

## Chapter I

### Translation as Manipulation of Culture

Gopal Prasad Rimal is one of the major playwrights of Nepali drama. Though, he has written few plays, he is an established writer in modern Nepali literature. He is the innovator of modern realistic drama. He led the Nepali drama towards its new direction. As a successful dramatist, Rimal projects the contemporary Nepali society very minutely. He is also the first dramatist who presents the women as rebellious characters. He was born on 13th Jestha, 1975 in Lagontole, Kathmandu and spent his life as a brilliant student, politician and greater revolutionary literary figure. He wrote the play *Masan* in 2002. After its publication it brought the wave of new kind of literal sensibility in the field of Nepali literature, since then the modern age of realistic, problem play began. Bhim Nidhi Tiwari also tried to unfold the burning problems of Nepali society through his plays. His plays basically carry the theme related to the social values such as, love, affection, truth, morality, patriotism and the like. Later Govinda Bahadur Malla also tried to follow Rimal's trend by projecting psychological problems of the society. His plays, *Chyateko Parada*, *Bhusko Aago*, *Kohi Kina Barbad Hos*, *Jiudo Las* all carry the psychological theme.

Rimal brought freshness in the field of Nepali literature through projecting social problems. His plays are short, dialogues are simple and brief, and the use of colloquial language and use of few characters are also other features of his plays. He rebelled both politically and socially. In politics he rebelled against Rana autocracy. He wanted to purge the overindulgence of romantic sentimentality from poetry and changed his writing and started to write prose. His plays *Masan* (2002), *Yo Prem* (2015), and one act plays like *Maya* and *Nepali Samskrity* all are written in prose. Though his output was quantitatively meager but he gave a new wave to the Nepali

drama. We can also see the influence of Ibsenism in his dramas especially from the prospective of social revelation by the side of women. The writer and critic Kumar Pradhan writes:

Critics have talked much about the influence of Shakespeare on Balkrishna Sam and That of Henric Ibsen on Rimal. But such influence in both the cases is somewhat bored and superficial. Rimal's characters are close to the soil of their origin and are not shadow of Ibsen's characters. Balkrishna is idealist, Rimal is naturalist. (186)

The title *Masan* is meaningful. Masan refers to cremation ground where dead body is burnt or buried. The word itself is very somber and awful. Both the major characters Krishna and Helen use the word but they use it differently. Krishna uses this word to confess his crime by realizing the extreme desire of his wife about the child, he says:

If the world had followed my way of thinking of those long ago days, everyone's house would have been a cremation ground. Finding no one to cremate those bodies, they would all have putrefied. There would be a fog of revolting stench. The bones under dry moon and the sun would grin, mocking at themselves. And then you would find single human beings neither happy with satisfaction nor proud of intellectual ability, to cite an example of anywhere on earth ability, to site an example of anywhere on earth. (6/7)

Here Krishna realizes his mistake to use his wife as a lump of flesh, evergreen by giving her medicines that prevents her from conceiving. Thus, here Krishna takes the house without son is cremation ground.

The word Masan is later used by Helen at the end, when she realizes that both she and bride are the victim of same person, Krishna. Both are become the prey of

same patriarchy mind. After knowing such kind of crime by the same person she says, "I can not for a moment continue to live in this cremation ground women are burnt alive in this house" (58).

Nowadays individual's identity is taken as greater thing. So, where individual's identity is burnt alive that is more hateful and unbearable than the cremation ground itself. Here the word *Masan* is used symbolically. The symbolic meaning of *Masan* is the house where women's identity is detached by the males and they are behaved according to the wish of male. In this play, not only Helen and Dulahai are burnt alive but Bagmati and Krishna's sister are also burnt alive by the male chauvinistic society. In this regard the title is very much appreciable.

The play begins with the dialogue of Krishna and Bhotu and ends with the departure of Helen from the cremation ground. She leaves that house in order to search her identity. Such kinds of revolution against the male dominated society contribute women to uplift their status and make them aware about the various forms of cruelty of men over women.

This play is divided into two acts and both acts contain five scenes. At last there is an epilogue from the side of playwright which gives more information of Krishna about his further life. This epilogue makes the drama realistic. In this regard, the writer himself writes, "I wrote this play from the information I got from Bagmati. I am trying to get acquainted with Krishna. I am still curious to learn many things about Krishna, and much more about the Young Woman. If I get more information, I may even write another play" (60).

Rimal's *Masan* has received many critical appraisals since the time of its publication. Many critics have analyzed it through the feminist, socio political, cultural, psychoanalysis prospective. Such as, for Sangita Rayamajhi, Rimal is

feminist so we can see poetic justice in his drama. She says, "Either Rimal or Ibsen are feminist because their protagonists leave home, is problematic [. . .] I feel these women were only textual women, given textual autonomy and thus used in order to prove that poetic justice could be the ultimate milestone in a drama" ( VI ).

In this way Rayamajhi finds the feminist prospective in *Masan*. Though the women characters are portrayed as revolutionary they are only the textual women just for poetic justice. Bamdev Pahadi, takes *Masan* as the renowned text. He writes, "Nowadays, *Masan* seems inadequate but it was adequate in the past. Though Rimal's subject matter is identical to the foreign dramas, his witty dramatic style will lead the field of Nepalese literature forever. His contribution to Nepalese literature will be always considerable" (My Own Translation, 12). In this criticism Pahadi, valorizes the Rimal's contribution in the field of Nepalese literature and tries to explore its uniqueness though it seems near to the foreign dramas.

Regarding this play, Pratap Chandra Pradhan points out the suppressed sexual desire in Rimal's characters especially in Krishna. He Writes:

Krishna, the main character of the play *Masan* is portrayed as the lustful character, having excessive suppressed sexual desire. Because of this he makes his wife childless by giving medicine for to consume her beauty, charm, attractive body forever. Due to the lack of pure and true love, Helen gains intelligence and awareness about the nature of her husband and leaves the house by realizing it as the cremation ground. The ending of the play in such a tragic scene is one of the features of sex literature. (My Own Translation, 66-67)

By doing this, Pradhan tries to explore the problem caused by Krishna's blind sexual desire. So, here Pradhan tries to find out the influence of Freudian psychoanalysis. For

Ratna Dhoj Joshi, "This play is about how the patriarchy treats female as their doll, with out caring their rights and maternity. The main aim of this play is to show even the females are also equally able to make their own decision with out male's help" 66 (My Own Translation).

In the above lines, Joshi tries to find out the pathetic condition of females under the ideology of patriarchy. And he also explores the revolutionary nature of women under the great suppression. Narayan Devi Shrestha finds the conflict as the soul of this play. For her:

Conflict is the soul of this play. If there is no conflict, it works negatively in the dramatic effect. In this play, there is the strong conflict between the lusty male character and immense craze of women character for maternity. When the Helen realizes her identity less position in patriarchal society and leaves the house then the conflict is resolved. (My Own Translation, 48)

Here, Shrestha explores the conflict as the heart of the play. Krishana and Helen both are extremely guided by their will. One is from sexuality and another is from maternity. Thus this play revolves around the central theme of conflict. Like Shrestha writer and the critic Abhi Subedi also sees the conflict between the strong desire of maternity and sex, he writes: "The story in *Masan* hinges round the conflict between the wife, who is sterile, and the husband whose only care is a sexual luxury"(160)

The drama has been translated by Sangita Rayamajhi, she is well known academic feminist. She is a professor at the central department of English at Tribhuvan University. She is prolific writer and good translator too. She writes and translates the books related to women's issues and social problems. Regarding her, on writers note Suprabha Ghimire says:

Rayamajhi looks at the issue of women from literary perspective. But she does not treat women as characters of fiction but as real human beings, whose existence is difficult and who have to lead a life, which is different in terms of convenience and ease from those of men in the society. (II)

Rayamajhi is both author and translator; she writes the books called *All Mothers are Working Mothers* (2005), *Can a Women Rebel?* (2003), *Women in Politics: Semantics of Capacity Enhancements* (2003), *Who is the Daughter of Nepal?* (2001), and co-author of *Use of Language in the Nepali Press* (1999). She has translated Abhi Subedi's contemporary Nepali plays titled *Three Plays*. She has also been translating well-known Nepali plays of the forties and fifties into English to bring the dynamics of Nepali women out to the wider readership.

