

I. Introduction

Parijat, *Shirishko Phool* and *Blue Mimosa*

Parijat, the Nepali name for a species of Jasmine with a special religious significance, is the pen name adopted by Bishnu Kumari Waiba, a Tamang woman born in the Tea State of Darjeeling in 1937 A.D. The themes and philosophical outlook of her poems, novels and short stories are influenced by her Marxist and feminist views and her own personal circumstances. Parijat suffered from a partial paralysis since her youth and she ventured from her home rarely during the past twenty years. She was unmarried and childless; a status that was not usual for a woman in Nepalese society and that is partly due to her illness and partly, it seems, due to personal preference. Despite her disability, Parijat is a formidable force in Nepali literature, and her flower-filled room in a house near Balaju has become a kind of shrine for progressive Nepali writers.

Parijat is Tamang by caste, a Nepali tribal group of great antiquity but uncertain origin. She is a Buddhist by birth. Her father was popularly known as Dr. K.S. Waiba in the Tea Estate. He married Miss Amrita Moktan with whom he had six children. Among them Parijat was the third child of her parents. According to Lama Religion, she was named Chheku Lama. She had to see the tragic death of her mother at her early childhood and then she lost her elder brother, elder sister and younger sister when she was in her teens.

She received her early childhood education in Darjeeling. In 1950, the family moved to Kathmandu where Parijat attended college and completed B.A. in 1960 A.D. from Padma Kanya Campus. She also studied M.A. in English literature, but could not complete it due to her health. She taught in a school until she was affected with a

crippling disease that had made her an invalid till the end of her life. Parijat's memories, which Abhi Subedi describes as "Confessional and intimate" (Subedi 213), were serialized in *Ruprekha* (Outline). In view of this background of tragedy and hardship, it is not surprising that most of Parijat's writings evince an attitude of alienation, pessimism and atheism.

Parijat has been writing since her childhood. Her first poem was published when she was nineteen and since then her short stories and poems have appeared in the literary magazines of Nepal. Parijat is more popular as a novelist. But the sense of disillusionment and frustration, which is there in her novel, is found in her poems too.

Her first collection of poems entitled *Akanksha* (Aspirations) was published in 1953. These poems do not reveal Parijat's life of the latter time. Since 1980s she has also written several poems. These differ from her earlier poetry in that they are less personal and more social. Her second collection of poems is very highly regarded, although it does perhaps represent an earlier phase in her development as a writer. All these poems are written in the first person and are deeply subjective. Parijat's political views were overtly leftist in the early 1970s; she attempted to initiate a literary movement 'Dubbed Ralpha' (apparently a meaningless term) that would combine ideas drawn from existentialist thought with the values of Marxism.

The majority of Parijat's poems spring from her physical condition and from a profound atheism and moral despair. *Mirtyuko Angaloma* (In the Arms of Death) expresses a hope that the doctrine of reincarnation is not true and the death will be the final release. Her most famous poem *Lahurelai Ek Rogi Premika Ko Patra* (A Sick Lover's Letter to Her Soldier) contains the line "Love does not die, you have to kill

it", which sums up very well the antisentimental view she holds about human life.

Like the contemporary writers, Parijat believed in the dissolution of traditional values and the elimination of plot in a story since life is plotless, story is supposed to mirror life, and should also be plotless. In 1965 her first novel *Blue Mimosa* was published and received the Madan Puraskar, the only award offered in Nepal for the best novel of the year.

Critical response to the novel was of two kinds, on one side were those who said the philosophy of the novel was decadent, its substance vulgar and obscene, and its theme foolishly initiative of the west, on the other side were those who felt that Parijat brought Nepal into the world of modern literature.

The social novel has not had a long history in Nepal. It is perhaps thirty or forty years old. Before that, narrative prose was derived mainly from the religious writing and creed books of Hinduism and Buddhism. Even since then hundreds of novels that have been written generally reflect the traditional values of religion and culture. A few of the novels are considered good and the rest trite, but almost all of them accept rather than question the ideas and values of the past. The heroes and heroines are usually ideal in looks and behaviours. Pure love and heroic action, especially of the famous Gurkha warriors, are celebrated. Happy or at least sentimental endings are the result.

The novel especially reminds us of Camus and Freud. It is the amalgamation of existential and psychological issues which are juxtaposed. Parijat had found in them an affinity to her own feelings about life. But she maintains that the characters and situations described in her novel reflect, at least metaphorically, the life of Kathmandu. She sees life in Kathmandu as complex, difficult and frustrating.

She portrays it as an empty, sterile place where meaningful life has come to a standstill and the motion of life goes on as a matter of habit and routine. The psychological background to the novel is Suyog's memories of sexual exploitation of Burmese tribal women during his military service.

Parijat's second novel, *Mahattahin* (The Ignoble, 1968), is a novel of existentialism nihilism. The nameless hero or anti-hero of the novel is shown in futile search for the "Self" in his existence and is in perpetual confrontation with his own insignificance in the scheme of things. In her third novel, *Baisko Manchhe* (The man of Prime Youth, 1992), Parijat attempts to combine existentialism with Marxist thought. Her other novels are *Toribaribata ra Sapanaharu* (From the Mustard Field and Dreams, 1977), *Parkhalbhitra Ra Bahira* (Inside and Outside the Wall, 1978) and *Antarmukhi* (Introvert, 1978).

It is ironic to find Parijat's novel reflects the emptiness of life just at a time when Kathmandu has become a hippy centre for those who are feeling the emptiness of western life. Many westerners are turning towards the affirmation of Hindu and Buddhist philosophy to water the dry roots of their lives. But many young Nepalese look toward Western philosophy for renewal of faith.

Numerous critics have expressed their opinions on Parijat's *Blue Mimosa* since its publication in 1965. Most of them have focused on the existential aspect of the novel. In this regard Prof. Dr. Abhi Subedi comments in his book *Nepali Literature: Background and History* that Parijat, a modern Nepali writer, follows existential trend in her writing. Her novel *Sharishko Phool* establishes her to this stand which is completely based on existential philosophy. At the same time, he warns Shankar

Lamichhane, the preface writer of the book that he tends to take the novel out of its scope.

The novel is different in its theme and characters than many other traditional novels. Sakambari, one of the characters, is compared with the archetype women. Despite her beauty she has an aura about her that attracts men towards her. Another character Suyogbir is compared with an agnostic Buddha. He had fought many battles and had slept with many women while he was on the front, but none of them had left any impression on his mind. He falls in love with Sakambari who is an emaciated and mysterious lady. In contrary to Suyogbir's past experiences, Sakambari's death shatters him. Subedi's expression goes as follows:

Parijat (1937) emerged as a novelist of the existentialist trend after the roaring success of her novel *Shirishko Phool* (which, is published in English as *Blue Mimosa*). Shankar Lamichhane has written a long preface to this book, which tends to take this novel sometimes out of its range. But the novel itself is enough to stand on its own. She has created a women character in this novel that represents the absurdity of existence. Her name is Sakambari. She is an emaciated and a mysterious lady. She is reminiscent of all the archetypal women. She is not beautiful but she has an aura about her that attracts men towards her and they can not see beyond her. Suyogbir falls in love with her. Suyog is an ex-army man, who had fought many battles and had slept with many women while he was front and elsewhere, but no one of them had left any impression on his mind, they were all functional and ritual relationships. But his association with Sakambari leaves him

almost shattered. After her death he does not see meaning in life and the universe becomes just meaningless and purposeless for him. He becomes like an agnostic Buddha. (120-121)

Here, Subedi presents *Shirishko Phool* as the existential novel and Sakambari and Suyogbir are truly the existential characters.

Similarly, Kumar Pradhan focuses on the theme of existentialism in the novel. He notices that the characters of the novel are conscious of their existence. They are living in meaningless world. There is not any emotion in their life and action. They are frustrated and alienated extremely. He sees similitude between Parijat's Suyogbir and Camus's sisyphus. He writes:

Parijat's novel *Shirishko Phool* (The Acacia flower, 1965) has two main characters, Shakambri, a woman of ordinary looks who, however, attracts second character Suyogbir, an ex-soldier. The man has enough experience of physical relationship with many women. The characters are conscious of their existence in a meaningless world, the anti-hero more so after the death of Sakambari which is brought sooner by the only kiss he imports her who is alienated to the extreme, even from any relation to the biosphere itself; and not simply from society as existentialist. She exists in isolation and so does Suyogbir. This sense of unrelatedness of the universe and the notion of purposelessness of experience make *Shirishko Phool*, a novel of the absurd. (Pradhan 100-101)

Here, Kumar Pradhan the characters of the novel are conscious of their existence and they are living in the meaningless world.

