>th</sup> century. He is also widely recognized as a Screenwriter, Music Composer, Graphic Artist, Lyricist, Film Critic, Calligrapher, Illustrator and one of the most noteworthy writer of Bangla Literature. He is recognized as the ‘Master of all Trades’. He was born on 2<sup>nd</sup> May 1921 in one of the famous family of writers. His grandfather Upendra-Kishore Roychowdhury was an eminent Writer, an Illustrator, Philosopher, Publisher and a leader of the Bramho Samaj<sup>6</sup>, his father Sukumar Roy was a famous writer of Non-sense verse (which includes Abol Tabol, Haw Jaw Baw Raw Law) in Bangla. Ray completed his BA in economics from Presidency University<sup>7</sup>. He then went to Visva-Bharati University (Shantiniketan) for learning art, where he got mentored by the famous painters Nandalal Bose and Binod Bihari Mukherjee. He started his career in 1943, in a British advertising agency. Later he also worked for Signet press where he created cover designs for books including Jibananda Das’s famous *Banalata Sen*, Bibhutibhusan Bandopadhyay’s *Chander Pahar*, Jim Corbett’s *Man-eaters of Kumaon*, and Jawaharlal Nehru’s *Discovery of India* etc. Ray started film direction in 1952, his first film is *Pather Panchali* (Song of the Little Road), and he has directed total 36 films<sup>8</sup>. Ray has received many awards including 32 National Awards by Indian Government and many International Awards including an Honorary Oscar by the Academy of Motion Picture Arts and Sciences for Lifetime Achievement in 1992 shortly before his demise. He holds an honorary doctorate awarded by the Oxford University and was awarded Legion of Honor by the President of France in 1987. He died on 23<sup>rd</sup> April 1992.

[Source: [www.satyajitrayworld.com](http://www.satyajitrayworld.com), [www.satyajitray.org](http://www.satyajitray.org), My Adventures with Satyajit Ray: The making of *Shatranj Ke Khilari* by Suresh Jindal, 2017:26-33 by HarperCollins Publishers, Satyajit O Dui Purbopurush by Dipak Roy, 1994:176-200].

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<sup>6</sup> A religious and social society of West Bengal in 19<sup>th</sup> century

<sup>7</sup> then called Presidency College affiliated under the University of Calcutta

<sup>8</sup> 29 feature films, 5 documentaries and 2 short films

**1.6. Ray as an Author:** Ray created three popular fictional character of Bangla Literature.

1. Feluda (The Sleuth)
2. Professor Shonku (The Scientist)
3. Tarini Khuro (The Story Teller)

He wrote several novels and short stories in various genres including Mystery, Science Fiction, Adventure and Ghost Fiction. *Banku Babur Bondhu*, *Anath Babur Bhoy*, *Asamanja Babur Kukur*, *Sahadeb Babur Potrait*, *Brown Saheber Bari* etc. are quite popular short stories written by him. In 1961 he revived the famous Bangla magazine Sandesh as an editor which was earlier edited by his grandfather Upendra Kishore Roychowdhury and his father Sukumar Roy. Most of his novellas and short stories were published in the magazine. Satyajit Ray also wrote a collection of nonsense verse named *Toray Bandha Ghorar Dim*. Ray also wrote many non-fictions which included various essays on films, *Our Films their Films* is a collection of Film criticism other includes *Deep Focus*, *Speaking of Films* etc. He wrote a memoir of his famous 'Apu trilogy' in the book *My Years with Apu* and *Jakhon Choto Chilam* a memoir based on experiences of his childhood days. [Source: Satyajit O Dui Purbopurush by Dipak Roy, 1994:176-200]

**1.7. Background of the Translator:** Gopa Majumdar although being a Bengali is born and brought up in Delhi, currently stays in London. She has been translating Bangla fiction in English for last few decades. She graduated from Indraprastha College (Delhi University) in English Literature. She started career as a translator in 1987 for *Namaste magazine* in Delhi. She has translated many notable Bangla works in English including Ashapura Debis's *Subarnalata*, Bibhutibhushan Bandyopadhyay's *Aparajito* (The Unvanquished) for which she was awarded the Sahitya Akademi Award in 2001 and Taslima Nasrin's *My Girlhood: An Autobiography* but she is mostly known as the translator of Satyajit Ray's works. Her first volume of stories by Satyajit Ray (*Twenty Stories*) was published in May 1992 shortly after his death she has also translated several other short stories of Satyajit Ray and a number of Professor Shonku stories for Penguin Books India. [Source: The Complete Adventures of Feluda (about the author) published by Penguin Books in 2004; websites: [http://www.womenunlimited.net/authors/authors\\_gopamajumdar.htm](http://www.womenunlimited.net/authors/authors_gopamajumdar.htm) , <https://www.parabaas.com/satyajit/articles/contributors.html> ]

**1.8. A brief history of Translation in India:** India is a country with vast diversity of spoken languages and various mother tongues. Indo-Aryan Languages (Derived from Sanskrit like Bangla, Hindi, and Punjabi etc.), Dravidian Languages (Tamil, Telegu etc.), Dardic Languages (sub group of Indo-Aryan spoken in North-west) and Austric Languages (spoken mostly by tribes) are the language group found in India. Krishnamurty (1998/2009/2011:449-458) writes about Translation in India in his essay *Indian Tradition* (Routledge Encyclopaedia on Translation Studies). He explains that the tradition of translation rather inter-lingual communication in India is quite pre-historic. Linguistic evidence of such communication has been found in the characters inscribed on the steatite seals of Indus Valley Civilisation<sup>9</sup> which clearly proves the prevalence of inter-language communication that time. Further, in the latter part of the 2<sup>nd</sup> millennium BC, Aryans settled in that region and brought a ‘collection of poetry’ called *Rig Veda*<sup>10</sup>. Though Aryans (regarded themselves as superior) did not allow anyone else to learn and use the hymns but interestingly *Rig Veda* displays evidence of Dravidian influence in its use of retroflex sounds and *Arthava Veda* (the fourth veda) contains spells and customs which are non-Aryan. This again proves the claim about inter-language communication. [Source: Krishnamurty (1998/2009/2011:450)]

During the period 800BC to 1000AD<sup>11</sup> Aryans spread out to eastern (into Ganges valley) and South (towards Deccan), they went beyond their tribal territories (students and traders went to taxila). As they began to disperse, major developments took place, Sanskrit texts were composed on Law, Astronomy etc. especially Linguistic subjects like Etymology, Metrics, Prosody and Grammar. [Source: Krishnamurty (1998/2009/2011:451)].

Panini’s famous text *Ashtadhyayi* on Sanskrit grammar (which included Linguistics, Syntax and Semantics) was written during this period.

According to Krishnamurty (1998/2009/2011:452) it is difficult to tell that the two most popular Hindu epics *Mahabharata* and *Ramayana* are originally written in which language. Both the epics were translated into Dravidian Languages later in between 6<sup>th</sup> and 7<sup>th</sup> century.

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<sup>9</sup> The script has not yet been deciphered

<sup>10</sup> Krishnamurty (1998/2009/2011:449-458) mentions *Rig Veda* as ‘hymns of wisdom’

<sup>11</sup> Named Pre-historic by Krishnamurty (1998/2009/2011:449)



“Small points of grammar and metre in these Epics suggest that the extant Sanskrit versions may have been translated from original Prakrit versions, or that at least the extant versions may represent attempts to ‘Sanskritize’ the Prakrit versions.”[p- 452]

So, it can be assumed that the concept of ‘Domestication’ and ‘Foreignization’ are quite pre-historic.

The spread of Buddhism within India and Other neighbouring countries increased inter-language communication. Another important genre in the history of translation is ‘fables’. One of the most popular collection of fables *Pancatantra* (Five Treatise) was first translated from Sanskrit to Pahlavi (6<sup>th</sup> century, exact year unknown) then to Syrian (c.570) and an Arabian translation in 8<sup>th</sup> century. [Source: Krishnamurty (1998/2009/2011:452)]

“The *Pancatantra* was probably responsible for the stories of Reynard the Fox, common to many European folk traditions, which were given their finished European form by Goethe.” [Krishnamurty (1998/2009/2011:453)]

During the medieval period, (c.1000-1750) with the invasions of Mahmud Ghazni, many literary texts were destroyed. The rise of Sultanate in Delhi boosted the spread of Persian in India and Muslim poets started writing in Hindi, as a result Sanskrit became increasingly redundant. Meanwhile in Southern India *Puranas* (which depicted stories of Vishnu) were composed in Kannada; Bhagavata Purana was translated into Kannada, Tamil, Marathi and other Indian languages during this period. Dara shukoh<sup>12</sup> had made translations of the *Upanishads*<sup>13</sup> from Sanskrit to Persian by 1657 which were later translated in Latin. On the other hand Sawai Jai Singh II<sup>14</sup> had some Greek texts on Mathematics translated into Sanskrit. European works on Trigonometry and Logarithms, Arabic texts on Astronomy were also translated into Sanskrit. [Source: Krishnamurty (1998/2009/2011:454-456)]

In the later medieval period<sup>15</sup> many European merchants and traders set foot in Asia. Vasco Da Gama opened the sea route to India in 1498 which resulted in the arrival of the Catholic

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<sup>12</sup> Dara Shukoh was the eldest son and heir-apparent of the Mughal emperor Shah Jahan

<sup>13</sup> The *Upanishads* are a collection of texts of religious and philosophical nature, written in India probably between c. 800 BCE and c. 500 BCE

<sup>14</sup>Jai Singh was the Hindu Rajput ruler of the kingdom of Amber. He was a Mathematician, an Astronomer and builder of several astronomical observatories

<sup>15</sup> Sectioned under European period by Krishnamurty (1998/2009/2011:454-456).

Missionaries (especially Portuguese) in India. They made the *New Testament* translated into Persian. [Source: Krishnamurty (1998/2009/2011:456)].

“In 1600, the British East India Company was incorporated – essentially to trade in East Indian spices – but it soon came to exercise considerable political power in India as a whole. The need for translations of Indian texts was recognized early on by Company administrators.” [Krishnamurty (1998/2009/2011:456)]

Sir William Jones<sup>16</sup> (1747-94) learned 28 languages (including Chinese) and translated seven pre-Islamic codes. The Asiatic Society<sup>17</sup> was founded by him on 15 January 1784. In 1786, his famous speech (delivered in Asiatic society) he spoke about his discovery that Sanskrit was related to Latin, Greek, and German i.e., the languages have same origin. This was the earliest texts on **Comparative Linguistics**<sup>18</sup>. Jones translated *Shakuntala*<sup>19</sup> in 1789 which were further translated into German, French, Danish and Italian. Raja Ram Mohan Roy<sup>20</sup> (1772-1833) printed the first Indian newspaper and a bilingual English- Bangla magazine. He translated Vedas and Upanishads into Hindi, Bangla and English (as a criticism to the superstition of traditional Hinduism) to ban the practice of ‘Sati’. Sri Ramakrishna inspired his famous disciple Swami Vivekananda to spread ‘Bhakti tradition’, which resulted in publication of Hindu texts in Sanskrit with English glosses. These texts were distributed in India and abroad, especially in the United States. *Puranas* and *Upanishads* were also getting translated during this time. Rabindranath Tagore (1861-1941) translated his work *Gitanjali* to *Song Offering*<sup>21</sup> in English and became the first non-European to win the Nobel Prize in Literature on 1913. Many of his other works have been translated in later period. [Source: Krishnamurty (1998/2009/2011:456-458)].

During the modern period<sup>22</sup> (1947-present) a lot of works in translation are prevalent in India. The European colonialism have influenced the practice and effect on Translation of Indian Literature widely. Western literature including English poetry by Keats and Tennyson, Plays and Poems by

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<sup>16</sup> Sir William Jones was an Anglo-Welsh philologist, judge on the Supreme Court of Judicature at Fort William in Bengal, and a scholar of ancient India

<sup>17</sup> A scholarly society in Kolkata, West Bengal which has a library and a museum within it.

<sup>18</sup> The study of **Comparative Linguistics** also known as **Comparative Philology** was originally stimulated by the discovery by Sir William Jones in 1786

<sup>19</sup> Famous play written by Kalidasa

<sup>20</sup> **Raja Ram Mohan Roy** was a prominent Indian social reformer and the founder of the Brahmo Samaj.

<sup>21</sup> An introduction by famous poet W.B. Yeats was added to the second edition of *Song Offerings*.

<sup>22</sup> As mentioned by Krishnamurty (1998/2009/2011:458)

Shakespeare, American literature, especially short stories and drama are all being translated into Indian languages. Hindi, Urdu, Punjabi are becoming important intermediaries in the process of Translation. [Source: Krishnamurty (1998/2009/2011:458)].

“Translation in the context of a multilingual state like India, particularly in the ‘post-colonial’ era, has also had national integration and nation-building as factors motivating it—translation of Bangla literature into Malayalam, Tamil, Marathi, Punjabi, Hindi (and English) and vice versa were thought to have the potential of enhancing understanding between various language communities in independent India.”[Dasgupta 2011:121]<sup>23</sup>

Many awards in Translation are given at present which yields encouragement within the Translators in India in past few decades.

“The Sahitya Akademi (a semi-government publishing house) which had not included English as one of its scheduled languages until the sixties, awarded a Translation Prize for English in the eighties. In the nineties, Katha (a non-profit private publishing house) began as an organization solely concerned with translation and instituted the A.K. Ramanujan Award for translation.”[Kothari 2003/2014/:6]<sup>24</sup>

Many universities offer courses on Translation studies and Translation. There are courses in which it is taught how to translate Indian languages into English and vice versa. Penguin and Picador promotes the English Translation of Indian Literature and publishes them.

In fact, all the translated works of Satyajit Ray in English are published by Penguin India.

For the purpose of this thesis I am going to make a Comparative analysis of the ‘*Feluda Somogro 1 and 2*’ by Satyajit Ray (published by Ananda publishers in 2005) with the Translated work of Gopa Majumdar ‘*The Complete adventures of Feluda part 1 and 2*’ (published by Penguin books in 2004).

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<sup>23</sup> ‘Translating India Today: Local Cultures, Global Ambitions and Colonial Hangovers’ by Sayantan Dasgupta, in *Locating Cultural Change* Edited by Partha Pratim Basu and Ipsita Chanda published by Sage publication in 2011

<sup>24</sup> ‘Translating India’ written by Rita Kothari published by Routledge Publication in 2014, First published 2003, St. Jerome Publishing

## 2. Literature Review

Elkjaer (2010) made a comparative analysis of the Danish Translations of the Twilight Saga<sup>25</sup> in which theories in literary translation proposed by Eugene Nida, Lawrence Venuti and Christian Nord have been discussed. Further the challenges of literary translation have been mentioned. The strategies used in the Danish translation has been analyzed, finding the Extra-textual and Intra-Textual factors incorporated in the Translated work.

Moindjie (2006) made a comparative study on literary translation<sup>26</sup> aiming at differences and similarities between three languages Arabic, English and French. This work examines the occurrence of three aspects of text, macrostructure, microstructure and systemic context in Translations from Arabic to English and Arabic to French.

Ambrosiani (2012) discusses the concepts of Domestication and Foreignization<sup>27</sup> (as proposed by Lawrence Venuti) with reference to Russian Translations of *Alice's Adventures in Wonderland* by Lewis Carroll. In this article a descriptive analysis of words which went through 'domestication' and 'foreignization' while being translated into Russian has been done.

Jukko (2016) explores the phenomenon of intertextuality in the framework of Translation Studies. The cultural- religious intertextualities in William Faulkner's novel *Light in August* (1932) and in its two Finnish translations, *Kohtalokas veripisara* (1945) and *Liekehtivä elokuu* (1968) has been discussed in this study<sup>28</sup>.

AlBisher (2016) focuses on the translation of literary texts from English into Arabic<sup>29</sup>, by making a comparative study of *Alice's Adventures in Wonderland* by Lewis Carroll in Arabic. The study

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<sup>25</sup> The Twilight Saga – Literary Translation: A comparative analysis of the translations of the Twilight series. by Stinne Bierra Elkjaer, University of Aarhus in her Master of Arts thesis in 2010

<sup>26</sup> A Comparative Study of Literary Translation from Arabic into English and French by Mohamed Abdou Moindjie, Phd thesis, Universiti Sains Malaysia, 2006

<sup>27</sup> Domestication and Foreignization in Russian Translations of *Alice's Adventures in Wonderland* by Per Ambrosiani in *Domestication and Foreignization in Translation Studies* edited by Hannu Kemppanen, Marja Jänis, Alexandra Belikova Berlin: Frank & Timme, 2012, pp. 79–100

<sup>28</sup> Culture, Translation, and Intertextuality: An Exploratory Re-reading of Cultural-Religious Southern Elements in William Faulkner's *Light in August* and its Translations in Finnish by Risto Jukko, Phd thesis, University of Helsinki

<sup>29</sup> A Comparative Study of Two Translations of *Alice's Adventures in Wonderland* by Maha K. AlBisher, Master of Arts thesis, Al-Imam Muhammed Bin Saud Islamic University, 2016

also offers solutions for challenges (Structural and Cultural problems) that a translator face during translating a children's literature.

Ghosh (2016) made an examination of theorizing detective fiction with reference to the English translation of Feluda<sup>30</sup> in *The Complete adventures of Feluda part 1 and 2* by Gopa Majumdar. In this work a complete textual analysis of the Feluda stories in English is done along with summarizing each of them. The translation of Feluda stories from Text to Screen including Linguistic Changes have been observed. This study further analyze the complex narrative structure of Detective Fiction. Ghosh (2016:210) argues that detective novels are not 'artistically limited' and thus the sympathetic attitude towards this genre is unjustified.

Concepts and theories used in these mentioned works interested me to make the Comparative Analysis of Feluda Stories in Translation (From Bangla to English). The later sections are formulated on the footsteps of the above mentions works.

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<sup>30</sup> Analyzing and Situating Detective fiction in an alternative canon with Special Reference to Feluda stories in English Translation by Shreya Ghosh, Phd thesis, Tripura University, 2016

### 3. Theoretical Framework

**3.1. Defining Literary Translation:** Literary Translation is a type of Translation where the source documents are fictional. There are various types of mediums of literary translation like Books, Articles, Novels, Stories, Drama, and also Poetry. Literary Translation does not only include a written base, but they can also be a spoken in a word, song i.e., any kind of Literature. This type of translation is quite different and difficult from others because of the fact that literary translation are not meant to be literal, it need to fulfil an aesthetic function instead of an Information [Source: [www.polyglot.tv](http://www.polyglot.tv) ]. Jones<sup>31</sup> (1998/2009/2011: 152-157) characterizes literary translation as a ‘poetic’ use of language which implies that, the information given to the reader via L.T. should include the artistic image of the original text, keeping the wordplay, rhyme and other characteristics of the language of the Original text. It is often seen that the culture of ST might not be similar in the TT i.e., The TT culture might be using different features, models and techniques when it comes to literature (Toury 1995:170)<sup>32</sup>. A literal translation of two languages with unrelated culture cannot reflect the intended meaning of the author, so literary translation sometimes must be deviated from the ST. Another important feature of a language lies in its grammatical structure, the TT language may not have same structural characteristics like the ST, which makes the job of the Translator even more complex. Literary Translation (with a meaningful interpretation) must consider such differences of the Languages. Thus an optimal translated text in Literary Translation, must check the Cultural and Linguistic differences.

**3.2. Translating Strategies:** The primary dilemma in translating a work lies in the fact that the ideal strategy should be ‘Word for Word’ or ‘Sense for Sense’ (Munday, 2001/2008:19). As a matter of fact ‘Word for Word’ (literal) might be called ‘faithful’ but what about the differences of grammatical structure in the languages of ST and TT, and in case of ‘Sense for Sense’ ( free translation) the question arises if the Translated Work remains faithful or not. This is what Steiner<sup>33</sup> (1998:319) calls a ‘sterile’ debate over the triad of ‘literal’, ‘free’ and ‘faithful.’