Though the history of Nepali drama is very long, the history of translation of Nepali drama hardly covers two centuries. In this regard Pradhan further writes, "The history of the plays translated into Nepali hardly covers two centuries and that of original works much less, but the dramatic performance of Nepal has a very long tradition" (65).

Drama was originated from the various *Jatras*, exhibit dances, mimes, caricature and the like. These performances contained conversations between the different characters which later developed as the form of drama. The Newar Malla Kings of the valley patronized plays. They not only wrote dramas but also played different roles. At that time the plays were written either in Sanskrit or in Maithili. Even at the beginning of Shah Dynasty Shaktiballabh Aryal, a scholar at the court of Prithivi Narayan Shah wrote the play in Sanskrit and one of them was

*H syakadamba*. For the first time printed drama called *Jñ nabhanga* was published by Medini Prasad Regmi in 1903.

The credit about translation of drama goes to Moti Ram Bhatta. He translated *Abhijñ na S kuntala* into Nepali, which was staged in 1887. He also translated Sriharsha's *Pryadar ika* in 1889.

In 20th century Shakespeare's plays were also translated in Hindi and Urdu versions. This influenced the writers especially who lived in Darjeeling. Girish Ghosh, D.L Roy and other Bengali writers made some impact on Nepali drama. As a result Harka Bahadur Sahi's *Garibko ko Ä su* staged in Darjeeling. In this way, the translation of Nepali drama developed and now it has been flourishing.

Translation is very tough job because it is not only the substitution of words from one language to another but also the transmission of culture. A language is a part of culture in which it belongs to. In another word language is shaped or determined by the culture. So, a translator is also translating culture while they translate source text (ST) into target text (TT). Many translators themselves agree that they are failed to translate the cultural spirit. In translation there are lots of addition, deletion and even substitution too. In this regard critic and translator Manju Shree Thapa, by taking the lines from Derrida comments:

"A translation never succeeds" when I first read this statement by Jacques Derrida in *The Ear of the Other* I was trying with some uncertainty to translate Ramesh Vikel's story *Minister of the Sidewalk*. [. . . ] In this collection "Errors" were inevitable I realized. What important was to choose, which one to favor and which to avoid. (VIII)

Likewise, Tirtha Raj Tuladhar also writes in translators note, "I can do no better than a quote a line from M. B. B. Shah, "Errors flows from endeavor" (XIII). In the same

way, translator Sangita Rayamajhi herself says in her translated version of *Masan*, "Translation has its own problems; the same problems can be encountered in my translation too" (V).

Many critics themselves agree that the work of translation faces difficulties to convey the exact message of cultural spirit from source culture to the target culture. In the translated version of Rimal's *Masan*, Rayamajhi, the translator belonging to the same culture is seen to be less effective vis-à-vis Rayamajhi to its original text on the basis of conveying the cultural message. There are lots of cultural words used by Rimal, but when they are translated by Rayamajhi there is great manipulation of cultural terms. In the translated version of *Masan*, some cultural words like *dhyangro*, *Bhote-talchha* are greatly mistranslated into 'drums' and 'big lock' respectively.

This drama is viewed by the different critics from different perspectives. Some critics take it as a rebellious problem play. Some opine it as a male's domination in patriarchal society. Some other takes it as a strong passion of maternity of a woman, and others view it as a burning social problem of the contemporary society and the like. But not a single research has been done on cultural manipulation in the translated version of *Masan*. So, it is completely new and distinct research about Rimal's drama *Masan*.

## Chapter II

### Translation as Theoretical Modality

The concept of translation believed to have begun as a communicative practice since the beginning of human civilization. But only from 1980s, translation studies appeared as fledgling discipline and it came in to its own existence in the 1990s. The entry of translation studies into a main stream academic field has just covered two decades. In these two decades lots of journals, dozen of translation encyclopedias are appeared. In this regard Sussan Bassnett states:

A great many books in translation have appeared steadily throughout the past two decades, new journals of translation studies have been established international professional bodies such as the European society for Translation have come into being and at least half a dozen translation encyclopedias have appeared in print, with more to follow . new courses on translation in universities from Hong Kong to Brazil, and Montreal to Vienna offer further evidence of extensive international interest in translation studies.(2)

In the statements of Bassnett, it is clear that translation has not been a job practiced in the west alone rather it has traveled throughout the world. It is a movement that allowed all the disciplines and literature is not the exception of the study. Scholars have defined translation in various manner. Bassnett further writes about the definition of translation:

Theodore Savory defines translation as an 'art'; others, such as Eric Jacobsen defines it as a 'craft'; whilst others, perhaps more sensibly, borrow from the German and described it as a 'science'. Horst Frenz even goes so far as to opt for 'art' but with qualification, claiming that

'translation is neither a creative art nor an imitative art, but stands some where between the two'. (14)

Though different scholars have defined it differently lots of them agree about the impossibility of translation with equal speed of the original. There must be the manipulation in translation due to the lack of cultural equivalent words, political changes, power relation and the like. In the case of cultural equivalent by taking the line from Earl of Roscommon, Andre Lefevere writes:

Earl of Roscommon observes, "Words in one language eloquently used/will hardly in another be excused." "Fidelity" in translation can therefore be shown to be not just, or even not primarily a matter of matching on the linguistic level. Rather it involves complex network of decision to be made by translators on the level of ideology, poetics, and universe of discourse. (35)

In the work of translation not all the words are linguistically possible to carry the meaning. The translator uses ideology, discourse and poetics to carry out the meaning of his own culture which is acceptable.

Translation involves cultural and ideological transportation and that translations are often produced under various constraints to serve certain purposes as they are a constituent of a complex literary, social or cultural system. Translation therefore takes the form of rewriting that is carried out within the framework of the target language, culture and ideology in the service of a control factor wielded by the patron or the receiving system. In this respect, the translator is a rewriter of the original text as he or she engages in the act of cultural and ideological transportation and distorts the ST (source text) to accommodate it into the TT (target text). Although rewriters/translators are usually considered to be meticulous, hard-working, well-read

and as honest as is humanly possible, complete equivalence between ST and TT may be impossible due to various constraints. Hence rewriters/translators are, in some respects, traitors, since to a certain extent they violate the original, which they must do to remain within the boundaries of the target culture. Lefever in his General Editor's Preface further claims:

Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds, the study of the manipulative process of literature. (XI)

Rewritings or translations are manipulation, since they reflect the rewriters'/translators' efforts in adapting the text to function in a given society in a given way. Also, they may be controversial because they can create different values and practices. However, while their power can be misused sometimes, in the case described herein the translator has employed his/her power positively in introducing the ST while preserving the target culture and public morals, especially with regards to their symbol and pride—the imperial family. Venuti also acknowledges that translators have the power to influence society and literature, since translation has "far-reaching social effects" (1998: 81). Indeed, translators have the power to

contribute to the preservation or enrichment of the target literature and society, as well as to the enhancement of trust, understanding and respect between different languages, cultures, and ideologies. Furthermore, they may play an invaluable role in bringing the world closer and in enhancing humanity's identification with global citizenship.

The French Novelist, poet, and dramatist Victor Hugo also takes translation as an act of great violence. He describes; "When you offer a translation to a nation, that nation will almost always look on the translation as an act of violence itself" (18).

Here, Hugo takes the violation of translation as never erasable problem.

If the translator is in peace or neither tribute nor transgress to any text(source or target) at that time only the translated text can able to carry the partly reality of the original text. In this regard Schleiermacher opines:

"The author in peace, as much as possible and move the readers towards him". A translator should therefore sound "foreign" enough to its reader for that reader to discern the working of the original language that express the language game, the culture of which the original was a part, shining through the words on the translated page.(5)

By taking the phrase "invariant core" from Popovic, Bassnett further writes, "It is an established fact in translation studies that if a dozen translators tackle the same poem, they will produce a dozen different versions and yet somewhere in these dozen versions there will be what Popovic calls the 'invariant core' of the original poem" (33).