Michael James Hutt talks about the psychological issues and the complexity of the novel in his book *Nepali a National Language and its Literature*. According to him, Suyog's memory of his sexual exploitation during his military service, his unexpressed wild and foolish love towards Sakambari and his clumsy attempt to reveal his feeling to her, that causes her death, help the psychological analysis of the novel. He writes:

The psychological background to the novel is Suyog's memory to his sexual exploitations of Burmese tribal women during his military service. Although it is not a long novel, *Shirshko Phoul* is deceptively complex: there are number of sub-plots, and many of its events are invested with symbolic significance. Suyog's infatuation remains almost wholly unexpressed and Sakambari died. Her death is not the melodramatic demise of the traditional Nepali heroine, however there is an underlying suspicion that Suyog's clumsy attempt to revel his feeling to her is in some way responsible. (214-215)

Sondra Zeidenstein, the assistant translator of the novel, emphasizes on the uniqueness of the novel. According to her, this novel *Blue Mimosa* breaks the tradition of prose writing which was established long ago in the history of Nepali literature. She writes:

Thus it is easy to see that Parijat's novel strikes a new note here. She overturns most of the expectation raised by previous novel. Her main character are any thing but ideal. Sakambary is skinny, she smokes, and she wears glasses. Her idea about war and religion are iconoclastic. Her ideas of sex are aberrant. Mujura a less important

character and less interesting, is traditionally ideal women who lowers her eyes when speaking to a man. Suyogbir Singh is not a typical hero. True, he is Gorkha Warrior, but one whose memories, released by Sakambari's goading words, are full of guilt and misery. Their love affair is outlandish. ("Preface")

Britta Stovling notices the inflamed humanity in *Blue Mimosa*. She thinks that there is lack of love and consistency of power between men and women in the novel. She says lack of love or inability is more perilous than hatred. The fire of hatred can make the thing purer than destroying it but the situation out of love like a contagious disease. Implicitly she sees the suppressed condition of women all over the world through this novel. She reminds the male domination of patriarchal society upon female in her essay in *Parijat Smriti Granth*.

Margaret Sand, a university teacher of Maryland University, where the translated version of the novel is incorporated in the curriculum, claims that Parijat's brilliant novel *Blue Mimosa* represents the issues of world's women and empowers the women who read this novel which exposes them to Parijat's important ideas that many women of the world have been experiencing and struggling with. She writes:

When I return to my university I had the good fortune to be invited by Professor Sue Lanser to teach the course to the department of comparative literature, world literature by women in cross cultural perspectives. In the spring semester of 1993 my students and I read together Parijat's brilliant *Blue Mimosa*. Several of my students choose to write about their experience of reading *Blue Mimosa* and about the issues Parijat raises in the text. Juniffer Smith, a graduating senior

expressed the feeling of all of us in her essay when she says, ". . . here is a voice that need to be heard not only in Nepal, but the world over". It seems to be new as I write this memoir that the gift of bringing Parijat's work to my students at the University of Maryland began with one woman, the gifted Parijat. But the gift was enabled by Natasha, Muffy, Aruna, Sukanya, Sue, Jennifer and the many other women student who read and struggle with Parijat's important ideas. And I think, too that Parijat would have understood and laughed with pleasure to think of her work going on in the mind of other women, all of them flowers whose roots break rocks. (165)

Here, Margaret Sand claims that this novel presents the issue of world's women and empowers the women who read the novel.

Y. Sharma and other critics raise the issue of void or *Maha Sunya*, appears frequently in *Shirishko Phool*. Shankar Lamichane who wrote the preface (*Bhumika*) for the book, associates this with Sunya to Vajrayani Buddhism. Parijat, herself acknowledges the influence of "Majjhim Nikaya" stream of Nagarjun proponent of Buddhist *Sunyabad*, in her memories *Addhyan and Shangrash* in her effort to come to term with the pain and suffering (*Dukkha*) in life.

Dr. Ingrid Kreidl does not abstain from talking about the feminist issue in Parijat's novel *Blue Mimosa*. According to him, Parijat is a tradition breaker. She does not take the subject of her writing from the glorious legends of the gods and religious heroes. Her writing deals with the issue of the life of common people, women belonging to middle class and lower middle-class, who are suppressed and abused by their own male relatives. Parijat questions the values, norms and restraints

which everybody has to get along with but hardly anyone talks about them. Her *Blue Mimosa* is developed with the philosophy concerning the reality of women's life. In traditional Nepali culture women are supposed to fulfil their male's wish only. It reflects the male atrocity, suppression, cruelty to women to accept the typical female role. It raises the burning issue of conflict between male and female. Dr. Kreidl's expression goes as:

Until 1966, when Parijat published her first novel *Blue Mimosa* literature and poetry writing were a hobby and a privilege of the male Hindu upper class and celebrated religious traditions and the values of the past. But the subject Parijat dealt with had nothing to do with the glorious legends of the gods and religious heroes. The secret of her success was to notary the life of ordinary people, of the middle and lower middle class people with whom her readers could identify. She also questioned the main values. Norms and restraints with which everybody has to get along but hardly anyone talks about. In *Blue Mimosa*, her main characters disclose their most intimate, vulnerable and human sides. Skinny Sakambari, well educated and well read, her hair cut short and glasses on her nose, has made up her own philosophy concerning the sense of a woman's life. Comparing men to bees attacking blooming flowers; she prefers to die rather than to accept the typical female role. Pity poor Suyog, who falls in love with her. The emotionless, cool Gurkha soldier to whom women never meant more than physical satisfaction for whom raping and killings were the legitimate right of every soldier suddenly realizes that his life has lost

all meaning. Sakambari opens his eyes, telling him: The war we fight in someone else's name, under someone else's order is a crime committed by one individual against another. (170)

Dr. Shreedhar Gautam's ideas about the novel are not different from the ideas of Subedi and Pardhan. His commentary on the novel is matched with the idea of the existential philosophy. He observes directly the sense of alienation and meaninglessness in the novel and the characters responsibility for their own deed; it is because they want to give meaning to their life. While explaining the scene of cruelty and inhumanity which are the major characteristics faced by any existential characters, Dr. Gautam writes:

The *Blue Mimosa* impliedly reflects a sense of alienation and meaninglessness seen in our society. It conveys an idea that every person is responsible for his or her own deed, and it is for the individual to give meaning to one's life. It opposes cruelty, inhumanity, vulgarity and inequality in all forms. (4)

Krishnahari Baral and Netra Atam see a spark of war and its consequence through this novel. They analyze the terrifying condition of war which alerts human life into the meaninglessness where everybody knows the absurdity of his or her existence though no one can escape from it. Baral and Atam annotate that "*Shirishko Phool* has raised the question of existence out of the terrifying condition of war. Human beings are aware of the meaninglessness of life though they are compelled to live in absurdity. (150)

Parijat's *Shirishko Phool* is translated as *Blue Mimosa* by T.V. Varya and Sondra Zendenstein into English and it is included in the curriculum of Maryland

University. In the process of selecting equivalent images on the source, the translated version of the novel marks the manipulation at two levels: at the level of content and at the level of form. Literal or word-for-word translation of the original metaphors, proverbs and symbols of the source text has preserved the source image and the literal meanings but the essence of the original has happened to be blurred. Due to the cultural differences and gaps, and even the lack of adequate knowledge of Nepalese culture, the translator has simplified and denuded the cultural varieties and categories that are responsible for the work of translation in cultural loss. For example, literal translation of the *nidharma lekhnu* (S. F. 27) as "to write on forehead" presents the literal meaning but it can not deliver the metaphoric essence to the target culture reader. For the equivalent effect of image the translator could either look for another image in the target culture with similar meaning or she could have elaborated its meaning some where in endnotes or footnotes to make this idiomatic phrase descriptively equivalent. The translator has also deleted and mistranslated some of the cultural categories for the lack of equivalence in the target culture. The homogeneity of Nepalese culture images have been domesticated, homogenized and harmonized in *Blue Mimosa*.

Translation does not always result in loss but sometimes it also results in gain. What is achieved through the translator's attempt to get the equivalent image of the source is a gain. The translator has also focused on the sense while translating the image of the source of metaphor, symbols, dialogue, setting, characters, idioms, proverbs and other cultural categories of the source text. In such cases the cultural meanings and essence have been delivered and the literal meanings have been dropped with little loss. Varya's translation marks more loss and little gain. In the

process of translation, the translator has excluded, omitted and also mistranslated the original images, which are mostly supposed to be the unfaithful techniques in translation. The technique of exclusion and deletion exposes the fact that the first world scholars do not select those cultural images and texts which do not match with their custom. However, the translator seems to have attempted to bring in equivalent images with the source images by elaboration and description.

