CHAPTER- ONE

INTRODUCTION

1.1 General Background

Oxford Advanced Learner's Dictionary (7th edition, p.862) defines Language as; "the system of communication in speech and writing that is used by people of a particular country or area." It simply states language as a system of sounds and words used by humans to communicate. Since language is purely a human thing; it is an asset and possession of man. It is the most important and unique aspect of a human being that enables him to express his ideas, thoughts, emotions, etc. to understand his present world. Human beings are distinguished from animals because of the structured, non-instinctive, and productive and ever- changing sign of communication that is human language. Language is a form of communication. By communication, we mean to send and receive information.

Language is not only a form of sending and receiving human's feelings, ideas, thoughts, emotions, etc. but also a good way of transmission of culture of a particular language community. Culture identifies language users and language helps culture to promote in the same speech community. So language and culture can not be separated.

1.1.1 The English Language and Translation

English Language, primary language of the majority of people in the United Kingdom, the United States, Canada, Australia, New Zealand, other former colonies of Britain, and territories of the United States. It is also an official or semi-official language of many countries with a colonial past, such as India, Nigeria, Pakistan, and South Africa. Even in countries where English is not a primary or official language, it is taught as a foreign language or as a second language like in Nepal and used as the language of technology and diplomacy.

English is spoken in more parts of the world than any other language and by more people than any other language. So, it has got popularity in all parts of the world. English is classified as an Indo-European language. It is part of the Germanic subfamily and is grouped with its most closely related language.

There are different languages being used in different communities. A person can not understand all speech communities through his own mother language. So, he needs the help of translation. Translation is a bridge which minimizes the gapes between or among the different language speaking communities. Only a good translator who has basic knowledge of translating one language into another language can understand the world.

In the past, translation was thought to be a language teaching technique and means of communication. It lacked the theoretical aspect of translation. But today, translation is not limited within a technique of teaching any language. It has different theories and being taught as a separate discipline of language and has its own curriculum.

Different scholars of this newly emerging discipline have tried their best to define translation in their own ways as follows:

Newmark (1988, p.5) writes, "Translation is rendering the meaning of a text into another language in the way that the author intended the text". This definition mostly focuses on rendering the meaning of a text and on the way the author intends. Catford, (1965, cited in Phyak 2005, p.3) defines translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". In his definition two things can be noticed as the replacement of textual material and equivalent textual material. Bell (1991, as cited in Phyak 2005, p.3) defines, "Translation is the expression in another language (of target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences". He focuses

on preservation of semantic and stylistic equivalences between/ among languages.

The above mentioned definitions mostly emphasize on the linguistic aspect of defining language, but defining translation solely from linguistic point of view will not be adequate both theoretically and practically .Translation is both linguistic activity and cultural activity and something more. Translation involves at least two languages: source language and target language. Implicitly it involves two cultures requiring the translator to be bilingual as well as bicultural. Newmark (1988) lists ten such influential factors as: source language norms, target language readership, target language setting, etc. Text in translation may be literary, philosophical, cultural, economic, scientific, legal, etc.

1.1.2   Translation Evaluation and Multiple Translations

Translation evaluation simply refers to the translation criticism which is related to the translated version. It means whether the translated version is good or tolerable or bad. Translation evaluation depends upon the translator, the text, the concept, the purpose of translation etc. Still there is no such universal device to measure its strengths and weaknesses. The view regarding translation evaluation states that there is so universal canon according to which text can be assessed. Different scholars have suggested different techniques of evaluating translation such as back translation, self –evaluation, equivalent effects.

Regarding techniques of evaluating translation, Crystal (1987) gives three techniques:

a. Back translation: This is the technique in which the SLT is translated into TLT. The translated version of the original text is given to some other translators to translate it into the original version. Their translated versions are compared. If they are match to the original one, the translated version of the SLT is good other wise it lacks the original flavor.

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b. Knowledge testing: According to this technique, questionnaire is made to evaluate the knowledge of the readers of the SLT and same questions are asked to the readers of the translated text. If the answers are similar then the translation is considered as good.

c. Performance test: In this technique, some activities are prescribed to the original readers of the text and again same types of activities are asked to perform to the readers of the translated texts. If their performances are similar, the translation is very good, otherwise it has some drawback.

According to House (1994), there are three approaches to evaluate translation. They are briefly described as follows:

a) Anecdotal Approach: if the text is to be judged for stylistic feature, this approach is adopted. It deals with non quantifiable stylistic intuitions and interpretive skills. It views that how well or bad a translation is dependent upon how the translator views his art. This approach emphasizes the belief that the qualities of a translation depend largely upon the translator's subjective decisions which are based on linguistics and cultural intuitions.

b) Response -based Approach: This approach questions as- what kind of effect should a translated text produce on its readers? The translated version of the text is judged if it produces same response or effect on its readers as the source language does. This approach is related to Nada's Principle of Dynamic Equivalence. Nida (1964) gives three criteria for assessing the quality of translation: general efficiency of the communication process, comprehension of intent and equivalence of response. Nida and Taber (1969 as quoted in Phyak, 2005, p. 109-110) give following practical tests to judge the quality of translation:

⟩ The cloze technique in which the degree of comprehensibility of a text is related to its degree of predictability;

⟩ Elicitation of respondents' reactions ;

⟩ Reading aloud of the translation text to another person, who will then be asked to explain the contents to several other individuals who were not present at the first reading of the text ; and

⟩ Reading aloud of a translation by several individuals before an audience.

c) Text based Approach: This approach is dependent upon translated text. The type of the textual usage or norm of usage determines the text quality. This approach is related to language function. It states that a good translation is that one which reflects situational meaning of source language text. So it utilizes sociolinguistic and textual criteria.

Besides these above mentioned techniques and approaches, multiple translations provide one powerful means of translation evaluation. The various versions, though they are diverse and growth in the original, contain a common core against which each version can be compared. Bhattrai (2003) writes- more than two versions of the same text in translation into a single target language may be regarded as multiple translations. In this technique, the source language text is translated into more than two versions of the same target language by different translations who may be contemporaries or unknown to each other. In this translation, every translator is considered as new, independent; but it should not be the exact copy of the original text. It helps to provide fresh and up to date knowledge to the readers. It is also called the multiple renderings of the source language into a single target language with different versions.

1.1.3 Importance and Scope of Translation

Translation is versatile means of communication through which one can transfer knowledge, truth, culture, thoughts, etc. This is the era of 'translate or die'. Today translation has covered different areas of knowledge such as literature, linguistics and language teaching, culture, religion and history, political and business world, science and technology, etc. Regarding

importance of translation, Ashesh Malla, the founder director of Sarwanam, says, "The only way Nepali literature can shine abroad is through translation." (The Kathmandu Post, 2010, April 5). Although we can not limit the scopes of translation, some major Scopes can be described as follows:

a)   Literature: It is a true fact that the world literature is made familiar through literary translation. Literary translation includes translating different literary texts (poems, essays, dramas, novels, etc.) into several languages. It helps to expand the different literary works in the world. Translation is itself literature as translators mostly translate literary works.

b)   Culture: Translation is both linguistic as well as cultural activity. Culture has become a new field of study in translation as a cross-cultural activity: Because of this fact, translations bridge gape between two speech communities and two cultural communities. Translation of culture is termed as transculturation.

c)   Linguistics and Language Teaching: It is said that translation is rather impossible without linguistic knowledge. In this connection, scholars insist that only theory of translation must necessarily be based on a theory of language because translation operates within a particular linguistic frame of reference. Catfort (1965, p.1) stresses that, "Translation must draw up on a theory of language - a general linguistics theory." The famous; Sapir-Whorf hypothesis of linguistic determinism and linguistic relativity justifies the inevitability of gap and loss of language and meaning loss in translation. Audio-lingual method of language teaching neglects translation in the classroom but when Grammar- Translation-Method emerged in language teaching, there was a place for translation. Translation has been used judiciously because a language teacher mainly at primary level should respect mother tongues of children. Use of translation makes class room environment natural and interactive.

d)   Religion and History: Religion is another field which is closely related to translation. Religious translation was mostly popular in the middle age. The world came to know the Vedas and Upanishad and the Geeta out side the charmed circle of the Brahmins in South-east Asia through translation. The world had to live without Buddha's Dharma Pata,   Panini's Grammar, and Manu's Dharma Sastra. Although translation of religious books was a sin in the past in old English. Several translations of parts of the Bible were made, but the first complete translation was by Wycliffe. William Tyndale translated the New Testament from the Greek, and part of the Testament from the Hebrew. He was later burnt to death for his beliefs, but he is remembered for his careful and important work on the translation (Thorney and Roberts, 1994).