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<sup>31</sup> *Literary Translation* by R. Jones, Routledge Encyclopedia of Translation Studies, published by Routledge 1998/2009/2011

<sup>32</sup> *Descriptive Translation Studies and beyond* by G. Toury, John Benjamins Publishing Company 1995

<sup>33</sup> *After Babel: Aspects of Language and Translation* by G. Steiner, Oxford University Press ,1998

So, the point of an ideal translation strategy remains a questionable fact. However, Dryden's brief description of the translation process have an enormous effect on the theory of Translation. Dryden's (1680/1992:17) translation of Ovid's *Epistles* in 1680 gives 3 major strategies of Translation.<sup>34</sup>

- 'Metaphrase': "'word by word' and 'line by line' translation, which corresponds to literal translation." This strategy can be called the most 'faithful' but as discussed earlier it fails to capture the 'Grammatical' differences which leads to create ungrammatical sentences in the TT.
- 'Paraphrase': "A translating strategy with 'latitude', where the author is kept in view by the translator but his words are not so strictly followed rather his sense is followed." This strategy includes changes of the original phrase but more or less it can be said as a 'faithful' translation.
- 'Imitation': "Can also be called 'Adaptation'." It includes changes of both 'word' and 'sense'. The least faithful method of translation but this strategy can actually capture the cultural changed of two languages. For ex: A Hindu tradition (*Diwali*, the festival of lights) can have an equivalent Jewish tradition (*Hanukkah*, the festival of lights). So a Jewish reader would find the reference to their own culture easier to comprehend.

The translator should follow some general laws while translating a text, Dolet (1540/1997 'The way of translating well from one language into another')<sup>35</sup>

- "The translator must perfectly understand the sense and material of the original author, although he should feel free to clarify obscurities."
- "The translator should have a perfect knowledge of both SL and TL, so as not to lessen the majesty of the language."

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<sup>34</sup> \*cited by Jeremy Munday 2001/2008: 26, *Introducing Translation Studies* published by Routledge

<sup>35</sup> \*cited and described by Jeremy Munday 2001/2008: 27, *Introducing Translation Studies* published by Routledge

- “The translator should avoid word-for word rendering”
- “Translator should avoid Latinate and unusual forms.”
- “The translator should assemble liaise words eloquently to avoid clumsiness”[as described by Munday 2001/2008:27]

The principles can be generalized by saying that the Translated work should capture the anomalies of the SL without keeping complex sentence structure or word; i.e., the TL work must be easily conceivable by the readers.

Schleiermacher (1813) ‘On the different Methods of Translating’<sup>36</sup> writes the translator has only two options.

“Either the translator leaves the writer 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 writer toward him.”<sup>37</sup>

(Schleiermacher 1813/2004: 49)

Schleiermacher however preferred the first strategy, the translator must move the reader towards writer. On this context Munday (2001/2008:29) writes

“To achieve this, the translator must adopt an ‘alienating’ (as opposed to ‘naturalizing’) method of translation, orienting himself or herself by the language and content of the ST. He or she must valorize the foreign and transfer that into the TL.”

Venuti<sup>38</sup> (1995/2008:18-21) further elaborates the concept of Schleiermacher. He introduces the concept of *Domestication* and *Foreignization*. *Domestication* brings the author to the reader’s home and *Foreignization* takes the reader abroad to the author’s home.

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<sup>36</sup> The german book *Über die verschiedenen Methoden des Übersetzens*

<sup>37</sup>A full translation is given in Lefevere (1992b:141–66) *Translation/History/Culture: A source book* published by Routledge

<sup>38</sup> *The Translator’s Invisibility :A History of Translation* by Lawrence Venuti, published by Routledge 1995/2008



Nida (2001:109-113)<sup>39</sup> gives a more useful approach to the study of the diversity of translation theories which gives 3 major distinction.

- 1) Theories based on philological insights: which includes, the study and evaluation of written texts, also their authenticity, form, meaning and cultural influence.
- 2) Theories based on linguistic insights: which is influenced by a number of developments from philological orientation including cultural anthropology, philosophical approaches to semantics, information and communication theories, computational linguistics, machine translation, artificial intelligence, psycholinguistics, and sociolinguistics.
- 3) Theories based on Socio semiotics: that discipline which treats all the systems of signs used by human societies.

**3.3. Ray as a Translator:** Satyajit Ray excelled as a Translator, he went beyond transliteration to transcreation, and he took a free flowing approach with certain linguistic innovations to the Original text. Ray published four books of Translation:

- Ray published four books of translation: Braziler Kalo Bagh (translated into Bengali from Arthur Conan Doyle, Arthur C. Clarke and Ray Bradbury)
- Nonsense Rhymes (translated into English from Sukumar Ray)
- Molla Nasiruddiner Galpo (translated into Bangla from Idris Shah)
- Torai Bandha Ghorar Dim (translated into Bangla from Edward Lear, Lewis Carroll, Hilaire Belloc and Darmi Thompson).

[Source: [http://satyajitrayworld.org/as\\_translator.html](http://satyajitrayworld.org/as_translator.html) ]

On the next subsection I am going make a comparative analysis of Lewis Carroll's *Jabberwocky* translated to *Jabarkhaki* by Satyajit Ray.

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<sup>39</sup> Contexts in Translating by Eugene Nida, John Benjamins Publishing Company

### 3.3. i. Jabarkhaki from Jabberwocky, A Case Study:

*Jabberwocky*

BY LEWIS CARROLL

*'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.*

*“And hast thou slain the Jabberwock?  
Come to my arms, my beamish boy!  
O frabjous day! Callooh! Callay!”  
He chortled in his joy.*

*“Beware the Jabberwock, my son!  
The jaws that bite, the claws that catch!  
Beware the Jubjub bird, and shun  
The frumious Bandersnatch!”*

*'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.*

*He took his vorpal sword in hand;  
Long time the manxome foe he sought—  
So rested he by the Tumtum tree  
And stood awhile in thought.*

*And, as in uffish thought he stood,  
The Jabberwock, with eyes of flame,  
Came whiffling through the tulgey wood,  
And burbled as it came!*

*One, two! One, two! And through and through  
The vorpal blade went snicker-snack!  
He left it dead, and with its head  
He went galumphing back.*

[Source: <https://www.poetryfoundation.org/poems/42916/jabberwocky> ]

*Jabarkhaki*

BY SATYAJIT RAY

*Billigi ar s̃i<sup>h</sup>le d̃z̃o<sup>h</sup>tobe  
galumgiri korc<sup>h</sup>ε b<sup>h</sup>eu er d<sup>h</sup>are  
Ar d̃z̃o<sup>h</sup>tobe mimfε borogobe  
Momtarader gebgebie mare.*

*‘tor ha<sup>h</sup>ε<sup>h</sup>εi d̃z̃obork<sup>h</sup>aki gælo?’  
judhoy bape camuk hasi hefε  
‘ay bachad<sup>h</sup>on, ay re amar kelo  
Bimbi amar, bof-na kole εfε!’*

*‘d̃zasni bac<sup>h</sup>a d̃z̃obork<sup>h</sup>akir kac<sup>h</sup>ε  
Ramk<sup>h</sup>ic<sup>h</sup>uni rabo<sup>h</sup>ε-kamo<sup>h</sup>ε tar,  
d̃zasni je<sup>h</sup>a d̃zubd̃zu bo’fε gac<sup>h</sup>ε  
Bād<sup>h</sup>orchæca muk<sup>h</sup>ti ko’re b<sup>h</sup>ar.’*

*Billigi ar s̃i<sup>h</sup>le d̃z̃o<sup>h</sup>tobe  
galumgiri korc<sup>h</sup>ε b<sup>h</sup>eu er d<sup>h</sup>are  
ar d̃z̃o<sup>h</sup>tobe mimfε borogobe  
Momtarader gebgebie mare.*

*Tao fe nie b<sup>h</sup>urpi t̃o<sup>h</sup>loar  
k<sup>h</sup>ũd̃z̃ε gælo man<sup>h</sup>sumi duf<sup>h</sup>monε,  
onek g<sup>h</sup>urε son<sup>h</sup>d̃ε jok<sup>h</sup>on par  
t̃<sup>h</sup>amlo giε tamta gac<sup>h</sup>er bonε.*

*æmon somoy dek<sup>h</sup>ε pelo ceyε  
g<sup>h</sup>ulci bonε culli-cok<sup>h</sup>er b<sup>h</sup>āta  
d̃z̃obork<sup>h</sup>aki asc<sup>h</sup>ε buj<sup>h</sup>i d̃<sup>h</sup>εyε  
hilfilie mosto ko’re hā-ta.*

*fon fon fon collo torbari.  
fanik fanik. d̃z̃obork<sup>h</sup>aki fes.  
Skond<sup>h</sup>ε nie mundokhana tari  
galump<sup>h</sup>ie jay fe apon def.*

[Source: Toray bādha ghorar dim, 1992: 67-68, Ananda Publishers]

### Comparison of the non-sense words and their word class:

Brillig (adj) – Billigi (adj)

Slithy (adj) -  $\int\tilde{r}^h l\epsilon$  (adj)

Gyre and gimble (adv) - gebgebie (adv)

Mimsy (adj)-mim $\int\epsilon$  (adj)

Borogoves (n) - borogobe (n)

Mome raths (n) – momtara $\int$ er (n)

Jabberwock (n)- $\widehat{d}\widehat{z}$ obork<sup>h</sup>aki (n)

Jubjub (n) -  $\widehat{d}\widehat{z}$ ub $\widehat{d}\widehat{z}$ u (n)

Bandersnatch (adj) – b $\widehat{a}$  $\widehat{d}$ orc<sup>h</sup> $\widehat{a}$ ca (adj)

Vorpai (adj) - b<sup>h</sup>urpi (adj)

Manxome (adj) - ma $\int$ fumi (adj)

Tumtum (adj) – tamta (adj)

Tulgey (adj) - g<sup>h</sup>ulci (adj)

Whiffling (adv) - hilfilie (adj)

Snicker-snack –  $\int$ anik  $\int$ anik

Galumphing (adv) - galump<sup>h</sup>ie (adv)

Beamish (adj) – bimbi (adj)

As seen in the Original poem (except for the function words<sup>40</sup>) nouns, verbs, adverbs and adjectives all are newly created i.e., **Neologisms**<sup>41</sup>. Similar things are observed in the Bangla poem too. Nouns, verbs and adjectives are created keeping the phonetic structure of the English non-sense words. In fact the onomatopoeic word<sup>42</sup> ‘snicker-snack’ has been translated into Bangla onomatopoeic expression ‘ $\int$ anik  $\int$ anik’. The only difference observed that one adverb in the ST are converted to adjective in the TT. Since, the language differ in Syntax, the sentence order is changed sometimes. The expression ‘my son’ (‘amar c<sup>h</sup>e $\epsilon$ e’ in Bangla) is translated as ‘bac<sup>h</sup>a’ (a term used in Bangla to address someone very affectionate), this is an example of cultural change in the TT. This work of translation cannot be called ‘literal’ because some lines are not translated like ‘*O frabjous day! Callooh! Callay!*’ does not have any equivalent line in the Bangla poem.

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<sup>40</sup>In linguistics, **function words** are words that have little lexical meaning or have ambiguous meaning and express grammatical relationships among other words within a sentence. Function words include determiners, conjunctions, prepositions, pronouns, auxiliary verbs, modals, qualifiers, and question words.

<sup>41</sup> **Neologisms** are newly coined terms, words, or phrases

<sup>42</sup> **Onomatopœia** is the process of creating a word that phonetically imitates, resembles, or suggests the sound that it describes.

Ray wrote in an untitled foreword to his Torai Bandha Ghorar Dim:

“Nearly all poems included in this collection were published first in Sandesh magazine. If nonsense works are translated verbatim the spirit of the original cannot be retained more often than not. So liberties had to be taken with some of the poems translated. The limericks by Lear were no direct translations; fresh ones were composed by following the illustrations done by Lear.”

[Source: [http://satyajitrayworld.org/as\\_translator.html](http://satyajitrayworld.org/as_translator.html) ]

So it is evident that in spite of not being ‘exactly’ translated ‘Jabarkhaki’ captures the sense of ‘Jabberwocky’ very efficiently because it is a perfect balance of Translation and Adaptation.

#### 4. Challenges in Literary translation:

**A. Linguistic:** The major challenge in translating a Language to another is the difference between **Principles and Parameters**<sup>43</sup> governing the Languages.

**Principles and Parameters:** is a frame within generative linguistics in which the syntax of natural language is described in accordance with general principles (i.e., abstract rules or grammars) and specific parameters (i.e., markers) that for particular language are either turned on or off.

##### **Framework**

The central idea of principles and parameters is that a person's syntactic knowledge can be modelled with two formal mechanisms:

- A finite set of fundamental **principles** that are common to all languages; e.g., that a sentence must always have a subject, even if it is not overtly pronounced. For ex: Bangla allows dropping subject quite often but English doesn't
- A finite set of **parameters** that determine syntactic variability amongst languages; e.g., a binary parameter that determines whether or not the subject of a sentence must be overtly pronounced (this example is sometimes referred to as the **pro-drop** parameter). For ex: Bangla is a Pro-drop Language.

Since the Principles and Parameters of the Languages of ST and TT differ, hence translating becomes a lot harder.

As mentioned in the introduction Jakobson (2000:113-118) labelled 3 types of translation 1. Intralingual, 2. Interlingual and 3. Intersemiotic. He further elaborates on the topic of 'Linguistic Equivalence'<sup>44</sup> in case of Interlingual translation on his famous example of 'cheese' in English which is not equivalent to the Russian 'syr' since in the Russian code unit there is no concept of 'cottage cheese'.

"Most frequently, however, translation from one language into another substitutes messages in one language not for separate code-units but for entire messages in some other language. Such a

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<sup>43</sup> "Principles and Parameters" (P&P), Chomsky introduced in *Lectures on Government and Binding* (1981) and elaborated in *Knowledge of Language* (1986). And further elaborated in Chomsky, Noam. (1995): p. The Minimalist Program. MIT Press, Cambridge MA

<sup>44</sup> *On Linguistic Aspect of Translation* by Roman Jakobson, 113-118 The Translation Studies Reader, Lawrence Venuti (ed), published by Routledge 2000

translation is a reported speech; the translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes.”

[Jakobson 2000:114]

Jakobson points out that there is no full equivalence between code units of two language. An example can be given from the subtitles of the movie *Goopy Gayen and Bagha Bayen*<sup>45</sup>. In the film the character *Halla Raja* scorns his subjects for being lazy and addresses them as *Kumbhakarna* (The brother of *Ravana* who sleeps for 6 months a year according to *Ramayana*<sup>46</sup>) is subtitled as *Sleeping Beauty*<sup>47</sup> (The princess who slept for 100 years). It is certain the word *Kumbhakarna* and *Sleeping Beauty* are unrelated but somehow for an English audience it is easier to understand the notion of someone ‘who sleeps a lot’ from the word *Sleeping Beauty*.

Jakobson (2000:115-118) further describes the problems in Interlingual translation

1. The level of Semantic field: Two languages might not have same grammatical categories. For ex: Sanskrit has a tripartite number system Singular, Dual and Plural but English or Bangla doesn't have Dual markers. In fact in case of Bangla and English, one major difference is the absence of auxiliary verbs in Bangla.
2. The level of Aspect: The verb morphology of languages differ from one another. For example in Toto<sup>48</sup> the aspect marker depends on verb type (State, Activity, Achievement and Accomplishment). In case of Bangla and English, Bangla verbs mark person and number but in English number is mostly marked by an auxiliary (exception third person singular ‘He goes to School’ here the ‘-es’ suffix mark number, gender and tense).
3. The level of Gender: Some languages mark grammatical gender where others doesn't. Example: Hindi being a noun class<sup>49</sup> language marks ‘vehicles’ as feminine gender which

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<sup>45</sup> *Goopy Gayen and Bagha Bayen* (The Adventures of Goopy and Bagha) is a movie directed by Satyajit Ray which got released in 1968

<sup>46</sup> *Ramayana* is one of the two major epics of ancient India written by Valmiki

<sup>47</sup> *Sleeping Beauty* is a classic fairy tale which involves a beautiful princess, a sleeping enchantment, and a handsome prince.

<sup>48</sup> A critically endangered language spoken in ‘Totopara’, Alipurduar District, West Bengal

<sup>49</sup> In linguistics, a noun class is a particular category of nouns. A noun may belong to a given class because of the characteristic features of its referent, such as gender, animacy, shape, but counting a given noun among nouns of such

is 'neuter' in both Bangla and English. Bangla and English doesn't mark grammatical gender.

Nida (2000:126)<sup>50</sup> claims that

“Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences, it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translations. The total impact of a translation may be reasonably close to the original, but there can be no identity in detail.”

Catford (2000: 141-147)<sup>51</sup> 'Shifts' as a departure from formal correspondence in the process of Translation. He describes two major shifts.

1. Level Shifts: The SL item has an equivalent TL translation at a different level. For example: The concept of 'Contextuality', In Bangla the term 'ektu dek<sup>h</sup>i' can mean 'show me' to 'excuse me' in English depending on the context.
2. Category Shifts: Category Shifts are departure from formal correspondence in translation which includes Structure Shifts, Unit shifts etc. For ex: Certain expression in Bangla doesn't have equivalent term in English. The word single word 'k<sup>h</sup>elam' in Bangla is translated as a sentence in English 'I ate'(since Bangla allows subject dropping)

Catford (1965/1978:1)<sup>52</sup> states:

“Translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language—a general linguistic theory.”

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or another class is often clearly conventional. Some authors use the term "grammatical gender" as a synonym of "noun class", but others use different definitions for each.

<sup>50</sup> *Principles of Correspondance* by Eugene Nida, 126-140 The Translation Studies Reader, Lawrence Venuti (ed),published by Routledge 2000

<sup>51</sup> Translation Shifts by J.C. Catford ,141-147, The Translation Studies Reader, Lawrence Venuti (ed),published by Routledge 2000

<sup>52</sup> A Linguistic Theory of Translation:*An Essay in Applied Linguistics* by J. C. Catford published by Oxford University Press, 1965/1978



He further describes on the levels of language. He discusses the fundamental categories of linguistics which can be used in describing the grammar and phonology of particular languages [p: 1]. He points out that language varies from idiolects, dialects, registers, styles and modes [p.83].

Nida (1964: 57)<sup>53</sup> describes the notion of Linguistic Meaning as:

“Linguistic Meaning must be carefully distinguished from the other types of meaning, for the linguistic signification of a form does not refer to anything outside of language itself as does referential or emotive meaning, but rather to the meaningful relationships which exist within language. On the other hand, linguistic meanings for all types of meanings are essentially from the signaling of a relationship. ”

He further describes that Referential (denotative/ literal) meaning directly deals with the word and its meaning whereas the Emotive (connotative/ intended) meaning deals with the psychological setting of the speaker and Linguistic meaning links in between these two meanings giving the significant pattern of such connection.[p.58]

Chomsky (1965) in *Aspects of the Theory of Syntax* (M.I.T Press) developed the idea that each sentence in a language has two levels of representation: a deep structure and a surface structure. The deep structure represents the core semantic relations of a sentence and is mapped onto the surface structure (the final structure), which follows the phonological form of the sentence very closely, via *transformations* [p 128-147]

Transformational grammar (Chomsky, 1957) is a system of language analysis that recognizes the relationship among the various elements of a sentence and among the possible sentences of a language and uses processes or rules (some of which are called transformations) to express these relationships.

For example, transformational grammar relates the active sentence “Mary played Football” with its corresponding passive, “Football was played by Mary.”[p. 61-84]

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<sup>53</sup> Toward a Science of Translating by Eugene Nida , Leiden E.J.Brill 1964

Chomsky's (1957)<sup>54</sup> TG<sup>55</sup> rules can be generalized as:

1. The Phrase Structure<sup>56</sup> rules generate a Deep structure
2. Which goes through Transformational rules (movements of elements)
3. Which generates the Surface structure.

Nida (1969/1982:33)<sup>57</sup> incorporated and reversed these features of Chomsky's TG model into his grammatical analysis of translation. He described that the SL (Surface Structure) goes through a process of transfer to create the TL (Deep Structure).

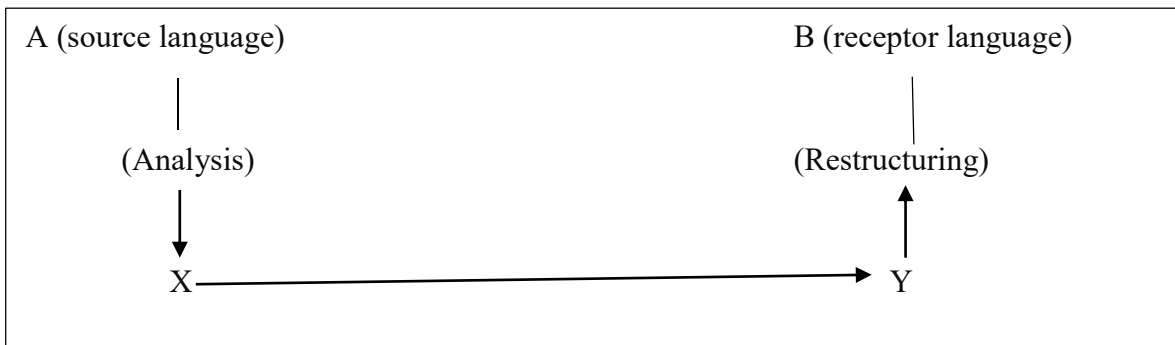


Figure: 1 Nida's three-stage system of translation (from Nida and Taber 1969: 33).