The researcher has chosen *Shirsko Phool* and its English translation *Blue Mimosa* for research purpose. This research is oriented towards finding what manipulative approach the translator has exercised in the process of translation. The objectives of research are to trace manipulation in *Blue Mimosa*. Furthermore the researcher aims to show how Varya has appropriated and manipulated the source text *Shirishko Phool* while rendering it into English. The researcher is much oriented towards Nepalese culture prevalent in the source text, which is deliberately ruptured and obliterated in the English translation. In the process of translation of *Shirishko Phool*, a Non Western text into *Blue Mimosa*, many Nepalese cultural aspects and expressions have been evaded and obstructed by means of simplification and appropriation by the translator, Varya. The researcher has hypothesized that the *Blue Mimosa* is an intense manipulation of the source text *Shirishko Phool*.

II Translation

Translation and Third World

Translation has higher importance in the multicultural and multilingual countries like India, France, Canada and Nepal. It is also important in "Third world" context. Anuradha Dingwaney, to valorize its importance, writes: "Translation is one of the primary means by which texts written in one or another indigenous language of the various countries arbitrarily grouped together under the "Third" or "Non West" that are made available in the Western metropolitan languages" (2). However translation is not restricted to such linguistic transfers alone. Translation is also the vehicle through which Third World countries are made to travel-transported or 'born across' to and recuperated by audiences in the West.

The importance of translation can be categorized into two levels: national and international. Nationally, it helps improving good relations among neighbouring countries and establishes a national identity. Translations foreground the exotic, hidden and old thing or make them new. The well known dictums "translate or die" are very true in this context. Translation makes any work of art or literature new and alive otherwise, it becomes old and dies. Bijay Kumar Das rightly says borrowing Amitav Ghos's lines who writes:" in a country as multilingual as ours, unless you have really good translations you are doomed"(80). For Dingwaney, "translation is an enabling means for studying other culture" (5). To highlights the importance of translation she writes, "[. . .] if we are not to be locked or secured within the bounds of our own culture [. . .] then translation is both important and necessary." (4)

At the global level, translation brings the readers, writers and critics of one nation into contact with those of other, not only in the field of literature, but in all

areas of human development: science, philosophy, medicine, political science, law and religion. Govindaraj Bhattra in his *An Introduction to Translation Studies*, to highlight the importance of translation, quotes Congrat Butlar's lines:

English speaking world could have no Greek epics, no Bible, no Cervants, no Tolstoy, Dostoevsky, no Flaubert, Balzac, or Proust, no Gothe, Heine, or Hesse, no Neruda or Beckett (a rare self-translator)- without translator. Germany could have no Milton or Wordsworth; France no Edgar Allan Poe or Whitman; the Soviet Union no Shakespeare, or Coleridge; Italy no Faulkner or Hemingway, or Bellow without American, Canadian, British, Irish and Australian writers, and American and other English speaking readers could not read the works of contemporary writers- without translators. (11)

Thus translation makes a culture global and provides and spreads knowledge globally. It also brings new trends in literature.

Translation theorists have defined translation from colonial and post-colonial prospective, in other words, "First World" and "Third World". Translation had been a part of colonial discourse (Orientalism) from the late eighteenth century. English people tried to obtain information the people they ruled. The colonizers, the west, also known as the "First World", created the negative images against the Non-West, the Third World, such as they defined themselves as "white" and "man" being opposed to "Non-European" as blacks" and "women" in their translation. Dingwaney calls it a politics of translating (Third World) cultures (1).

The specific exercise of colonial power generally the power of the west, seeks to constitute the "Third World" an object of its study. It had been a reliable tool in

colonial period and now has been in a post colonial epoch. The 'first world' or "the colonizer used translation as means to oppress the colonized and the colonized used translation to maintain the indigenous culture and tradition" (Das 85). In colonial period, the power holder nations like Britain, France and the USA translated the text of indigenous cultures and countries. Translation done by the colonial countries resulted in distorted images and manipulated meanings as Mahasweta Sengupta has rightly defined, "The translator of the colonial period distort the original image and establish a new one" (34). In the translation of Non-Western cultures, languages and images, it is imperative that translator/ ethnographers make their power and privileged their vantage point evident. That's why Dingwaney says.

Before translation can be defined as an enabling means for discussing cross cultural 'Third World' text, one must examine its potential pitfalls- the 'violence' for instance, with which most self- conscious and thoughtful theories and practitioners of translation associate it. (1-2)

The term 'post colonial' is sometimes used for the academic activities done in the 'Third World' academia. The 'Third World' intellectuals shared the same feelings and have similar experiences under their colonial rules, especially the west, known as First World countries. These intellectuals have tried to subvert the colonial subjectivity- the West at the centre, the 'Third World' at the margin. The literacy activities carried in these countries have various similarities in their attempt to spread lights on their national subjects that were marginalized in the writings of "First World" scholars. bell hooks, in her essay, "this is the oppressors languages/yet I need it to talk to you; Language, a Place of Struggle, writes:

Unable to find such a place in standard English, we create the ruptured broken unruly speech of the vernacular. When I need to say worlds that more than simply mirror and or address the dominant reality, I speak black vernacular. There in that location, we make English to what we want it to do. We take the oppressor's language and turn it against itself. We make our words a counter hegemonic speech, liberating ourselves in language. (757)

What hooks calls for is that 'Third World' can use the hegemonic language to hit on the bull's eyes. The third world readers can preserve their own images. They can use and render the hegemonic language in terms of their convenience. Thus, the importance of translation comes to the side of the oppressed.

Translation is power and it bridges the cultural and linguistic gaps between two languages. It is a means to propagate religion and culture. The authorized version of Bible influenced and converted millions of people into Christianity in the British Colony. In spite of sincere translation of Bible reader can still trace out the original sense and images. Hence, translation can be taken as power and it is linked with national identity. Translation has some serious pitfalls. Whether dominating first world culture will interact equitably with 'Third World' cultures or it will compel them to assimilate its own values systems is significant not merely of the dissuasive mapping of such collision of culture but also and more importantly for the way it affects the lived realities of those who have been oppressed by virtue of their 'Otherness'.

Nepali Literature in English Translation

Evan Zohar suggests that "marginal, new insecure or weakened culture tends to translate more texts than a culture in a state of relative centrality and strength . . ." (108). Naturally, every young literature like Nepali is bound to choose the medium of translation for the first enrichment of its treasures. There is fast growing tendency of translating foreign texts especially English ones in to Nepali. Masterpieces belonging to many prominent literary figures have been translated. Perhaps the great poet L.P. Devkota is the first poet who initiated rendering English text in to Nepali. However the translation of Nepalese literary text in to English does not bear a long history. Yet the translators (belonging to the source language and the target language) have been paying attention to the importance of translating Nepalese text into English i.e. exposing the Nepalese text for non-Nepali speaking readers.

Devkota, the great poet Nepali literature has ever found, wrote the first Nepali modern epics *Shakuntal* and *Sulochana* before 1946. Most importance of all Devkota translated *Shakuntal* epic from Nepali version of the same title, but it was posthumously published in 1991. He translated many of his poems into English but only a few of them were published in *The Indreni*, the poetry magazine of Kavaya Pratisthan. His famous narrative poem *Munamadan* has been translated by Madhusudan Devkota in 1970, by Ananda Shrestha in 1995, by Michael James Hutt and A.M. Shyanden in 1994.

Perhaps the first anthology published in English version is M.B.B. Shah's *Harvest of the Poems* (1994) translated by Tirtha Raj Tuladhar. Nirala Publication's *From the Other Hand* (1987) consists of Thirty one short poems of Vijaya Malla translated by Yuyutsu R.D., a Nepal based Indian poet. P.B. Chakrabarty is another

Indian translator who translated Pawan Chamling's *Perennial Dream* (1992) among others; Prof. Dr. Taranath Sharma has translated *Chandani Shahka Giti Kabita* as *The lyrical Poems of Chandani Shah*.

Like poetry, prose translation of Nepalese Literature in English too bears a parallel history. The first Nepali novel to be translated and published in English is perhaps Dhooswan Sayami's *The Eclipse* (1967) by Dr. T.R. Kansakar. Originally it is written in Nepal Bhasa, which is part of Nepali Literature. As translator, Kansakar admits, "The work of a translator, I feel is hardly an inspiring one yet I have always been inclined to bring literary works of my mother tongue before a wider reading public . . ." (iii). Similarly, Lil Bahadur Chhetri's *Basain* (as *The Lost Homestead*), Sankar Koirala's *Khairani Ghat*, Tara Nath Sharma's *Ojhel Parda* (as *Blackout*) into English. Saroj Shakya, a notable translator, has also rendered Bharat Jangam's *Kalo Surya* into English as the *Black Sun* (1991). The historical novel *Seto Bagh* by Diamon Shumsher is translated as *Wake of White Tiger*.

Remarkably, Parijat's *Shirishko Phool* is the First novel which has been translated by several writers / translators. In the joint venture of Tanka Vilas Varya and Sondra Zeidenstein, it was published as *Blue Mimosa* in 1972. Under the same title, Tej Ratna Kansakar, translated *Sirishko phool* into English.