Due to translation, we are mainly near with history of other countries. Translation helps to understand world-history, historical documents. It helps to transfer old civilization and the hidden truth of the universe to the new generation.

e)   Political and Business World: Different plans, policies, rules and regulations as well as the diplomat should necessarily be conveyed to each other all over the world. Due to the concept of global village, different international conferences in which people discuss on common agenda, they will see translators /interpreters gathering around them. A country must understand its neighbors. The act of translating is only a way to understand the political world. In the same way, in this present business world, translation plays important role by giving information about how to use different products.

f)   Science and Technology: Since the wake up the 20th country mainly after the great wars, translation has taken the shape of great information network and promoted communication industry, language being its raw

material and professional translation is flourished due to advancement of science and technology. People are living their lives with translation. It has brought innovation in receptor language.

1.1.4 Translation of Culture

We do not translate language but culture of the target group. Translation is transculturation in which we are not only replacing one language with another but it is also a question of translating the whole system of administration or law of other fields as reflected in the technical terminology of one culture into the systems and patterns of another culture. The meaning and scope of translation becomes narrow, restricted, incomplete and even misleading if we perceive and define translation as an autonomous scholarly activity of rendering a text from one language into another language. It is said that the more cultural distance between two languages creates more problems in translation. Translating a text does not only mean matching a set of symbols rather than it is the transfer of two different cultures.

Culture and inter-cultural competence and awareness that rise out of experience of culture, are far more complex phenomena that it may seem to the translator. The more a translator is aware of complexities of differences between cultures, the better a translator s/he will be. Cultural knowledge and cultural differences have been a major focus of the problems attendant upon cultural knowledge and cultural differences. The notion of culture is essential to considering the implications for translation and despite the difference in opinion as to whether language is part of culture or not, the two notions of culture and language appear to be inseparable.

1.1.5 Translation Techniques of the Cultural Terms

It is very difficult to translate cultural terms as culture identities a certain phenomenon of a society which is different from source language cultural

society to target language cultural society and a translator gets different problem at linguistics and cultural level. There are different techniques of translating cultural terms prescribed by different scholars. These techniques help to bridge the cultural gap between source language and target language. Some of these techniques are described as follows:

Nida (1964, as cited in Adhikari, 2004, p.24) talks about translation procedure into two broad categories: a) Technical and b) Organizational. Wills (1982, p. 81-82) has categorized translation procedures into two broad categories: a) Literal: loan translation, word-for-word translation, literal translation, b) Non-literal: transposition, modulation. New Mark (1988, as cited in Adhikari, 2004, p.25-26) has proposed the following translation procedures: transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, and synonymy, through translation, shifts to transposition, modulation, recognized translation, translation label, compensation, componential analysis, reduction and expansion, paraphrase, couplets. Ivir (1987, as cited in Adhikari, 2004, p.26) has discussed the following procedures: borrowing, definition, literal translation, substitution, lexical creation, omission, addition.

The techniques employed translating cultural terms are briefly described below:

a.   Borrowing/Transliteration: 'Transference' (New Mark 1988) and 'Transference and Transliteration' (Catford 1965, as cited in Adhikari, 2004) are some of the other terms used for borrowing. Borrowing is the process of transferring a source language word to target language word as a translation procedure. It is probability the most frequently adopted procedure for the translation of international terms (i.e. terms which have been adopted by the most advanced languages of the world) such as terms for units, elements and compounds, symbols in science and technology, terms based on proper names, terms for medicine and anatomical parts and conceptual terms which are

already internationally established. Adhikari (2004) classifies borrowing into two types: borrowing with translation in Devanagari script, and borrowing without translation in target language script.

b. Literal translation: This is the most commonly used technique of cultural transference. It is one word to one word or a group of words to a group of words way of translation. It is source language oriented translation. Here the source language grammatical constructions are converted to their nearest target language equivalents but the lexical words are again translated singly out of the context (Newmark: 1998). This is also known as 'Translation Equivalent'. Vinay /Darbelner (1958), Govaert (1972) have loosely used word -for - word translation and literal translation synonymously.

c. Synonymy / Substitution: This technique is generally applied translating cultural terms when two cultures display a partial overlap rather than a clear out presence and absence of a particular element of cultures. Here source language word is replaced by another source language word in the target language text. In this procedure, the translator tries to look for similar or corresponding equivalents.

d. Definition: Definition simply means an explanation of the meanings of a word or phrase which can be formed as explanatory equivalence. A translator defines source language cultural term by reducing the unknown to the known one and the unshared to the shared one. Definition procedure is introduced in the body of the text or in a foot note.

e. Elaboration and addition: Here, in this technique, some words are added in the target language text or source language expressions are structurally expanded by adding more few words. This technique is adopted in the translation of implicit elements of source language culture. The number of words in target language text is increased in this technique.

f.   Naturalization: A strategy when a source language word is transferred into target language text in its original form is naturalization.

g.   Neutralization: Neutralization is a kind of paraphrase at the level of word. If it is at higher level, it would be a paraphrase. When the source language item is generalized (naturalized), it is paraphrased with some cultural free words.

h.   Expansion as footnote: In this procedure, the translator may wish to give extra information to the target language reader. He would explain this extra information in a footnote. It may come at the bottom of the page, at the end of chapter or at the end of the book.

i.   Cultural equivalent: In this technique, the source language cultural word / word group is translated by target language cultural word/ word group.

j.   Descriptive and functional equivalent: In explanation of source language cultural items, there are two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size color, and composition. The functional equivalent talks about the purpose of the source language cultural – specific word.

k.   Paraphrasing: Paraphrasing simple means expressing what somebody has said or written using different words, especially in order to understand. In this procedure, target language explains the meaning of the source language term using different words in order to make it easier to understand. The semantic content which is realized in the source language in a single term is syntactically distributed in the target language. Paraphrase is an extended a synonym and inevitably an expansion and a diffusion of source language

terms. It has to be adopted only when a source language term cannot be handled in any other way (as cited in Adhikari (2004).

l. Couplet-Triplet-Quadruplet: New Mark (1981, P.83) states "couplet refers to the combination of two translation procedures for one unit as a couplet." The source language terms are borrowed and transliterated which in turn are followed by their target language translations in brackets. Triplet refers to three different techniques applied translating the terms and quadruplet refers four ones.

m. Componential analysis: It refers to the process of comparing a source language word with a target language word to demonstrate their similar and differing sense components. Through componential analysis, it is possible to describe the vocabulary of a language with respect to components of meaning interlingually and contrastively.

n. Reduction: Reduction is just opposite of addition / elaboration. Some parts of source language expression are reduced in target language text.

o. Deletion: If one can not maintain equivalence between source language text and target language text then s/he can delete some items of the source language text. It is omission of source language lexical terms, phrase and even sentences while translating them into target language.

p. Compensation: It occurs if all the techniques mentioned above can not account for a particular technique of translation. It generally occurs when loss of meaning, sound effect, and metaphor or pragmatic effect in one part of a sentence or a text is compensated in another part or in contiguous units.

q.   Lexical creation: In this technique, the translator creates a new lexical item in the target language to replace a source language word.

r.   Cultural transplantation: The whole text is rewritten in target culture. The target language word is not a literal equivalent but has similar cultural connotations to some extreme. It is another type of extreme but toward target culture and the whole concept is transplanted in target language.

s.   Blending: In this procedure, part of a source language word is combined with a part of target language word in the target language text.

1.1.6. Laxmi Prasad Devkota and the Poem 'Pagal'

Born on the festival of the Goddess of wealth "Laxmi Puja" and so named as a present from the Goddess Laxmi, Laxmi Prasad Devkota turned out to be wealthier in knowledge and wisdom rather than in money and riches. His works are filled with the love and belief in human goodness. His numerous poems, classics, essays and dramas are portrayed with feelings of nationalism, romanticism, and his belief in humanity. Laxmi Prasad could write anywhere and everywhere. No other Nepali writer has been able to produce as many poems as Mahakavi Laxmi Prasad Devkota. But perhaps his greatest possession was his heart as it said that he would give out all he had to the poor and needy although he himself was not doing very well economically. Laxmi Prasad was even given the post of Minister of Education a year before his death, but he gave this up for his love of the Nepali literature. They say that if his works had been translated into English he might have received the Nobel Prize for literature. (Retrieved on 8, July 2010 from   http://xnepali.com/main)

Nearly half a century after he left the literary scene, Devkota's contributions to diverse genres of literature and many areas of Nepalese social and cultural life remain deeply felt and appreciated. Mahakavi Laxmi Prasad Devkota Study and Research Centre was set up in June 2005 at the initiative of writers,

academicians and concerned citizens to honor the memory of Laxmi Prasad Devkota and to promote research and scholarship on his life and works.