### **Translation and Culture**

Being a product of culture language also carries the cultural spirit, so, in the process of translation culture also borne-across. It works as a vehicle to transport the

culture from one community to another, one place to another, one society to another and the like. The translation of Non-west into Western languages helps to spread the Non-west culture even in the west. In this respect Anuradha Dingwaney argues, "However, translation is not restricted to such linguistic transfers alone; translation is also the vehicle through which "Third World" cultures (are made to) travel-transported or "borne-across" to and respected by the audience in the west"(2).

Many critics believe that culture is inherent in the language. In every society language carries its own cultural aspect or it represents the culture. Frantz Fanon says, " To speak a language is to take on a word or a culture"(38). For Fanon every word carries the cultural spirit and they are directly affiliated with the culture. So, culture is also one of the major aspects of translation. Translation is not only a finite linguistic activity but it is an ongoing cultural one. It is not a process of substituting one word with another from the other language but it is the process of exploring gaps between the languages or cultures. Carol Maier comments, "The common unexamined assumption that translation is primarily a question of substitution and on avoidable betrayal. Such assumptions not only misrepresent but actually distort the activity of translation" (1). Here, Maier points out the fact that a translation is not only a substitution of words but also the exchange of culture.

Translation plays vital role in the contact and communication between different cultures. And each culture takes foreign language differently. Romy Heylen argues:

An investigation of a series of translation of the same original within different literary systems and cultures allows one to arrive at conclusions with respect to the relative position translated literature occupies and the function it assumes within and among these different

cultures. Translation, evidently, play an active role in the contact and communication between different cultures. Each culture receives foreign text differently. (12)

Literary translation may distort the real message of the original text. For Newmark, "Most cultural words are easy to detect, since they are associated with a particular language and customs are described in ordinary language where literal translation would distort the meaning and a translation may include an appropriate descriptive functional equivalent" (95).

A prolific writer and translator Manjushree Thapa has translated Ramesh Vikal's stories and published as *A Leaf in Begging Bowl*. On translator's note, she writes, "Ramesh Dai's stories are often metaphorical in language, richly cadenced and filled with local cultural references. My first translations of these stories were always literal-leading, as all translators can guess, to quite few linguistic gaffes"(xiii). Here, Thapa herself agrees about the invariant mistakes in her own translation.

Michael Hutt, in his book *Himalayan Voices: An Introduction to Modern Nepali Literature* focuses two developing modern Nepali genres: poetry and short story. He has translated Nepali short stories into English for the first time. In this process of translation he faces many problems. About his problem of translating Nepali text into English, Hutt admits:

All translation involves a loss, whether it is of music or rhythm or subtle nuances of meaning. To translate from one European language into another is not easy task, but when the cultural milieus of the two languages concerned as different from each other as those of Nepali and English are, the problems can sometimes seen insurmountable. (v)

By realizing the intrinsic difficulty of translating Nepali poetry in to English, he further asserts:

How should one translate the title of Patijat's *Sohorera jau*? *Jau* is simple imperative meaning goes off 'go away', but *Sohorera* is a conjunctive participle that could be translated as 'sweeping', 'while sweeping', 'having swept' or 'even sweeping' non of which levels itself particularly well to a poetic rendering. (vi)

Hut, here unhesitatingly accepts the problems of translation he has faced. This means he also accepts the impossibility of translating the texts from one culture to another culture.

It is more difficult to translate drama than the poetry and the prose because drama is incomplete until it is performed. So, it is a great problem of a translator. A translator can not separate the text from performance because theatre consists of the dialectical relationship between both. According to Anne Ubersfeld any attempt to create artificial relationship between text and performance can led to the literary text acquiring a higher status. She argues:

The task of the director, therefore, is to 'translate into another language' a text to which he has a prime duty to remain 'faithful'. This position is based on the concept of *semantic equivalence* between the written text and its performance; only the 'mode of expression' in the Hjelmslevian sense of the term will be altered, the form and content of the expression will remain identical when transferred from a system of text-signs to a system of performance-signs. (15/16)

For her, in the performance of a play a director should play the role of translator because performance itself is a kind of translation from the text. So, it is tough work

for director to keep equivalence between the text and the performance. She also advocates the equivalence between text and the performance in semantic level too. Meaning of the text should not be different from the performance where text-signs are changed into performance-signs.

The translation of drama is very hard as well as impossible job because it is not only the translation of the language but also the translation of performance in or physical activities, gestures and the like. There must be the distortion of the performance. Bassnett in her book *Translation Studies* writes: "[. . .] some of the basic problem of translating theatre texts I quoted examples of translation shift where the problem lay in the deviation in *gestural patterning* between SL and TL, that resulted in dissolution in the TL of essential structures in the SL text"(123).

In the process of translating drama, it is impossible to translate the gestural patterns equivalently to its ST. So, there must be the distortion of translating the performance.

Newmark, adapting Nida divides cultural words into five categories:

- Ecology
- Material culture
- Social culture
- Organizations, customs, activities, procedures, concepts etc.
- Gestures and habit

Ecology is the geographical feature of the nation or the particular place. Such kind of ecological places are also closely affiliated with the culture. Flora, fauna, hills, lakes, rivers, mountains are related to ecology and they also carry the specific cultural spirit of the particular nation or the place.

Material culture is associated with food, clothes, houses, town, ornaments and the like. Among them, for Newmark food is the most sensitive and important expression of national culture. Clothes also carry the identity of a particular place. Likewise, typical houses, towns, ornaments also represent the culture of a particular place.

Social culture is related with the customs, activities, concepts, traditions, social norms and values, kinship, sculptures, paintings, carvings and so on. In this way, social culture is also closely associated with the cultural aspect of a particular place.

Organizations, customs, activities, procedures, concepts etc. also carry some sorts of cultural norms and values and they also create the problem in exact translation.

Gestures and habits also play vital role in communication in a particular speech community. In translation these things stand as a great problem before translator.

Such kind of cultural words are hard to translate exactly with the equal cultural spirit, in a sense it is impossible. Translation becomes difficult because of the cultural gap between the SL and TL texts.

### **Techniques of Translating Cultural Words**

There are lots of speech communities so culture varies from one of them to the other. Culture is specific to certain linguistic periphery. As we know, translation is not only the substitution of words but it is also the translation of culture too. Though there are many problems to manage the cultural equivalence among the different translated texts. Newmark in his book *A Textbook of Translation* mentions basically eight types of translation methods:

- i. Word-for-Word translation
- ii. Literal translation
- iii. Faithful translation
- iv. Semantic translation
- v. Adaptation
- vi. Free translation
- vii. Idiomatic translation
- viii. Communicative translation (45/47)

While translating text a translator may apply these techniques. In word-for-Word translation cultural words are translated literally. So the exact message of original text is not transferred. Likewise, other methods also fail to carry the exact cultural message of the original text. Faithful translation shows little faith to the ST by preserving the cultural message and the degree of grammatical and lexical abnormality.

Translation procedures are used to translate sentences and the smaller unit of languages. In the same book Newmark further talks about the different types of translation procedures:

- i Transference
- ii. Naturalization
- iii. Cultural Equivalent
- iv. Functional Equivalent
- v. Descriptive Equivalent
- vii. Couplets
- vi. Notes, Additions, Glosses (90/91)

In these processes, the translator looks for the words of equivalence and tries to translate the text. Likewise, adapting the terms from the source language, using the couplets and describing the terms at the bottom in footnotes are the methods of translation.

Many scholars believe that culture is inherent in the language. There is no doubt about the scholars who are concerned about translation studies; they all have tried to redefine translation from cultural prospective. Jhumpa Lahiri writes, "Translation is not only a finite linguistic activity but an ongoing cultural one" (qtd. in Nair 120). It is not a process of substituting one word with another from language to language but it is the process of exploring gaps between the languages or cultures. Carole Maier comments, "The common unexamined assumption that translation is primarily a question of substitution and unavoidable betrayal. That such assumptions not only misrepresent but actually distort the activity of translation"(1). Here, Maier points out the fact that a translation is not only a substitution of words but also the exchange of cultures.

Literal translation of a text is great manipulation. Such type of translation may distort the real message of the original text. Newmark says, "Most cultural words are easy to detect, since they are associated with a particular language and customs are described in ordinary language where literal translation would distort the meaning and a translation may include an appropriate descriptive functional equivalent" (95). Literal translation is thus impossible to carry the cultural gist of hidden meaning of a text. One should understand the cultural norms of the source culture as well as the targeted one.