Another publication *Forbidden Fruit and Other Stories* (1994) is an anthology of nine short stories translated from Nepal Bhasa in to English by Keshav Lal and Prof. Dr. Tej Ratna Kansakar. Another translation of both scholars is *Anthology of Short Stories from Nepal* published by Sahitya Guthi and Toyota Foundation. Manjushree Thapa, a prolific translator and Nepali writer in English, has translated

Ramesh Vikal's stories published as *A Leaf in a Begging Bowl* (2000). "On Translators Note", Thapa 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 a few linguistic gaffes. (xiii)

An important critic, Michael Hutt, a lecturer of Nepali Studies at the School of Oriental and African studies at the University of London published *Himalayan voices: An Introduction to Modern Nepali Literature*. His book introduces the two most developed genres of modern Nepali literature, along with few distinguished poets and their poetry twenty of the most interesting and best known examiners of Nepali short stories are translated in to English further first time by Hutt. On the problems of translating Nepali text in to English Hutt admits:

All translation involves a loss, whether it is of music and rhythm or subtle nuances of meaning. To translate from one European language in to another is no easy task, but when the cultural milieus of the two language concerned as different from each other as those of Nepali and English are the problems can sometimes seem insurmountable. (V)

Exploring the intrinsic difficulty of translating Nepali poetry in to English he further asserts with instances:

How should one translate the title of Parijat's '*Sohorera jau*'? '*Jau*' is simple imperative meaning 'go away', but '*Sohoera jau*' is a conjunctive participle that could be translated as "sweeping", "while

sweeping", 'having swept' or 'even sweeping" none of which levels itself Particularly well to poetic rendering. [vi]

The translation history of Nepalese text into English (dominant Language) is comparatively rare rather than rendering foreign text in to Nepali. Some notable translators other than above are Prof. Dr. Shreedhar Lohani, Prof. Dr. Abhi Subedi, Prof. Dr. Padma Prasad Devkota, Dr. Govinda Raj Bhattraai, Tulsis Diwas and Manjul.

Translation and Culture

It is worth noting that scholars have tried to redefine translation from cultural perspectives. Jhumpa Lahari writes, "Translation is not only a finite linguistic activity but an ongoing cultural one"(qtd. in Nair 120). Vladimir Ivir also comments that cultural contact presupposes translation. Making similar points Casagrande asserts that in effect one does not translate languages, one translates culture.

Culture is a complex collection of experiences which conditions daily life; it includes ecology, social structures, history, politics, administrations, religion, traditional customs and everyday usage. This is difficult to comprehend completely. Cultural meanings are intricately woven into the texture of the languages. The creative writer's ability to capture and project them is of primary importance as; this should be reflected in the translated work. Caught between the need to capture the local colour and the need to be understood by an audience outside the cultural and lingual situation, a translator has to be aware of both the cultures.

Dress, code and ornaments are also primary manifestations of communal and national culture. They are imbedded in the culture of a country it belongs to. Regarding food habits, the very flavour behind a food or its significance is

untranslatable to an audience who has never heard of it. For instance, certain types of foods are prepared only during certain festivals and such food reminds the reader of the same culture about those festivals, season and some religious stories. But this is not experienced by an audience of a different culture.

Custom and tradition are part of a culture. Be in a marriage or a funeral; be in a festival or some vows, the story and the significance of hidden symbolism behind it becomes a symbolic block for a translator. For instance, in a Christian marriage, the exchange of kisses is a part of the ceremony. In Nepalese context, this would be totally inappropriate.

That religion is an important part of culture is without question. Religion is a major part of culture or could be considered a sub-culture that reflects religious sub-culture or lack of it. Religion as a culture, varies widely both within and beyond national boundaries. Religious elements, myths, legends, and the like are major components of any culture. They present major hurdles in translating a text. This sensitive issues demand the translator's full attention.

Geographical and environmental elements are also part of one's culture. For instance, snow is a part of the Eskimos' life. There are different words to identify different kinds of snow in their languages. English people simply call for snow and there are no more words to described different kinds of snow. Another example: Chinese language has different words for different types of ants, whereas, in the Indian Language, all kinds of ants are just ants. In Nepalese language there are different words for rice. For example "*chawal*" is for uncooked rice, "*bhat*" is boiled rice, "*khir*" is boiled rice with milk and "*pulau*" for the rice with species.

Awareness of history is an essential requirement for the translator of a work coming from a foreign culture. Through knowledge of foreign language, its vocabulary, and grammar is not sufficient to make one a competent translator.

Manipulation of Images in Translation

Every Culture has its own types of images and cultural habits because the human perception, cognition and their behaviours are determined by the linguistic codes and conducts. The word images found in one culture may not be accessible in another culture. In a well known example of 'Whorf-Sapir' hypothesis, one may find several words for 'snow' in the language of an Alaskan tribe but only one word for 'bird', 'airplane' and 'aviator' in Hopi, since in both cases common experiences of the world is segmented accordingly to prevailing interest and needs. How 'reality' appears is then reflected in language and, reciprocally, affects how the world is perceived. Adam and Sarley write "Moreover, the relation between two different languages, as each may shape a difficult 'thought world' presents an obvious commensurability; if fundamental concepts differ, it is not certain that adequate translation can be made" (45).

In spite of the cultural differences, many attempts of objective and adequate translations end in manipulation of original images. In other words, there is either loss or gain in translation. The power holder culture, especially the west, manipulates these images for its benefit. To clarify how the "Third world" text and cultural images are manipulated, Sengupta writes:

The text are rewritten largely accordingly to certain patterns that denudes them of their complexity and variety; they are preserved as

Specimen of Culture that is "Simple" or "Spiritual as well such a rendition clearly justifies the colonizers' civilizing missions through which the inherent superiority of colonizers culture is established. (34)

Sengupta clarifies how the colonizers create their own 'images' to generate tyranny of western hegemonic power. The discursive parameters of the dominant power are such that they restrict the meaning of the text that does not fit into their idea of the "other".

In translation, loss and gain are widely discussed term as well as gaps between sources language (SL) and target language (TL) is closely associated with these.

Borrowing the idea from Newmark, Bhattraï writes:

Gaps in translation are classified into various types- as lexical, structural, cultural, pragmatic or supralinguistic etc. and various dimensions such as ecology, material culture, social organization, mythic pattern, linguistic structure etc. The gaps relatively may be large, small or nil. ("Introduction" 58)

As Bhattraï writes, the cultural gap in translation is the fundamental one. The Bangali poet Rabindranath Tagore, Nobel prize winner, knowingly translated his works in which he manipulated and denudes the complexities and varieties of his sources images in favour of the hegemonic culture of the "West. " To confirm the hegemonic taste of the "West" Rabindranath distorted his own original images and translated his lines "How do you sing genius (guni) I listen with amazement" as "I know not how thou singest, my master! I ever listen in silent amazement" (qud. in Sengupta 41). Hence, the original Bengali word guni in the first line, which comes back as a refrain when the poem is sung and which, designates someone who is a genius.

The meaning can be extended to include the sense of the divine creator, but the original leaves it ambiguous. In the translation Tagore chose to use the word "Master" which certainly alters the tone of the entire poem and establishes a power relationship between the devotees. Thus the image 'guni' has become another image the "master" or it has been manipulated.

Tagore, commenting on the understanding of the English audiences, writes, "I believe that in the English version some portions of it may profitably be left out, for I find the English readers have very little patience for senses and sentiments which are foreign to them" (qud. in Sengupta 40). Manipulation of Images in translation not only widens the gaps between the sources culture and the target culture, but also creates a separate type of power creating images for the "First World" culture known as the West. Once the cultural stereotype of the colonized race as childlike, innocents, primitive was constructed through translation, the constituents subject could be safely contained with the more discourse domain that did not clash with the more advanced and civilized or sophisticated culture of the west.

Each culture has its own specific word images which spawn a plethora of word to designate its special language or terminology. Culture specific terms in different communities such as "sport" in English, "wines" and cheese" in French, "sausages" in Germans, "bull-fighting" in Spaniards, camels in Arabs frequently focus on the culture. Due to the cultural gaps or "distance" between the source and target language of such cultural images, a great difficulty always arises for getting the equivalent terms. Newmark defines these culture categories or images into ecological (e g. Savanna, Paddy field, Tundra, Flora), material (food items like *gundruk* clothes like *dhoti*, houses like *kampong*, transportations items like rickshaw), social (rock)

and many names or organizations, customs, activities, procedures, concepts, gestures and habits. The images also include political, administrative, religion and artistic cultures. While translating such word images, the colonizer creates tyranny and power through the use of these 'images' and established its hegemony.