Saldanha<sup>58</sup> (1998/2009/2011:149) discuss about the incorporation of Semiotic and Pragmatic elements in translation. The problems of translating a context from ST to TT is what the ultimate Linguistic Challenge in translating a text, this further leads to the concept of Critical Discourse Analysis (p.150) which states that changes are necessary in translating a discourse from ST to TT. Such analysis captures the obscure elements of the two languages in translation.

<sup>54</sup> Syntactic Structures by Noam Chomsky, published by Mouton and co. ,1957, 106-108

<sup>55</sup> Transformational Generative Grammar by Noam Chomsky also called TGG

<sup>56</sup> Phrase structure rules are a type of rewrite rule used to describe a given language's syntax and are closely associated with the early stages of transformational grammar, being first proposed by Noam Chomsky in 1957

<sup>57</sup> The theory and practice on Translation by Eugene Nida and Charles R. Taber,1969/1982, E.J.Brill, Leiden

<sup>58</sup> *Linguistic approaches* by Gabriela Saldanha in Routledge Encyclopedia of Translation Studies, 1998/2009/2011 published by Routledge.

**B. Cultural:** The second type of problem encountered in literary translation is the Culture specific terms.

On this topic Nida<sup>59</sup> (1945: 194-208) describes the relationship between Linguistics and Ethnology. He says “Language is best described as a part of culture” [p.194]. He further points out the semantic problems during translating a text. Every language has its own specific semantic terms<sup>60</sup> which might not be present in the TT.

Nida (1945:194-195) points out 4 main factors as problems of translation.

- “First, most translations with which we are familiar have been carried on within the Indo-European language-family, and, for the most part, the culture of this linguistic area is relatively homogeneous.”
- “Second, most translations which have involved data from widely differing cultures have been translations from languages representing simple cultures to languages representing complex cultures. For example, translations of folk-lore data from Zuni to English. The complex cultures have so many alternates of behavior and have acquired such a knowledge of alternates in other cultures that the translation-task is not so complicated, nor is the translator so aware of the cultural features involved.”
- “A third factor tending to obscure the cultural features involved in translation is our habit of discussing words almost wholly in terms of psychological entities rather than in terms of social one. The study of semantics on the basis of certain psychological theories has too often resulted in the entire problem being enmeshed in theories of perception and the relationship between the ‘referent’ and the ‘thought-complex.’”

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<sup>59</sup> Eugene Nida (1945) Linguistics and Ethnology in Translation-Problems, published online 04 Dec 2015. [source: <https://doi.org/10.1080/00437956.1945.11659254>]

<sup>60</sup> Squirrel is called ‘Kajtho mujika’ in Odiya which literally means ‘the mouse of woods’ but squirrel is called ‘kath biṛali’ in Bangla which means ‘the cat of woods’ which entails that the Semantic Strategy of these two languages are completely in naming Rodents.

- “A fourth factor has been the emphasis upon the stylistic and literary factors of translation, so that one often receives the erroneous impression that translation is basically an art rather than a science.”

“Translation-problems, which are essentially problems of equivalence, may be conveniently treated under (1) ecology, (2) material culture, (3) social culture, (4) religious culture, and (5) linguistic culture.” Nida (1945:196)

So the translator must be aware of the contrastive features governing both the languages of ST and TT.

Sturge (1998/2009/2011:67-70) uses the term ‘Cultural Translation’ in many different context and senses.<sup>61</sup>

“In some of these it is a metaphor that radically questions translation’s traditional parameters, but a somewhat narrower use of the term refers to those practices of literary translation that mediate cultural difference, or try to convey extensive cultural background, or set out to represent another culture via translation. In this sense, ‘cultural translation’ is counter posed to a ‘linguistic’ or ‘grammatical’ translation that is limited in scope to the sentences on the page.” [Sturge 1998/2009/2011:67]

She further elaborates the term ‘cultural translation’ under the development of the discipline of ‘Cultural Anthropology’ which faces questions of translation in many levels. [p. 67-68]

- In an anthropological fieldwork a lot of interlingual translation is required but the anthropologist or the interpreters can face a lot of problem if they are not aware of the cultural difference.
- The fieldworker’s written report collected via interview is not simply a matter of interlingual, or intersemiotic translation but it involves translation between culture contexts.

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<sup>61</sup> Cultural translation by Kate Sturge, *Routledge Encyclopedia of Translation Studies*, 1998/2009/2011, published by Routledge

Bassnett<sup>62</sup> (2007:14) talks about the historical development of translation studies from 1980s and deduces:

“The translator's subjective takes precedence, and the function that a translation is meant to fulfil in the target culture enables that translator to make certain choices. This is a far cry from source focused theories of translation, and can also be said to reflect a cultural turn.”

On this topic Genzler<sup>63</sup> writes:

“The two most important shifts in theoretical developments in translation theory over the past two decades have been

- (1) The shift from source-oriented theories to target-text-oriented theories
- (2) The shift to include cultural factors as well as linguistic elements in the translation training models. Those advocating functionalist approaches have been pioneers in both areas.”

(Genzler 1993/2001: 70)

Bassnett (2007:26) further says:

“Language is embedded in culture, linguistic acts take place in a context and texts are created in a continuum not in a vacuum.”

Simon<sup>64</sup> (1996:127) comments on the Globalization of Culture. She writes:

“The globalization of culture means that we all live in ‘translated’ worlds that the spaces of knowledge we inhabit assemble ideas and styles of multiple origins, that transnational communications and frequent migrations make every cultural site a crossroads and a meeting place.”

Simon (1996:129) extends her discussion to understand the complexities of Gender and Culture of Culture Studies.

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<sup>62</sup> Culture and Translation by Susan Bassnett, *A Companion to Translation Studies* Piotr Kuhiwezak (ed)and Karin Littau (ed) published by Multilingual Matters Ltd, 2007

<sup>63</sup> *Contemporary Translation Theories* by Edwin Genzler (1993/2001) London: Routledge. Clevedon: Multilingual Matters.

<sup>64</sup> *Gender in Translation* by Sherry Simon 1996, published by Routledge

“It allows us to situate linguistic transfer within the multiple “post” realities of today: Poststructuralism, Postcolonialism and Postmodernism. To present these influences very schematically, it could be said that

The first emphasizes the power of language to construct rather than simply reflect reality;

The second highlights the power relations which inform contemporary cultural exchanges; and

The third emphasizes that, in a universe where total novelty is a rare phenomenon, a great deal of cultural activity involves the recycling of already existing material.

All three of these perspectives give heightened prominence to translation as an activity of cultural creation and exchange.” [p.129]

Dasgupta<sup>65</sup> (2011:120) terms the act of Translation as ‘Political’. He writes

“Translation has always been a political act, the word ‘political’ used here in its broadest sense. The very act of translating a work from one language into another implies a consciousness of change and an awareness of the dynamics of intercultural interactions.”

In the next chapter I am going to incorporate these above mentioned theories and try to examine them on the Translated works of Feluda.

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<sup>65</sup> ‘Translating India Today: Local Cultures, Global Ambitions and Colonial Hangovers’ by Sayantan Dasgupta, in Locating Cultural Change Edited by Partha Pratim Basu and Ipshita Chanda published by Sage publication in 2011

## 5. Feluda:

**5.1. Development of Feluda Series (Characters, Usage of language etc.):** Satyajit Ray started writing the Feluda series in 1965 and the last novel was written in 1991. There are total 16 novels, 8 novellas and 11 stories in the series all of which are translated and compiled in the book *Complete Adventures of Feluda* part 1 and 2. The 3 unfinished stores of Feluda are not translated.

Feluda aka Pradosh Chandra Mitter is said to be an alter ego of his creator Satyajit Ray himself<sup>66</sup>. The narrator describes Feluda's height as 6'2" along with an athlete body. Feluda has been brought up by his father's younger brother Binay Mitter (Tapeshe/Topshe's father) after his parent's death when he was only 9 years old. They all reside at 21, Rajani Sen<sup>67</sup> Road, Kolkata-700029 (earlier they used to live in Tara Road<sup>68</sup> as mentioned in *Baksho Rohosyo/Incident on Kalka Mail*). His father, late Jaykrishna Mitter used to teach Mathematics and Sanskrit at Dhaka Collegiate School. Feluda had a job in bank before his detective career. The personality of Feluda is described as an intelligent, sharp, athletic young man who is a perfect 'Bangali' at heart. He has expert abilities in observation, detection, other than that he is self-trained in martial arts and regularly does yoga to keep his body fit. Contrary to his healthy lifestyle, Feluda enjoys smoking cigarettes (he reduces his bad habit of smoking later in the series but couldn't quit as described by the narrator), and chewing betel leaves (mentioned in *Gangtoke Gondogol/Trouble in Gangtok*). His favourite brand is *Charminar*. The narrator of the series i.e., Topshe describes the abilities of Feluda in the story *Badshahi Angti/The Emperor's Ring* as:

“Some people think him crazy, some say he is only eccentric, others call him just plain lazy. But I happen to know that few men of his age possess his intelligence. And, if he finds a job that interests him, he can work harder than anyone I know. Besides, he is good at cricket, knows at least a hundred indoor games, a number of card tricks, a little hypnotism and can write with both hands. When he was in school, his memory was so good that he had memorized every word in Tagore's 'Snatched from the Gods'<sup>69</sup> after just two readings.”

[p: 23-24, *Complete Adventures of Feluda part 1*]

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<sup>66</sup> As said by Sandip Ray in a Section Baba ar Feluda in the book *Ami ar Feluda* 2006 by Dip Prakashani. p.57

<sup>67</sup> Rajani Sen Road is in South Kolkata, but the house number is imaginary.

<sup>68</sup> Tara road is near Kalighat in South Kolkata

<sup>69</sup> The translated title of the poem *Debotar Grash* by Rabindranath Tagore

Feluda is also an avid reader of various topics, the narrator describes about his reading habit in the story *Gangtoke Gondogol/Trouble in Gangtok*.

“Next to me sat Feluda, immersed in a book on space travel. He always read a lot, but I had never seen him read two books—one straight after the other—that were written on the same subject. Only yesterday, back at home, he had been reading something about the Takla Makan desert. Before that, he had finished a book on international cuisine, and another of short stories. It was imperative, he’d always maintained, for a detective to gain as much general knowledge as possible. Who knew what might come in handy one day?” [p: 143, *Complete Adventures of Feluda part 1*]

Feluda is said to work as a translator in *Bombaiyer Bombete/The Bandits of Bombay*, the narrator writes:

“He had made a little money recently—not only from the cases he’d handled, but also from writing. In the last three months he had translated two books written in English (both were travelogues written by famous travellers in the nineteenth century) and been paid an advance. I had seen him write before in his free time. This was the first time he had done it seriously.” [p. 606/*Complete adventures of Feluda part 1*]

Feluda is also said to write Limericks in the story *Hatyapuri/The House of Death* the narrator mentions:

“He had tried practising card tricks, written limericks, and tried many other things to amuse himself.” [p.4]

Feluda likes to wear pants and trouser but on very special occasions he preferred wearing *Dhoti – Panjabi* (as mentioned in *Golapi Mukta Rohosyo/The mystery of the Pink pearl*). The little finger of his left hand had a long nail. All these characteristics of Feluda are identical with Satyajit Ray himself as I mentioned earlier the character is an alter ego of the author himself.

Feluda doesn’t grow old that much in the series. On the first story (*Feludar Goyendagiri/Danger in Darjeeling*, 1965) his age is 27 as mentioned by the narrator:

“I was thirteen and a half. Feluda was twenty-seven.” [ p: 2/*Complete adventures of Feluda part 1*]



And on the last story *Robertsoner Ruby/Robertson's Ruby* the age of Feluda is mentioned approximately mid-thirties (not mentioned in the TT). So the character got just 8 years old in the 26 yearlong series.

Feluda resembles Sherlock Holmes and Tapeshe/Topshe's resembles DR. Watson<sup>70</sup> in the series, just like DR. Watson Topshe aka Tapeshe Ranjan Mitter writes down the cases solved by Feluda in story format which are published as books.

Topshe/ Tapeshe Ranjan Mitter is the cousin of Feluda and his assistant too. The educational qualification of Tapeshe is not overtly mentioned but sometimes it is said that during his school holidays the duo travels. As mentioned earlier Topshe is thirteen and half in the first story so estimated age of Topshe is 21 years by the last story. Topshe accompanies Feluda in most of his cases (except for the cases which involve adultery as mentioned in the story *Nayan Rohosyo/The Mystery of Nayan* and thus those cases are not written in the Feluda Adventure Series).

One of the most important character of the series is Lalmohan Ganguly aka Jatayu, the famous crime-thriller novel writer, the character made its first appearance in the story *Sonar Kella/The Golden Fortress* (They met on a train) and he is present in most of the stories after that. Lalmohan Ganguly lives in Garpar Road<sup>71</sup>. According to the series, in spite of being best sellers his books are full of wrong information and Feluda is the one to correct them reading the manuscripts of the novels. Lalmohan babu often recites weird poems in the series written by his teacher Baikuntha Mallik of Ethenium Institute.

Another pivotal character of the series is Siddeshwar Bose aka Sidhu Jyatha (Uncle Sidhu in the TT). He is an aged man who has describes himself as Mycroft Holmes (Sherlock Holmes's elder brother) to Feluda. He lives in Sardar Sankar Road<sup>72</sup>. He is a bibliophile, and has an extensive base of general knowledge, current and historical affairs. He was a close friend of Feluda's father, being former neighbours in their ancestral village in Bangladesh. Sidhu jyatha is said to have a 'photographic memory'. He has a vast source of information which helps Feluda in solving some

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<sup>70</sup> Satyajit Ray's *Feluda Mysteries: The Criminals of Kailash* by Subhadra Sen Gupta, Penguin Books India. (text in comic) (2011). p. 2

<sup>71</sup> Satyajit Ray had spend his childhood days in Garpar Road , North Kolkata

<sup>72</sup> A road in , Lake Market, Kalighat in South Kolkata

cases. He acquired his vast knowledge from his collection of varied kinds of books and newspaper cuttings which he has accumulated over the years.

The most known enemy (an archenemy) of Feluda is Maganlal Meghraj. He has been compared to Professor Moriarty of the Sherlock Holmes series. This character makes appearance in 3 stories *Joy Baba Felunath/The Mystery of the Elephant God*, *Joto Kando Kathmandute/The Criminals of Kathmandu* and *Golapi Mukta Rohosyo/The Mystery of the Pink pearl*. Maganlal lives in Benaras. He also has a house in Joka, Kolkata. His son is Surajlal Meghraj. He is an official money-lender but is involved in smuggling artefacts, narcotics (through Indo-Nepal border) and jewellery. His house in Kolkata had been raided once but nothing was found. Feluda caught him red-handed in smuggling a rare and valuable Ganesh Murti (an idol of the elephant god) on the story the case of *Joy Baba Felunath/The Mystery of the Elephant God*. However, he got bailed. In the 19<sup>th</sup> story, *Joto Kando Kathmandute/ The Criminals of Kathmandu*, Maganlal Meghraj made a comeback as a drug- dealer. Again he was arrested in charge of murder and narcotics, yet he averted any long term punishment and again he came back in the 31<sup>st</sup> story, *Golapi Mukta Rohosyo/The Mystery of the Pink Pearl*.

The Feluda series is not merely a detective series, rather the series contains descriptive information about places, various subjects like Parapsychology, Numerology, Geometry etc. Also the stories are set at various locations in West Bengal (other than Kolkata), various states in India and even abroad. In three of the Feluda stories, the trio travels abroad. The trio goes to Nepal in *Joto Kando Kathmandute*, Hong Kong in *Tintoretto Jishu* and London in *Londone Feluda*. The geographical location and description of each places are minutely given in each and every story.

The narrator of series (Topshe) hardly being a teenager for the entire writes the stories in standard dialect<sup>73</sup> of Bangla avoiding complex words and grammatical structures. Moreover Satyajit Ray created the series mainly for teenagers and adolescents so the language used in the series is very simple and the plots of the story are mostly related to theft of antiques, treasure hunt, murders etc. also the series (like all other detective series) has a lot of stories which include riddles and puzzles as clues in solving the case.

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<sup>73</sup> **Dialect** is a particular form of a language which is peculiar to a specific region or social group.

“My husband was always deeply interested in science fiction stories. It was not surprising, therefore, when he decided to write them for his children’s magazine *Sandesh*.

One day, he told me that he wanted to experiment with stories other than he science fiction ones.

‘What other kind?’ I asked, although I knew the answer instinctively, since both of us were avid readers of detective stories. He didn’t have to tell me, so he smiled and said ruefully, ‘But there’s a big snag . . .’ I looked inquiringly at him. ‘The magazine is meant for children and adolescents, which means I shall have to avoid sex and violence—the backbone of crime thrillers . . . you do realize the difficulty, don’t you?’ ” [as said by Bijoya Ray in 1995, October, Kolkata<sup>74</sup>]

Feluda is bilingual<sup>75</sup> (Bangla and English) and speaks in a straightforward attitude so does the other characters do. Lalmohan Ganguly has a North-Kolkata accent of Bangla and often mistakes in pronouncing English words. He pronounces Fantastic as *Fanastatic*, Igloo as *Ilgoo*, Incognito as *Incongito*, and Bonaparte as *Bonaparti* i.e., Phoneme<sup>76</sup> alterations in speech. Feluda often corrects his errors. Feluda also mentions about Jatayu’s Bangla accent<sup>77</sup> (mentioned as Shyambazar er taan) of Hindi in the story *Darjeeling Jamjamat* (not mentioned in TT).

The character Sidhu Jyatha (referred as Uncle Sidhu in the TT) has a tendency to play with words<sup>78</sup>, he articulates parapsychology as para-c<sup>h</sup>ai-c<sup>h</sup>olo-jai (locality-ash-lets go) which is semantically incoherent expression but phonetically correspondents to the actual word. He also articulates exhibition as is-ki-b<sup>h</sup>ishon (doesn’t have an equivalent English meaning)

The language used by Feluda in the Series is not very matured in the first stories but as the series got popular amongst Adult readers, the character got more matured so did the Language<sup>79</sup>. Feluda used to tease Topshe in the first few stories but gradually his attitude towards Topshe changed, he became a mentor and Topshe considered himself as his satellite.

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<sup>74</sup> Written in the foreword of the book *Complete Adventures of Feluda* published by Penguin books

<sup>75</sup> A person who can speak two languages fluently

<sup>76</sup> In linguistics any of the perceptually distinct units of sound in a specified language that distinguish one word from another is called a **Phoneme**. For example *p*, *b*, *d*, and *t* in the English words *pad*, *pat*, *bad*, and *bat*.

<sup>77</sup> In linguistics an **Accent** is a distinctive way of pronouncing a language, especially one associated with a particular country, area, or social class.

<sup>78</sup> This phenomena is called **Word –Play** in linguistics i.e., the witty exploitation of the meanings and ambiguities of words, especially in puns.

<sup>79</sup> As mentioned by Sandip Ray in a Section Baba ar Feluda in the book *Ami ar Feluda 2006* by Dip Prakashani. p.56

The language usage of each and every (even minor ones) are written very minutely. The characters speak according to their geographical location so dialectal variation according to socio-economic and educational background is very prevalent in the series. Also some characters like Maganlal Meghraj (who code-mixes<sup>80</sup> Bangla, Hindi and English while speaking) are multilingual<sup>81</sup> in the series. In some cases even Feluda disguises (He is a master in taking disguise) as another person and speaks fluently in a different dialect (in parity with the disguise he takes).

So a wide range of linguistic variations are noticed in the entire series.

**5.2. Development of the Translated series:** Gopa Majumdar (2004, The Translator of the Series) writes about her experience and motivation for translating the series in the introduction of *Complete Adventures of Feluda*<sup>82</sup>.