## **Power and Representation**

Translation also is violated due to the power. It also plays vital role in translation process. Power helps to create the images about powerless. Colonizers create a kind of image about the colonized on the basis of binary opposition. And when the colonizers translate the other colonized texts; they treat colonized texts according to their previous images. And even they select the texts from where such kind of images can be seen clearly. Mahasweta Sen Gupta says:

By formulating an identity that is acceptable to the dominant culture, the translator selects and rewrites only those texts that conform to the target culture's "image" of the source culture; the rewriting often involves intense manipulation and simplification for the sake of gaining recognition in and by the metro pole. For, of course, the discursive parameters of the dominant power are such that they restrict the entry of texts that do not fit into their ideas of the Other. The result of such a process of exclusion is that the source or the dominated culture is homogenized and domesticated, the polyphony of its existence obliterated, and a unified, monolithic view of that culture is created as truly legitimate.(2)

According to Gupta, colonizers make a kind of image about the colonized or the *Other*. If the westerners translate the non western texts they will only select those texts from where their image about non west is fulfilled, and they exclude other texts. Such kind of exclusion creates the great manipulation in the process of translation.

Similarly, Naugi Wa Thiongo, in his essay 'Literature and Society', explores the strategy of imperialism. He says:

Colonial rule can not be sustained except by the permanent and organized repression of the cultural life of the people in question [ . . . ] the colonizing power tries to control the cultural environment, education, religion, language, literature, songs, forms of dances, every form of expression, hoping in this way to control people's values and ultimately their world outlook, their image and definition of self. (43)

Colonizers may use education, culture, literature, even songs, dances and the like in order to colonize. They take literature as a primary source to get every kind of knowledge of non-west through translation.

Representation comes through various means such as-films, television, photographic, paintings, literature, advertisement and the other forms of popular culture. Representation never be realistic, in this regard Edward Said argues:

In any instance of at least written language, there is no such thing as a delivered presence, but a represence, or a representation. The value, efficacy, strength, apparent veracity of a written statement about the orient therefore relies very little and cannot instrumentally depend on the orient as such. On the contrary, the written statement is a presence to the reader by virtue of its having excluded displaced made supererogatory and such real things as 'the orient'. (21)

Through the representation, the orientalists construct images about the orient which is their ideology. In their translation such ideology is common. Translation also serves as a part of colonial discourse to represent the orient. Said further writes:

[ . . . ] method by which Orientalism delivered the Orient to the West was the result of an important convergence. For decades the orientalists had spoken about the Orient, they had translated texts; they

had explained civilization, religions, dynasties, cultures, mentalities-as academic objects, screened of from Europe by virtue of their imitable foreignness. (222)

For Said, Orientalists translate the oriental texts in their own way screened in their mind which is the distortion of original culture.

The above comments about translation prove that any kind of translation work is guided by some sort of ideology, politics, discourses and the like. Translation is not only involved the literal translation of SL but also the translation of culture too because language itself is the product of culture. For Bassnett, "Exact translation is impossible"(29). And she gives some suggestions to the translators which they should:

- (1) Accept the untranslatability of the SL phrase in the TL on the linguistic level.
- (2) Accept the lack of a similar cultural convention in the TL.
- (3) Consider the range of TL phrases available, having regard to the presentation of class, status, age, sex of the speaker, his relationship to the listeners and the context of their meeting in the SL.
- (4) Consider the significance of the phrase in its particular context-i. e. as a moment of high tension in the dramatic text.
- (5) Replace in the TL the invariant core of the SL phrase in its two referential systems (the particular system of the text and the system of culture out of which the text has sprung) (29/30)

Bassnett unhesitatingly points out the five main problems through which exact translation is impossible.

Similarly, Octavio Paz claims "being part of a literary system descended from and related to other systems, are 'translations of translation of translations'

Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the non-verbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and such as it constitutes a unique text. (9)

The above comment deals with the language which itself is not original. The argument proves that every translated text in a certain point is unique.

Translation originates as a means of communication among different societies, communities, countries. Now it covers the broad area of literary study. It is not merely a linguistic translation rather translation is a cultural phenomenon too. Every translation is mistranslation due to the language. So, the translation of a text by a foreign translator is obviously mistranslated because of the customs and cultures. If the source text is translated by the translator remaining the same culture and the same society, he/she also fails to translate exactly with the equal spirit because of the lack of cultural equivalent words and phrases.

Many critics and theorists are of the view that the work of translation never comes to be exact from one culture to the other. A number of western texts of translation have been researched by various critics. But the aim of this research is to go through the text of the drama *Masan* which is translated by the translator of the

same Nepali culture, Sangita Rayamajhi who is seen lacking the equivalence of the norms of the cultural words.

## Chapter III

### Problematics of Translating Culture

The drama *Masan* by Gopal Prasad Rimal is a modern play in Nepali literature. Due to the flow of literary imitations, all the techniques in arts and literature travel sometimes through translation and sometimes through the globalization of information technology. *Masan* seems to be influenced with the modern era of the world literature especially in plays. Henric Ibsen's *A Doll's House* appeared in English in 1879 that brought the modernism in the art of playwriting. Lee A. Jacobus in *The Bedford Introduction to Drama* comments:

Once Henrik Ibsen found his voice as a realist playwright, he began to develop plays centering on social problems and the problems of the individual struggling against the demands of society. In *A Doll House* (1879) he focused on the repression of women. It was a subject that deeply offended conservatives and was very much on the minds of progressive and liberal Scandinavians. It was therefore a rather darling theme. The play opens with the dutiful, eager wife Nora Helmer twittering like a lark and pattering like a squirrel pleasing her husband, Torvald. (442)

In the Rana period as it is roughly called the Victorian period in Nepal, women were considered to be passive characters so that most of the roles of women in those plays were performed by males. The passive characters are presented as revolutionary in *A Doll's House* through the protagonist Nora by Ibsen. Not only this, but Ibsen also started the trend of problem-play which leave the issue of unsolved message for the audience when the play ends. The same trend is seemed to be followed by Gopal

Prasad Rimal in his play *Masan*. Abhi Subedi in his book *Nepali Literature:*

*Background and History* comments:

Gopal Prasad Rimal (1918-1973) ushered in a new era in the history of Nepali drama. He represents another turning point in the history of western influence on the Nepali playwrights. He was influenced by the Norwegian playwright Henric Ibsen and probably by Benard Shaw. He has written only two plays *Masan* and *Yo Prem*. Both these plays extol the cause of women. So we can call Rimal a feminist playwright. (160)

In the play *Masan*, Helen, the young woman, suffers from patriarchy unknowingly as she plans to leave the house as soon as Krishna reveals the secrecy of her infertility. It is just like the case of Nora who suffers from her own husband Helmer and plans to leave the house when she is informed about the case of debt. It is world wide trend that follows the art and literature.

Translation is one of the mediums that arts, literatures, and cultures travel from one part of the world to another. The history of translation points to the translation of the Bible in the late middle ages. Later it got through the worldwide process with secular text. In this regard, Susan Bassnett in her *Translation Studies* writes:

The first translation of the Bible into English was the Wycliffite Bible produced between 1380 and 1384, which remarked the start of a great flowering of English Bible translations linked to changing attitudes to the role of the written text in the church that formed part of the developing Reformation. (51)

From the above extract, translation is the way that started the sacred texts to the public which were thought to be read only by the priests. The reformation in religion brought

out the culture into worldwide stage so that everyone from the English culture at once got chance to understand the Bible. Later, this religious translation took its steps towards other languages in Europe and the other world.

Every translation work is thought to carry the original text but not with equal cultural spirit. Schleiermacher in his *Sammtliche Werke* argues; "It is an act that runs counter to both nature and morality to become a deserter to one's own mother tongue and to give oneself to another" (5).