The lunatic (1956) is the poet's own translation into English of his Nepali poem; 'Pagal'. Wearing the persona or mask of lunatic, the poet gives a memorable expression of his own deepest personal feelings and events of his life along with a clinically accurate indictment of the hollowness of the so- called intellectual aspirants and leaders of the time and may be of any time.

1.2 Review of the Related Literature

Though translation is a very broad field of study, a few researches have been carried out in this field. Multiple translations from cultural point of view, is a rare case so far as I have been informed. This present research is a step in this field of study. In order to get some insight for this study, some of the research activities which are carried out before are very minutely presented below:

Adhikari (2003) has carried out a research entitled "The Translation of Technical Terms: A Case of Textbook for Science". His objectives in carrying out this research work were: to find out basic morphological features of technical terms used in English and Nepali Science texts; to find out techniques involved; to find out the linguistic problems of translation of technical terms. For this research work, he used primary data from all Nepali Science text books and English Science text books of Grade IX published by 'His majesty's Government, Ministry of Education and Sports.' He collected two hundred English scientific terms, fifty terms each from physics, Chemistry, Biology and Geology and Astronomy and their Nepali translations. His major findings were that the terms for elements and compounds, units, scientific symbols and abbreviations were borrowed in Nepali in their current forms. Hybrid form was a normal and natural linguistic phenomenon in technical terminology of developing language. Literal translation was the most widely used technique for the translation of conceptual terms. When the given SL term has more than

one possible translation is TL, the translator faces the problems of selection of a particular terms in a particular context.

Wagle (2004) has carried out a research entitled "A study on Multiple Translation of Muna –Madan from Cultural Perspective". He concluded that a translator should be aware that a wide range of techniques can be applied in translating cultural words depending upon context and nature of words. He further states that multiple techniques should be employed in footnotes. In his study, he has found eighteen different techniques employed in translation. He has found out that the most widely used technique of translation of culture words is literal translation. He has collected four different English versions of the story 'Muna – Madan' translated by four different translators namely Michael Hutt (1996), Ananda (2000), Rai (1996) and Syangden (1994).

Khanal (2005) in his M.Ed. thesis on "The Translation of Science Text: A Case Study of Translated Textbook of science for Grade X". His main objectives were- to evaluate the translation of the text in terms of sentence structures, sentence types, negotiation and tense; to observe the semantic gaps in translation. For his research work, he collected primary sources of data from the Nepali version of Science text book for Grade Ten and its translated version, both prepared by Janak Education Materials Centered Ltd. He thoroughly studied both versions and listed words and sentence structures. Then he evaluated the procedure for the translation of technical terms in terms of literal translation, loan creation, hybrid formation/ loan blending, loan shift/ semantic extension of words, borrowing, paraphrasing, couplets, etc. His research work was mostly based on the analysis of grammatical terms such as sentences types, negation, tense, voice, preposition, article, etc. He found out that the number of and types of sentences do not match between the source text and target text. It is so because of the complexity of sentence structure. He also found out that there arise a number of structural gaps between the Nepali and English languages. His analysis was through linguistic criterion. He thought

that the translators should be bilingual and bicultural so that they can maintain the pragmatic equivalence in the target text.

Chhetry (2005) has carried out his thesis under "A Study on Translation of Technical Terms: A Case of Text Book for Health, Population and Environment Education for Grade – X". His major objectives of the research work were- to find out basic morphological features of technical terms used in English and Nepali EPH text books; to find out the linguistics problems of translation in Technical terms used in the books. For this study he collected data from the Nepali and English versions of Health Population and Environment Education text book for grade X designed and published by CDC and JEMC. He collected two hundred Nepali terms and their English translation. He found out after analyzing the required data that: six translation techniques used to translated EPH terms: literal translation, paraphrasing, transliteration, hybrid formation, loan shift and deletion. Transliteration was most frequently used to translate EPH terms and hybrid formation is least frequently.

Bhetuwal (2006) conducted his research on "A Study on Lexical Cohesion in the Poems of 'Teaching English Literature' Taught in B. Ed. 3rd Year". His major objectives were- to find out the teachers' and students' perception on lexical cohesion and analyze it; to compare the poems in terms of reiteration, collocation and sense of symbolization. For his study, he collected primary data from the students and teachers of Barun Multiple Campus and Madi Multiple Campus, Sankhuwa Sadha who were studying and teaching the course of "Teaching English Literature" in B. Ed. 3rd year of T.U. He collected six poems from the course. Seven classes of teaching poems were observed focusing on lexical cohesion. He used the observation and questionnaire to collect data. He prepared a set of questions to elicit their perception on lexical cohesion. He observed four classes before the administration of the text and three classes after the administration to find out the perception on lexical

cohesion. His major findings were-the average perception of lexical cohesion of poem on teachers was 21.9%; the existence of reiteration is more than the existence of collocation in all the poems.

Rijal (2006) has carried out a research on "A Study of the Translated Cultural Terms in English Dailies: Techniques and Gaps". His main objectives were- to find out the Nepali cultural terms used in the three English Newspapers published in Nepal; to find out techniques employed in the translation process. For his research work, he collected primary sources of data from three English dailies published from Kathmandu: The Kathmandu post, The Himalayan Time and The Rising Nepal and their Nepali counterparts: Kantipur, Annapurna Post and Gorkhapatra dailies. He collected one hundred fifty cultural terms, fifty from each daily along with Nepali equivalents from Nepali Publications. For the purpose, he studied the six dailies from 26th April, 2005 to 26th May of the same year. After analyzing the dada, he found the following information-seven translation techniques used while translation: literal translation, transliteration, substitution, borrowing, loan, translation, addition and paraphrasing. Literal translation was the most widely used technique (30.6%).Wider gaps were found when the translation substituted the source language cultural terms.

Thapa (2006) has completed his thesis on "Translation of Technical Terms: A Case of Textbook for Population and Environment Education". The major objectives to carry out this research works were- to find out the basic morphological features of technical terms used in the textbook of Grade VIII; to find out the linguistic problems of translation of technical terms. To achieve his research objectives, he collected required data from Nepali and English versions of the Population and Environment text book for Grade VIII designed and published by CDC and JEMC. He purposely selected one hundred and fifty Nepali words and their English translations. He classified the collected terms on the basis of their morphological structures. He concluded that words

consisting of one constituent were found in Nepali version but the words which were mono morphemic in Nepali were not necessarily mono morphemic in English. The words which were formed by affixation in Nepali were not found forming by that process. Five different techniques were used: literal translation, transliteration, hybrid formation, loan shift and paraphrasing. Literal translation was most frequently used technique and transliteration was least.

Gautam (2008) completed his thesis on "A Study on the Techniques and Gaps of Translation of Cultural Terms: A Case of *Pralhad*". His main objectives of the research work were- to identity and classify the cultural terms into different categories; to find out the frequency of the different techniques of translation of cultural terms; to find out the gaps in the translation process. For his research he collected required data only from both Nepali and English versions of the drama 'Pralhad'; original version by Bal Krishna Sama and translated English Version by Tika Ram Sharma. He collected two hundred cultural terms from original version and their equivalent terms from English translation version by non random judgmental sampling procedure. His major findings were, five categories to categorize two hundred terms: ecology, material culture,   mythological pattern, social cultural and organizations, and conceptual terms; eight different techniques employed in translation: literal translation, calques, transference / borrowing, blending, substitution, paraphrasing, addition, deletion; substitution was the most widely used technique (31.5%); the highest amount of transference took place in translation ecological terms; there were six categories of gaps : gaps caused by substitution , lack of notes / definition , trans lingual lexical ambiguity , addition , deletion, mistranslation .