As mentioned earlier that the Feluda stories were first translated in English by Chitrita Banerji (in the book *The Adventures of Feluda* (published by Penguin books in 1988). This book had 3 novels and 1 stories namely *The Golden Fortress* (Same title in *Complete Adventures of Feluda*), *The Buccaneer of Bombay (The Bandits of Bombay)*, *Trouble in Graveyard (The Secret of the Cemetery)*, and *Mystery at Golok Lodge (The Mysterious Tenant)*. The remaining translations were done by Gopa Majumdar which appeared in<sup>83</sup>:

- *The Emperor's Ring: The Further Adventures of Feluda* (1993)
- *The Mystery of the Elephant God: More Adventures of Feluda* (1994)
- *Feluda's Last Case and Other Stories* (1995)
- *The House of Death and Other Feluda Stories* (1997),
- *The Royal Bengal Mystery and Other Feluda Stories* (1997)
- *The Mystery of the Pink Pearl: The Final Feluda Stories* (1998).

*The Magical Mystery* was published in Indigo, a collection of Ray's short stories, in 2000. However, in the book *Complete Adventures of Feluda* part 1 and 2 the new translations of *The*

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<sup>80</sup> In linguistics **Code-mixing** is the mixing of two or more languages or language varieties in speech.

<sup>81</sup>A person who can speak more than two languages fluently.

<sup>82</sup> *Complete Adventures of Feluda* published by Penguin books

<sup>83</sup> Source: *Complete Adventures of Feluda* published by Penguin books

*Golden Fortress, The Bandits of Bombay, The Secret of the Cemetery, and The Mysterious Tenant* done by Gopa Majumdar were added and the series was arranged chronologically.

Majumdar (2004) talks about Ray's thoughts on translating Feluda in other Languages.

“Initially, Ray was hesitant to allow the Feluda stories to be translated as he was unsure about the response of non-Bengali readers. However, the two films<sup>84</sup> he had made as well as the television series made by his son had evoked an interest from other communities. When he did finally give his consent, it was only to discover that he need not have worried at all. The Three Musketeers, comprising Pradosh C. Mitter, Private Investigator, and his two assistants, were received with as much enthusiasm elsewhere in India as they had been in Bengal.” [Majumdar, London, June 2004 in Introduction to *Complete adventures of Feluda*].

On the next section I am going to give the Chronology of the Feluda Series and then make a comparative analysis of the story titles. I will also try to name the titles of the story which are not literally translated. After comparing the titles I shall compare all the stories of the series also I will try to translate the riddles and limericks which are omitted in the TT.

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<sup>84</sup> *Sonar Kella* 1974, *Joy Baba Felunath* 1979

### 5.3. Chronology of the Feluda series:

Feluda Samagra part: 1/ Complete Adventures of Feluda part 1		
Year of first Publication and Publisher	Original title	English title
<i>Sandesh</i> , December 1965—February 1966	<i>Feludar Goyendagiri</i>	<i>Danger in Darjeeling</i>
<i>Sandesh</i> , May 1966—May 1967	<i>Badshahi Angti</i>	<i>The Emperor's Ring</i>
<i>Sharadiya Sandesh</i> , 1967	<i>Kailash Chowdhury'r Pathar</i>	<i>Kailash Chowdhury's Jewel</i>
<i>Sandesh</i> , Summer issue, May—June 1970	<i>Sheyal Debota Rohosyo</i>	<i>The Anubis Mystery</i>
<i>Sharadiya Desh</i> , 1970	<i>Gangtoke Gondogol</i>	<i>Trouble in Gangtok</i>
<i>Sharadiya Desh</i> , 1971	<i>Sonar Kella</i>	<i>The Golden Fortress</i>
<i>Sharadiya Desh</i> , 1972	<i>Bakso Rohosyo</i>	<i>Incident on the Kalka Mail</i>
<i>Sharadiya Sandesh</i> , 1973	<i>Samaddarer Chabi</i>	<i>The Key</i>
<i>Sharadiya Desh</i> , 1973	<i>Kailashe Kelenkari</i>	<i>A Killer in Kailash</i>
<i>Sharadiya Desh</i> , 1974	<i>Royal Bengal Rohosyo</i>	<i>The Royal Bengal Mystery</i>
<i>Sharadiya Desh</i> , 1975	<i>Joy Baba Felunath</i>	<i>The Mystery of the Elephant God</i>
<i>Sharadiya Sandesh</i> , 1975	<i>Ghurghutiyar Ghotona</i>	<i>The Locked Chest</i>
<i>Sharadiya Desh</i> , 1976	<i>Bombaiyer Bombete</i>	<i>The Bandits of Bombay</i>
<i>Sharadiya Sandesh</i> , 1976	<i>Gosaipur Sargaram</i>	<i>The Mystery of the Walking Dead</i>
<i>Sharadiya Desh</i> , 1977	<i>Gorosthane Sabdhan</i>	<i>The Secret of the Cemetery</i>
<i>Sharadiya Desh</i> , 1978	<i>Chhinnamastar Abhishap</i>	<i>The Curse of the Goddess</i>

Table: 1 Feluda series chronology [Source: *Feluda Somogro* part 1 and *Complete adventures of Feluda* part 1]

Feluda Samagra part: 2/ Complete Adventures of Feluda part 2

Year of first Publication and Publisher	Original title	English title
<i>Sharadiya Sandesh</i> , 1979	<i>Hatyapuri</i>	<i>The House of Death</i>
<i>Sandesh</i> May—August 1980	<i>Golokdham Rohosyo</i>	<i>The Mysterious Tenant</i>
<i>Sharadiya Desh</i> , 1980	<i>Joto Kando Kathmandute</i>	<i>The Criminals of Kathmandu</i>
<i>Sharadiya Sandesh</i> , 1981	<i>Napoleoner Chithi</i>	<i>Napoleon's Letter</i>
<i>Sharadiya Desh</i> , 1982	<i>Tintoretor Jishu</i>	<i>Tintoretto's Jesus</i>
<i>Anandamela</i> 4 May—15 June 1983	<i>Ambar Sen Antordhan Rohosyo</i>	<i>The Disappearance of Ambar Sen</i>
<i>Sharadiya Sandesh</i> , 1983	<i>Jahangirer Swarnamudra</i>	<i>The Gold Coins of Jahangir</i>
<i>Sharadiya Desh</i> , 1984	<i>Ebar Kando Kedarnathe</i>	<i>Crime in Kedarnath</i>
<i>Sharadiya Sandesh</i> , 1985	<i>Bosepukure Khunkharapi</i>	<i>The Acharya Murder Case</i>
<i>Sharadiya Desh</i> , 1986	<i>Darjeeling Jamjamat</i>	<i>Murder in the Mountains</i>
<i>Sharadiya Desh</i> , 1987	<i>Bhuswarga Bhoyonkor</i>	<i>Peril in Paradise</i>
<i>Sandesh</i> December 1995—February 1996	<i>Indrajal Rohosyo</i>	<i>The Magical Mystery</i>
<i>Sharadiya Sandesh</i> , 1987	<i>Apsara Theaterer Mamla</i>	<i>The Case of Apsara Theatre</i>
<i>Sharadiya Desh</i> , 1988	<i>Shakuntalar Kanthahaar</i>	<i>Shakuntala's Necklace</i>

Table: 2 Feluda series chronology [Source: *Feluda Somogro* part 2 and *Complete adventures of Feluda* part 2]

(continued)

Feluda Samagra part: 2/ Complete Adventures of Feluda part 2 (continued)		
<i>Sharadiya Sandesh</i> , 1990	<b><i>DR. Munshir Diary</i></b>	<b><i>DR. Munshi's Diary</i></b>
<i>Sharadiya Sandesh</i> , 1989	<b><i>Golapi Mukta Rohosyo</i></b>	<b><i>The Mystery of the Pink Pearl</i></b>
<i>Sharadiya Desh</i> , 1989	<b><i>Londone Feluda</i></b>	<b><i>Feluda in London</i></b>
<i>Sharadiya Desh</i> , 1990	<b><i>Nayan Rohosyo</i></b>	<b><i>The Mystery Of Nayan</i></b>
<i>Sharadiya Desh</i> , 1992	<b><i>Robertsoner Ruby</i></b>	<b><i>Robertson's Ruby</i></b>
Unfinished writings of Feluda		
<i>Sharadiya Sandesh</i> , 1996	<b><i>Tota Rohosyo (first and second draft)</i></b>	<b>Not translated</b>
<i>Sharadiya Sandesh</i> , 1995	<b><i>Baksho Rohosyo (first draft)</i></b>	<b>Not translated</b>
<i>Sharadiya Sandesh</i> , 1997	<b><i>Aditya Bardhaner Abishkar</i></b>	<b>Not translated</b>

Table: 2 Feluda series chronology [Source: *Feluda Somogro* part 2 and *Complete adventures of Feluda* part 2] (continued)

The chronology of the Feluda Series followed here is mentioned in the Introduction of '*Feluda Somogro: part 1*' by Sandip Ray. However, the publication time and the Chronology are not in the same order. Some of the stories in the *Feluda Somogro* Chronology is altered in the *Complete adventures of Feluda*.



### A. Titles in Translation:

Out of 35 titles only 17 story titles are translated ‘literally’ in the book *Complete adventures of Feluda* (part one and two). The title of the first story *Feludar Goyendagiri* is translated as *Danger in Darjeeling*. The ST title doesn’t reveal the location name but the TT title does. The literal translation of this story title would have been *Feluda’s Detection*. The next change in story title is found in *Kailash Chowdhury’s Pathak* which is titled as *Kailash Chowdhury’s Jewel*. The word ‘pat<sup>h</sup>ar’ in Bangla means ‘stone’ in English, since the case involves a rare valuable gem the literally translated title would have been *Kailash Chowdhury’s Gemstone*. The next story *Sheyal Debota Rohosyo* was earlier named as *Feluda o Anubis Rohosyo/Anubis Rohosyo* by Satyajit Ray on his draft copy of *Feluda*<sup>85</sup>. Interestingly the TT title *The Anubis Mystery* is a literally translated from the earlier title given by Satyajit Ray, the literal translation of *Sheyal Debota Rohosyo* should have been *The Mystery of the Fox head God*. The next story with a change of title in the TT is *Bakso Rohosyo* which is titled as *Incident on the Kalka Mail*. In this story Dinanath Lahiri mistakenly swapped his brief-case with a co-passenger on the Kalka Mail, so the TT title is named after the plot of the story, but the literally translated title of this story would have been *The Mystery of the Briefcase*. The next change in title of the story is *Samaddarer Chabi* which is titled as *The Key*, the literal translated title would have been *Samaddar’s Key* but it wouldn’t have sounded well with respect to the theme of the story. *Kailashe Kelenkari* is the next story with a change of title in the TT, which is *A Killer in Kailash*. In this story Feluda investigates a case of illegal trade of valuable artefacts stolen from ancient Indian temples, the literal translation of this title (keeping the backdrop of the story in mind) could have been *A Scandal in Kailash*. The TT title doesn’t convey the plot of the story very well. The next story with a change in title is *Joy Baba Felunath* which is titled as *The Mystery of the Elephant God* in TT. It is quite difficult to literally translate the title *Joy Baba Felunath* in English, a nearly equivalent title could have been *Hail! Lord Felu* which wouldn’t have been very convincing. In this story a valuable small Ganesh statue from gets stolen, it can be said that the TT titled is based on the subject of the story. The following story *Ghurghutiyar Ghotona* is titled as *The Locked Chest*, the literal translated title of this story would have been *The Incident of Ghurgutiya*<sup>86</sup> but as per the plot of the story (Feluda had to solve a riddle

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<sup>85</sup> Mentioned by Sandip Ray in the section ‘Khasra Khatay Feluda’ on the book *Feluda Somogro* part 1 published by Ananda publishers 2005

<sup>86</sup> *Ghurgutiya* is small village at Nadia district of West Bengal

to unlock the combination of a locked chest) the TT title is perfect. The next story *Bombaiyer Bombete* titled is as *The Buccaneer of Bombay* by Chitrita Banerji and as *The Bandits of Bombay* by Gopa Majumdar. Interestingly both the titles are literally translated but the story *Gorosthane Sabdhan* (again translated by both Chitrita Banerji and Gopa Majumdar) gets titled as *Trouble in Graveyard* and *The Secret of the Cemetery* i.e. , none of the titles are literally translated. The literal translated title could have been either *Beware in the Graveyard* or *Careful in the Cemetery* nonetheless both the titles of the TT convey the setting of the story very well. *Gosaipur*<sup>87</sup> *Sargaram* the preceding story to *Gorosthane Sabdhan* gets the title *The Mystery of the Walking Dead* in the TT. In this story Feluda investigates on an astrologer who claims to bring back the dead (via séance), so the TT title although not being literally translated conveys the course of the story very efficiently. The literally translated title would have been *A Sensation in Gosaipur* which again doesn't sound convincing. The next story (last one of the 1<sup>st</sup> part) *Chhinnamastar*<sup>88</sup> *Abhishap* gets the title *The Curse of the Goddess*. The name of the Goddess is mentioned in the ST title unlike the TT title. The literal translation to this title would have been *The Curse of Chhinnamasta* (as the story has a reference to a temple of Chhinnamasta).

The following story (The First one of the 2<sup>nd</sup> book) *Hatyapuri* doesn't have an equivalent one-word term in English so the TT title *The House of Death* is perfect. The next story *Golokdham Rohosyo* gets the title *Mystery at Golok Lodge* by Chitrita Banerji and *The Mysterious Tenant* by Gopa Majumdar. The former title (In spite of being literally translated) sounds less convincing than the latter one (following the plot of this story). The next story *Joto Kando Kathmandute* is titled as *The Criminals of Kathmandu* in the TT, the literal translated title would have been *The Calamities in Kathmandu* (which would have kept a parity with the plot) but the TT title too does justice with the setting of the story. The next change in story title is observed on *Ebar Kando Kedarnathe* which is named as *Crime in Kedarnath*. It is seen that the ST title has similarity with one of the earlier story *Joto Kando Kathmandute* (though the stories do not have any similarity or connection). The TT title doesn't conveys the topic of the story and the literal translated title should have been (keeping the topic in mind) *Circumstances in Kedarnath*. The following story *Bosepukure*<sup>89</sup> *Khunkharapi* is titled as *The Acharya Murder Case* in the TT. The literal translation

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<sup>87</sup> *Gosaipur* is a small town, not far from Kolkata

<sup>88</sup> Also called Chhinnamastika and Prachanda Chandika, is a Hindu goddess. She is one of the Mahavidyas, ten goddesses from the esoteric tradition of Tantra, and a ferocious aspect of Devi, the Hindu Mother goddess.

<sup>89</sup> Bosepukur is a place in South Kolkata

of this story title would be *Murder at Bosepukur* but the TT title is more convincing as per the incident of the story. *Darjeeling Jamjamat* (The second story set in Darjeeling) earlier named as *Hill-Station Hotyakando* by Satyajit Ray gets the title *Murder in the Mountains* (literally translated from the earlier name of the story). Strikingly, in this case the ST title reveals the location but the TT title doesn't (Unlike the first story). This story title is difficult to have an equivalent English term (specially the word *Jamjamat*) but *Dashing Devils in Darjeeling* could have been a nearly equivalent title in English keeping the story track in mind. The last story with a change of title in the series is *Bhuswarga*<sup>90</sup> *Bhoyonkor* which is named as *Peril in Paradise*, though the title is not literally translated, the TT title too has alliteration like the ST title. It's hard to translate the term *Bhuswarga* in English but as the term suggest the place Kashmir the title of the TT could have been *Scaring Kashmir*.

The rest of the story titles are all literally translated more or less though there are structural difference in the titles which is very obvious because of the syntactic variation of the two language. For example: *Gangtoke Gondogol* became, *London Feluda* became *Feluda in London* and *Nayan Rohosyo* became *The Mystery of Nayan*. The stories with genitive titles are kept in the similar order in the TT title. For ex: *Napoleoner Chithi* as *Napoleon's Letter*, *Tintoretor Jishu* as *Tintoretto's Jesus*, *Shakuntalar Kanthahaar* as *Shakuntala's Necklace*, *DR. Munshir Diary* as *DR. Munshi's Diary* and *Robertsoner Ruby* as *Robertson's Ruby*. An exception in the Genitive formation in the translated title is *Jahangirer Swarnamudra* which is titled as *The Gold Coins of Jahangir*.

The character Lalmohan Ganguly aka Jatayu (as mentioned earlier) is a crime- thriller writer and many of his novels are mentioned in various stories of Feluda. The main characteristic of these books written by Jatayu is that most of the titles of his novels are in alliteration, some of those titles are translated in the stories of TT. Like *Durdharsh Dushman* is translated as *The Fearsome Foe*, *Saharay Siharan* as *The Shivers in Sahara*, *Vancouverer Vampire* as *The Vampire of Vancouver*, *Anobik Danob* as *The Atomic Demon*, *Himalaye Hridkompo* as *The Himalayan Hemlock*, *Merumohatonko* as *The Antarctic Anthropophagi*, *Atolantik Atonko* as *The Astounding Atlantic*, *Shanghai e Songhat* as *Shaken in Shanghai* (though the last few titles are not literally translated, the literal translation of this title should have been *Afraid in Atlantic* and *Combat in Shanghai*, the former title has alliteration but the latter doesn't). In fact *Bombaiyer Bombete* is a

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<sup>90</sup>Kashmir is also called *Bhuswarga*

novel written by Jatayu (as mentioned in the Feluda story with the same title) which is referred as *The Bandits of Bombay* in the translated version of the Feluda story *Bombaiyer Bombete* but shockingly the same novel of Jatayu is referred as *The Buccaneer of Bombay*<sup>91</sup> in the translated story of *Darjeeling Jamjamat* i.e., *Murder in Mountains*. In the story *Joy Baba Felunath/ The Mystery of the Elephant God* two novels written Jatayu are mentioned, *Gorillar Gogras* named as *The Gorilla's Grasp* and *Rokto Hirok Rohosyo* as *The Bleeding Diamond* in the TT. He further mentions one of the character *Congor Gongorilla* which is translated as *Gongorilla of Congo*. The novel named *Pithapuram*<sup>92</sup> or *Pishach* is referred as *Frankenstein in Frankfurt*, since the name of the town is not very common the title could have been *The Ghoul near Godavari* (considering the location of the town) . Jatayu makes reference of his other novels, *Kampuchey Kompoman* which is referred as *Flummoxed in Florence* (this novel by Jatayu is nowhere mentioned in the TT). *Kampuchey Kompoman* could have been named as *Quaking in Kampuchea*<sup>93</sup> . The novel mentioned in *Robertsoner Ruby /Robertson's Ruby* is *Honolulu te Hulusthul* (which is mentioned as *The Sahara Shivers* in the TT) which could have been named as *Haphazard in Honolulu* and the novel mentioned in the ST of *Ambar Sen Antordhan Rohosyo* i.e., *Honduras e Hahakar* could have been translated as *Howling at Honduras*.

**Titles in Other Media:** Satyajit Ray directed two of Feluda stories *Sonar Kella* (1974) and *Joy Baba Felunath* (1979) into movies in Bangla. After his death Sandip Ray directed *Baksho Rahashya* (1996), *Bombaiyer Bombete* (2003), *Kailashey Kelenkari* (2007), *Tintoretto Jishu* (2008), *Gorosthaney Sabdhan* (2010), *Royal Bengal Rahashya* (2011), *Badshahi Angti* (2014), *Double Feluda*(2016) which had two stories *Samaddarer Chabi* and *Golokdham Rohosyo*. A Hindi television series based on *Joto Kando Kathmandute* was named *Kissa Kathmandhu Ka* directed by Sandip Ray in 1986 was featured. In 2010 an animated TV film based on *Joto Kando Kathmandute* produced by DQE Productions titled *Feluda: The Kathmandu Caper* was made. DQE Productions also made a 13-episode animation series named *Mysteries and Feluda* .Other than Films, Feluda stories have been adapted like Radio, Telefilms and Webseries keeping the

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<sup>91</sup> This title was given by Chitrita Banerji for the translated version of *Bombaiyer Bombete*

<sup>92</sup> Pithapuram or Peetika Puram is a town and a municipality in East Godavari district in the Indian state of Andhra Pradesh.

<sup>93</sup> Kampuchea is the earlier name of Cambodia

Original Title. It is seen that the story titles in other form of media has changed when done in other languages other than Bangla.

### **B. Comparative Analysis of Series:**

In this section I am going to inquire about the changes and alterations seen in each of the Feluda stories.