The translated version of the text is not the equivalence of its mother tongue because of language, culture and the influence of ideology. A number of works have been translated from west to east and from east to the west. Some are even translated in different languages from the translator of the original text who has the knowledge of the foreign language. What the translator witnesses the text she/he is translating, she/he goes through that way. So, the same text appears to be different from its original. Many researchers have pointed out the problems of translating a text especially related with culture. Romy Heylen citing Levy in *Translation Poetics, and the Stage* is of the view that:

Levy reveals the profoundly transformative nature of translation as a decision making process, according to which a translator's decisions are not exclusively based on his or her interpretation of the original text but are also made with a certain goal in mind. Translation is seen as both an interpretative and teleological activity. [. . . ] However in dismissing the notion of translation as a rule govern activity and substituting for it the notion of an active decision making process. Levy points to the "shifts" which inevitably occur in translation. (16)

The purpose of the present research is to view at the text *Masan* by Gopal Prasad Rimal which faces a number of cultural distortions in the translated version of the same text by the translator Sangita Ryamajhi. Ryamajhi belongs to the same culture of Nepali society in which the text *Masan* is written, however, the text faces many problems while translating it into the foreign language. Going through the cultural words used by both the writer in one language and the words translated by Ryamajhi in the other language, it is aimed to show the manipulation in the culture of its heart. The text *Masan* by Gopal Prasad Rimal and the translated text *Masan* by Sangita Ryamajhi are the major sources of the discussion. While doing the work of research, the relevant literature view will be the supporting arguments.

Published in 2002(B.S.), *Masan* brought the revolution in the Nepali theatre through the protective revolutionary woman character in performance as well as literary works. Literary works are not only disciplinary productions; rather they certainly travel throughout the world through language. Translators bring texts to the universal readers and audience so that they spread the identity of one culture to the other. Ryamajhi is one who brought the text *Masan* in to the hands of the western readers. The work of translator is to translate one language with its cultural norms and values to the other. While doing so the translator should keep an eye on those terms which carry the spirit of special culture. Many critics have given their views that one is nearly unable to carry the origin through language because language itself is imperfect. Edward Sapir in *Culture, Language and Personality* claims that; "No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached"(69).

In the translation of *Masan* there are so many cultural terms used in Nepali language but they fail to carry the exact cultural meaning. For instance, the cultural word 'Dulahi' in Nepali is translated into 'Bride'. In English 'Bride' refers to a newly married lady where as in Nepali culture; 'Dulahi' refers to the daughter-in-law who is not only newly married, as the word is used to address her by their in laws forever. In this respect the cultural word 'Dulahi' becomes somehow distorted in cultural meaning when it is translated into English.

### **Cultural Violation in Ecological Terms**

While translating a culture a translator should be careful in the violation of ecological terms. Ecology refers to the geographical feature of a particular place. These features are closely affiliated with the culture of the people in the surrounding area. In the process of translation a translator is only able to translate the gist of the source text. Sandor Hervey and Lanhiggins in the book *Thinking Translation; A Course in Translation Method: French to English* argue, "At the end, the TT expresses only the gist of the ST message; We shall call this *gist translation*. At the other end the TT is wordier than the ST, expanding it and elaborating on it: we shall call this *exegetic translation*"(17).

In the play *Masan*, Rimal has used so many ecological terms but when they are translated into English by Ryamajhi, some of them seen to fail carrying their cultural meaning.

ST- Dulahi: Haina ja na darshandhunga liera aa bhanya.(56)

TT- Bride: come on, go. Go, bring those little pebbles. (54)

ST-Yubati: Uhi mar handa nachhinieko bokako jasto dasa bhaisakyo.

(35)

TT- Young woman- Your wife was screaming like a goat with its throat slashed. (34)

ST- *Dulahi*: [. . .] Mero poilai tainle bhedo tulyais. (59)

TT- Bride: [. . .] You turned my husband into a lamb. (55)

In the above examples the ecological terms like *darshandhunga*, *boka*, and *bhedo* are translated into *pebbles*, *goat* and *lamb* respectively. The Nepali ecological word *darshandhunga* is translated into the *little pebbles*. Little pebbles refer to any kind of stone pieces where as *darshundhunga* in Nepali refers to a typical white stone. Similarly, *boka* refers to the young male goat but the translated word goat refers to common gender of the animal which doesn't carry the source meaning. The word *bhedo* refers to all sheep but the translated word distorts the meaning telling the young *lamb*.

### **Material culture**

Material culture refers to the cultural terminology which describes buildings, tools, foods, cloths, and other man made materials which carry the peculiarity of a particular culture. Humans adapt themselves through material means to the world. To form as a whole, materials do occupy significant space.

In the process of translation, there occurs the violation of material culture. Rayamajhi has also violated some cultural words related to material culture in her translation of *Masan*. So that, her translated version of *Masan* fails to carry the original spirit of the Rimal's text. The following extracts can prove this:

ST- Yubati: Lou, tyo pithaka diyaharu thapthapi rakh aba. Batti pani thaun thaunma rakh. (12)

TT- Young Woman: (to the maid) put those oil lamps in place and all those wicks too. (13)

ST- Yubati: Aun, batti nangloma dekhaina ni ma. (10)

TT- Young Woman: I don't see the oil wicks on the tray. (11)

ST- Yubati: [. . .] Nanili tapainle chhoro pani salnal samet kinnuparcha pani bhanideya. (38)

TT- Young Woman: Oh, and tell her she has to buy baby from us. (36)

In the first two above extracts, 'pithaka diyahary, and 'nanglo' are related to material culture and they are replaced by 'oil lamps' and 'tray' respectively which unable to carry the cultural spirit of the source text. In the third translation the cultural word 'salnal' is deleted which is also the great violation. The typical Nepali word 'thapthapi' is only substituted by the word 'put'. Here also the originality of cultural terms is distorted.

ST- Yubati: [. . .] Hamri bahinisahev ta mero phariya chyatera dinou bhanthin (38).

TT- Young Woman: [. . .] she was saying I should tear my old saris and make them into diapers for the baby (36).

ST- Dulahi: Ma pani putaliko biha khana pugera putali ko poilai jastai aphnoo poilai pani khelne kuntur ma thunidinchu (56).

TT- Bride: I too will play a doll's game of marriages and like the doll's husband I too will place my husband inside a box (53/54).

ST- [. . .] Yubati sasuralai dekhera ghumto halchhe (13).

TT- [. . .] the young woman seeing her father-in-law, pulls the sari's end down over her forehead (13).

In these above examples, there are lots of cultural words such as 'phariya', 'poi', 'kantar' and 'ghumto'. When these are translated they are substituted by 'saris', 'husband', 'box', and 'sarie's' end. 'Pharia' is typical Nepali word for women's dress but

here it is substituted by common type of 'sari'. Likewise, 'kantur' also refers to a typical kind of metal box which is used to put the important materials and things, but a box is a common noun. It refers any kind of boxes, so 'kuntur' never be replaced by box. In the same manner 'poi' and 'ghumto' carry the Nepali culture, but they also fail to carry the cultural spirit properly.

ST- yubati: [. . .] Tapainko chhoro tapainko aasis payapachi hernuhola kasari mero maya tasto sautani parkhalsarkhal naghara pari pugdaccha (4).

TT- young woman: [. . .] Just watch and see how your son, with a part of you, and all the love that I will show upon him will break all walls between me and your new wife (3).

ST- Yubati: [. . .] Mero nindra kumbhakarnako nindra jasto matra bho, malai uthauna dhyangro thataunuparchha (6).

TT- Young Woman: [. . .] to wake me up they have to beat the drums (6).

ST- [. . .] Dhukuti ko dhokama euta thulo bhote-talcha mareko chha (8).

TT- [. . .] There is a big lock on the door of the storeroom (9).

The words 'swasniharu', 'sautani parkhalsarkhal', 'kumbhakarna', 'dhyangro', 'dhukuti', 'bhote-talcha', are cultural words carrying some kind of culture. But when they are translated they all fail to carry the originality of the source text. Such type of cultural words can never be replaced by 'wives', drum', 'big lock', 'store room' and the like.

ST- [. . .] Paniko karuwa liera nokarni pachhi airahechhe (9).

TT- [. . .] a maid walks a few steps behind her carrying a jug of water (9).

ST- Nokarni: [. . .] Labeda matra launubhayako rahechha (9/10).

TT- Maid: [. . .] wearing only a shirt (10).