Mahatra (2008) has carried out his research on "Techniques and Gaps in Translation of Cultural Terms: A Case of the Novel *Kumari Shova*". His main objective of the research study were, to identity the Nepali cultural terms used in the novel Kumari Shobha and find out the techniques employed in

translating them; to detect the gaps in the translation .Source of data were Nepali and English versions of the novel. Two hundred cultural words were collected from original and translated version; one hundred and fifty words were selected by using non random judgmental sampling procedure. Observation was the only tool to collect the required data. He categorized the terms into five different cultural categories – ecology. Man- made culture, religious culture, social culture, and conceptual terms. He listed thirty terms for each five categories. His major finding were, one hundred fifty cultural terms were grouped into five categories – ecology , man – made cultures (artifacts), religious cultures , social cultures and organizations, conceptual terms; ten different techniques were used- literal translation, addition, deletion, back translation , borrowing , definition, calques , blending , couplet and substitution; literal translation was the most frequently used technique (29%) and couplet was the least (1%).

Pant (2008) in his M.Ed. thesis on "Translation Equivalence of Cartoon Captions: A Descriptive Study". His major objectives to carry out the research work were-to find out various types of gaps in translation of the cartoon captions; to evaluate the translation of the Cartoon text in terms of lexical, structural and semantic equivalence. For this study he collected sixty (thirty Nepali and thirty English) cartoon captions published in the Kantipur and The Kathmandu Post Dailies. These data were collected from the issues of these respective dailies published from 1st July to 31st August 2007. His major findings were that the gaps in translation of cartoons were not simply limited to the linguistic gaps but they ultimately caused a big loss in the humor and satire, which every cartoon strives to deliver. He found various gaps in translation of cartoon captions: lexical, structural and Semantic, etc. The SL verbs contain more information regarding the number, person, gender, and degree of politeness. But the TL verbs lack such information. He found out that the translation of the cartoons was a very challenging job.

This study is carried out on multiple translations of Devkota's poem 'Pagal'. No studies above reviewed were carried out on poems. So, this is different from these ones. Even though, they are found to be valuable for this study.

1.3 Objectives of the Study

The objectives of this study are:

1. to find out the cultural words /word groups in the original version of the poem 'Pagal' and their equivalent translation in the multiple versions in English ;

2. to identify the techniques employed in translating cultural words in multiple English versions of the poem 'Pagal';

3. to find out the frequency of the different techniques of translation of cultural words; and

4. to suggest some pedagogical implications.

1.4 Significance of the Study

This study can be significant for those researches those have keen interest in the field of translation, especially in multiple translations. It will also be helpful to the journalists, curriculum designers, teachers, students, syllabus designers, text book writers who are directly or indirectly involved in the field of translation. This study will be significant for those who are interested in carrying out multiple translations in poetry. It also becomes significant for those translators who are engaged in translation of Nepali version text into English. Present study will be helpful to those people who are very interested in the poem 'Pagal'. It will have global significance as well.

1.5 Definition of Terms

Culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.

1. **Ecology:** Ecology refers to the geographical features bounded to the

specific culture such as: Flora, Fauna, Hills, Winds, Plains, Weather condition, etc.

2. **Material cultures (Artifacts):** Material cultures include food, clothes, houses, towns, transports, ornaments, etc.

3. **Social culture:** Social culture includes work and leisure, political, administrative and artistic organizations, customs, activities, etc.

4. **Religious culture:** Religious Culture includes myth, religious, religious belief traditions, customs, names of gods / goddesses, religious activities.

5. **Gestures, Postures, and Habits:** Gestures, Postures and Habits have special meanings to a particular speech community.

6. **Concepts:** It refers to such Cultural Concepts which spread over a number of word and have well- recognized values in a speech community.

CHAPTER- TWO
METHODOLOGY

The methodology that the researcher followed in carrying out the study is described as follows:

2.1 Sources of Data

The researcher collected the data from the secondary sources:

The original version of the poem 'Pagal' written by Laxmi Prasad Devkota and four English versions of it translated by the poet himself, David Rubin, Ramesh C Arya and Shirish's subscribed and posted version on 10/28/2002 at 7:30 pm were the main secondary sources of data.

The other secondary sources of data that were used in carrying out the research were different books, journals, magazines, theses, different materials from the different internet and other related materials like previously carried out theses such as   Adhikari (2003), Wagle (2004), Chhetry (2005), Khanal (2005), Rijal (2006), Rijal (2006), Bhetuwal (2006), Rijal (2006),Pant (2008), Gautam (2008) , Mahatra (2008) ,   etc. Dictionaries such as Oxford Advanced Learner's Dictionary (Seventh Edition.), Ratna's Nepali- English- Nepali Dictionary, Nepali Brihat Sabdakos, etc. books such as Kumar (1996), Adhikari (2004),Phyak (2005), etc.

2.2   Sampling Procedure

The original Nepali version of the poem 'Pagal' by Laxmi Prasad Devkota was selected non – randomly. The four English versions were selected through judgmental sampling procedure.

2.3   Tools for Data Collection

Observation was the one and only tool for data collection. The researcher intensively and very minutely read and re-read both the original (source languages text) and the four translated (target language) versions of the poem 'Pagal'.

2.4   Process of Data Collection

The stepwise procedures the researcher followed in carrying out this research are described in the following points:

a.   The researcher collected the original version and the four English versions of the poem 'Pagal' for this study.

b.   The researcher found out the cultural words and word groups used in the original version and transliterated them in his note book.

c.   The researcher read and re-read the four English versions to find out the equivalent cultural words for Nepali and noted down them against the transliteration.

d.   The researcher identified the techniques that were used to translate Nepali equivalent cultural words and word groups.

e.   The researcher classified the words and word- groups with their types and counted the frequency of different techniques of translation for each type.

f.   The researcher compared the techniques of translating cultural words and word-groups version-wise and analyzed them.

g.   The description was interpreted in three ways: overall, technique-wise, and version-wise.

h.   The researcher compared the results of anecdotal evaluation and statistical description very briefly.

2.5 Limitations of the Study

The present research study had the following limitations:

a. This study was limited to the cultural words and word-groups found in the poem 'Pagal' only.

b. This study was limited to the equivalent cultural terms in four English versions only.

c. This study was limited to the observation of cultural gap only.

d. The study applied anecdotal approach to translation evaluation.

e. This study was analyzed on the basis of cultural perspective.

CHAPTER- THREE
ANALYSIS AND INTERPRETATION

This chapter deals with the analysis and interpretation of the data after obtaining from the original version and the four English versions of Devkota's poem 'Pagal'. This is described under the following sub-headings:

3.1 Overall Analysis of the Data

The required data were collect from the original version of the poem Pagal. Altogether seventy seven cultural terms were selected from the poem. They were categorized under four categories for the further analysis. This categorization is based on Newmark (1988).

The transliteration of cultural words (Nepali to English), their equivalences in four English versions, identification of techniques of translation and anecdotal evaluation is presented as follows:

1. p gal

    V¹ | **insane**   **(LT)**

    V² | **crazy**   **(LT)**

    V³ | **mad**   **(LT)**

    V⁴ | **insane**   **(LT)**

V¹ and V⁴ both informally express the sense of the SL expression; V² and V³ are offensive terms meaning affected by a psychiatric disorder of the person which is closer in sense. Both V² and V³ are good here.

2. w sn

    V¹ | **fragrance (Fun. E)**

    V² | **smells (LT)**

    V³ | **smells (LT)**

V⁴ 🍎| **fragrance (Fun. E)**

Fragrance means 'a pleasant smell' which is the functional meaning of the SL term **'w sn '.** V² and V³ just express literal sense in TL.

3. astitwa

V¹ 🍎| **existence (LT)**

V² 🍎| **shapes (Fun. E)**

V³ 🍎| **shapes (Fun. E)**

V⁴ 🍎| **existence (LT)**

'astitwa' simply refers to the existence of something. In this regard both **V¹** and **V⁴** express the SL sense in TL. The term 'shapes' simply indicates 'the outline of something's form' this only functionally reflects the TL sense.

4. lok

V¹ 🍎| **world (Fun. E)**

V² 🍎| **world (Fun. E)**

V³ 🍎| **world (Fun. E)**

V⁴ 🍎| **world (Fun. E)**

'Lok' in SL is defined as a group of people in the society having same objectives, aspirations, etc. and live in harmony, peace by respecting, co-operating each others. The term 'world' has different interpretations in English. Among them 'human race-all of the human inhabitants of Earth' functions here. So, functional equivalence is good here.