In the very first story *Feludar Goyendagiri /Danger in Darjeeling* certain changes are seen in the TT. [Plot Summary: Feluda goes to Darjeeling with Topshe, meets Rajen Babu (an old acquaintance of Feluda’s father) and his friend Tinkori Babu. Rajen Babu gets a life threat in a letter. Feluda investigates for the first time on the request of Topshe.]

On the very first section of the story order of sentences are changed. For example: the narrator describes the character Rajenbabu as a person with grey hair, fair complexion and amiable in nature but in the English text, the narrator starts describing him as an amiable person then describes his physical appearance. The second change in the TT (which is seen very often) is the paragraph breaks; the number of paragraphs in the Translated version are much more than the Original version. Other changes in the TT include omission of adjectives, discourse particles<sup>94</sup> of Bangla etc. The name of the newspaper which Tinkori Babu reads while sitting in Darjeeling Mall is not mentioned in the TT. In the ST the narrator was trying to read the news on Football from Tinkori Babu’s paper which is not specified in the TT. The sentence used in TT is

“I was trying to lean over his shoulder and look at the sports page, when Rajen Babu arrived panting and collapsed on the empty portion of our bench, next to Tinkori Babu. He looked visibly shaken.” [p.1]

During detection of the threatening letter which Rajen Babu received it is found that the word of the letter was compiled from cuttings of different newspaper and books. Here a problem arises, the TT dialogue between Feluda and Tinkori Babu says:

“Yes. Can you guess what those different sources might be?’

‘These two words—“prepared” and “pay”—appear to be a newspaper.’

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<sup>94</sup> A **discourse particle** is a word or a phrase that plays a role in managing the flow and structure of discourse. These words do not have any specified meaning if they are used outside the domain of discourse.

‘Right. *Ananda Bazar*.’

‘How can you tell?’

‘Only *Ananda Bazar* uses that typeface.’ ” [as narrated by Topshe, p.8]

*Ananda Bazar Patrika* is a Bangla newspaper and it is quite impossible to collect English words from a Bangla Newspaper. Some other alterations are also seen. For example: the narrator describes his age as thirteen and half and Feluda is double of his age in the ST but in the TT (as quoted earlier) the narrator specifies Feluda’s age as twenty seven. A certain line (used in the context of Feluda vocabulary) in ST ‘Feluda ota prai bæbohar kore t<sup>h</sup>ake’ (Feluda uses the term quite often) is translated as ‘Feluda was quite partial to the word’.

On the first two stories Feluda is said to be the son of the narrator’s maternal aunt but on the third story Feluda introduces Topshe as his paternal uncle’s son in the Original series but this shift of relationship status between the narrator and the sleuth is not seen in the TT. From the very first story Topshe address Feluda as his cousin without specifying the family relationship status.

In the second story *Badshahi Angti /The Emperor's Ring* the character Dhiru is addressed as Dhiru Kaka by the narrator in the ST which remains unaltered in the TT. [Plot Summary: Feluda with Topshe and Topshe’s father goes to meet Dhiru Kaka (their old acquaintance), in Lucknow. There they find that Dr Srivastav's (friend of Dhiru kaka) house is burgled the previous night and a precious ring of Aurangzeb was stolen. Another important character in this story is Bonobihari babu who is later revealed to be the villain.]

The term ‘Dhiru Kaka, could have been ‘Dhiru Uncle’ in the TT, this phenomena of addressing is seen all over the series, the expressions ‘Baba’(Father/Dad), ‘Dada’ (brother), ‘Babu’ (an expression used to address a gentle in Bangla) remains unaltered in the TT.

A certain Bangla term ‘unun’ (an oven made of clay widely used in India which requires coal, wood or jute sticks are fuel to cook food) is translated as ‘Angeethee’ (the hindi translation of the word) in the TT. Again, in the eleventh section of the story Bonobihari Babu does a beautiful wordplay of Bangla words with their English translations which is entirely omitted in the TT.

In the third story *Kailash Chowdhury'r Pathar/Kailash Chowdhury's Jewel*, Feluda starts detecting professionally. [Plot Summary: Kailash Chowdhury appoints Feluda to investigate a complex case which involves a threatening letter and a rare valuable gem.]

In the ST Feluda's client Kailash Chowdhury wrote a book based on his real life hunting experiences which is mentioned as 'shikar kahini' which remains unchanged in the TT. This expression could have been translated as 'Hunting Stories' or 'Hunting experiences'.

The fourth story of the series is *Sheyal Debota Rohosyo/The Anubis Mystery*.

[Plot Summary: Nilmoni Sanyal (a collector of antiques) buys a precious statue of Anubis from an auction. But soon the statue goes missing. Feluda is appointed to investigate.]

A religious song in Bangla 'bøl ma țara dāŗai ko<sup>h</sup>a/Amar keho nai sōŗkori he<sup>t</sup>ha' (the song is addressed to goddess *Kali* <sup>95</sup>asking her help to find a way) is translated as

"Help me, Mother for I have no one to turn to . . ." [p. 131]

The term 'țolpet' (lower abdomen) is translated as 'stomach' in English.

The fifth story of the series is *Gangtoke Gondogol/Trouble in Gangtok*.

[Plot Summary: Feluda and Topshe visit Gangtok for a vacation and meet some interesting people, each having a key role in a case of a car accident, later revealed to be a well-planned murder.]

In this story not much differences or alterations (except for some culture specific terms) are found in the TT. This might be because of the presence of the character Helmut Ungar (a hippie from Germany) and DR. Baidya (a psychic who is bilingual) and many conversations are in English in the ST.

*Sonar Kella/The Golden Fortress* is the sixth story of the series.

[Plot Summary: Mukul Dhar, a child of Kolkata claims that he can remember events of his previous life and informs that in his previous life he used to stay in a "Golden Fortress" of Rajasthan. He gets kidnapped by two extremely notorious villains when he mentions that he had seen gemstones

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<sup>95</sup> Kali also known as *Kālikā* or *Shyāmā*, is a Hindu goddess. Kali is one of the ten Mahavidyas a list which combines Sakta and Buddhist goddesses.

in the house where he used to live in his earlier birth. Feluda finds out the truth and rescues the boy. In this story Jatayu makes his first appearance]

An exception is found on the sixth story. I mentioned earlier the expressions ‘Baba’ (Father/Dad), ‘Dada’ (brother) remains unaltered in the TT, however Sidhu Jyatha (Siddheshwar Bose) is referred as Uncle Sidhu in the TT. An interesting term in Bangla *Jatishswar*<sup>96</sup> (দাতীশ্বর) remains unaltered in the TT. This might be because of the fact that in English there is no equivalent term to this expression but it could have been said that the character Mukul Dhar claims him to be re-incarnated as he remembers events of his past life. As I mentioned earlier Sidhu Jyatha often play with words which is mentioned in the ST of this story is omitted in the TT.

The seventh story of series is *Bakso Rohosyo/Incident on the Kalka Mail*.

[Plot Summary: Dinanath Lahiri meets Feluda and informs that he has mistakenly swapped his briefcase in kalka mail with one of his co-passengers and asks Feluda to return it. Feluda discovers that there was a valuable manuscript in the brief-case of Mr. Lahiri. Feluda takes the responsibility to find out the suitcase and the manuscript and finds out that Dinanath Lahiri didn’t swapped his case accidentally, it was planned by someone else.]

The story begins with a sentence containing the expression ‘lomk<sup>h</sup>ãṛa’ (something which causes goose bumps) which is translated as ‘hair raising’ in the TT. In my perception the translated term does not make any sense because for both non-native speakers of Bangla and native speakers of English. This term will not convey the feeling the author wanted to share as the sentence in the ST describes the expression of astonishment the narrator face while reading the story of an expedition by Captain Scott. Not much changes is seen further in this story.

The next story of the series is *Samaddarer Chabi/The Key*

[Plot summary: Monimohan Samadder the nephew of Radharaman Samaddar, (a Bengali wealthy musician, dies keeping all his money in an unknown secret place) appoints Feluda to search his Money. Before dying, he utters the word "In my name... key". This clue helps Feluda to find the hidden wealth. Feluda is asked for assistance to find out the money.]

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<sup>96</sup> An expression to describe a person who remembers his past life i.e., a re-incarnated person



An expression (said by Sadhan, a 7 year old kid to describe the nature of Radharaman Samadder). ‘maḍ̃<sup>h</sup>ε maḍ̃<sup>h</sup>ε kharap’ (sometimes bad) is translated as ‘I liked him a lot but sometimes he annoyed me’. A discourse between Feluda and Topshe regarding the technicalities of *Sargam*<sup>97</sup> given in the ST is omitted in the TT. In the culmination of this story the narrator describes Feluda’s intelligence as ‘razor-sharp brain’ which is ‘jan dewa budd<sup>h</sup>i’ (a term used to describe the quality of intelligence in Bangla) in the ST.

*Kailashe Kelenkari/A Killer in Kailash* is the next story of the series.

[Plot Summary: Feluda investigates a case of Vandalism from Indian temples, the latest being a 'yakshi' head sculpt from a temple in Orissa. Feluda understands the next place of such crime will be in Aurangabad where the famous cave of Kailash is present.]

In this story Feluda talks about *Mahabharata* and *Kurukshetra* in a conversation with Topshe which remains unaltered in the TT. Topshe creates the word ‘pātican’ [a neologism created by using the initial phonemes of Bangla numeric system] to remember the number of a car. pātican = pānc+tin+car+noy i.e., Five+ three+four+nine this is omitted in the TT ,the Neologism in English using the same strategy would have been fi+th+fo+n= ‘fithfon’. Also the word *Khicudi*<sup>98</sup> is translated as *Kedgere*<sup>99</sup>.

The next story of the series is *Royal Bengal Rohosyo/The Royal Bengal Mystery*

[Plot Summary: This story is about Treasure hunt. On an invitation by Mahitosh Singha Ray, Lalmohan Babu takes Feluda and Topshe to a forest near Bhutan where Feluda is given a puzzle to solve. He solves that successfully, unearths hidden secrets of the Singha Ray family and solves a murder.]

This story starts with the rhyme which is later revealed to be a riddle to locate the treasure of Singha Roy Family. The similar pattern of beginning is seen in the TT story but the Rhyme is not literally translated, not even translated ‘Sense to Sense’, in a word the rhyme is totally different from the ST one. Since the rhyme is changed, the location of the treasure in the TT has changed too. Many sections of this story is not translated, rather adapted from the Original. In the Original

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<sup>97</sup> Bangla term of Octave i.e., the interval between one musical pitch and another with double its frequency.

<sup>98</sup> A preparation made in India mixing Rice and Pulses along with vegetables

<sup>99</sup> An European dish of flaked, smoked haddocks, egg and rice

Version of this Story a lot of references from the *Mahabharata* which has been completely omitted in the TT. The word ‘caritabid<sup>h</sup>an’<sup>100</sup> is mentioned as ‘Dictionary’ in the TT. Jatayu mistakenly dedicates one of his works ‘In memory of Tenzing Norgay’ (who was alive in 1974) which is changed to ‘In memory of Sir Edmund Hillary’ in the TT.

*Joy Baba Felunath/The Mystery of the Elephant God* is the next story of the series.

[Plot Summary: Feluda along with his cousin Topshe and the thriller writer Jatayu visit Benaras during *Durga Puja* and finds a new *sadhu* has arrived whose name is *Macchli Baba*. Then he finds that a valuable small Ganesh statue from a Ghoshal family gets stolen. Feluda is appointed to find out the thief. This is also Feluda's first meeting with his archenemy Maganlal Meghraj]

This is one of the most popular stories of Feluda. In the original story Feluda describes the atmosphere of Kashi by defining the smells of different locations in the city which is kept unchanged in the TT. In this story the most dangerous enemy of Feluda Maganlal Meghraj is introduced, as I mentioned earlier Maganlal Meghraj is multilingual and often code mixes among Bangla, Hindi and English, but this code-mixing is totally absent in the TT. In the ST a neologism ‘ãfopæt<sup>h</sup>i’ (treatment of diseases by using fish scales) is translated as ‘fisopathy’ which could have been ‘scalopathy’ (ãf means fish scales). In a certain monologue *Macchli Baba* describes the Indian numeric system taking elements from Hindu Mythology which is totally changed in the TT. This portion of the story is adapted.

The following story of in the series is *Ghurghutiyaar Ghotona/The Locked Chest*.

[Plot summary: Kalikinkar Majumdar from Ghughutiya, Nadia, West Bengal writes a letter to Feluda claiming him to be an admirer of Feluda and invites him to Ghurghutiya. Feluda and Topshe go to the place. There in the house Kalikinkar Mukherjee shows them a talking parrot which only knows number combination to unlock a Chest but Feluda finds out there are more mysteries other than opening the chest.]

In this story too Feluda had to solve the riddle *Trinayan o Trinayan ektu jiro* to get the combination ‘39039820’ in the ST but in the TT the riddle is totally different. The TT riddle is ‘*Shut the door, O big fat hen!*’ which is decode by Feluda taking reference from the famous poem ‘*One two,*

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<sup>100</sup> A type of Pictionary with pictures and names of renowned person

*Buckle my Shoe* and the combination obtained from the riddle of TT is '340910' as in '*Three four, Shut the Door*', 0 meaning Zero and '*Nine ten, Big fat hen*'. In spite of not being literally translated this riddle captures the essence of the story very well.

*Bombaiyer Bombete/The Bandits of Bombay* is the next story of the series.

[Plot Summary: Feluda, Topshe and Jatayu travels to Mumbai on the invitation of Pulak Ghoshal. Pulak Ghoshal is making a Hindi film based on Jatayu's bestseller but a mysterious man named Sanyal hands a book to Jatayu to give it to someone in Mumbai and Jatayu by mistake gives another book to the person. It is later revealed that the book contained the famous *Naulakha* necklace of Nana saheb which Feluda rescues with the help of Victor Perumal.]

As this story is set in Mumbai most of the characters code mixes Hindi along with Bangla which again is absent on the TT. Jatayu out of nervousness mixes up Bangla and English and says 'hāyes' [hã (which means yes in Bangla) + yes] which is mentioned as 'Ye-ye-yes' in the TT and in another situation he mixes up Bangla and Hindi out of excitement and says 'ginbo'[ginlũ (count them)+ gunbo (count them)] which is mentioned as 'c-count them'. Rest of the story is not much changed.

The following story is *Gosaipur Sargaram/The Mystery of the Walking Dead*.

[Plot summary: The three musketeers travels to Gosaipur on the request of Jibanlal mallik. They trio stays at Jatayu's colleague's place who speaks about an astrologer who claims to bring back the dead! Feluda investigates and finds the actual truth]

This story is set on a small village and many of characters speak in a different dialect of Bangla which is not seen in the translated version. The astrologer who claims to bring the dead i.e., Mriganka Bhattacharya makes riddle out of Feluda's birth name as *ƒond<sup>h</sup>ya ƒoƒi bond<sup>h</sup>u* in the ST. Pradosh is a synonym of the word '*ƒond<sup>h</sup>ya*' (Evening) in Bangla similarly '*Chandra*' is *ƒoƒi* (moon) and Mitra (though Feluda uses the surname Mitter, a different spelling variety of the surname Mitra) is *bond<sup>h</sup>u* (Friend) this riddle is changed in the TT. In the TT the astrologer says 'whose initials are sixteenth third and thirteenth' i.e., 16<sup>th</sup> alphabet P, 3<sup>rd</sup> alphabet C and 13<sup>th</sup> alphabet M. This riddle could have been 'who is a Friend of the Moon of Evening'. The astrologer further makes a riddle of Feluda's profession which is '*ƒukk<sup>h</sup>o ƒal ƒoƒfo*' in the ST. *ƒukk<sup>h</sup>o* means 'onu' (tiny), *ƒal* means 'ƒon' (Bangla year) and *ƒoƒfo* refers to *d<sup>h</sup>an* (*ƒoƒfo* means crop in Bangla and *d<sup>h</sup>an* means

paddy, which is the main crop of West Bengal) together it means ‘onuṣṇd<sup>h</sup>an’ (investigation). This riddle also is changed in the TT as ‘you simply seek the truth’. This riddle could have been ‘you spend money to buy tea from the passageway’ which could be decoded as ‘spend money’=Invest, ‘tea’ = ti ‘the passageway’= gate, putting the words together the sentence means ‘you investigate’.

Feluda also makes a riddle of Jatayu’s name in the ST.

Rōktobōron (red in colour) = Lal (red)

Mugd<sup>h</sup>okōron (the one who mesmerize) = mohon (mesmerizing)

Nodipaṣe (Riverside) = Gang (Riverbank)

Jaha bīd<sup>h</sup>le mōron (which causes death) = guly or guli (bullet)

This riddle is omitted in the TT. This riddle in a translated form could have been ‘The attractive red of the marble gang’ i.e. ‘the attractive red’ as Lalmohan ‘the marble<sup>101</sup> gang’ as Ganguly.

The second last story of the first book is *Gorosthane Sabdhan/The Secret of the Cemetery*.

[Plot summary: A man is found lying unconscious after a stormy evening at the South Park Street Cemetery. Feluda goes to visit the cemetery as he was interested in old monuments of Kolkata that time and Jatayu finds the man's wallet there. He meets the injured victim himself and senses something wrong. He starts an investigation on his own and finds a rare pocket clock called ‘perigal repeater’]

The story is set on Kolkata and the mystery is regarding the grave of a British (who came to India during Colonisation) and a secret related to his family. As the plot suggest many terms in the ST are in English and thus not much change is seen in the TT except for the Linguistic and culture specific terms.

*Chhinnamastar Abhishap/The Curse of the Goddess* is the last story of the first part.

[Plot Summary: Feluda and team visits Hazaribagh in Jharkhand, and gets invited by retired advocate in his birthday party. The advocate, Mahesh Chowdhury was a great lover of codes and ciphers and after his death Feluda had to decode cryptic clues written by him in his diary.]

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<sup>101</sup>Marble a small spherical ball of rock is also called guly in Bangla

A certain riddle written in English alphabets which creates Bangla sentences is changed in the TT. ‘OKAHA, RKAHA, LOKC’ (which Jatayu thinks Japanese) is decoded by Feluda as ‘o ke eyec<sup>h</sup>ε?’ (who came?), ‘ar ke eyec<sup>h</sup>ε<sup>102</sup>’ (who else?), ‘elokefi’ (a girl with very long and untied hair, a female name in Bangla). The TT cipher in this context is: ‘XLNC, XL, XPDNC, NME, OICURMT’ which is decoded by Feluda as ‘Excellency, Excel, Expediency, Enemy’ and ‘O I see you are Empty’. The TT also includes Anagrams and Antigrams which are not mentioned in the ST:

‘Revolution	to love ruin
Telegraph	great help
Astronomers	no more stars
Festival	evil fast
Funeral	real fun’ [p.798]

In this story too Lalmohan babu mixes up 3 words (while playing a game) and says ‘*Bengur*’ which he later describes as *Belun* (balloon), *Byang* (frog) and *Hangor* (shark) which is translated as ‘*Bafrosh*’ in TT (The initial phonemes of Balloon, Frog and Shark). The servant of the guesthouse (where the trio stays) Bulakiprasad pronounces Majestic Circus as *Majisti* (A dialectal difference) which is omitted in the TT. The character Mahesh Chowdhury addresses his first son as ‘*tekka*’ (ace) and third son as ‘*tiri*’ (trey) which remains unchanged in the TT, also in his diary he codes his bad habits with respect to ‘saraṭipu’ (the six deadly sins) which too remains unaltered in the TT.

The second part of the series starts with the story *Hatyapuri/The House of Death*.

[Plot Summary: Feluda goes to a vacation in Puri with Jatayu and Topshe to escape the heat of Kolkata. The trio coincidentally gets involved with a mystery revolving around Mr. D.G. Sen, collector of rare and old hand written manuscripts. He denies lucrative offers from prospective buyers. However, a group of people are determined to steal the most valuable manuscripts from his collection. ]

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<sup>102</sup> eyec<sup>h</sup>ε is a dialectal variation of the word εsec<sup>h</sup>ε in Bangla

In this story the narrator informs about Feluda's new habit of writing limericks and he writes one Limerick about Jatayu's monotonous story plots in the ST.