The translators have to find adjustments bearing the facts in mind that literary translation, especially, will have some degree of loss. Das attempts to clarify citing Peter Newmark's idea: "[. . .] each of translation involves some loss of original meaning and this basic loss of meaning is on a continuum between over-translation and under-translation." (2)

Observing Tagore's trans-creation, Sengupta writes, "Tagore manipulated his own works to conform to the 'image' of the East as it was known to the English speaking world of West" (34). Generally, Tagore took so many liberties with Bengali original and abridged or otherwise modified the original poems, sometimes even incorporated the changes. Some are only partial translation of the original, while sometime part of the same original have been used to produce to separate poems in translation. Whether translation or transcriptions or even transliteration all are the efforts to achieve equivalence and maximum gain however the images and culture of the original are knowingly or unknowingly manipulated according to cultural, social and linguistic background and knowledge of the translator.

What are the Equivalent Images?

Images, according to *Webster's Third New International Dictionary*, is a mental conception held in common by members of a group and being symbolic of a basic attitude and orientation towards something (as a person, class racial type,

political philosophy or nationality). According to J. A. Cuddon, "Image is the use of language to represent object, thought, idea state of mind and sensory and extra-sensory expansions" (316-18). He further says images may also be visual, olfactory, tactile, auditory, gustatory, abstract and kinaesthetic.

Image is defined as cultural one by Newmark. He says images as the picture conjured by metaphor, which may be universal, cultural and individual. The 'die', 'live', 'star', 'swim' and even almost virtually ubiquitous artefacts like 'mirror' and 'table' are considered the 'universal images'. The universal image actually poses no translation problems like individual and cultural images do. However cultural theory of translation that has been developed recently, assumes all the universal images as the cultural areas. In other words, every image has its cultural background for its semantic meaning. Individual images are expressed idiosyncratically. Images like 'monsoon', 'tagliatella', bull fighting and wines are the examples of cultural word or cultural images that poses problem in translation unless there is cultural overlaps between the sources and target language.

The concept of translation equivalent or the question of correspondence between two languages is as old as a problem on translation theory as translation itself. Roman Jakobson first used equivalent in connection with translation in 1959 in his seminal article "On Linguistic Translation". The equivalence is the conditional problem of language and pivotal concept of linguistics. Many translation theorists defines equivalent into perfect equivalence, semi-equivalence and zero equivalence. In perfect equivalence, there are some interchangeable concepts in both cultures. e.g. the perfect equivalence of SL term *surya* is "sun" in TL. In semi-equivalence, the corresponding terms may not be exactly the same. For example 'basket' is semi-

equivalence of Nepali term *doko*. In zero equivalence the cultural specific terms have no equivalence and no correspondence between SL and TL. e.g. Nepali cultural terms *janai* and *sharadda* have no equivalence in English. Even equivalence fails to bring interchangeability between two images of two cultures.

In whatever way, the metaphoric meaning should be maintained while rendering the text from source language to the target language. For example, while translating "Jesus" assertion "I am the bread of life" the translator can render it as, "the bread which procures life" If bread is not the daily food in translator's culture. But on the whole the metaphor can be translated literally. The implicit evocation of such metaphor must be made explicit. If the receptor language has no correspondence metaphor for the one of the sources language, translator and interpreter must render the metaphor in the form of a simile with explicit comparison. If the original metaphor can't be translated in one of the above ways one should avoid rendering it in a non figurative way. Another metaphor which uses difficult imagery must be found in the receptor language. Above all the words or images have cognitive and emotive meanings. Much of the emotive meaning is lost in a literal word-for-word translation and it may convey no meaning at all for difficult expressions. So, distortion and rapid translation from the figurative to non-figurative style should be avoided.

III. Manipulation of Equivalent Images: A Comparative Study of Parijat's

Shirishko Phool and Its Translation by Varya as *Blue Mimosa*

Text in Translation

Parijat's *Shirishko phool* is a brilliant novel that makes use of vivid images related to the Nepalese culture, religion, society, nature, position of women, psychology of characters and absurdism. Poetic quality is intensely found in the novel which creates strong impact upon the reader's mind. The novel portrays the scenes and settings of Kathmandu valley and its surrounding locales with the effective use of similes, metaphors, onomatopoeias, long and witty dialogues, proverbs and idiomatic phrases related to cultural context of Nepalese society and Hindu religion. Suyogbir's description of the Jungle of Burma during the Second World War and other battlefields where he fought are also the sub-settings of the novel.

Translation of serious literature is the hardest and the most difficult job and the work of translation often ends in either losing something or gaining something over and above what should have been. Varya's translation is not an exception to this fact. Even though he tries to find the best equivalent image, he fails to do so. In a translated work, it is very difficult to find equivalent images for the original metaphors, symbols, dialogues, onomatopoeias, characters and cultural settings. Usually the translated version of the text bears more loss than gain. In the process of translation, the meanings of the original have been preserved whereas the literal images have been lost or blurred. On the other hand, the literal translations of the source images have been delivered but the senses of the original have been obliterated. The scene and setting described in *Shirishko Phool* signify geographical location of Kathmandu valley and its surrounding locales, religion of Nepalese society and Hindu

culture and also moral condition of the characters and most of these have been ruptured in translation. Flashback technique is used to present the description of the Jungle of Burma in the novel.

The line *pasalni ek kopara ragat banta garera susta bhayaki chha* (S.F. 28) has been translated as "the stall-keeper's wife had vomited a painful of blood and was very weak" (B. M. 40) is an invalid presentation of the source image *Kopara* which is a type of pot usually made of brass. It is used either to hold water for washing hands, feet and face, or to defecate or urinate. It is basically used in Nepalese houses by the sick people or the children who can not go out of their home to defecate or to urinate. In the novel, the use of this utensil shows a pathetic condition of the *pasalni*. The simple translation "painful" can't convey the exact meaning to the western readers because of the cultural gap. Even the tense of the sentence is mistranslated from present *chha* to "was". *Pasalni*, the word has no exact word image in English so the translator had to say "stall-keeper's wife" with extended meaning.

Likewise, the translation of *Maiyan* (S.F. 64) as "beloved" (B.M. 97) in English is an example of mistranslation. Lexically *Maiyan* denotes "the daughter of the rural aristocratic *Thakuri* family". In the process of translation, the translator has also deleted the source images that do not match with the Western culture. Most often the technique of deletion leads to mistranslation of the text. However, this technique is acceptable in two cases: cultural words can be deleted to tackle rhymes or metrical constraints and they can also be deleted when located in marginal positions in the text.

Parijat's *Shirishko Phool* also makes use of numerous cultural categories related to Hindu's as well as Buddhist's rituals and customs. In the rendering of it, the semantic meanings of these images have also been blurred. The literal translation

of *Jand* (S.F. 45) as "beer" (B.M. 68) presented the literal image but can not deliver the original meaning. Both of the word-images denote the item of drinks. *Jand* connotes a kind of home-made alcoholic drink. It is prepared by keeping food in a pot for a long time with some medicine that will enhance the intoxicating quality of it after some time. But, the translated word "beer" cannot represent the same sense. In such cases where the translator cannot find the exact equivalence, s/he should transliterate and clarify the meaning somewhere in footnotes or endnotes or should elaborate it with descriptive equivalence. Likewise, translation of *kaji* (S.F. 64) is translated as "sir" (B.M. 97) is just a tentative translation because *kaji* is cultural terms that do not exactly mean "sir".

The translation of ecological terms of one culture into another is also a hard job since the ecological word-image found in one culture may not be accessible in another culture. Even if the ecological units are of universal type, they may give different significations and symbolic essence according to the cultures they are being represented in. The title of the novel *Shirishko Phool* is translated as *Blue Mimosa*. The literal translation of the ecological word-image presents the literal image, i.e. both of the ecological images signify the same simple plant. However, the symbolic meaning has been ruptured. *Shirish* is a kind of plant with sensitive leaves. Same is true of "Mimosa" which too has sensitive leaves. However, in the Nepali culture, this plant symbolizes a woman, specially the daughter or sister in laws and their passivity, sensitiveness, femininity and coyness. . It's also called *Buharijhar* in some of the rural part of Nepal. The western readers will take this plant as a shrubby tropical American Plant; they will not understand the extended meaning given to this plant in Nepali culture. To preserve both sense and image, the translator should elaborate its

meaning so that the western readers can understand the cultural sense hidden behind the image.

For closest possible equivalence, technique of elaboration and description may make the translation comprehensible and also clarify the meanings, which are unsaid but understood in the SL culture. Translation of *Haridwar ma kesh phalera aayajasti* (S.F. 32) as "who had come from *Hardwar* with a shaven head" (B.M. 48), can't convey the exact spiritual and cultural meaning associated with a "shaven head" in *Hardwar* to the western readers. This example denotes the translator's attempt to create equivalent image with that of the source culture image. How has the translator selected and manipulated the equivalent images of the source culture in the translated version of *Blue Mimosa* can be extended under the following headings.