From these extracts, the typical Nepali cultural tools 'Paniko Karuwa' and 'Labeda' are related to the material culture. They have their specific cultural meanings in Nepali context. But here, they are wrongly translated as 'a jug of water' and 'shirt' which is not the minor type of violation; rather it is a great distortion. Because of this, the cultural significance of the given terms is generalized; it fails to carry the inner cultural spirit of the source text.

### **Sense Translation of Material Culture**

There are lots of sense translations in Rayamajhi's translated version of *Masan*. Sense translation is related to the semantic type of translation or it is the translation on the basis of meaning. In this technique the cultural terms are replaced or summarized, which carry the sense meaning of the original text.

ST- Pahilo Nokor: (maltal bisaera) (8).

TT- First Maid (putting down the tray) (9).

ST- Krishna [. . .] Maphatma timile yo kahanko bhuinchalo bolaera layeu (17).

TT- Krishna [. . .] you invited this upheaval for no reason at all (17).

ST- Krishns: Top chalne bela bhaisakyo, yesbela kaha aaba! (28).

TT- Krishna: It's almost midnight. Not at this hour! (27).

Here, 'Maltal bisaera' is replaced by 'putting down the tray' which gives the sense meaning to the readers but does not carry the cultural weight equivalently. In the same respect, Krishna uses the word 'bhuinchalo bolaera' which allegorically hints some sorts of change with trouble in life. The translator has substituted this by 'upheaval', which also gives the meaning of crisis so it gives the sense meaning of the original

text. Similarly, 'Top chalne bela' also joints with the Nepali culture. Earlier, there was the trend of firing the top at midnight in Katmandu so 'Top chalne bela' refers to the midnight. Though it carries the sense meaning of the ST, it does not carry the cultural meaning as it is.

ST- Yubati: [. . .] Timilai maile sinko pani uthauna lagayako chhaina  
(22).

TT- Young woman: [. . .] I haven't let you do any work (22).

ST- Krishna: [...] Malai yo bhungroma paridine tapain ta ho ni (49).

TT- Krishna [...] you got me into all this trouble (47).

ST- [...] Yo sansar jyadai nai liso lage jasto lagyo hamilai (53).

TT- [...] I feel this world is getting to be a little too complicated for us  
(50).

In these translated form of the text, cultural words like 'sinko', 'bhungro', and 'liso' are substituted with the words 'any work', 'trouble', and 'complicated' respectively. By doing this, cultural words get the sense meaning even in the translated form but they do not transform culture with equal cultural spirit.

### **Social culture**

Every society runs with the existing social cultural practices in particular apace and time. The play *Masan* reflects the social culture of the people in Rana regime society of Nepal. Then was a time where women were thought to be the passive members of the family who give birth the children especially son and take care of her family, children and husband. Gopal Prasad Rimal portrays such characters in the play. Yubati is a woman who is tactfully treated by her husband giving medicine for stooping the fertility secretly. Krishna' husband of Yubati, happens to get marriage for the second time when his first wife yubati request him

time and again. When the plot develops the preparation of wedding ritual is shown. Before this, Bhotu, an adopted son of Krishna's family, is being treated as their son. When Yubati feels her maternity is not satisfied with 'Bhotu', she plans to marry a lady for her husband so that she will bear a son.

Some dialogues use in the play typically related to the social culture of the society. In this translation, Rayamajhi both partially and sometimes as a whole distorts the norms and values of original text. The following extract can be shown as examples of such distortion of social culture.

ST- (Yubati balaklai choraunlale chup bhanera Krishnako aankhama herdechhe.) (2).

TT- (Young woman placing her finger on her lips gestures to the boy to keep quiet.) (1).

ST- Yubati: [. . .] Nanilai ma manaunchhu. (5).

TT-Young woman:[...] I will talk to her (5).

ST- palangmuniko lampat ma basera deskma chithi lekhana lageko chha. (1).

TT- Krishna is writing a letter at a low desk while sitting on a mattress (1).

ST- Aama: chhorachhori payapachhi swasniharule kunama kasingar jastai bhayera thuprina pani saknuparchha (50).

TT- After begetting children the wives should also learn to sit in a corner like a piece of dirt (48).

The above extracts are taken from the first scene of the play *Masan*. Here, the protagonist *Yubati* (Young Woman) is determined to get positive response from her husband for his second marriage. She is so eager to have a son from her own husband

that she even neglects the adapted son 'Bhotu'. In this opening scene, the typicality of social culture when translated is impossible to carry its real meaning. 'Choraunla' is replaced and translated in 'finger' which is common to all fingers but in Nepali culture, each finger has its name and its work. 'Manauchhu' in Nepali culture is not clear in the translation 'I will talk to her'. In Nepali social colloquial language, 'swasni' refers to wife but that speaks about the utterance of lower class people whereas the translated word 'Mistress' refers to the common class wife. This is the distortion of social culture.

ST-Yubati: Namarda! Dhat! (Hasdachhe, hasdai hasdai nili ninyauri bhaera janchhe. Taukako patti thapthapudai) Aun, yo baja kati bajirako? Ke dulaha bajele damaiharulai raksi khana khub paisa dinubhaeko thiyo? (11).

TT- Young Woman: Useless fellow! (She laughs and as she laughs turns blue with pain. Tapping the towel on her forehead. ) This music is deafening. Did the bridegroom give the band masters too much money to buy liquor? (12).

ST- Yubati: Kati charkosita uttaulo bhaera bajaeka han moraharule? Ghokro pani phutdaina! (11/12).

TT- Young Woman: Look at those men, with what vulgarity they play the band, why don't their throats burst open? (12).

ST-Yubati: [...] (Nokar marekobiralo kakhichyapera hindlajasto dekhinchha.) (11).

TT-Young Woman: [...] (The servant shrinks visibly.) (12).

Rimal reveals the typicality of Nepali family, their wedding ceremony and the psyche of Nepali woman in the Victorian society who is guided with the patriarchal

norms and happens to manage her husband's marriage for the desire of son. These dialogues are revealing the unconscious mind of both the protagonist 'Yubati' and her servant who shows his desire of second marriage which is inexpressible. Rayamajhi translates the dialogues deleting some of the typical words or phrases, proverbs and the like. The slang 'Dhat', is deleted whereas 'Namarda' has been replaced 'useless fellow'. 'Namarda' typically refers to the person who has no courage to do anything which is distorted here by the translator. The word 'Damai' in Nepali culture has its unique meaning to a particular caste of people in the society who play the bands at weddings and make clothes as tailors from their heritage. Rymajhi translates the word in 'the band masters' which does not carry the real meaning of the origin. The proverb 'mareko biralo kakhi chyapera hindlajasto' is simply translated in 'shrinks' which is not only deletion, but also mistranslation. Though the gesture of the servant is tried to show in the translated version, the 'Nepaliness' in this proverb has been neglected. Mahasweta Sengupta citing Rabindranath Tagore's translated poem in his essay "Translation as Manipulation: The Power of Images and the Images of Power is of the view that:

The English version is considerably reduced in line length, it is translated and simplified. It does not try to reach anywhere near the complexity of the images of the original and does not render even a trace of the sense of intense longing or the sense of anxiety at the prospect of a refusal. The metaphor of bird *chatak* is dropped in the English translation; the significance of the image of a bird that cries out for water but is unable to drink it when it rains is compelling and hunting in the original. The English translation gets nowhere near the intricate ambiguity of the original poem. (43)

Just like this comment, Rayamajhi who translates Rimal's *Masan* can't reach its original text because of the manipulation of culture.

In the fourth and fifth scenes of the first act of the play *Masan*, Rimal depicts the scene of Krishna's family where the maid and Bride have a long dialogue in the kitchen. The thoughts of Yubati (Young Woman) look to be full of patriarchal philosophy so she is ready to bear any sort of possible trouble or all duties to be fulfilled at home only for a son. Her single desire is son; therefore, she loves the 'dulahi' (Bride) so much that she shouldn't do any work at home for the Young Woman. Though the 'dulahi' gets bore in this type of psychological suppression, she doesn't see any escape way except talking to the maid. The following dialogues reflect the sense of their talk where the translator has manipulated so many cultural terms:

ST-Sasu: Samdhinilai maile dheraidherai sodheko chha bhandinu hai?  
(20).