‘budʒ<sup>h</sup>ε dækh jatayur kəlomer dʒor  
g<sup>h</sup>urε gæc<sup>h</sup>ε rəhoʃʃo kahinir mor  
t<sup>h</sup>oɽ boɽi k<sup>h</sup>aɽa  
lik<sup>h</sup>ε ɽaɽaɽa  
eibarε lik<sup>h</sup>εchen k<sup>h</sup>aɽa boɽi t<sup>h</sup>oɽ’

In the TT it is mentioned that Feluda starts writing limerick but the ‘limerick’ written for Lalmohan babu is not mentioned. An alternative limerick in TT keeping the sense of the Original one could have been:

Power flows, from Jatayu's prose,  
On and on the Mystery goes,  
Same old stuff, he writes a ton.  
Look at his new creation,  
The plot changed just from dusk to dawn.

After going to Puri, Lalmohan babu recites a poem standing on the beach.

“aʃimer daak ʃuni kallol mormore ,  
æk payε k<sup>h</sup>aɽa t<sup>h</sup>aki æka balucəre”

This poem is literally translated as:

“In these roaring waves,  
I hear the call of infinity;  
when on these sandy beaches,  
stand I, so eagerly,  
on one leg.”[p. 7-8]

Though the TT poem doesn't rhyme like the Original one but the sense of the Original poem is kept intact. He recites another poem in this story which is not literally translated but the poem rhymes well keeping the sense of the original poem intact.

The second story of the second book is *Golokdham Rohosyo/The Mysterious Tenant*.

[Plot Summary: The main character of the story is Nihar Dutta, a renowned scientist who got blinded in an accident which is later revealed as an outcome of an evil jealousy. A theft of immensely valuable research papers takes place in the house of a retired scientist. Feluda is called in to investigate, and finds the case much more complex than expected as one of the tenant of the house got murdered.]

This starts with a *Mahabharata* quiz session between Topshe and Feluda, where Feluda is the Quizmaster and Topshe is the student which remains unchanged in the TT. The word 'astro' (weapon) is translated as 'missile', 'almari' (almirah) is translated as 'safe'. There are certain specifications (like name of places, amount of rent) are omitted in the TT. In this story the narrator uses some adjectives in Bangla to describe Uncle Sidhu's intelligence those are omitted in TT. In this story. In this the narrator mentions Jatayu's bad pronunciations and how Feluda taught him to improve. Feluda asks Jatayu to recite 'baṛo hāṛi ṛabṛi boṛo barabari' which is mentioned as 'pick up these sixty-six thistle sticks'.

The next story of the series is *Joto Kando Kathmandute/The Criminals of Kathmandu*.

[Plot Summary: Feluda meets a man named Batra while shopping who says that his doppelganger has purchased a Nepali knife using a fake note. Feluda puts down his offer to investigate. Then another guy named Anikendra shome calls Feluda for a case but before they could meet the guy gets killed allegedly by the Batra twin. Feluda goes to Nepal to catch the murderer, and discovers the case is related with spurious medicines and drug smuggling. While investigating, Jatayu gets drugged by Feluda's archenemy Maganlal Meghraj.]

The word g<sup>h</sup>āti (outpost, depot) usually used to describe the base point of some institution (mainly related to criminals) in Bangla is translated as 'Den' in the TT. Also, the word 't<sup>h</sup>oli' (a specific style of satchel) is translated as 'bag' in the TT. After getting drugged by Maganlal, Lalmohan babu starts speaking gibberish he uses the word 'tiktikis' (lizards) in the ST which is translated as 'ticks' in the TT.

*Napoleoner Chithi/Napoleon's Letter* is the next story of the series.

[Plot Summary: In this story Feluda gets a case from his young admirer named Aniruddh Haldar regarding the theft of his pet bird the day after it was bought. Everyone except Feluda takes the incident lightly until Aniruddh's grandfather an aged curio collector is murdered by his earlier secretary but the whereabouts regarding the person couldn't be traced. The story further goes as a letter written by Bonaparte gets stolen from the curio collector office]

In the original story Lalmohan babu's new habit of using idioms is mentioned which is omitted in the TT so are the idioms. Lalmohan babu informs Feluda that once he had a Mynah, he taught the first line *Meghnadbadh Kabya*<sup>103</sup> to the mynah in the ST but in the TT Lalmohan babu says that he had taught a line from Shakespeare. Omission of onomatopoeic expressions are seen in the story along with linguistic changes

The next story of the series is *Tintoretor Jishu/Tintoretto's Jesus*.

[Plot Summary: While going to meet an astrologer (whom Jatayu consulted for selecting the title of his next story) the trio meets Nabokumar Niyogi, an aristocrat Bangali with a rich family history. One of his ancestor had the possession of a painting by famous artist Tintoretto<sup>104</sup> which gets stolen in an eerie way. Feluda investigates and lands up in Hong Kong.]

As mentioned in the plot summary Lalmohan babu visits the astrologer for selecting title of his next novel set in 'Karakoram' which in the TT is mentioned as Honolulu. An onomatopoeic expression in Bangla is translated into equivalent expression in English i.e., 'K<sup>h</sup>oc K<sup>h</sup>oc' as 'Tap Tap'. During a conversation with Bhudev Singh Feluda uses the term 'k<sup>h</sup>ub e interesting' (very interesting) which is translated as 'very informative'. Another term g<sup>h</sup>ug<sup>h</sup>u (Dove) in Bangla is used to describe someone who is shrewd in nature, this term is translated as 'cunning' in the TT. The mispronuciations of Italian painter names by Lalmohan babu is completely omitted in the TT.

The next story of the series is *Ambar Sen Antordhan Rohosyo/The Disappearance of Ambar Sen*.

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<sup>103</sup> Meghnad Badh Kavya is a Bengali epic poem by Michael Madhusudan Dutta. Regarded as a central work in Bengali literature and Dutta's greatest literary work, Meghnad Badh Kavya is based on the demise of Meghnad, son of Ravana, the villain of the classic Sanskrit epic Ramayana.

<sup>104</sup> Tintoretto was an Italian painter and a notable exponent of the Venetian school.



[Plot Summary: A person named Ambar Sen comes to Feluda and informs him that he has got threatening mail. Later Mr. Sen is kidnapped. Feluda investigates and finds out that the kidnap was planned by Ambar Sen himself just to involve Feluda in a case regarding his family but then the ransom money given to the fake kidnappers gets stolen and the case becomes an original one. Ambar sen is revealed to be the new neighbour of Lalmohan babu who claimed himself as a scholar of Havard.]

In the beginning of this story Jatayu talks about his new neighbour (later revealed to be Ambar Sen himself) who is a scholar of Harvard and Feluda asks if he has a ‘nasal’ (nāki sur) American accent or not. In the TT the term ‘nasal’ is omitted. The Bangla word *Nirjhanjhat* (carefree, untroubled) is translated as ‘simple’ in the TT also the term *Orthohin* (meaningless) is converted into an Idiom in English ‘cannot make head or tail’. The rest of the story shows some cultural and linguistic alterations.

*Jahangirer Swarnamudra/The Gold Coins of Jahangir* is the following story of the series.

[Plot Summary: Feluda with Topshe and Jatayu travels to panihati on the request of Sankarprasad Chowdhury to investigate the case of a missing gold coin of Jahangir. The client had a collection of 12 gold coins but on his last birthday, one of them was stolen by one of his most trusted invitees. He invites the same group of people this year and asks Feluda to catch the culprit while hiding his true identity.]

The story starts with a telephonic conversation of Feluda and the client Sankarprasad where he invites the trio to his house *Amaravati*<sup>105</sup> which is unchanged in the TT. The word *Hamandista* (an equipment like pestle and mortar used to crush betel leaves) is translated as ‘Hand Grinder’ in the TT. Lalmohan babu recites two poems in this story both of which are translated literally in the TT. A sentence said by a character, Kalinath ‘ε ʃorma onek g<sup>h</sup>ater d̄ʒol k<sup>h</sup>eyechε’ mostly used as an idiom in Bangla to describe someone with various experiences in life is not translated in the TT.

*Ebar Kando Kedarnathe/Crime in Kedarnath* is the next story of the series.

[Plot summary: A man named Umashankar Puri comes to Feluda for seeking help but later he drops the case but Feluda, along with Jatayu and Topshe goes to Kedarnath as pilgrims to stop a

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<sup>105</sup> Amaravati also known as Indra Loka is a place in Heaven where Lord resides according to Hindu mythology.

possible crime which can happen against a retired maverick chemist, Bhavani Upadhyay. It soon turns out that Upadhyay has, in his possession, a valuable artefact, awarded to him for his services to a king. The trio, while trying to find out the man and warn him of the coming danger, also learn about Upadhyay's life, who his revealed as Jatayu's long lost uncle.]

In the starting of the story Feluda talks about Lalmohan babu's 'joddo prokafito' (recently published) novel which is translated as 'latest novel'. Then during a conversation Lalmohan babu mentions he was in standard three (when he last saw one of hi relative) which is omitted in the TT. The pendant awarded to Bhavani Upadhyay is described as a 3 inch Gopal's (little Krishna) idol in the ST but such information is not given in the TT. In a certain situation Jatayu articulates a non-sense word 'POPOCATAPETAPOTOPULTISH' which is mentioned in the TT by the narrator as "Clearly, he felt he had to do full justice to his role". The other changes are linguistic and cultural like any other stories.

The next story of the series is *Bosepukure Khunkharapi/The Acharya Murder Case*

[Plot Summary: The story is set on a locality of South Kolkata. In this story Indra Narayan Acharya, a very talented and well-known theatre artist from a rich family gets murdered. Feluda primarily suspects the rival theatre group but later it is revealed that the murderer is a man who lives in the house of Indra Narayan Acharya, this story also involves theft of a valuable violin]

In the ST the term 'yatra'<sup>106</sup> (theatre) remains unchanged in the TT. Some interesting alterations are observed in this story, for example Topshe describes the hair colour of Indranarayan as 'Mat<sup>h</sup>ar cul prai job-e kalo' (almost all of the hairs are black) which in the TT became 'his hair had only started to turn grey'. It is seen the sentences have a total different structure and interpretation. Another interesting thing in this story is Kandarpanarayan (Grandfather of Indranarayan) names his violin made by Nicolo Amati<sup>107</sup> as 'am atir bhēpu'<sup>108</sup> which is translated as 'The strings of Amity'.

*Darjeeling Jamjamat/Murder in the Mountains* is the next story of the series.

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<sup>106</sup> Yatra is a type of theatre very popular in West Bengal with either 3 or 4 sides open stage.

<sup>107</sup> Nicolò Amati (December 3, 1596 – April 12, 1684) was the son of Girolamo Amati, born to a family of violin maker in Italy. He was the most eminent violin maker if his family.

<sup>108</sup> 'am atir bhēpu' is a section of the novel Pather panchali written by Bibhutibhushan Bandopadhyay.

[Plot Summary: Pulak Ghoshal is about to make a 2<sup>nd</sup> movie based on a novel written by Jatayu and invites the trio in Darjeeling. Birupaksha Majumdar, the owner of the house where the movie shoot is done gets murdered and his bearer becomes the prime suspect as he goes missing. Later Jatayu and Topshe discovers his body on the neighbouring pine-forest and it is revealed the hero of the movie Rajen Raina is actually an imposter whom the owner of the house knew earlier when he stole a huge amount of money while working in the same bank with Birupaksha. The second murder is revealed to be done by the secretary of Birupaksha babu because the bearer tried to stop the secretary from killing him. The story also involves the theft of a Gopal idol owned by Birupaksha Babu]

Numerical specifications are translated as ‘few’, ‘couple’ in the TT. Many sentences are omitted because this particular story has lines which very much culture specific. A Bangla idiom ‘nei mamar ceye kana mama b<sup>h</sup>alo’ is translated into its intended meaning ‘something is better than nothing’. In this story too Jatayu recites a poem describing the beauty of ‘Kanchenjunga’ which is omitted in the TT. In a sequence, a famous Bangla play ‘Bhusundir Mathe<sup>109</sup>’ is mentioned in the ST but the play name is not specified in the TT and as a result the dialogues of this play said by Jatayu in this story are omitted too. Lalmohan babu uses a number of adjectives to describe the serenity of Kanchenjunga which are not literally translated but equivalent English adjectives are mentioned in the TT.

The next story of the series is *Bhuswarga Bhoyonkor/Peril in Paradise*

[Plot summary: The trio goes to Kashmir on a vacation. They meet a retired judge who attempts to call the spirits of the criminals whom he sentenced to death, but is secretly unconvinced by their crime. He is found murdered after a few days. Feluda finds out the murderer.]

This story starts with a conversation between Jatayu and Feluda where Jatayu describes the heat of the temperature of Kolkata as ‘gongone’ which is translated as ‘infernally’. The term ‘baro maj’ (twelve months) is translated as ‘all year’ and the term *Bhuswarga* is translated as ‘Paradise on Earth’. The last one might be because of the reason that English doesn’t have single expression for the term *Bhuswarga*. Again the term ‘din ponero (15 days) is translated as a ‘couple of weeks’ in

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<sup>109</sup> Bhusundir Mathe was written by Rajshekar Bose , the story involves after life story of the character shibu bhotto and various other ghosts

the TT. The next alteration of translation is the term ‘galmondo’ (abuse) is translated as ‘make fun of me’ in the TT. The idiom in Bangla ‘ṭḥoṛ boṛi ḳḥaṛa ḳḥaṛa boṛi ṭḥoṛ’ which means monotonous is omitted in the TT. In this story Lalmohan babu again recites a poem which is not translated along with some dialogues. The word ‘bojra (the bangla term for a luxurious houseboat to travel by a waterbody) is not translated in the TT, it written as ‘baujra’. The word ‘bhaggis’ (an expression in Bangla to thank luck) is converted into a sentence ‘you have to thank me for this.’

The next story *Indrajal Rohosyo/The Magical Mystery* happens to be the last published story of the Feluda series but the story was written 1987<sup>110</sup> i.e., 4 years before the last story. When arranged chronologically as per the writing time this story appears in between *Bhuswarga Bhoyonkor/Peril in Paradise* and *Apsara Theaterer Mamla/The Case of Apsara Theatre*

[Plot Summary: A retired magician calls Feluda to check a manuscript of a book, which will be bought by another magician, Suryakumar. A small statue of Krishna gets stolen and a murder also occurs, which Feluda investigates, while bringing to light the buried secrets of the magician's family.]

This starts during a magic show where the narrator describes ‘6 anna’ of the sitting arrangement of the hall was empty. In Bangla measurement of percentage is often done by using the ‘anna’ metric system [16anna - 100 %] so 6 anna roughly measure 37.5% which in the TT is mentioned as ‘about 30%’. The word *Swapratibha* (dapper) is translated as ‘quiet smart’. The word ‘raja’ (king) is kept ‘rajah’ in the TT, the word ‘aschorḍʒo’ (strange) is translated as ‘how amazing’ in the TT. The word ‘daroyan’ (security guard) is translated as *Chowkidaar*. One of Feluda’s expression (as said by the narrator) is changed into a dialogue in the TT. The term ‘Boḍʒraghaṭ’ (thunderstrike) is translated as ‘Bolt from blue’.

*Apsara Theaterer Mamla/The Case of Apsara Theatre* is the next story.

[Plot Summary: A theatre actor Mohitosh Roy comes to Feluda after receiving threatening letters but Feluda turns him down, this character goes missing after few and assumed to be dead. After a few month of his disappearance another renowned actor from the same theatre group gets murdered.

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<sup>110</sup> As told by Sandip Ray in the introduction of Feluda somogro part 1

Feluda investigates and find out that Mohitosh Roy killed his colleague for taking up his place in the group and planned his own disappearance incident.]

In the beginning of this story the narrator says how much pleased is Feluda after watching the Sherlock Holmes series in Television. The conversation between Jatayu and Feluda takes place where again the idiom ‘তঁহোঁৰি বোঁৰি কঁহাঁৰা কঁহাঁৰা বোঁৰি তঁহোঁৰি’ is used to define the plots of novels written by Jatayu which is translated as ‘his plots did not show a great deal of originality or variety’. The client, Mohitosh Roy receives a threat ‘Ar somoy nei, Ebar istonam jop koro’ (No time left, start praying your god) which is translated as ‘This is the end. Say your last prayers.’ In this story too some dialogues are not translated. The adjective ‘ogotta’ (to do something without a choice) is omitted in the TT. Some characters in the TT are addressed by their surname but that is not the case of the ST. The term ‘forbonefe k’obor’ (disastrous news) is converted to a sentence ‘I don’t believe this’.

The next story of the series is *Shakuntalar Kanthahaar/Shakuntala's Necklace*

[Plot Summary: In this story the trio travels to Lucknow. During the train journey they meet and befriend a Lucknow resident, whose family is a fan of the investigator. The trio gets invited to his house. There, a necklace of late actress Shakuntala Devi, mother-in-law of the host, gets stolen.]

This is one of the very few stories of Feluda with a prominent female character Mary Sheela, she is a native Christian and (as described by the narrator in the ST) doesn’t read Bangla fiction except for ‘Feluda series’ which is not mentioned in the TT. A term ‘স-সাত পুৰুষ’ (6-7 generations) is translated as ‘several generations’. ‘তিন লক’ (3 lakhs) is translated as three hundred thousand. A discourse particle ‘Arrebbas’ (to express sudden excitement) is translated as ‘Good heavens’. The language spoken by the character Hector Jayanta Biswas is said as ‘Bangla with a western accent’ by the narrator which is omitted in the TT. The term ‘dibbi golpo’ (a good chat) is translated as ‘deep conversation’. A description about the dress code is mentioned in the ST which is omitted in the TT. The ST has a reference of the famous Bangla novel *Kopalkundala* (written by Bankim Chandra Chatterjee) which is again omitted in the TT. The term ‘গঁহঁৰগঁহঁৰ’ (brattle sound) is translated as ‘noisily’ in the TT.

*DR. Munshir Diary/DR. Munshi's Diary* is the next story of the series.

[Plot summary: Eminent psychiatrist DR. Munshi engages Feluda in a 'simple' task of ensuring cooperation of 2 men with a criminal history, whom Munshi had previously cured of mental disorder, as he is about to release facts about their treatment in his autobiography. Soon, however, DR. Munshi is murdered, and the autobiography goes missing. Feluda investigates and finds out the doctors wife and his twin brother murdered him and his son stole the manuscript of the autobiography and threw it in a pond but Jatayu surprises everyone by giving the photocopy of the manuscript which he did in order to read it.]

This is the only story of the Feluda series where the villain is a woman. Some of the discourse particles are omitted in this story like all other stories the term 'iq-er-cāḍ' (the moon of eid) is translated as 'crescent moon'. A diminutive<sup>111</sup> term in Bangla 'humki-tumki' is translated as 'threat'; a sentence in ST 'so cut me out' is translated as 'leave me out of your book'. The narrator describes a man's age as 'Forty to forty five' in the ST which is translated as late thirties. The word 'onufocona' (regret after self-realization) is translated as 'great pangs of conscience'.

The next story is *Golapi Mukta Rohosyo/The Mystery of the Pink Pearl*

[Plot Summary: The story starts at a remote location where Feluda and professor Halder gets a joint reception. There the trio meets Joychand Baral who possesses an extremely rare object – a Pink Pearl, which has sought attention of quite a few influential people including Maganlal Meghraj. The pink pearl gets stolen by Maganlal and later retrieved by Feluda which is found to be fake. At the ending it is revealed that Topshe and Jatayu replaces the original pink pearl with a fake one and saves the day.]

This story is set on multiple locations in India. Maganlal Meghraj's conversation with one of his jewelers is one of the best code-mixing of Hindi and Bangla which is totally omitted in the TT as the work is entirely translated in English. Lalmohan on Meghraj's order sings a Rabindra sangeet "aloker ei jhorna dharae dao" which is literally translated as "let all be awash in life". The word used by Feluda 'naturally' which is translated 'of course' in the TT. Feluda says 'prato pronam' (morning ovation) as a sarcastic comment to Lalmohan Ganguly which is translated 'Good morning' in the TT.

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<sup>111</sup> A diminutive is a word that has been modified to convey a slighter degree of its root meaning, to convey the smallness of the object or quality named

*London Feluda/Feluda in London* is the next story of the series.