5. dh☐uṅga

V¹ 🍎| **stone (LT)**

V² 🍎| **stone (LT)**

V³ 🍎| **stone (LT)**

V⁴ 🍎| **stone (LT)**

Literal translation is perfectly suitable as it expresses good sense in TL.

6. p s□ n□

    V¹ 🍎| **stone (LT)**

    V² 🍎| **rocks (LT)**

    V³ 🍎| **pebbles (LT)**

    V⁴ 🍎| **pebbles (LT)**

'p s□ n' simply means different forms of rocks in SL e.g. rock, stone,

pebble, etc. There are different options for it in TL. In this regard, literal

translation is good.

7.c dan

    V¹ 🍎| **moonlight (LT)**

    V² 🍎| **moonlight (LT)**

    V³ 🍎| **moonlight (LT)**

    V⁴ 🍎| **moonlight (LT)**

Literal translation is quite workable here by referring to the full moon night.

So, literal translation is good.

8. swargak j dūgarn

    V¹ 🍎| **enchantress of heaven (LT)**

    V² 🍎| **heavenly sorceress (Fun. E)**

    V³ 🍎| **heavenly sorceress (Fun. E)**

    V⁴ 🍎| **enchantress of heaven (LT)**

Both literal translation and functional equivalence are workable in this case.

But functional equivalence is closer to the TL. So V² and V³ are good.

9. mūk

    V¹ 🍎| **tongueless (Fun. E)**

    V² 🍎| **mute (LT)**

    V³ 🍎| **mute (LT)**

    V⁴ 🍎| **tongueless (Fun. E)**

Simply 'mūk' refers to the inability of speaking either because of age or

Physiological problem of speech organs, etc. Both V² and V³ express literal meaning –unwilling or unable to speak.V¹ and V⁴ functionally express the condition of the inability of speaking. For this expression, literal translation is good.

10. cakor ph l

> **V¹** **|**   **flowers- a variety of moonbirds (El.)**
>
> **V²** **|**   **a kind of moonbird flowers (El.)**
>
> **V³** **|**   **a kind of moonbird flowers (El.)**
>
> **V⁴** **|**   **flowers- a variety of moonbirds (El.)**

The concept of 'cakor ph l' in this poem is that of a family of flower. In order to have a concept all the versions have elaborated the concept. So elaboration is good here.

11. junel

> **V¹** **|**   **moonlit (LT)**
>
> **V²** **|**   **moonlit (LT)**
>
> **V³** **|**   **moonlit (LT)**
>
> **V⁴** **|**   **moonlit (LT)**

Transliteration is absolutely workable here as the term 'junel ' refers to the moonlit night.

12. gaṅg kiṅ r

> **V¹** **|**   **Ganges shore (Bl)**
>
> **V²** **|**   **Ganges banks (Bl)**
>
> **V³** **|**   **Ganges shore (Bl)**
>
> **V⁴** **|**   **Ganges shore (Bl)**

The term 'gaṅg kiṅ r' is a holy river and its bank which is religiously famous for all the Hindus of South Asia. It is seen here that the term for 'gan+g ' is not found in TL. So it is transliterated in this case. Blending is workable in this case as part of a SL word is combined with a part of TL word in the TL text.

13. catur

> **V¹** **|**   **clever (LT)**

V² 🍎| **clever (LT)**

V³ 🍎| **clever (LT)**

V⁴ 🍎| **clever (LT)**

This expression simply means the one who is clever, wise, etc. to perform any task. So, literal translation is workable here.

14. w c l

     V¹ 🍎| **eloquent (LT)**

     V² 🍎| **quick with words (LT)**

     V³ 🍎| **wordy (LT)**

     V⁴ 🍎| **eloquent (LT)**

This expression in SL expresses a person who speaks more and is talkative. This sense is literally translated in all versions in TL. V^3 is more justifiable.

15. gid

     V¹ 🍎| **brains (LT)**

     V² 🍎| **brain (LT)**

     V³ 🍎| **brain (LT)**

     V⁴ 🍎| **brains (LT)**

This expression does not simply express the brain of a person in this poem. It is used in more literary sense of meaning, i.e. mind which can decide pain and sorrow, sad and happiness, good and bad, cruel and kindness and can control the whole body of a person who must understand the hardness of others. So, all the translated versions are unable to express the literal meaning of the SL term as it denotes in the poem.

16. pānth☐ikī

     V¹ 🍎| **minted coin (Fun. E)**

     V² 🍎| **sweet coin (Com)**

     V³ 🍎| **graven coins (Fun. E)**

     V⁴ 🍎| **minted coin (Fun. E)**

The term 'pānth☐ikī' can be explained as a type of coin which is made by the help of the machine run by the force of water. So, the three versions (i.e. V^1,

V3 and V^4) functionally express the meaning in TL. But V^2 only compensates the meaning which is not a good translation.

17. weg k dh ko

      V¹ | **badge of thorns (LT)**

      V² | **sharpness of thorns (Fun. E)**

      V³ | **passion thorns (Fun. E)**

      V⁴ | **badge of thorns (LT)**

Both V^1 and V^4 literary translate the term in TL and express the sense. So, both are good. V^2 is functionally equivalent. V^3 expresses better than other three versions.

18. l t

      V¹ | **mute (Fun. E)**

      V² | **mute (Fun. E)**

      V³ | **deaf and dumb (El)**

      V⁴ | **mute (Fun. E)**

V^1, V^2 and V^4 functionally express the general sense of the SL term 'l t ' in TL context. V^3 better elaborates the concept in TL context.

19. nas

      V¹ | **vein (LT)**

      V² | **inebriation (Com)**

      V³ | **inebriation (Com)**

      V⁴ | **vein (LT)**

The SL expression simply expresses the blood vessel. So, literal translation is perfectly workable in TL context. So, V^1 and V^4 are good translation where as the concept of the SL term is mistakenly translated as inebriation which means heavily drunk in V^2 and V^3. They are bad translations.

20. m ghako th and

      V¹ | **frigid January month (Con.E)**

      V² | **cold of the month of magh (El.)**

      V³ | **cold of the month of magh (El.)**

        V⁴ 🍎| **frigid winter month (Fun. E)**

'm gha' is the month in winter season which is too cold. According to the Hindu calendar, January generally starts on the 15th Poush. **V¹** is contextually equivalent but this is not correct translation. V^2 and V^3 are good elaboration of the term but a short footnote adds more clearness in sense. Among four versions V^4 is better.

21. t r ko seto pr thamik r p

        V¹ 🍎| **first white heat of the astral light (LT)**

        V² 🍎| **first white heat of the star (LT)**

        V³ 🍎| **first white warmth of the star (LT)**

        V⁴ 🍎| **first white heat of the astral light (LT)**

Literal translation is workable in this case. Simply the SL expression means a cool night with full of stars in the sky.

22. duniy

        V¹ 🍎| **they   (Fun. E)**

        V² 🍎| **world (LT)**

        V³ 🍎| **world (LT)**

        V⁴ 🍎| **they (Fun. E**

The word 'duniy ' simply refers to the people of the world. V^1 and V^4 are only functionally equivalent but can not give the intended meaning in TL. V^2 and V^3 are good in this case.

23. tarang

        V¹ 🍎| **crazy (Fun. E)**

        V² 🍎| **drifty (LT)**

        V³ 🍎| **drifter (LT)**

        V⁴ 🍎| **crazy (Fun. E)**

By the term 'tarang ' the poet in the poem means a person who is out of sense, i.e. a mad one who is like a drift that can not stay in a particular state. V^1 and V^4 are functionally workable as they better express the concept of SL term in TL. The literal translation of the term can not give the sense of the SL term.

24. bhasmeśwar

      V¹ 🍎| **burning-ghat (Bl.)**

      V² 🍎| **burning ghats (Bl.)**

      V³ 🍎| **creamation ghats (Bl.)**

                   GN= a ghat is a stepped platform beside a river where bodies of the dead are cremated (in Hindu culture). {CTQ= Bl. + GN (F)}

      V⁴ 🍎| **burning ghats (Bl.)**

'bhasmeśwar' is an area on the river bank where the dead body of a Hindu is burned into ash according to the Hindu religion. The gloss note in V^3 gives the concept clearly in the TL. V^3 is better than others.