TT-Mother-in Law: [...] do give my regards to your mother (21).

ST- Yubati: Haina, ma tantarmantar garera maiti gaeki manchhelai  
ahile nai tapainko muthibhitra paridinchhu. (25).

TT-Young Woman: No, with a little bit of magic, you will find her  
within your grasp (25).

ST-Krishna: Timro bhannu sidhdiyo? Chothale oth dui-charchoti aru  
chalau na (27).

TT-Krishna: Are you finished with your talking? Are you finished with  
your speech? Come on, go ahead! (27).

The word 'samdhini' has its own cultural importance and relationship but when it is translated into 'your mother', the melody of the culture at once finishes and it becomes only the sense translation. Similarly, the word "Tantarmantar" is translated

into "A little bit of magic" which is only the sense rather than its reality. The adjective uttered by Krishna "Chothale Oth" is deleted by Rayamajhi.

ST-Bagmati: [...] Thasulli mori jharbhariki bhaidi (42).

TT-Bagmati: [...] That woman, she became huge and filled the house (40).

ST-Bagmati: Bhanejasto hune bhae yo abhagi khapparlai kina yasari thokirahanuparthyo? (43).

TT- Bagmati: If everybody were to happen according to one's wish we wouldn't be cursing our destiny. Why? (41).

ST- Aama: [...] U pani ta chhorachhoriki aama ho, babu! (49).

TT- Mother: [...] She is also the mother of a son, dear (47).

ST- Krishna: Aama, tapain yahan masita karaunu bhanda baru jwainkaha gaera usko baghpanjabata tapainki chhorilai umkaera lyaunuhos (50).

TT-Krishna: Mother, instead of shouting at me why don't you go to your daughter's house and take her away from her husband's clutches (48).

In the dialogue between the maid Bagmati and the Bride (Dulahi), Bagmati describes her own story to keep her mistress warm from her pain. The word she uses "Thasulli" is typical Nepali culture. It is uttered whenever one gets angry with other people. The slang shows the unlikely fatness which affects others. But Rayamaghi translates it into "Huge" which only brings the sense meaning very lightly. In continuing her dialogue, Bagmati further speaks another cultural phrase "Abhagi Khapparlai thokirakhnuparthyo. In the translation, Rayamajhi replaces the phrase with "cursing our destiny" which manipulates the originality. Likewise, the word "baby" is replaced

with "dear" which distorts the meaning. "Babu" in Nepali culture refers to son but "dear" can be used for all people. "Jwaainkaha", "Baghpanjabata" are the words translated into "her husband" and "clutches" which do not carry the norms of the original.

ST- Yubati: Bhanjabhanji, Jwain, Bahini kahi pani aenan. Bhan ta tai, masita ke ko rish! sauta paune mai- ajha ulto masita ghurki! ke bhannu na ke bhannu! (9).

TT- Young woman: None of the family members came to the wedding. I am the one getting the co- wife and they are angry with me? I don't know what to say (10).

The above dialogue between the young woman (protagonist) and Bagmati (maid) reveals the inner psyche of the young woman who is unhappy with the absence of her sister-in-law, brother-in-law and their children in the wedding. She thinks she has no mistake rather she is penalized with the co-wife. The translator Rayamajhi has tried to translate this dialogue with the sense translation but some of the typical words like "bhanjabhanji", "Jwain", "bahini" are deleted and replaced with "family members" which never carries the meaning of the source text. The words "ulto" and "ghurki" are totally deleted so that the sense translation has become like the curry with out salt.

Sandor Hervey and Lan Higgirs in *Thinking Translation: A Course in Translation Method: French to English* is of the view that:

Believing translation equivalence in the sense of " Sameness" encourages translators to believe in the elusive concept of a perfect translation, standing at the ideal half way point between SL bias and TL bias. But it is much more realistic to start by admitting that the transfer of meaning from ST to TT necessarily involves a certain

degree of *translation loss*; that is, a TT will always lack certain culturally relevant features that are present in the ST. Once one accepts the concept of inevitable translation loss, a TT is not, in all important respects, a replica of its ST is not a theoretical anomaly and the translator can concentrate on the realistic aim of cutting down on translation loss, rather than the unrealistic one of seeking the ultimate translation of the ST. (24)

The translation loss not only loses the meaning, rather it deletes the cultural sense typicality so that the hegemony of translator is included there. In the sense translation the translator sometimes replaces and deletes the words and tries to bring the sense meaning. But sense meaning doesn't always carry the clear concept of one's culture to the reader. The source text of *Masan* has typically Nepali culture where most of the people are Hindus and their rites, rituals and customs go on the same way. English language in which *Masan* has been translated carries the Christian culture which has its own customs, rites and rituals. In this sense, Nepali birth to death rites do not equal to the Christian rites and rituals so that the readers have no concept of some typicality in the way of sense translation. The following dialogues can clarify this:

ST- Krishna: [...] Tyatinjel, yahako yo jutho ko jhanjhat pani siddhinchha. (60).

TT-Krishna: [...] by then this period of mourning will be over (57).

ST- Yubati: Ho ma yo Masan ma ekchhin pani tikna saktina, yo gharma swasnimanchheharuko jjudai dagbatti hundo rahechha (61).

TT-Young woman: Yes, I can not for a moment continue to live in this cremation ground. Women are burnt alive in this house (58).

The sense translation in the above sentences have distorted the culture of the source (i.e. Nepalese culture) because 'jutho' in Nepali culture has its typical rite where as the sense of mourning only brings the single meaning. 'Dagbatti' is another funeral rite in Nepali culture which is not clear with the translation 'burnt alive'. Only the funeral fire is clear and the process how Nepalese Hindus start the fire, who gives the fire, is unclear in the translation. Such killing of cultural typicality is very harmful.

ST-Yubati:[...] Mero agati bahek yo bamasle arko gati paena (17).

TT-Young woman: [...] Besides my grating voice there's been no sweet little voice (18).

ST-Yubati: [...] Ma tyasto din-daridrata kahan bhaisakeki chhu ra!  
(18).

TT- Young woman [...] I am not that selfish and mean (18).

ST- Yubati: [...] Sancho kura sauta rachhesni chha bhanera ta timi bhanna saktinau kyare (22).

TT-Young woman: [...] I am sure, you can not tell them, your co-wife is a horrid woman (22).

ST-Krishna: Batama timro bhai sanga bhet bha haina kahanko puja rachha? (24).

TT-Krishna: I met your brother on the way. Where is the ritual to be held? (24).

In such translation the words 'agati' and 'gati' have been translated into 'grating voice' and 'sweet little voice' which brings only the sense beside the broad cultural meaning. 'Gati' in Nepali culture refers to godly way or salvation where as 'agati' refers to the way to hell. This meaning to be shown is not brought here. 'Din-daridra' refers to poor, painful, having nothing or the one who can not give anything. But

'selfish and mean' refers to the people who don't want to help others. This translation, thus, fails to carry the sense meaning too.

ST-Bagmati: Thuldulai baraile lanubhayo ammai! (40).

TT-Bagmati: Did the elder mistress take him? Oh! (38).

The word 'baraile' is deleted in the translation of the dialogue. 'Thuldai' is translated into 'elder mistress' which is not exact meaning.

ST-Yubati: [...] ek kisimko byaite pani ta huna aina (63).

TT- Young woman: [...] In a way I have never been a wife to you (59).

The word 'byaite' doesn't actually equal with 'wife' which is single meaning. Both 'bihaite' and 'lyaite' are wives, so only wife is a weak translation here.

### **Organizations, Customs and Ideas**

Cultural words are also related to some sorts of political and administrative organizations, concepts, procedures, religious customs, artistic terms, historical facts and the like. Within the different types of customs there are lots of typical cultural words. In the process of translation it is hard to translate such kind of ST words with equal spirit to the TT because of the lack of cultural equivalent words. Dingwaney in Introduction: Translating "Third World" cultures says; "The translator can not merely search for equivalent words in the 'target' language to render the meaning of the 'source'. Rather the translator must attend to the context ("a word, a culture") from which these words arise and which they necessarily, evoke and express" (1).