[Plot summary: A man named Ranjan Majumdar comes to Feluda showing a picture of his early teens along with a boy of same age. The client had forgotten memories of his early days when he used to be at London. Feluda travels to London and finds out that it was his client who killed the other boy in the picture out of anger. The client is latter killed by that boy's brother]

In this story many dialogues, information and descriptions are not mentioned in the TT. An expression 'c<sup>h</sup>eleti bangali' (the boy is bangali) is translated as 'Boy is Indian'. The word 'allopath,' is translated as 'practices orthodox medicines'. The character DR. Jyotirmoy Sen says that family member thinks Feluda as their own i.e., 'ekrokom attiyoy' which is translated as 'quite familiar to me'. The word 'acomka' (suddenly) is translated as 'purely by chance'. The term 'ram shyam jodu modhu' (to mean anyone) is translated with an equivalent expression in English 'Tom Dick and Harry'. Jatayu enchants 'dugga dugga' (Bangali's pray to Goddess Durga before commencement of a journey) is translated as 'prayers'. Since the next part of the story is set in London not much alterations are found. After reaching Baker's Street in London Feluda marks an imaginary place near to 221B (which is mentioned as 220 in TT) the famous address of Sherlock Holmes. He bows to his imaginary teacher of detection and address him as 'Guru' (Lord/ Master) which remains unchanged in the TT.

The second last story of the Series is *Nayan Rohosyo/The Mystery Of Nayan*

[Plot Summary: The trio goes to watch a Magic show by Magician Sunil and finds a boy with magical abilities. The boy could say numbers of bank accounts, exam result, car number any number sequence. Feluda gets worried about the boy and travels with him and his owner to Madras. The sponsor of the Magic show gets killed mysteriously. Feluda finds out the culprit which is the magician himself as the boy loses his magical abilities]

Minor alterations are found in the TT. The expression 'madhyamik' (secondary/ intermediary) is mentioned as 'class x' in the TT. Some dialogues have been added in the TT. The character Magician Sunil requests Feluda 'ebar t<sup>h</sup>eke amay apni na bole t<sup>u</sup>mi bolben kindly' (from now onward kindly address me as t<sup>u</sup>mi not apni) which in the TT becomes 'please call me Sunil'. This alteration is because of the absence of honorifics in English Syntax which is widely used in Bangla. Feluda addresses Lalmohan babu as Mr. Lalu which is not mentioned in the TT. Lalmohan babu

(unaware of the fact that in American English ‘kid’ means ‘child’) says ‘son of a goat’ which is translated as ‘you take interest in young goat?’. The term ‘ekuf boc<sup>h</sup>or’ (twenty one year) is translated as ‘more than twenty’. The term ‘ekomebadwitiūm’ (one and only, exclusively) is omitted in the TT. In the ninth section of the story the trio reaches Madras where Lalmohan babu makes many comments on the city which are mostly omitted in the TT. He also recites another poem written by Baikuntha Mallik which is not translated. The concluding lines of the story are changed.

The last story of the series is *Robertsoner Ruby/Robertson's Ruby*

[Plot Summary: The trio travels to Birbhum District for a vacation, in the train they meet Peter Robertson and Tom Maxwell. Peter Robertson wants to return a valuable ruby to India which were earlier stolen by his ancestor whereas Tom’s ancestor had a history of being cruel and ruthless to Indians. One of his ancestor killed an Indian whose descendant takes revenge by stealing the ruby for one day and then returning it to them]

In the last story of the series Feluda speaks about the location of the movie *Abhijaan*<sup>112</sup>, i.e., ‘mama bhagney pahar’ which remains unchanged in the TT. The word ‘swetango’ (pale skinned/white skinned) is mentioned as ‘European’ in the TT. The word ‘dhopa’ (washerman) is translated as ‘Dhobi’ (the Hindi term of dhopa) in the TT. The word ‘baul’<sup>113</sup> is translated as ‘haul’ in the TT which in my perception is a printing mistake otherwise the sentence doesn’t makes any sense. The presence of two foreigners in the story a lot of conversation is done in English. So much alterations are not seen. Jatayu recites a poem regarding ‘kopai’<sup>114</sup> which is literally translated in the TT.

There are 3 unfinished works of Feluda which are neither translated nor mentioned in *Complete Adventures of Feluda part 1 and 2*.

In my opinion *The Curse of the Goddess* is the best translated story in the Feluda series followed by *The Locked Chest* because these two stories in TT in spite of having Linguistic and Cultural changes captures the original essence of the ST very nice.

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<sup>112</sup> A film directed by Satyajit Ray in 1962

<sup>113</sup> A special type of singers in Bengal who writes their song and sing while travelling from place o place

<sup>114</sup> The Kopai River is a tributary of the Mayurakshi River. It flows past such towns as Santiniketan, Bolpur, Kankalitala, Kirnahar and Labhpur in Birbhum district in the Indian state of West Bengal.



## 6. Data:

In the following section I am going to point out a few Linguistic changes from each story.

### 6.1. Linguistic changes in TT:

Story title	Source Text	Translated text
<i>Feludar Goyendagiri/ Danger in Darjeeling</i>	‘Ami to ad̄z mæle d̄zaini’ (negative sentence)	‘I didn’t go to the Mall today, did I?’ (tag question)
	‘Ba-ba! kōto boro hoec <sup>h</sup> o t̄umi, æ?’ (interrogative)	‘My word, you have become a young man!’ (Exclamatory)
<i>Badshahi Angti / The Emperor's Ring</i>	‘t̄umi chuti pabe to?’ (Yes/No question)	‘You’ll get leave, won’t you?’ (Tag question)
	‘c̄op! c̄o bh̄etore c̄o’ (Command)	‘Sh-h-h. Not a word. Let’s go in.’ (Suggestive)
<i>Kailash Choudhury'r Pathar/Kailash Choudhury's Jewel</i>	‘n̄otun kono r̄ohoff̄o bud̄z <sup>h</sup> i?’ (one question)	‘Why? Have you found a new mystery?’ (Two questions)
	pencil-tensil (diminutive)	Pens(one word)
<i>Sheyal Debota Rohosyo/The Anubis Mystery</i>	‘jūtoran ar du miniter modd <sup>h</sup> e berie por̄a ucit̄’ (subjunctive)	It’s going to take us at least ten minutes by taxi, so let’s go!’(imperative)
	‘eta boq <sup>h</sup> oe-’ (statement)	Could this be Egyptian?’ (interrogative)
	‘bollam to ami amar bh̄agneke nie haf̄paṭal d̄zacc <sup>h</sup> i’ (statement)	‘Didn’t I tell you I was taking my nephew to the hospital?’ (interrogative)
<i>Gangtoke Gondogol/Trouble in Gangtok</i>	‘K̄ok <sup>h</sup> on d̄ze kon ḡanta kad̄ze lege d̄zæ ta b̄ola jae na’ (statement)	‘Who knew what might come in handy one day?’ (interrogative)
	‘d̄ze rete k <sup>h</sup> æ lokta’- (statement)	‘After all, he does eat a lot, doesn’t he?’ (tag question)

Table 3: [Linguistics changes (*Feluda somogro/Complete adventures of Feluda part 1*)]

Story title	Source Text	Translated text
<b>Sonar Kella/The Golden Fortress</b>	‘Lokk <sup>h</sup> o korli nijcoi’(statement)  p <sup>h</sup> ur̥uṭ p <sup>h</sup> ur̥uṭ (onomatopoeic)  tã tã (onomatopoeic)	‘Did you see those smoke rings?’ (interrogative)  Flitting  crying raucously
<b>Baksho Rohoshyo /Incident on the Kalka Mail</b>	‘oṭo adek <sup>h</sup> lamo kæno?’ (interrogative)  ‘apnar case ta ki seta d̄ʒodi bolen...’ (request)  ‘cabi dewa c <sup>h</sup> ilo na bud̄ʒ <sup>h</sup> i’	‘You must learn,’ he said, ‘to play it cool.’ (Structural change)  ‘Let’s hear the details of your case,’(suggestive)  ‘Wasn’t it locked?’ (change in semanticity)
<b>Samaddar er Chabi/ The Key</b>	‘amar... name’  ‘er nam holo 8-2-9-1’  ‘mad̄ʒ <sup>h</sup> ε mad̄ʒ <sup>h</sup> ε k <sup>h</sup> arap’(Pro-drop)  ‘khali saregama gait̄e bol̄ten’ (Pro-drop <sup>115</sup> )	‘In . . . my . . . name’(Structural change)  ‘The combination 8-2-9-1’(change in semanticity)  ‘I liked him a lot, but sometimes he annoyed me.’  ‘He kept asking me to sing the sargam.’
<b>Kailashe Kelenkari /A Killer in Kailash</b>	‘Jonli lok̄e ki kor̄e e d̄ʒinista korlo?’  ‘Kurukk <sup>h</sup> εtre d̄ʒε job maraṭṭok astrofostr̄er koṭ <sup>h</sup> a bola hoec <sup>h</sup> ε ṭar sonṇe ad̄ʒker atomic maronastr̄er mil ac <sup>h</sup> ε ṭa d̄ʒanis ṭo?’(interrogative)	‘Who did this? How did the ancient tribal people get hold of adequate technology to do this?’ (two questions)  ‘The weapons described in our Mahabharata bear resemblances to atomic weapons. So maybe . . .’(Statement)
<b>Royal Bengal Rahashya / The Royal Bengal Mystery</b>	d̄ʒoṇole d̄ʒaben? (Pro drop + Yes/No question)  apni d̄ʒold̄ʒænto loktake mere phele dilen? (Yes/No question)	‘Would you like to see a forest, Felu Babu?’ (structural change+ Wh question)  ‘Why, Lalmohan Babu, why did you have to kill a man who is very much alive?’ (wh-question)

Table: 4 [Linguistics changes (*Feluda somogro/Complete adventures of Feluda part 1*)]

<sup>115</sup> Bangla is a pro-drop language in which certain classes of pronouns may be omitted when they are pragmatically or grammatically inferable. The phenomenon of "pronoun-dropping" is also commonly referred to as zero or null anaphora

Story title	Source text	Translated text
<b>Joy Baba Felunath/ The Mystery of the Elephant God</b>	‘dɔfajfomed <sup>h</sup> g <sup>h</sup> atɛ bidʒoa dɔfomi dek <sup>h</sup> ɛc <sup>h</sup> ɛn kək <sup>h</sup> ono?’(One question)  ‘apni uponnaɸ lekhen ,apnar bornona æto dæɸara hobe kæno?’ (interrogative)	‘Have you ever seen the Vijaya Dashami celebrations in Varanasi? You know, when Durga Puja ends and all the idols are immersed in the river at Dashashwamedh Ghat?’ (Two questions)  ‘You are a writer, Lalmohan Babu. You should be able to be a bit more graphic.’ (Statement)
<b>Ghurghutiyar Ghatona/The Locked Chest</b>	‘Ar kota pɔlafɪ ac <sup>h</sup> ɛ b <sup>h</sup> abc <sup>h</sup> is baŋladɛɸɛ?’(interrogative)  ‘Na hole ar æddur aɸi?’ (interrogative)	‘There is no other Plassey in Bengal, dear boy.’(Statement)  ‘Yes, it certainly did. Or I’d never have travelled this distance.’(two sentences)
<b>Bombaiyer Bombete/The Bandits of Bombay</b>	‘bombaier sukhɔborta budʒ <sup>h</sup> i adʒi pɛlɛn?’  ‘Sprɪŋ gæche na dɔm?’ (Echo question)	‘Good news from Bombay, I take it? Did you hear from them this morning?’(two questions)  ‘Did you forget to wind it? Or has the spring gone?’(Yes/No question)
<b>Gosaipur Sargaram/The Mystery of the Walking Dead</b>	‘Colun na mɔɸai’(Suggestive)  ‘Torɸu’(temporal adverb)	‘Why don’t we all go?’(interrogative)  Friday (omission of Temporal adverb <sup>116</sup> )
<b>Gorosthaney Sabdhan/The Secret of the Cemetery</b>	‘keno mɔsai, ɸik <sup>h</sup> ben na keno?’  ‘dʒɛ b <sup>h</sup> ul ta ar pæc <sup>h</sup> dʒon kore ɸeta apni korben keno?’(interrogative)	‘Why not?’(structurally changed)  ‘You should know better.’(Statement)
<b>Chhinamastar Abhishap/ The Curse of the Goddess</b>	‘lonɹ rane gaɸita kirokom sarvis dæ ɸeta dek <sup>h</sup> a dɔrkar’ (jussive)  ‘ɸeta p <sup>h</sup> ɛlu mittirɛr sahadʒdʒo chara ɸombhob noy’(negative)	‘Let’s see how it performs on a long run’(suggestive)  ‘Yes. But, in order to do that, Mr Jatayu, you most definitely need the assistance of Felu Mitter.’(affirmative)

Table: 5 [Linguistics changes (*Feluda somogro/Complete adventures of Feluda part 1*)]

<sup>116</sup> Temporal adverbs are used to specify the timing of an action or event.

Story title	Source text	Translated text
<b><i>Hatyapuri/ The House of Death</i></b>	‘milc <sup>h</sup> ε? Ar ki chai?’ (two questions)  ‘ε ʔollatε kar korini?’ (interrogative)	‘Is that close enough for you?’(one question)  ‘There are very few people in this town who haven’t come to me.’(statement)
<b><i>Golokdham Rohosyo/The Mysterious Tenant</i></b>	‘boi t <sup>h</sup> εke muk <sup>h</sup> ʔule raʃtar dike caiʔe hɔlo p <sup>h</sup> eluda ke. kolinʒ bel bedʒe utheche’  ‘Cor apnar ɖadar g <sup>h</sup> ɔre ki niʔe d <sup>h</sup> ukεchilo onuman kɔrʔe paren?’	Feluda had to stop reading and glance at the front door, for someone had rung the bell.(joined)  ‘Why did the thief go to your brother’s room? I mean, what might have interested him? Do you have any idea?’ (three questions)
<b><i>Joto Kando Kathmandute /The Criminals of Kathmandu</i></b>	ʃɔrir-torir  εi bond <sup>h</sup> utie k <sup>h</sup> un hoεc <sup>h</sup> ε	Unwell(omission of diminutive <sup>117</sup> )  ‘It is this friend of Himadri’s who has been killed.’(structural change, insertion of expletive <sup>118</sup> in TT)
<b><i>Napoleoner Chithi/ Napoleon's Letter</i></b>	‘Rattire chilo pakhita, ʃokalbela nei. rɔhoʃʃo’  ‘Lεkha-tεkha’	‘Yes. It was there in the cage when I went to bed, but was gone in the morning. Great mystery?’(structural change, insertion of expletive, interrogative)  ‘Read-some’(omission of diminutive)
<b><i>Tintoretto Jishu/ Tintoretto's Jesus</i></b>	‘dεk <sup>h</sup> un ki kando’  ‘ki mistar mittir? kemon ac <sup>h</sup> εn?’	‘Awful, isn’t it?’ (not literal translation+ interrogative)  ‘Hello, Mr Mitter! How are you?’(merged)

Table 6: [Linguistics changes (*Feluda somogro/Complete adventures of Feluda part 2*)]

<sup>117</sup> A diminutive is a word that has been modified to convey a slighter degree of its root meaning, to convey the smallness of the object or quality named, or to convey a sense of intimacy or endearment.

<sup>118</sup> An expletive or dummy subject a word or phrase used to fill out a sentence or a line of verse without adding to the sense.

Story title	Original Text	Translated text
<b><i>Ambar Sen Antordhan Rohosyo/ The Disappearance of Ambar Sen</i></b>	‘amar ſarbonaſer faſti b <sup>h</sup> og kōrar d̄zonno proſtuſ hou. Ar ſaṭḍin mead. paliē pot <sup>h</sup> pabe na’  ‘poribare ar k k t <sup>h</sup> ake?’	‘You destroyed me. Now you will pay for it, in just seven days. Don’t think you can get away with it this time.’ (structural change)  ‘Who else is there in your family?’(absence of reduplication <sup>119</sup> )
<b><i>Jahangirer Swarnamudra/ The Gold Coins of Jahangir</i></b>	‘ṭahole ðke pokk <sup>h</sup> ibiḍ kore din na’ (suggestive)  ‘eṭiē d̄zabe kəno?’	‘Then why don’t you turn him into a bird-watcher?’ (structural change+interrogative)  ‘But why should you even think of turning him down?’(structure change)
<b><i>Ebar Kando Kedarnathe/ Crime in Kedarnath</i></b>	‘o boite d̄ze apnar moṭo loker bhabnar khorak c <sup>h</sup> ilo, ṭa ṭo d̄zanṭum na mofai ’  ‘uni ar aſenni?’(negative question)	‘What about my latest novel? How can that possibly give you food for thought?’ (Two interrogative sentence)  ‘When did you see him?’(positive question)
<b><i>Bosepukure Khunkharapi/ The Acharya Murder Case</i></b>	‘Amar golper d̄za gun ero ṭai’ (statement)  ‘Barir uṭṭor ga ghēſe goli gæche’ (statement)  ‘Oi k <sup>h</sup> un howa bariṭe ami kōṇdorponarayaner jiboni niē risarc korbo!’(exclamatory)	‘It was a bit like the stories I write, wasn’t it?’ (Tag question)  ‘Remember that back lane?’ (interrogative)  ‘Me? Write someone’s biography in a house where there’s been a murder? Are you mad?’ (three question)
<b><i>Darjeeling Jamjomat/ Murder in the Mountains</i></b>	‘tinie amake c <sup>h</sup> obite ofar d̄æn’  ‘kəno?’	‘It was he who gave me my first break.’(insertion of expletive)  ‘What makes you say that?’(change in structure+change in meaning)

Table 7: [Linguistics changes (*Feluda somogro/Complete adventures of Feluda part 2*)]

<sup>119</sup> Reduplication in linguistics is a morphological process in which the root or stem of a word or even the whole word is repeated exactly or with a slight change. Reduplication is used in inflections to convey a grammatical function, such as plurality, intensification, etc., and in lexical derivation to create new words.

Story title	Original Text	Translated text
<b>Bhuswarga Bhoyonkor/ Peril in Paradise</b>	‘ebar koṭ <sup>h</sup> æ d̄zaoa hoc <sup>h</sup> ε’  ‘Obb <sup>h</sup> εs n̄ei’  ‘Apni oḍzoṭ <sup>h</sup> a binoε kor <sup>h</sup> εn’	‘Where are we going this year?’ (Active)  ‘I haven’t played for a long time.’ (Pro-drop)  ‘Are you trying to be modest, Lalmohan Babu?(Interrogative)
<b>Indrajal Rohosyo/ The Magical Mystery</b>	‘coklet kæmon lagche?’  ‘ε bhaba d̄zæ na’	‘This is a bar of chocolate. Take a bite. How do you like it?’ (three sentences)  ‘Just imagine!’(positive)
<b>Apsara Theaterer Mamla/ The Case of Apsara Theatre</b>	‘C <sup>h</sup> inṭum bolle b <sup>h</sup> ul hobe’  ‘ṣorboneṣe k <sup>h</sup> obor’  ‘uni ki bibahiṭo c <sup>h</sup> ilen?’(Yes/No question)	‘Know him? Not really.’ (sentence break)  ‘I don’t believe this!’ (change meaning+ negative sentence)  ‘He was married, wasn’t he?’ (tag question)
<b>Shakuntalar Kanthahaar/ Shakuntala’s Necklace</b>	‘na! apnar ad̄ṣṣi rodardzo’ (exclamation)  ‘Kon hotele ut <sup>h</sup> ben?’(interrogative)	‘You’re right, Lalmohan Babu.’ (assertion)  ‘We couldn’t really enjoy ourselves if we didn’t stay somewhere comfortable.’(statement)
<b>Dr. Munshir Diary / Dr. Munshi’s Diary</b>	‘Humki-tumkiṭe’  ‘Apnar na poṛlei noε?’ (negative interrogation)  ‘Ṭai foi’	‘Threat’(omission of diminutive)  ‘Why are you so keen?’ (positive interrogation)  ‘OK, OK, I won’t forget. I promise!’ (Structural Change)

Table 8: [Linguistics changes (*Feluda somogro/Complete adventures of Feluda part 2*)]

Story title	Original Text	Translated text
<b><i>Golapi Mukta Rohosyo/ The Mystery of the Pink Pearl</i></b>	‘ḍuḍiner ḍ̄ɔnonno ḍ̄ɔodi kolkatar bisakto bayu t̄ <sup>h</sup> ek̄e r̄ehai paoa ḍ̄ɔae ʔo monḍo ki?’ (interrogative)  ‘boḍ <sup>h</sup> oε kagoḍ̄ɔεo ḍ̄ek <sup>h</sup> εc <sup>h</sup> i’	‘I just wanted to get out of Calcutta for a couple of days, At least the air in Sonahati will be cleaner.’ (Change in structure+statement)  ‘In fact, I think I read a report on it somewhere.’(change in mood)
<b><i>London Feluda/ Feluda in London</i></b>	‘Bah! ε ʔo b <sup>h</sup> alo k <sup>h</sup> abor’ (exclamatory)  ‘k <sup>h</sup> ūt̄iε k <sup>h</sup> ūt̄iε’ (reduplication)	‘That’s good news, isn’t it?’ (Tag question)  ‘a lot’(omission of reduplication)
<b><i>Nayan Rahasya/ The Mystery Of Nayan</i></b>	‘or c <sup>h</sup> eye besi keu paeni’(negative)  ‘ebar t̄ <sup>h</sup> ek̄e amae apni na bole ʔumi bolben kainḍli’	‘In fact, he got the highest marks in Bengali this year.’ (assertive)  ‘Please call me Sunil, Mr Mitter.’ (absence of honorific pronoun <sup>120</sup> )
<b><i>Robertsoner Ruby/ Robertson's Ruby</i></b>	‘Bhabun ʔo ḍekhi’(imperative)  ‘Apni khub bhalo korei ḍ̄ɔanen ami o ḍ̄horoner kuʃoŋoʃkare biʃʃaʃ kori na ʔao k̄æno ḍ̄zigges korchen bolun ʔo’	‘Shameful, isn’t it?(tag question)  ‘I wouldn’t know. You know very well I don’t believe in such superstitions.’ (change in structure)

Table 9: [Linguistics changes (*Feluda somogro/Complete adventures of Feluda part 2*)]

From the given data it is seen that a lot of structural or syntactic changes are made in the TT. Many sentence type are altered from ST. Reduplication, diminutive, onomatopoeic expression are translated directly into English words. Insertion of Expletives are located in the TT, Pro-drops in the ST are not shown in the TT and all this changes are mainly noticed in the discourse portions of each story.