25. bhūt

      V¹ 🍎| **possessed (LT)**

      V² 🍎| **spook (Cul. E)**

      V³ 🍎| **possessed (LT)**

      V⁴ 🍎| **possessed (LT)**

Simply the SL term SL term refers to the evil supernatural being that gives much problem to those who are frightened of it. This concept of SL term is culturally equivalent. So, V^2 is better translation than others.

26. sundar

      V¹ 🍎| **fair lady (LT)**

      V² 🍎| **beautiful woman (CA)**

      V³ 🍎| **beautiful woman (CA)**

      V⁴ 🍎| **fair lady (LT)**

'sundar ' is a fair and beautiful lady whose youth and beauty attracts the heart of the young males. Literal translation is workable in V^1.V^4. Like wise,V^2. V^3 are component ally analyzed.

27. samayak tus r

      V¹ 🍎| **frost (Del)**

      V² 🍎| **snows of time (LT)**

V³ 🍎| **frost of time (LT)**

V⁴ 🍎| **frost (Del)**

Literal translation seems perfect in this case. Deletion does not express the SL sense in the TL. This expression simply means the period of time which is very much troublesome.

28. basanta

V¹ 🍎| **spring (LT)**

V² 🍎| **spring (LT)**

V³ 🍎| **spring (LT)**

V⁴ 🍎| **spring (LT)**

Literal translation seems perfect in this case. So, all the versions are workable.

29. kokil

V¹ 🍎| **harbinger (Con.E)**

V² 🍎| **cuckoo (LT)**

V³ 🍎| **cuckoo (LT)**

V⁴ 🍎| **harbinger (Con.E)**

V^2 and V^3 are good translations of the SL term. The translated term in V^1 and V^4 is only the contextual equivalence of the SL term. It is not a workable translation indeed in this context.

30. a s

V¹ 🍎| **moonless night (El.)**

V² 🍎| **dead quite moon night (El.)**

V³ 🍎| **moonless night (El.)**

V⁴ 🍎| **moonless night (El.)**

Elaboration has made the meaning of the SL term quite clear.

31. mūrkha

V¹ 🍎| **fools (LT)**

V² 🍎| **fools (LT)**

V³ 🍎| **fools (LT)**

V⁴ | **fools (LT)**

Literal translation is quite workable in this case.

32. th□ī□gur

V¹ | **stocks (Cul. E)**

V² | **stocks (Cul. E)**

V³ | **stocks (Cul. E)**

V⁴ | **stocks (Cul. E)**

The SL term is found culturally equivalent in the TL.

33. tuph n

V¹ | **tempest (LT)**

V² | **storm (LT)**

V³ | **storm (LT)**

V⁴ | **tempest (LT)**

Literal translation is quite workable in this case.

34. bujruk

V¹ | **wise-acres of the world (El.)**

V² | **wise men (Fun. E)**

V³ | **wise old men (Fun. E)**

V⁴ | **wise-acres of the world (El.)**

The SL term indicates the wise people of world who have seen and experienced the world. V^2 and V^3 are functionally workable. V^1 and V^4 add more sense of the SL term in TL.

35. ran□d

V¹ | **courtesans (Cul. E)**

V² | **painted whore (Fun. E)**

V³ | **local whore (Fun. E)**

V⁴ | **courtesans   (Cul. E)**

'ran□d ' is the term used for those women whose husbands are already dead. In the poem, it is used in quite different way to refer to the females who sell their body for sex and involved in prostitution activities. V^1 and V^4 culturally

express the meaning. So, they are good translations. V^2 and V^3 also give the sense in TL.

36. garib

> **V¹ 🍎|**   **pauper (Cul.E)**
>
> **V² 🍎|**   **pauper (Cul.E)**
>
> **V³ 🍎|**   **pauper (Cul.E)**
>
> **V⁴ 🍎|**   **pauper (Cul.E)**

All the versions are culturally equivalent. So, they are workable in this case.

37. l s

> **V¹ 🍎|**   **corpses (LT)**
>
> **V² 🍎|**   **corpse (LT)**
>
> **V³ 🍎|**   **corpse (LT)**
>
> **V⁴ 🍎|**   **corpse (LT)**

Literal translation is quite workable in this case.

38. mah tm

> **V¹ 🍎|**   **high souled ones (Ela.)**
>
> **V² 🍎|**   **great souls (Fun. E)**
>
> **V³ 🍎|**   **great souls (Fun. E)**
>
> **V⁴ 🍎|**   **high souled ones (Ela.)**

The SL term means a person whose thoughts, visions, actions, etc. are the best and well accepted by others. V^1 and V^4 elaborate the concept in TL whereas V^2 and V^3 functionally explain the sense.

39. nind

> **V¹ 🍎|**   **deprecated   (LT)**
>
> **V² 🍎|**   **denounced   (fun. E)**
>
> **V³ 🍎|**   **poured scorn (fun. E)**
>
> **V⁴ 🍎|**   **deprecated (LT)**

V^1 and V^4 are good literal translation of the SL term. V^2 and V^3 are functionally workable.

40. mah pan☐d☐it

V¹ 🍎|	**highly learned men (Ela.)**
V² 🍎|	**learned pandit (Bl.)**
V³ 🍎|	**great scholar (fun. E)**
V⁴ 🍎|	**highly learned men (Ela.)**

V^3 is a good translation of the SL term. V^1 and V^4 add clarity by elaborating the concept in TL.V^2 is poorly translated.

41. mah mūrkha

V¹ 🍎|	**big fools (LT)**
V² 🍎|	**great fool (LT)**
V³ 🍎|	**great fool (LT)**
V⁴ 🍎|	**great fools (LT)**

Literal translation is quite workable in this case.

42. swarga

V¹ 🍎|	**heaven (LT)**
V² 🍎|	**heaven (LT)**
V³ 🍎|	**heaven (LT)**
V⁴ 🍎|	**heaven (LT)**

Literal translation is quite workable in this case.

43. narak

V¹ 🍎|	**hell (LT)**
V² 🍎|	**hell (LT)**
V³ 🍎|	**hell (LT)**
V⁴ 🍎|	**hell (LT**

Literal translation is quite workable in this case.

44. sun

V¹ 🍎|	**gold (LT)**
V² 🍎|	**gold (LT)**
V³ 🍎|	**gold (LT)**
V⁴ 🍎|	**gold (LT)**

Literal translation is quite workable in this case.

45. phal m

    V¹ 🍎| **iron (LT)**

    V² 🍎| **iron (LT)**

    V³ 🍎| **iron (LT)**

    V⁴ 🍎| **iron (LT)**

Literal translation is quite workable in this case.

46. dh☐arma

    V¹ 🍎| **piety (Cul. E)**

    V² 🍎| **piety (Cul. E)**

    V³ 🍎| **righteousness (Fun. E)**

    V⁴ 🍎| **piety (Cul. E)**

All versions except V^3 are culturally equivalent. So, they are good translation of the SL term.

47. p p

    V¹ 🍎| **sin (LT)**

    V² 🍎| **sin (LT)**

    V³ 🍎| **crime (CA)**

    V⁴ 🍎| **sin (LT)**

Literal translation is quite workable in this case. The term 'crime' is component ally-analyzed in V^3.

48. bilkul l t

    V¹ 🍎| **dim-witted innocent (Fun.E)**

    V² 🍎| **dolt (Del)**

    V³ 🍎| **absolute dolt (LT)**

    V⁴ 🍎| **stupid innocent (Fun.E)**

Functional equivalence has become a good translation in this case. V^2 has reduced the adjective while translating. V^3 is also a good translation.

49. wiṡwa

    V¹ 🍎| **universe (LT)**

V^2 | whole world (Fun.E)

V^3 | universe (LT)

V^4 | universe (LT)

Literal translation is quite workable in this case. V^2 is also functionally equivalent and a good translation.

50. b l

V^1 | hair (LT)

V^2 | hair (LT)

V^3 | hair (LT)

V^4 | hair (LT)

Literal translation is quite workable in this case.

51. candr hat

V^1 | moon struck (LT)

V^2 | moon struck (LT)

V^3 | moon struck (LT)

V^4 | moon struck (LT)

Literal translation is quite workable in this case.

52. aguw

V^1 | pioneers (LT)

V^2 | people's guide (Fun. E)

V^3 | leader of the world (El.)