In the play *Masan* Rimal uses lots of cultural words associated with organizations, customs and ideas. Rayamajhi has tried her best to translate these words even defining them in footnotes but they are also vague or they again fail to convey the exact cultural meaning of ST. The dialogue in the text proves this:

ST-Pahilo Nokar: [...] Lou yaha ta holani pathichultho jorne bhaneko (8).

TT- First Maid: [...] I think the ritual of pathichultho is going to take place here (9).

ST-Yubati: Ke re! santaneshwor (24).

TT- Young woman: Oh yes! santaneshwor (24)

ST- Krishna: Anhan, pet tanna chha. Khub khaeyo pasniko bhoj (25)

TT- Krishna: No, I am full. I ate a lot at the party (25).

The words 'pathichulto jorne', 'santaneshwor' and 'pasni ko bhoj' all are concerned with cultural meaning. They have their own kind of cultural significance. In translated version of Masan the translator tries to define the cultural words like 'pathichultho jorne' and 'santaneswor' through the help of footnotes. In footnotes 'pathichultho' is defined "A ritual that takes place after the wedding between the mother -in-law and daughter-in-law. Though, it is defined in footnotes it is still vague because there are lots of rituals taking place after weeding between the mother-in-law and daughter-in-law. So, which specific ritual is called 'pathichultho' that is not clear for the readers or audiences in the TT. In the same manner 'santaneswor' is also defined by taking the help of footnotes. In footnote it is described as "A fertility temple dvoted to shiva". Here agin this fails to convey the cultural meaning of the ST. The TT readers may not know the importance of shiva. Actually, they may confus about lord Shiva, his significance and the like. So, the TT readers may not perceive the cultural word 'santaneswor' as equllay as the ST readers. Likewise the phrase 'pasniko bhoj' also has its cultural weight. We can never replace it with the word 'party'. In English, party is common, it may refer any type of parties so the specific 'pasniko bhoj' can never be abele to give the meaning through the single word 'party'.

In this way, there are of number of violations even in the cultural words related to the organizations, customs and ideas.

### **Gestures and Habits**

Since the diversity of customs, cultures, societies there is also the diverse meaning of gestures and habits. Gestures and habits also have specific meaning in specific culture. A kind of gestural meaning may not fit into the other culture. Maria Corti in her *An Introduction to Literary Semiotics* says:

Every era produces its own type of signedness, which is made to manifest in social and literary models. As soon as these models are consumed and reality seems to vanish, new signs become needed to recapture reality, and this allows us to assign an information-value to the dynamic structures of literatures. [. . .] The messages travel along its paths, in time, slowly or rapidly; some of the venture into encounters that undo an entire line of communication; but after great effort a new line will be born. This last fact is the most significant; it requires apprenticeship and dedication on the part of those who would understand it, because the hypersign function of great literary works transforms the grammar of our view of the world. (145)

The play *Masan* also includes various cultural words associated with the gestures and habits but when they are translated they do not carry the proper meaning of ST. The following dialogue can prove this:

ST- Krishna: ( Aang tandai) thakai lagyo (15).

TT-Krishna: (Stretching) I am tired (16).

ST- (Ho ma munto hallunchhe) (24).

TT- (nodes her head.) (24).

ST- Bhotu hansdai dagurera janchha (8).

TT- Bhotu runs to her (8).

In the above gestures the playwright presents the characters in such a way that they perform typical gestures like 'aang tandai', 'ho ma munto hallaune' and 'hansdai dagurera jane' which have meaning in themselves. Elizabeth Closs TRaugott and Mary Louise Pratt in *Linguistics for Students of Literature* are of the view that:

[...] Speech act theory treats and utterance as an act performed by a speaker in a context with respect to an addressee. Performing a speech act involves performing (1) a *locutionary act*, the act of producing a recognizable grammatical utterance in the language, and (2) an *illocutionary act*, the attempt to accomplish some communicative purpose. (229)

From their comment it is clear that an act or gesture is a kind of process of communication which clarifies the meaning in itself through action. But when the gesture is translated like in *Masan* the exact meaning can not be brought in the target language. The words 'stretching', 'nodes her head' and 'runs to her' do not make clear meaning of source text. 'Aang tandai' is translated in to 'stretching' which is only the sense translation of ST. 'Aang' is a typical word for body which is mistranslated in a common word 'stretching'. 'Nodding a head' means both positive and negative response. But in this dialogue the gesture in the source text shows positive response where as the translation is unclear. 'Hansdai dagurera janchha' is translated in to runs to her which is mistranslated because the ST performs the Gesture with laughter but the TT performs only the 'running' of the child.

ST- Krishna: (jurukmuruk uthepachhi) ke? (15).

TT- Krishna: (Sits up at once) yes? (16).

ST-Yubati: (Lade sworle) (17).

TT- Young Woman: (Childishly) (17).

ST- Hannidai bhitra pasera (27).

TT- Runing into the room(26).

Krishna and the Yubati in the third scene of act one talk about Krishna's second marriage which is already managed by Yubati. In this sense the words of gestures like 'jrumukmuruk uthepachhi', and 'Lade sworle' are translated in to 'sits up at once' and 'childishly' which do not bring the originality of the ST. The first word is an onomatopoeia which is simply translated into common words. The second word 'lade sworle' is typical Nepali cultural word replaced by 'childishly' bringing only the sense. In the third dialogue the gestural word 'hannidai' is replaced by running which never equivalent with the ST in the process of carrying the gestural meaning of the source.

ST- Tahalindai, dhokasamma pugchha (32).

TT- Krishna walks to the door (31).

ST- Sunkka-Sunkka gardai (32).

TT-Sniffing (31).

ST- Thachakka basera tauko samatdai (39).

TT- Sits down and holds her head in her hands (37).

These gestures reveal some speech acts typically. 'tahalindai' in the first dialogue is deleted by the translator. The gesture 'sunkka-sunkka gardai' is replaced by the word sniffing which is mistranslation, and the word 'thachakka' is also deleted in the translation.

To wrap up, the work of translation faces many problems because of the cultural terms. The translator and the writer, though they are from the same culture, do not seem equal with the source text. The translator Rayamajhi has tried her best to

bring the actual meaning in her translation of *Masan* but due to the lack of cultural equivalent words she fails to do so.

## Chapter IV: Conclusion

Translation is a process of communication. It brings one culture to the other through language. Translator is one who brings one's culture to the universal readers or audiences. In the work of translation the source text can not be brought vis-a-vis to the target text. Every culture has its own identity and typicality. Because of its typicality, one losses the equivalence of the source text with the target one.

*Masan* is a Nepali play by Gopal Prasad Rimal. It deals with the gist of problem play in modern times. The protagonist Yubati (Young woman) struggles with family life and decides to leave the house in the end as a revolutionary woman in the contemporary Nepali society. Sangita Rayamajhi has translated the text *Masan* in English so that many readers in the world can approach a Nepalese culture through the text. In this sense, Rayamajhi is thankful as a translator. However, no translator is successful in the work of translation and so is Rayamajhi here.

Following different methodology of translation, the translator translates a source text to the other language. Rayamajhi has followed the methods of translations like addition, deletion, substitution, sense translation, footnotes, definition and the like. Rayamajhi has also done her efforts to bring the exact sense of the source text to the targeted world. Due to the difference of language and its systems, cultural, religious, ecological difference, some of the words or phrases should be deleted, some should be replaced where as some should translated only giving their definition or description in the footnotes. Still it seems impossible to carry the exactness of origin. When the ST is translated to the TT, the culture is distorted and manipulative. This manipulation creates the loss of identity. The definition of 'pathichultho jorne' is as ritual that takes place after the wedding, between the mother-in-law and the daughter-in-law' has been unclear. It is only generalized but the typicality is lost so that this

cultural ritual of Nepali 'pathechultho' has lost its identity in the translated version of *Masan*.

In so many terms of culture, the gestural meaning is some times distorted, the material cultural like 'Dhyangro, Bhotetalchha, Chuleshi, Nanglo and the like are replaced with 'drum', 'big-lock', 'Knife', 'Tray' and the like. For these reasons, the translation of the text *Masan* has been only literal and general rather than cultural and specific. To conclude, the work of translation faces its problems to be equal with the source text because of cultural typicality.

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