Manipulation of Equivalent Images in the Settings

The time and place in which the story happens is called setting. The elements that make setting are: the geographical location (scenery), the occupations and daily way of life of characters, the time or period in which the events and action happen and the general environment of the characters like religions, moral, social and emotional conditions. In this psychological and naturalistic fiction *Shirishko Phool*, setting plays the role of determining forces in character's lives. Setting gives symbolic meanings too. So, in the process of translation, setting of the source text and its symbolic meaning should be preserved. In the process of translation, the translator must have faced difficulty in finding the equivalent images.

The line *kshitijma ek dharso basisakeko patalo tuwanloko bich bata sadhain gham udaunthyo sadhain asthaunthyo* (S.F. 47) has been ruptured as "on the horizon,

a line of fine haze has settled through which the sun rose and set. " (B.M. 71). The image of *tuwanlo ko bitch bata gham* signifies ecological environment of the Kathmandu valley. This setting portrays a picture of winter season in which the Kathmandu valley is covered with haze and mist and the sun in the morning used to come out of it (*udaynthyo*). The setting gives the sense that the haze hides the sunlight and the sun comes out of the haze. This gives the sense that the sun doesn't displace the haze but haze lets the sun to come out. The original images have been ruptured.

Similarly, the setting "Ratnapark", "Visalnagar", "Bhugolpark", "Naya Sadak" are the popular places of Kathmandu valley. They are rendered into English but the western readers don't know about the particular geographical location. In Nepal, the system of naming the places from the name of queen and king is still here due to the Nepalese people's traditional faith in monarchy. So, *Ratnapark* is named after the queen Ratna. The Western reader will not understand it unless there are footnotes or extended details. *Madhes* the term is translated as *Terai*. People generally migrated to *Madhes* from hills and mountain in the winter season. Shivaraj's mother is living in *Madhes* in the winter season. The ecological reality can't be translated by translating just the word *Terai*. The translator should give the end-note or foot-note to make clear that it is the plain area of Nepal. It should be clear that there are three geographical regions of Nepal and people use to go to Terai from Hilly and Mountainous areas. The native people of Terai are also living in this region. Except for the people in Terai, people from mountain use to come down to spend few months in Terai.

Likewise, the line "in her white sari, and sleeveless white blouse with her long hair loose" (B.M. 1) describes a woman wearing white dress. The colour imagery *seto sari* is translated just as white sari. The source image connotes that Sakambari is wearing a white sari. By using this term, Suyog satirically indicates that she dresses like a widow. In Hindu culture, the women wear *seto sari* after the death of their husband, whereas in West a bride dresses in white. Though, Bari is not a widow but Suyog uses this image to indicate her coldness as white also represents snow. Usually, Hindu married and unmarried girls like to dress in beautiful and colourful dresses. Because of the cultural "gap" the literal translation of colour imagery cannot provide the intended original sense to the English readers.

The soprano tune is also omitted in the translation. It is in Burmese language. The translator didn't like to take trouble to translate the song. It's the injustice in course of translation. *Matanchee khyanniyo Pan* is put as they are.. In Burmese language, it means "would be wife". The translator has failed to provide this sense in his translation. At least the translator should have explained them in the foot notes.

Thus, the images that are inherent in the geographical settings have been inexorably manipulated in Varya's translation. Due to the cultural gap between the source text and target text, the most sensitive kind of source images have been blurred.

Dialogue and its Manipulation in Translation

Dialogue is the common element of all genres of literature. Dialogue explains, anticipates, and executes the story through its very existence and through the natural speech of particular characters. While translating the images, the cultural essence and tones of the dialogue have been obliterated. The line *bhawara basna napaya pachhi yo phoolko ke artha?* (S. F II) marks the manipulation as "if the bees can't settle here,

what is the use of this flower?" (B. M. 10). Here, the protagonist establishes a comparison between a flower and a woman, and a bee and a man and suggests that a flower's existence is as meaningless without a bee as a woman's without a man. The tone of dialogue in the source text is a symbolic in sense. It is a tradition of Nepalese culture in which the girl should get married to a male. Living alone without getting married for a girl is not acceptable in traditional Nepalese culture till present time. But this symbolic essence and tone have been blurred in translation. In the western culture, there is no compulsion to get married for the female. If they like, a female can stay alone without getting married. But in Nepalese culture, without getting married and giving birth to a son, the door of heaven will not be opened after their death. So, the females have to get married and bear all sorts of troubles given by male as the flower bears the exploitation of the bees.

Similarly, the dialogue, *arko masino lajjalu aawaj aauncha, "Bari diju ! lahurele gaune geet gaunos na"* (S. F. 13) has been rendered as then and a high gentle voice spoke, "Sister Bari, sing us a song that the Lahure soldiers sing" (B.M. 17) manipulates the semantic meaning of the original dialogue. In the original text it is all spoken by the protagonist as the monologue. Majura speaks here to Bari to sing the song. In Nepalese culture, young people generally recruited into British army are known as *lahure*. They leave their house, family and beloved ones. They sing the song of their wives, beloved or their family. Even now days, such types of songs are popular. Here Mujura requested Bari to sing such type of song. The translated tone of the dialogue has distorted the original sense.

In the monologue Suyogbir says, "There should be no blue flowers, blossoming anywhere else in the world. To no avail these flower came to haunt me in

my dreams. They were not flowers but sparks of fire" (B.M. 75). The abstract word image related to sense perception "spark of fire" has been ruptured for the source word *aagako philunga* (S.F. 50). This word image gives the sense of visual as well as tactile. It also signifies painful situation of Suyogbir. He compares Sakambari with a flower. He feels his heart is burning with the fire. Here, the fire symbolizes "the fire of love." Even the word *aagako philunga* is translated as "spark" but *philunga* means the "coal with fire", not the "spark".

Thus the translator has failed in his choice of selecting the equivalent images of the original dialogue with similar meanings, tone and cultural essences. The natural speech of the particular characters living in the Nepalese society has made the dialogues meaningful with cultural content.

Character and its Translation

While translating literature like novel, the translator should keep in mind the character and various tags that have been supplied by the novelist. Tags behind the name of characters add certain images related to the habits and psychology of characters. These should be faithfully rendered in translation. If the tags are repetitive type they should be foregrounded. Parijat's *Shrishko phool* has the psychological and introverted characters whose psychology and habits have also been followed by the tags, words and certain phrase. For example; the protagonist of the novel has been described with the help of different adjective, or tags like *budho kumar*, *lahure sipahi*, *rakshyaha*, *lute kukur* etc. by himself. Translation of such word image related to the habits, psychology and behaviour of the characters. They also mark certain loss and gain of the original. Similarity the female protagonist of the

novel, Sakambari is also associated with different tags like *budhikanya*, *chulbule birai*, *mudulo tauko*, *churotko dhuwa* etc.

The line *ma ta chalis ubhoko budho kumar . . .* (S.F. 6) is translated as " I was over forty, a confirmed bachelor . . . (B.M. 5) The source word *Budho Kumar* means an unmarried aged person which is taken as uncommon in Nepalese culture. But the word "confirmed bachelor" can't carry the perfect original sense of Nepalese cultural value to the Western readers. Similarly, the line *ke ma sadhain kakakulko tirkhama bhautari rahanuperne ho?* (S.F. 48) translated as "must I always linger with unquenched thirst?" (B.M. 73). The source image *Kakakul ko tirkha* has been symbolically used to denote Suyogbir's desire to get love of Bari. *Kakakul* is the mythical bird which only drinks the raindrops. As it does not drink land water, it will remain thirsty if it does not rain. So its thirst always remains unquenched and it always cries for water. The sense is translated but the mythical value of the original image is obliterated in the translated form.

Likewise, rendering of the adjective *bathi* (S.F. 6) as "sharp". (B.M. 3) can't bear the perfect equivalence of the original. *Bathi* denotes the meaning of cleverness, cunning, skilful, dishonest, crafty, mischievous and sly, knave and trickster but connotatively, it signifies the sacrificing nature of her not being the slave of male . The word "sharp" gives a different meaning which gives the sense of strongly affecting the sense of smell, taste, and mark by keenness and accuracy of perception. It also connotes the cold nature of character. So the translation of this adjective cannot bear the perfect meaning of the original.

Thus, the translator is unsuccessful in selecting the closest equivalent images which could have described the characters, the habits and psychology of the

characters in the novel. Various tags and adjectives that describe the character have not been focused or foregrounded in translation, which shows that the translator doesn't get the equivalent images in the process of the translation.