V^4 | pioneers (LT)

V^1 and V^4 are the literal translations carrying the meaning in TL are good translations. V^2 is quite workable and V^3 is the perfect elaboration.

53. mithyaka manca

V^1 | platform of lies (LT)

V^2 | theater of lies (LT)

V^3 | stage of falsehood   (Fun. E)

V^4 | platform of lies (LT)

All the versions except V^3 are literally good translations.

54. k l nat uw

V¹ |	**shady clowns (LT)**	
V² |	**dark buffoons (LT)**	
V³ |	**dark buffoons (LT)**	
V⁴ |	**dancers dark (Fun. E)**	

All the versions except V^3 are literally good translations.

55. a c t n

V¹ |	**squint-eyed (Fun .E)**	
V² |	**squint-eyed (Fun .E)**	
V³ |	**cockeyed (Fun .E)**	
V⁴ |	**squint (Fun .E)**	

All the versions are functionally equivalent in this case.

56. salkek gol

V¹ |	**redden hot (Fun .E)**	
V² |	**molten coal (Fun .E)**	
V³ |	**glowing charcoal (Fun .E)**	
V⁴ |	**redden hot (Fun .E)**	

The SL term simply indicates the burning coal in the fire. So, all the versions are perfectly workable.

57. bhãger t uke ch p

V¹ |	**sparrow-headed bold prints (LT)**	
V² |	**sparrow-headed news prints (LT)**	
V³ |	**sparrow-headed news prints (LT)**	
V⁴ |	**sparrow-headed bold prints (LT)**	

Literal translation is perfectly workable for this word-group.

58. amrit

V¹ |	**ambrosia (Cul. E)**	
V² |	**nectar (Cul. E)**	
V³ |	**nectar (Cul. E)**	

39

V⁴ | ambrosia (Cul. E)

All the versions are found culturally equivalent in this case.

59. mak ek had□d□

    V¹ | corroded bones (LT)

    V² | rotten bones (LT)

    V³ | rotten bones (LT)

    V⁴ | corroded bones (LT)

Literal translation is quite workable in this case.

60. dadh ci

    V¹ | Dadhichi (Tr.)

    GN: A sage who donated to Indra his bone out of which Indra fashioned his celebrated Vajra weapon (thunderbolt) and killed the demon Vritra. {CTQ=Tr. +GN (F)}

    V² | Dadhichi (Tr.)

    V³ | Dadhichi (Tr.)

    GN: According to the Mahabharat, the Magical "diamond weapon of Indra" the god of war, was made from bone of the legendary sage Dadhichi. { CTQ= Tr. + GN(F)}

    V⁴ | Dadhichi (Tr.)

'dadh ci' is a great sage in Hinduism who donated his bone to the gods to make an instrument to get victory over the demon dynasty. V^1 and V^3 are good translations as they have explained the SL term in gloss note to make the concept clearer.

61. cat□y n

    V¹ | thunderbolt (LT)

    V² | lighting (Fun. E)

    V³ | crash (Fun. E)

    V⁴ | thunderbolt (LT)

Literal translation is good for this term. Functional equivalence is maintained in V^2 and V^3.

62. bh msen

    V¹ | **Bhimsen (Tr.)**

           GN: the terror striking hero {CTQ= Tr.+GN(F)}

    V² | **Bhimasena (Tr.)**

    V³ | **Bhimsens (Tr.)**

    V⁴ | **Bhimsen (Tr.)**

           GN: the terror striking hero {CTQ= Tr.+GN(F

'bh msen', in Hindu Religious Epic- Mahabharata, is the second son of Pandav, the king of Hastinapur –a famous ancient Indian state(Sharma,2005 p.1384), is regarded the most powerful one. V^1 and V^4 are better than V^2 and V^3 as they have explained the SL term through the gloss note.

63. goko lapk

    V¹ | **tongue of fire (LT)**

    V² | **lashing fire   (Fun. E)**

    V³ | **lashing fire   (Fun. E)**

    V⁴ | **tongue of fire (LT)**

The SL term simply states the meaning of flame of the burning fire. In this regard, V^2 and V^3 better express the sense of the term than those of V^1 and V^4.

64. bad☐w nal

    V¹ | **wild conflagration (Fun. E)**

    V² | **fire beneath the sea (El.)**

    V³ | **submarine fire (LT)**

    V⁴ | **wild conflagration (Fun. E)**

V^2 is quite workable in this case as the SL term means the fire inside the ocean.

65. bankh ne go

    V¹ | **forest fire (Fun. E)**

    V² | **fire that devours the forest (El.)**

V^3 📱| **forest ablaze (Fun. E)**

V^4 📱| **forest fire (Fun. E)**

V^2 is a good way of expressing the SL term in TL. Like wise V^3 is functionally expressing the meaning in TL.

66. wiśwawiś l

V^1 📱| **world immense (LT)**

V^2 📱| **wide world (El.)**

V^3 📱| **whole universe (Fun. E)**

V^4 📱| **world immense (LT)**

V^1 and V^4 literally translate the SL term. V^2 expresses the meaning relatively better than others.

67. swarg gn

V^1 📱| **celestial fire (LT)**

V^2 📱| **heaven's fire (LT)**

V^3 📱| **fire of Heaven (LT)**

V^4 📱| **celestial fire (LT)**

Literal translation is quite workable in this case.

68. tuph n putra

V^1 📱| **child of the tempest (LT)**

V^3 📱| **son of storm (LT)**

V^2 📱| **child of the tempest (LT)**

V^4 📱| **child of the tempest (LT**

Literal translation is quite workable in this case.

69. p gal jw l mukh

V^1 📱| **volcano insane (LT)**

V^3 📱| **insane volcano (LT)**

V^2 📱| **insane volcano (LT)**

V^4 📱| **volcano insane (LT)**

The term simply means a volcano that is very much dangerous and can destroy the vast area of land, property, human beings, and other natural objects. So, literal translation is quite workable in this case.

70. bhayaṅkar wyaktitwap |

      V^1 🍎| **terror personified (LT)**

      V^2 🍎| **terror incarnate (LT)**

      V^3 🍎| **terror incarnate (LT)**

      V^4 🍎| **terror personified (LT)**

V^2 and V^3 are better literal translations than others.

71. sanke magaj

      V^1 🍎| **whirling brain (Fun. E)**

      V^2 🍎| **whirling brain (Fun. E)**

      V^3 🍎| **whirling brain (Fun. E)**

      V^4 🍎| **whirling brain (Fun. E)**

All the versions are functionally equivalent.

72. rāc

      V^1 🍎| **Ranchi (Tr.)**

                 GN: a town in Bihar, known for its lunatic asylum

    {CTQ= Tr. + GN (F)}

      V^2 🍎| **Ranchi (Tr.)**

      V^3 🍎| **Ranchi (Tr.)**

                 GN: the mental asylum in Bihar, northern, India

{CTQ= Tr. + GN (F)}

      V^4 🍎| **Ranchi (Tr.)**

V^1 and V^3 are better than others. The additional information given in food note adds extra meaning in TL.

73. madir

      V^1 🍎| **wine (Fun. E)**

V² 🍎| **wine (Fun. E)**

V³ 🍎| **wine (Fun. E)**

V⁴ 🍎| **wine (Fun. E)**

Simply the term refers to one of the types of alcoholic drinks. So, functional equivalence is workable in this case.

74. k lojahar

V¹ 🍎| **black poison (LT)**

V² 🍎| **dark poison (Fun. E)**

V³ 🍎| **black poison (LT)**

V⁴ 🍎| **black poison (LT)**

All the versions except V^2 are literally translated and they give the meaning in the TL. Functional equivalence is maintained by V2.

75. mer kalapurj

V¹ 🍎| **machine parts of my frame (LT)**

V² 🍎| **my organ frames (Fun. E)**

V³ 🍎| **my organ frames (Fun. E)**

V⁴ 🍎| **machine parts of my frame (LT)**

This SL term means the organs of the whole body. Both literal translation and functional equivalence are equally working to express the SL concept in the TL.

76. buddha

V¹ 🍎| **Buddha, the enlightened one (El.)**

V² 🍎| **Buddha (Tra.)**

V³ 🍎| **Buddha (Tra.)**

V⁴ 🍎| **Buddha, the enlightened one (El.)**

'buddha' is the LIGHT of Asia who founded the Buddhism all around the world and is regarded as a god, was born in Nepal in about 563? BC. Elaboration is better than transliteration in this case.