<sup>120</sup> In linguistics, an honorific is a grammatical or morphosyntactic form that encodes the relative social status of the participants of the conversation. In English honorifics are specified by titles like MR. MRS. Etc. but in Bangla there are separate pronouns like ‘apni’(+honorific), ‘tumi’ (neutral), ‘tui’(-honorific)

## 6.2. Cultural changes in TT:

In this section Culture Specific changes from the stories of the series will be mentioned.

STORY TITLES	SOURCE TEXT	TRANSLATED TEXT
<i>FELUDAR GOYENDAGIRI/ DANGER IN DARJEELING</i>	‘Mat <sup>h</sup> ar c <sup>h</sup> ul job paka’	‘All his hair had turned <u>grey</u> ’ (foreignization)
<i>BADSHAHI ANGTI/THE EMPEROR'S RING</i>	‘Rajenbabu’ ‘Dhirukaka’	‘Rajen <u>babu</u> ’(domestication) ‘Dhiru <u>kaka</u> ’(domestication)
<i>KAILASH CHOWDHURY'R PATHAR/KAILASH CHOWDHURY'S JEWEL</i>	‘Bote’ ‘Apnara ektu bofun’ ‘je ki koṭ <sup>h</sup> a!’ ‘kotmot’	‘Really?’ (foreignization) ‘ <u>Please</u> have a seat’. (foreignization) ‘Good heavens’ (foreignization) ‘Murdererous’ (foreignization)
<i>SHEYAL DEBOTA ROHOSYO/THE ANUBIS MYSTERY</i>	‘Nah’ ‘Nilmoni Babu’	‘No, <u>thanks</u> .’ (foreignization) ‘Nilmoni Babu’ (domestication)
<i>GANGTOKEY GONDOGOL/ TROUBLE IN GANGTOK</i>	‘tantrik’ ‘jetar ektu iye na howa obḍ <sup>h</sup> i’	‘Tantrik Arts’ (domestication) ‘I wish I knew what it said.’ (foreignization)
<i>SONAR KELLA/THE GOLDEN FORTRESS</i>	‘Jatismar’ ‘Bokcondor’ ‘Sidhu jætha’	‘Jatismar’ (domestication) ‘Idiot’ (foreignization) ‘ <u>Uncle</u> Sidhu’ (foreignization)
<i>BAKSHO RAHASHYA/ INCIDENT ON THE KALKA MAIL</i>	‘poncanno’ ‘Khoka’	‘Mid-fifties’ (foreignization) ‘Khoka’ (domestication)
<i>SAMADDARER CHABI / THE KEY</i>	‘er nam holo eit-tu-nain-oan’ ‘ḍadu’	‘The combination is eight-two-nine- one.’ (foreignization) ‘dadu’ (domestication)
<i>KAILASHE KELENKARI/ A KILLER IN KAILASH</i>	‘curut’ ‘Dhaba’	‘cheroot’ (foreignization) ‘dhaba’ (domestication)

Table 10: Cultural changes (*Feluda Somogro/Complete Adventures of Feluda part 1&2*)



STORY TITLES	SOURCE TEXT	TRANSLATED TEXT
<i>ROYAL BENGAL ROHOSHYO/ THE ROYAL BENGAL MYSTERY</i>	‘Bhot Raja’	‘Bhot Raja’ (domestication)
	‘Hid̄zi-bid̄zi lekha’	‘funny doodles’ (foreignization)
<i>JOY BABA FELUNATH/THE MYSTERY OF THE ELEPHANT GOD</i>	‘Machchli Baba’	‘Machchli Baba’ (domestication)
	‘Durd̄anto danp̄ite’	‘A reckless devil’ (foreignization)
<i>GHURGHUTIYAR GHATONA/ THE LOCKED CHEST</i>	‘ʃɔrbonaj’	‘good lord’ (foreignization)
	‘namaskar’	‘namaskar’ (domestication)
	‘Bolo ʔo ma’	‘go on sweetie’ (foreignization)
<i>BOMBAIYER BOMBETE/THE BANDITS OF BOMBAY</i>	‘daal’	‘daal’ (domestication)
	‘Sandesh’	‘Sandesh’ (domestication)
<i>GOSAIYER BOMBETE/THE BANDITS OF BOMBAY</i>	‘ganja, charas’	‘ganja, charas’ (domestication)
	‘dharalo cakku’	‘sharp as a knife’ (foreignization)
	‘Bin̄ʃo ʃot̄ab̄dir’	‘Western’ (foreignization)
<i>GOSAIYER BOMBETE/THE BANDITS OF BOMBAY</i>	‘K̄obirad̄ʒ’	‘kaviraj’ (domestication)
	‘Jatayu d̄ʒibh katlen’	‘Lalmohan Babu looked a bit rueful’ (foreignization)
<i>GOROSTHANEY SABDHAN/THE SECRET OF THE CEMETERY</i>	‘Ma! Jai Ma, Ma Santoshi’	‘Ma! Jai Ma, Ma Santoshi’ (domestication)
	‘d̄ekh̄ech̄en, namtai d̄ʒana h̄oini’	‘I see. I didn’t even ask your name. <u>Sorry.</u> ’ (foreignization)
<i>CHHINNAMASTAR ABHISHAP/THE CURSE OF THE GODDESS</i>	‘kal babar d̄ʒonmodin’	‘It’s <u>Baba</u> ’s birthday tomorrow’ (domestication)
	‘daʔi ḡoʃh’	‘clean-shaven’ (foreignization)
<i>HATYAPURI/THE HOUSE OF DEATH</i>	‘nulia’	‘Nulia’ (domestication)
	‘d̄ʒak baba’	‘Thank goodness’ (foreignization)
<i>GOLOKDHAM ROHOSYO/THE MYSTERIOUS TENANT</i>	‘boʃo dada’	‘Sit down, <u>Dada.</u> ’ (domestication)

Table 11: Cultural changes (*Feluda Somogro/Complete Adventures of Feluda part 1&2*)

STORY TITLES	SOURCE TEXT	TRANSLATED TEXT
<i>JOTO KANDO KATHMANDUTE/ THE CRIMINALS OF KATHMANDU</i>	‘Bhu-bharoṭ’	‘No where in this country’ (foreignization)
	‘Kukri’	‘Kukri’ (domestication)
	‘Am swaṭṭo’	‘aam papad’ (domestication)
<i>NAPOLEONER CHITHI/ NAPOLEON'S LETTER</i>	‘f̄ei c <sup>h</sup> andana c <sup>h</sup> urir byaparta’	‘You mean about that <u>chandana</u> ?’ (domestication)
	‘babar aḡe amar puṭṛer sonḡe ḡek <sup>h</sup> ata sere nin’	‘Before you meet my father, <u>please</u> say hello to my son,’ (foreignization)
<i>TINTORETTOR JISHU/ TINTORETTO'S JESUS</i>	‘eṭo raṭṭire’	‘So late’ (foreignization)
	‘fukṭo kōk <sup>h</sup> on k <sup>h</sup> eṭe hoy feta baṅalira b <sup>h</sup> alo b <sup>h</sup> abei ḡṅane’	‘No Bengali would need to be told that <u>shukto</u> must be eaten before anything else.’ (domestication)
<i>AMBAR SEN ANTORDHAN RAHASYA/ THE DISAPPEARANCE OF AMBAR SEN</i>	‘Pōeṭallif ṭ <sup>h</sup> eke poncaḡ’	‘mid-forties’ (foreignization)
	‘Agḡe hã’	‘Yes, sir.’ (foreignization)
<i>JAHANGIRER SWARNAMUDRA/ THE GOLD COINS OF JAHANGIR</i>	‘ḡ <sup>h</sup> ater mōra’	‘ancient relic’ (foreignization)
	‘ad̄ṅ ṭomar eṭo deri’	‘How did you manage to get <u>so late</u> today?’ (foreignization)
<i>EBAR KANDO KEDARNATHE/ CRIME IN KEDARNATH</i>	‘Kāca paka’	‘Salt and pepper’ (foreignization)
	‘ḡonnaḡi’	‘sanyasi’ (domestication)
<i>BOSEPUKURE KHUNKHARAPI/ THE ACHARYA MURDER CASE</i>	‘Sōmrat Aḡok’	‘Samrat Ashok’ (domestication)
	‘biri’	‘beedis’ (domestication)
<i>DARJEELING JAMJOMAT/ MURDER IN THE MOUNTAINS</i>	ṭōṭ <sup>h</sup> astu	‘Very well, just as you say.’ (foreignization)
	ækḡobar b <sup>h</sup> ai ækḡobar	‘Of course, dear boy, of course!’ (foreignization)
	aḡṭad <sup>h</sup> aṭu	ashtadhatu
<i>BHUSWARGA BHOYONKOR/ PERIL IN PARADISE</i>	‘Canacur’	‘Chana’ (domestication)
	‘Bōḡṅra’	‘baujras’ (domestication)
	‘ṭōṭ <sup>h</sup> astu’	‘So be it!’ (foreignization)

Table 12: Cultural changes (*Feluda Somogro/Complete Adventures of Feluda part 1&2*)

STORY TITLES	SOURCE TEXT	TRANSLATED TEXT
INDRAJAL ROHOSYO/ THE MAGICAL MYSTERY	‘Bohu rad̄zader mæd̄zik dek <sup>h</sup> iεc <sup>h</sup> en’	‘Many <u>rajas</u> watched his shows.’ (domestication)
	‘Bod̄zropat̄’	‘bolt from the blue’ (foreignization)
APSARA THEATERER MAMLA/ THE CASE OF APSARA THEATRE	‘T̄ɔʃkorer̄ ʃiromoni’	‘ace burglar’ (foreignization)
	‘ʃupuri’	‘supari’(domestication)
SHAKUNTALAR KANTHAHAAR/ SHAKUNTALA'S NECKLACE	‘ʃε amar bhaṭ merechilo’	‘he put an end to my livelihood’ (foreignization)
	‘maharad̄za of maisor.’	‘Maharaja of Mysore.’ (domestication)
DR. MUNSHIR DIARY / DR. MUNSHI'S DIARY	‘d̄zao to ʃona’	‘Be a sweet heart’ (foreignization)
	‘phule phēṣe’	‘Enormous’ (foreignization)
GOLAPI MUKTA ROHOSYO THE MYSTERY OF THE PINK PEARL	‘Bolen ki!’	‘My God!’ (foreignization)
	‘Bhalo achi’	‘Fine, thank you’ (foreignization)
LONDONE FELUDA/ FELUDA IN LONDON	‘maganlald̄zi’	‘Maganlalji’ (domestication)
	‘aṣṭe agga hok’	‘Please do come in, O Clever One!’
NAYAN ROHOSYO/ THE MYSTERY OF NAYAN	‘hū’	‘I see.’ (foreignization)
	‘inio dak̄tar, ṭobe ælopæth’	‘He practices orthodox medicine.’ (foreignization)
ROBERTSONER RUBY/ ROBERTSON'S RUBY	‘p̄oket fāk’	‘bankrupt’ (foreignization)
	‘Kichu monε korben na sær’	‘Excuse me, sir’ (foreignization)
ROBERTSONER RUBY/ ROBERTSON'S RUBY	‘Amar ghat hoeche’	‘Forgive me’ (foreignization)
	‘Dus lakh rupaye’	‘Dus lakh rupaye’ (domestication)

Table 13: Cultural changes (*Feluda Somogro/Complete Adventures of Feluda part 1&2*)

Domestication of words like ‘baba’ (father) ‘dada’ (brother) ‘babu’(Mr.) i.e., mainly addressee<sup>121</sup> terms are widely observed in the TT. Exception to this pattern is found in the word ‘Sidhu Jyatha’, Foreignization of the term ‘Jyatha’ i.e., in TT he is addressed as ‘Uncle’. Foreignization of discourse particles are widely observed.

<sup>121</sup> Addressee terms are names given to call a person

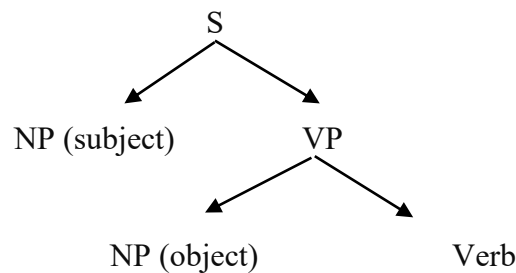
## 7. Observations

1. In all of the translated works the most common change that has been widely observed is the omission of adjectives, most of the times Bangla adjectives which does not have English equivalence are either omitted or changed.
2. Onomatopoeic expressions are either changed (with English equivalent) or omitted in the TT.
3. Bangla discourse particles like *bote*, *to*, *eta* etc. are omitted in the TT, though in some places English discourse particles are used i.e., foreignization of Bangla discourse particles.
4. A lot of culture specific terms have been altered in the TT and most of those terms went through Foreignization.
5. Domestication of Bangla food items are observed in the TT, for ex *Daalmut*, *Kochuri* etc. The same strategy is observed for words which doesn't have English equivalent. For ex. *Jatiswar*.
6. Domestication of Bangla words into Hindi for words like *Thugee*, *Rajah*, *Baujra* etc. are observed.
7. The usage of certain Idioms, Limericks and poems are mostly omitted in the TT. Some of the poems recited by Lalmohan Ganguly have been translated literally.
8. The paragraph breaks in the TT are quite more than that of the ST, also structural changes of paragraphs are seen in many cases.
9. In more or less all stories dual strategy of Translation (metaphrase and paraphrase) are incorporated according to the necessity.

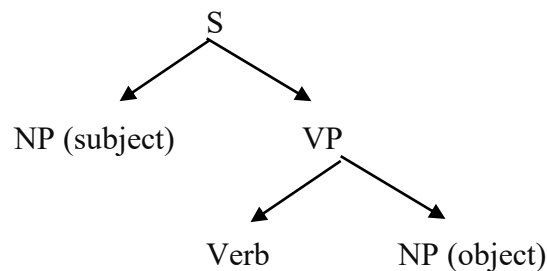
10. The stories which included solving cases via riddles are mostly adapted instead of being translated, which is because of the fact that the riddles if translated literally won't make any sense.
11. Many of the story titles used in ST are not literally translated.
12. In most of the stories specific names of certain location are not mentioned in the TT.
13. Songs mentioned in the ST are either omitted or literally translated in the TT
14. The TT lacks detailed description of characters. i.e., their clothes, complexion, personality etc.
15. The language usage of Feluda seems to be more polite in the TT than ST (In the ST most of the times Feluda guides and chides Topshe which is not seen in the TT).
16. In most of the cases word plays incorporated in the ST are either omitted or changed in TT. The neologism created by Ray in the ST are not seen in the TT.
17. Some single words are changed into an entire sentence in the TT.
18. Bangla diminutives are translated into normal English words.
19. In the ST whenever the narrator addresses 'Jatayu' for the first time in each story he uses the expression 'rōhosso romance ouponnaḡik' (mystery thriller novelist) before his name, but such adjective is used very rarely in the TT.
20. Dialectal Variations spoken by characters incorporated in ST are totally not specified in the TT. Also the TT lacks bilingualism of most of the Characters.

## 8. Conclusion:

In conclusion I would like to say that the *'The Complete adventures of Feluda part 1 and 2'* by Gopa Majumdar is actually a nice work of Translation because it captures and the plot and concept of each stories quite beautifully. The similarity between the ST and TT is the lucidity of the language. As an avid reader of the Feluda series from childhood, I have read the original series many times and for working on this topic I had to read the entire translated series. In my opinion the language usage of the Translated series is simple like the Original one. The Original Series was meant for teenagers and adolescents and thus the grammatical structure is not complex, the same pattern is observed in the TT. However, a lot of Linguistic alterations are seen which is very normal because the Phonemic inventory, Phonotactic rules of Bangla and English are very different. Culture specific alterations are also quite obvious since the cultural background of the languages are different. On that note it can be said the TT language is more westernized in spite of being written in an Indian context. The phonological rules being different, the onomatopoeic expression in the languages differ, same pattern is observed in case of discourse particles because of the difference in culture. Another major change is observed in the syntax of the two texts, this is also because of the fact that the Basic Word Ordering in the languages differ, as said in the Introduction of this work. Bangla is a language with SOV word order so the Phrase Structure rules breaks Bangla sentences into:



Whereas in English (SVO word order) the syntactic structure is



So this structural difference in the languages makes the job of translator very complex. Another major challenge in Translating Feluda is the usage of Bangla terms which does not have equivalent or even nearly equivalent term in English. Like the word *Sandesh*<sup>122</sup> [If a Non-Indian reads Feluda he/she won't understand what exactly the item is, unless and until that person visits India]. Feluda stories are not mere Crime Novels, each and every story captures the 'Emotion' of West Bengal which is terribly missed in the Translated Works. Certain food items mentioned in the Original series are made exclusively in West Bengal, so it makes the job of the reader complicated if he/she is unaware of the product. Gopa Majumdar being a Bangali herself tried her best to keep the 'Bangali culture' intact in the Translated Work but as I mentioned earlier that a person who never tasted *Sandesh* or *Daalmut* would never get the effect of reading Feluda like any other reader who read the Original work. So basically, a non-native speaker of Bangla will face challenge in reading the translated work. Moreover all the characters in Feluda are Bilingual (fluent in Bangla / English or fluent in Hindi/English like all Indians) and code mixing is very common in the series, such pattern is not much observed in the TT for obvious reasons (An European/American won't understand Bangla- English/ Bangla- Hindi code mixing).

This work of translation, in my view is meant for the readers whose mother tongue is Bangla but he/she cannot read or write the Language (in case of Bangali NRI kids). A non-Indian won't understand a single reference given in the translated work as all of the references are meant for Indians.

Like all other Detective fiction Feluda series also have number of Puzzles and Riddles which are not translated i.e., either omitted or adapted same pattern is observed for songs and poems (recited by Jatayu) which makes another problem. Ray being a genius in creation and translation of Non-sense verse the original poems in the series are quite funny, that essence lacks in the TT also a person living outside West Bengal who knows (heard somewhere) what a *Rabindra Sangeet* or a *Shyama Sangeet* is won't find the translated version very appealing.

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<sup>122</sup> Subtitled as 'Pastries' in the movie *Joy Baba Felunath* but *Sandesh* and Pastry are neither same nor even similar food.

Overall the entire series has a balance among Metaphrase, Paraphrase and Adaptation in an efficient way done by the translator and I would like to conclude by saying that I found the work of comparison of the very interesting.

**9. Further prospects of the Work:** As mentioned earlier that Feluda stories are translated into foreign and Indian languages, a typological study of all languages in translation can be done. The structural and cultural differences of these languages can be studied. This typological study can be put into the UG model proposed by Chomsky. A comparative analysis of Feluda stories in Indian languages can be done, similarly an elaboration of this work with comparison to French, Latin and Italian version of Feluda can be done. Since Feluda is translated in English by two translators a Comparative analysis of those two works can also be done.



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