Onomatopoeias in Translation

Onomatopoeias is a word or phrase that corresponds or strongly suggests size, movement, tactile, feel and force as well as sound that are closer to the sense images as Alexander Pope, in his *Essay on Criticism*, has written, "The sound should seem an echo of the sense." (qtd. in Abram 199-200). The onomatopoeic word suggests the combination of sound in a word such as that resembles the onomatopoeic word-images like hiss, cuckoo, buzz, rattle, bang etc. Parijat's *Shorisko Phool* has many uses of onomatopoeias that has given the sound and perpetual effects in the text and has also made the incidents of the novel effective and real like. Varya has ruptured the onomatopoeias in the translation; as a result the translated onomatopoeic images can not properly give the sense of original.

The onomatopoeic word image *kutkuti* in the line *kati abhilashale kutkutayara tyo gharma lage* (S.F. 57) has been rendered as "how many desires brought me to that house" (B.M. 87) marks the manipulation. *Kutkuti* is a kinaesthetic word-image, which is a kind of sensation in some parts of body like feet, abdomen and neck. It is also a kind of making excitement by this action and this word-image has been used here to give the symbolic sense. The rendered word phrase has been elaborated by literal translation as "many desire" that is for *abhilasha* not *kutkuti* and it fails to give the kinaesthetic effect of the original. People can be forced to laugh in different ways like by jokes, stories and incident of happiness and

strange activities. People can be forced to laugh even without touching their body.

The word *chhang- chhang* (S.F. 39) is manipulated as *chan-chan* (B.M. 58) that can't give the auditory image of the sound of the river. The word –image *burlukka* and *talakka* (S.F. 36) are omitted in translation. May be the translator didn't get the equivalent image in English due to the cultural differences between the two languages.

The word –image *lukhur lukhur* (B. M. 58) has been rendered as "straight" (B.M. 88). *Lukhur lukhur* is the way of walking and it presents a visual image. A person having pain, and tension, walks like that. From that person's walking, we can guess he/she is not in good health. But the translation "straight" gives the different sense and image. It shows an energetic walk. It is totally different from the intended meaning. The onomatopoeic image of walking *lukhur lukhur* doesn't give the sense of straight walking but the image of unintentionally walking without taking notice of anything in the surroundings. So also the word image *bhutbhutyara* (S.F. 59) is rendered as "tormented inside" (B.M. 88) and *ukusmukus* (S.F. 59) as "chocking" (B.M. 88). The translated version falls short of giving the original onomatopoeic sense. It is the semi-equivalent of the original.

From the above examples, one can easily see that the selection of equivalent onomatopoeia in translation seems to be a challenging job for a translator. Even if the equivalent images have been found out, they can not give the fuller and objective meaning of the original. In the case of the wide cultural gap, translation of onomatopoeia is almost impossible. The translator can transliterate and interpret its meaning to diminish the gap.

Metaphors in Translation

Cultural metaphors create most particular problem in translation. Metaphors may be found in different forms like one word –metaphor or extended metaphors like collocation , an idiom , a sentence , a proverb , an allegory or a complete imaginative text with explicit and implicit comparison whereas similes are mostly explicit comparison with the use of comparative words such as , 'like', 'as', 'similarly' etc. Dead, used or stock metaphors are the metaphorical expression, which at one time, used to posse vivid images, have lost their original charm. Original or creative metaphors are created and used by the writers. Novelty and freshness is the essence of such metaphors. A translator has to take the whole metaphorical expressions as the unit of translation. A translator has to interpret SL metaphors and replace the SL images with TL images. Another best way of translating metaphor is focusing on sense and spirit than on forms of the metaphor. Here, the translated version of *Shirishko Phool* has both loss and gain of the original metaphors in the course of selection of equivalent images.

The metaphor *boko banaunu* (S.F. 8) marks the manipulation as "turn a man in to goat" (B.M. 9). This original metaphor is used from the Nepalese culture where *boko* is taken as sexually vulgar and named the type of person as *boko*. Here, Suyogbir thought that the war has turned them in to sexually vulgar. But in English translation, as war turns the man in to goats, shows that the people who fight in the war are helpless as goat, though they are innocent. So, the metaphor is mistranslated and can't convey the original meaning about the warrior's sexual psychology. Similarly, *ritto manchhe* in the line *ritto manchhe, takiya ma tauko rakhyo ki bihana nahunjel samma bolnai pardaina* (S.F. 9) is manipulated as "an empty man, when I

put my head on the pillow, there was no need to say anything until morning" (B. M. 10) *Ritto manchhe*, the word-image has been used metaphorically. The denotative meaning of this metaphorical image signifies "empty" who has no tension and nothing to take care of. But, in this context, the metaphor intended to convey the meaning that Suyog is lonely, having no wife. In our culture man becomes complete when he is married and has children. Until he is/she is unmarried, he/she is considered *ritto*. Marriage is considered as the standard to be a complete man. But the translated version couldn't convey this meaning with the word 'empty'.

The title of the novel itself is metaphoric. *Shirishko phool*, in Nepalese culture, is a plant symbolizes a woman, especially daughter and their passivity, sensitiveness, famine and coyness. In the novel, Sakambari is compared with *Shirishko Phool*, because she dies as Suyogbir touched her as the *Shirishko Phool* falls down when bees touch it. It shows that virginity should be preserved until they are not married. It shows the strict rigidity of sexuality of our culture. But the Western readers could not understand this meaning with its translation of *Blue Mimosa*. The western readers simply understand this plant as shrubby tropical American plant not as a plant found in our culture with symbolic essence. The translator has made colour specific as 'blue' here. To some extent it is near to the original metaphor but not the exact translation. To preserve the sense, the translator could elaborate its meaning and makes it equivalent with descriptive details.

Thus the translated version of the novel doesn't properly represent the source metaphors due to the cultural differences. In the process of translating metaphors, the translator has done the literal translation instead of semantic translation and has done semantic translation while the meaning would be clear by literal translation.

Similes in Translation

It is the figure of speech which helps to make comparison of two things to each other with the comparative words 'like', 'as' 'similarly' etc. Parijat's *Shirishko Phool* makes use of similes that compare two different things with similar features. But, in this process of translation, the similes have been destroyed.

The line *naya karaunte le kalejo rete jasto euta sahinaknu pida* (S.F. 61) has been rendered as 'unbearable pain as if my inside were being sawed by a branded-blade (B.M. 92). In this word image *kalejo retnu* is compared with the psychological problem of Suyogbir, the protagonist, when he realized his guilt of kissing Bari against her desire that caused her to be sick. But the reality was only known to her and him. He couldn't reveal the reality. It made him burn inside. Here the comparative word *jasto* compares it but the translation of this simile as 'inside were being sawed' and 'by a branded blade' couldn't bear the original sense of *kalejo retnu* and *karaunti*. The original meaning is manipulated in terms of translation. It is not the faithful translation. Instead of 'branded blade' it is better to use 'sickle' which is the cultural word of Nepalese rural life. Similarly the simile *ma tarsiyako thiya ek kukur jastai, euta boka jastai* (S.F. 51) is translated as 'I was beaten like a dog like a goat (B.M. 77). The cultural image of "*boko and kukur* of Nepalese society may not give the same sense or meaning in to English. In Nepalese culture, *boka* is compared to a sexually vulgar male, but it doesn't mean so in English language. Paritjat uses *lute kukur* for Suyogya to show that he is a sick man. But Varya translated it as dog only which does not provide the many of sickness. So the translation of simile is ruptured. The simile *simal ko bhuwa jasto udna man* (S.F. 64) gives the visual and kinaesthetic image that marks the manipulation as "want to float like the down from

the silk-cotton tree" (S.F. 96). *Simalko bhuwa* is a kind of silky fibre. This ecological word has been excluded in translation. *Simalko bhuwa* has been compared with imaginary flight of Suyogbir. The word image symbolizes the suppressed desires and dreams of protagonist.

Deletion and exclusion are very much unfaithful techniques in translation. Most of the metropolitan languages do not have the equivalent terms for the Third World language. This simile *sapana ma dhataya jhain maile raksiko gilasa hatma liyara ho bhane* (S.F. 64) has been ruptured into "in a dream I took a glass of whisky in my hand and said yes' (B. M. 92). Here *sapana ma dhataya jastai* is translated in to 'in a dream'. The simile or the comparative words *jhain* has compared Shivaraj's psychological condition with dream. But the simile is translated in to metaphor. There is no sense of comparison of original meaning because there is no comparative conjunction. So it is translated into metaphor. To give the sense, the translator has translated simile into metaphor. It is unfaithful translation. So many things are excluded and manipulated in translation.

Symbols in Translation

When a concrete thing represents the abstract idea, that is called symbol. Basically symbol can be found in a word or in a phrase. Symbols are the cultural metonymy where material object represents a concept. Since symbols are culture specific images and metaphors, they are hard to translate. Varya's literal translation of the symbols can't have represented the meanings of the original.

The title of the book *Shirishko Phool* itself is a symbol which connotes Sakambari and her death. As Sankar Lamichhane, in its preface, writes, *shirish phool*

bharmar chumban mai oilai jharchha; so also Sakambari dies due to the kiss of Suyogbir. Sakambari compares herself with the *Shirishko phool* because she had the different opinion about life and marriage. She did not like to be the slave of male. She wanted to live her life alone and die alone. The title of the book *Siris* also symbolizes the Nepalese culture and its role in femininity. According to Britta Stolving, it symbolizes the virginity, tenderness, and docile nature of female. It has the cultural value. But the translation, *Blue Mimosa*, if the western readers reads it, they will take it as the sub tropical flower, they will not get the real sense which Parijat wants to convey through the symbol *Shirishko phool*. The description of the flower as *jibghati sunghava* (S.F. 31) is translated as 'life killing orchid' (B. M. 13). It symbolizes the psychological state of Skambari and her absurd struggle to escape from the reality of life. It was the great irony of life for her because she wanted to be the killer of the wasps, but she lost her life. The line *bhawara basnai napaya pachhi phool ko ke artha* (B. M. 18) is translated as 'if the bees can't settle here, what is the use of flower?' (S.F. 25). Here the literal translation can't convey the symbolic meaning of bees and flowers which is applicable in Nepalese culture due to the cultural difference.

Similarly, *rubiko aunthi* in the line *aunlabata rubiko aunthi jhikera uslai lagaidinchhu* (S.F. 39) connotes the Nepalese cultural habits with symbolic sense. The literal translation of *rubi ko aunthi lagaun* as "ruby ring put it on her finger" (B.M. 38) presented the literal image but does not carry the original sense to the target readers. The western readers may simply understand the expensive and valuable gift for it. Here Suyog offered her (Mantachie) a ring that symbolizes as his purpose for marriage or his engagement. It has its cultural value and meaning but just not the expensive gift.

Similarly, the cultural image *sindur* in the line *Mujura lai sindur lagayara bhitrauna paya* (S.F. 23) is translated as *red tika* but the original meaning and the cultural value of *sindur* is blurred in its translation. *Sindur* is the symbol of marriage and it's the holy colour which generally is used for holy purpose. *Sindur* symbolizes that she is a married woman if she has it on her forehead. *Sindur* is just not *red tika*. It has cultural essence.

In this way, selection of equivalent images of the source symbol has happened to be appropriated. The literal translation can't carry the original meanings; so the cultural symbols, in terms of translation, are ruptured and manipulated.

Proverbs and Idioms in Translation

Idioms and proverbs carry the general truth about life and culture. These are also a kind of metaphors. These terms teach moral lesson directly or indirectly. They reflected the collective consciousness of particular society. Proverbs are loaded with immense connotations, images and symbols like myth. Proverbs are ubiquitous in time or place. Every culture and language has its own distinctive proverbs. They take specific shapes from the cultural environment in which they grow.

Idioms are a kind of metaphorical expression. Idiom is a phrase or sentence whose meaning is not clear from its individual words. The meaning of the idioms can only be learnt from its whole unit as that of proverbs. Idioms have the cultural and metaphorical meanings. The literal translation of proverbs and idioms has distorted the sense of original. In the translated version of *Shirishko Phool* there are many proverbs and idioms which are manipulated and mistranslated.

The proverbial phrase *kakakul ko tirkh* in the line *ke ma sadhai kakakul ko tirkhama bhautarinu parne ho* (S.F. 48) has been rendered as 'must I always linger with unquenched thirst?' (B.M. 3). *Kakakul* the word refers to a mythical bird which is supposed to drink only the raindrops. It always cries flying in the sky for rain drops. The mythical value is added to the proverb *kakakulko jasto tirkha*. In this context Suyogbir compares himself to a mythical bird *kakakul* because he is roaming (around Sakambari) with his thirst of love for her. But, the literal translation, 'unquenched thirst' can't give the real sense of the proverb.

The proverbs have been derived from Nepalese culture and its cultural meaning has been deeply rooted in Nepalese myth. The literal translation of the proverbs does not give the clear sense of the original.

The idiom *aadha masu hunu* (S.F. 66) is literally translated as 'half the weight' (B.M. 99) that can't represent the meaning of the original. To be physically fat is taken as the state of satisfaction in our Nepalese context. Fatness and weight are related to some extent but not exact translation.

The idiom *nidhar ma nam lekhnu* (S.F. 22) is rendered as 'write name on forehead' (B.M. 39). It can't carry the original sense because *nidhar ma nam lekhnu* it is a fatalistic way of blaming god by married men or women. Nepalese people think that marriage is related to fate. To be married to someone is already written on the forehead of a female. But here, Suyogbir wants to write his name on the forehead of Mujura as his wife. But the literal translation to write name in to forehead doesn't give any sense in English because it is a pure Nepalese idiom which has cultural connotation.

Likewise, the idiom *chankho hunu* (S.F. 17) is rendered as 'I was tense' (B. M. 24) that is completely mistranslated because *chankho* means to be clever in Nepali language. But the translator rendered it as 'tense' that gives no sense. When a man is in tense mood he can't be clever. Here Suyogbir wants to be like a clever cat before the arrival of Sakambari. So the translation as 'tense' can't convey the real sense of the original idiom.

The idiom *aafailai amilyaunu* (S.F. 66) is translated as 'to make my life sour' (B.M. 100). It is just the literal translation of olfactory image which is taken as the life becoming sour. The original idiom tries to convey the sense of feeling bitter and full of pain. But the translation "to make life sour" does not provide the same sense.

Similarly, the literal translation of *aankha pharpharaunu* (S.F. 27) as "fluttering eyelids" (B.M. 39) in target language culture gives little meaning or no meaning. The translated idioms give the literal sense of action like the quick movement of eyelids in nervous restless or excited fashion. The word image 'flutter' does have different connotation like flicker, flit, flitter, hover, however the contextual meaning is to move quickly, lightly, or irregularly like a bird in flight. The meaning of original idiom symbolizes the popular belief in Nepalese society that if someone's eyes flutter some misfortune is likely to occur. To preserve the original meaning, the translators could do two things, either to transliterate, or to give the explanation in the footnote.

Like proverbs, the meanings of idioms are deeply rooted in Nepalese culture, religion and society. Due to the difference of two cultures and languages the translated version doesn't have the original sense of the idioms with there literal translation. The literal translation of *kanchuli phernu* as 'shed its skin' cannot bear the

original sense. The original word-image *kanchuli phernu* has been used as metaphor here, which signifies a drastic change. The literal translation of idiomatic phrase "shade its skin" does not give the perfect meaning of the original. Literally, it means to loose the outer part of skin by natural process of drop out. In this literal translation, though the literal image has been preserved, the sense has been completely blurred which marks the translator's lack of understanding of the source idioms and their metaphorical essences.

IV. Conclusion

Parijat's *Shirishko Phool*, a serious novel that has been translated as *Blue Mimosa* by Tank Vilas Varya and Sondra Zeidenstein. To find the equivalent images of the source metaphors, symbols, dialogues, settings, onomatopoeic words, characters, and the numerous cultural categories, the translated version of the novel marks the manipulation at two levels: style and sense. Firstly, the translator has attempted to preserve the literal meanings of the source images by literal translation (word-for-word translation) for the sake of achieving equivalent effect. Varya's technique of translation has preserved the style to some extent but it has blurred the essence of image, especially in the translation of symbols, metaphors and proverbs. Secondly, the focus upon the sense has preserved the essence of the original with semi or perfect equivalence, however, the style of the literal meanings of the source image has been blurred. The source culture images have been transformed in to non-figurative from the figurative one. So, whenever the source culture images have been translated into metropolitan language of the 'West', the source images have happened to be blurred.

In spite of the cultural gaps or differences, the images that the translator has selected as the equivalence of the source, seem to be submissive towards the target culture of the 'West'. In the process of the translation the translator has deleted the images that do not match in the English language. The complexity and variety of the source images related to the Nepalese society, culture, religion, concept, perception and ecology have also been denuded.

Translation is not always loss, but also a gain. For the equivalent effect, the translator has used the technique of elaboration, description and transliteration for the untranslatable source culture images.

In short, the translated version of the novel *Blue Mimosa* bears more loss and a little gain while image of the formal element come under consideration. For the best translation, different theories, practices and their impacts must have been sincerely applied. The translator should decide whether aesthetic or pragmatic purpose is more important. Both of the purpose should be preserved in the translated version. But Varya's translation can't have done this. Translation from figurative to non figurative style should be avoided as far as possible. Due to the cultural difference of the two different languages, the cultural images of one language can't be translated equivalently. So, Varya's translation can't represent the equivalent images and he manipulates them in his translation *Blue Mimosa*.

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