77. h r

V¹ 🍎⎸		diamond (LT)
V³ 🍎⎸		diamonds (LT)
V² 🍎⎸		diamonds (LT)
V⁴ 🍎⎸		adamant (Cul. E)

V^4 is quite nearer to the TL culture for the SL term. Other three versions have simply literally translated the term.

Some of the translated terms of the SL are similar in all the four versions (4, 5, 7, 11, 13, 15, 28, 31, 32, 36, 37, 4243, 44, 45, 50, 51, 57, 60, 62, 71, 72, 73, 76). Except these ones, there are no agreements among all versions. Except in few cases (6, 20, 41, 48, 54, 55, 77), there seems agreement between V1 and V4 in selecting similar terms for the SL cultural words. Both V2 and V3 have used some of the similar terms in their translations for the SL (8, 9, 19, 20, 22, 26, 29, 33, 38, 54, 58, 59, 69, 70, 7 5).

3.1.1 Analysis of the Cultural Categories of the Data

The overall cultural terms selected from the original version of the poem and their equivalent translations in four English versions is presented in appendix-III of this thesis.

The overall cultural terms are categorized into four categories to find out their categorical interpretation of those seventy seven cultural terms under the following four topics:

3.1.1.1   Ecological Culture

The term 'ecology' includes flora, fauna, winds, plains, plants and fragrance, animals, etc. Such terms are culturally bounded and have their specific sense in SL culture. So, ecological terms in one language culture and another language

culture can be different from each other. The ecological terms found in original version and in four translated English versions are presented as follows:

Table No. 1

Ecological Terms in the Original Version (V^0) and Their Translations in Four English Versions (V1, V2, V3, and V4)

SN	Versions				
	V^0	V1	V2	V3	V4
1.	w sn	fragrance	smells	smells	fragrance
2.	c dan	moonlight	moonlight	moonlight	moonlight
3.	cakor ph l	flowers- a variety of moonbirds	flowers a kind of moonbird	a kind of moonbird flowers	flowers- a variety of moonbirds
4.	junel	moonlit	moonlit	moonlit	moonlit
5.	gid	brains	brain	brain	brains
6.	weg k th□ko	badge of thorns	sharpness of thorns	passion thorns	badge of thorns
7.	nas	vein	inebriation	inebriation	vein
8.	m ghako th□and	frigid January month	cold of the month of magh	cold of the month of magh	frigid winter month
9.	t r ko seto pr thamik r p	first white heat of the astral light	first white heat of the star	first white warmth ofthe star	first white heat of the astral light
10.	bhūt	possessed	spook	possessed	Possessed
11.	samayak tus r	frost	snows of time	frost of time	frost
12.	basanta	spring	spring	spring	spring

13.	kokil	harbinger	cuckoo	cuckoo	harbinger
14.	tuph n	tempest	storm	storm	tempest
15.	l s	corpses	corpse	corpse	corpse
16.	wiśwa	universe	whole world	universe	Universe
17.	mithyaka manca	platform of lies	theater of lies	stage of falsehood	platform of lies
18.	cat□y ṅ	thunderbolt	lighting	crash	thunderbolt
19.	bad□w nal	wild conflagration	fire beneath the sea	submarine fire	wild conflagration
20.	bankh ne go	forest fire	fire that devours the forest	forest ablaze	forest fire
21.	wiśwawiś l	world immense	wide world	whole universe	world immense
22.	p gal jw l mukh	volcano insane	insane volcano	insane volcano	volcano insane
23.	r c	Ranchi	Ranchi	Ranchi	Ranchi
24.	madir	wine	wine	wine	wine

There are altogether twenty four ecological terms found in this original version of Pagal and nine different techniques are found to have been employed in four English versions. V^1 has applied the widest range of techniques, that is, seven in number whereas V^2, V^3 and V^4 have equally applied same range of techniques, that is, six in number. One interesting thing to be noticed here is that of the number of frequency and their percentages that is hundred. Literal translation is the most widely used technique (54%) whereas Cultural equivalence is the least (1%).

The table below presents the frequency of different techniques of translation of ecological terms employed in this thesis:

Table No. 2

Techniques	Frequency				Total	Percent (%)
	V^1	V^2	V^3	V^4		
LT	14	12	14	14	54	54
Fun.E	4	3	5	5	17	17
El	1	5	2	1	9	9
Tra	2	2	2	2	8	8
CTQ	2	0	2	0	4	4
Con.E	2	0	0	1	3	3
Com	0	1	1	0	2	2
Del	1	0	0	1	2	2
Cul.E	0	1	0	0	1	1
Total					100	100%

3.1.1.2 Material Culture

Material culture is also known as an artifact that includes foods, houses, towns, transportation, drinks, and other material objects used as raw materials. The material words found in the original version and their equivalents in four English versions are presented as below:

Table No. 3

Table representing Material words found in this thesis in the original and four translated English versions.

SN	Versions

	V⁰	V1	V2	V3	V4
1.	dh□uṅga	stone	stone	stone	stone
2.	p s□ n□	stone	rocks	pebbles	pebbles
3.	pānth□ikī	minted coin	sweet coin	graven coins	minted coin
4.	th gur	stocks	stocks	stocks	stocks
5.	sun	gold	gold	gold	gold
6.	phal m	iron	iron	iron	iron
7.	b l	hair	hair	hair	hair
8.	salkek gol	redden hot	molten coal	glowing charcoal	redden hot
9.	mak ek had□d□	corroded bones	rotten bones	rotten bones	corroded bones
10.	goko lapk	tongue of fire	lashing fire	lashing fire	tongue of fire
11.	k lojahar	black poison	dark poison	black poison	black poison
12.	mer kalapurj	machine parts of my frame	my organ frames	my organ frames	machine parts of my frame
13.	h r	diamond	diamonds	diamond	Adamant

The table below presents the frequency of different techniques of translation of ecological terms employed in this thesis:

Table No. 4

Techniques	Frequency				Total	Percent
	V^1	V^2	V^3	V^4		(%)
LT	10	7	8	9	34	65
Fun.E	2	4	4	2	12	23
Cul.E	1	1	1	2	5	10
Com	1	0	0	0	1	2
Total					52	100%

There are altogether thirteen material terms found in this original version of the poem Pagal and four different techniques are found to have been employed in four English versions. V^1 has applied the widest range of techniques, that is, four in number whereas V^2, V^3 and V^4 have equally applied same range of techniques, that is, three in number. Literal translation is the most widely used technique (65%) whereas compensation is the least (2%).

3.1.1.3 Religious Culture

Religious culture is bound within a specific religious community. The place of one religious importance is different from each other. It is so due to the fact that religion is the shaper of the society and a society is a preserver of the religion. The religious words found in the original version and in four translated English versions are mentioned as follows:

Religious terms in the original version and in the four translated versions of the poem are mentioned as:

Table No. 5

SN	Versions				
	V^0	V1	V2	V3	V4

50

1.	swargak j dūgarn	enchantress of heaven	heavenly sorceress	heavenly sorceress	enchantress of heaven
2.	gaṅg kin r	Ganges shore	Ganges banks	Ganges shore	Ganges shore
3.	bhasmeswar	burning-ghat	burning ghats	creamation ghats[1]	burning ghats
4.	a s	moonless night	dead quite moon night	moonless night	moonless night
5.	mah tm	high souled ones	great souls	great souls	high souled ones
6.	mah pan□d□it	highly learned men	learned pandit	great scholar	highly learned men
7.	swarga	heaven	heaven	heaven	heaven
8.	narak	hell	hell	hell	hell
9.	dh□arma	piety	piety	righteousness	piety
10.	p p	sin	sin	crime	sin
11.	candr hat	moon struck	moon struck	moon struck	moon struck
12.	amrit	ambrosia	nectar	nectar	ambrosia
13.	dadh ci	Dadhichi	Dadhichi	Dadhichi	Dadhichi
14.	bh msen	Bhimsen	Bhimasena	Bhimsens	Bhimsen
15.	swarg gn	celestial fire	heaven's fire	fire of Heaven	celestial fire
16.	tuph n putra	child of the tempest	son of storm	child of the tempest	child of the tempest
17.	buddha	Buddha, the enlightened one	Buddha	Buddha	Buddha, the enlightened one

Different frequencies of the techniques employed in translating the cultural

terms listed in the table 5 are presented as follows:

Techniques	Frequency				Total	Percent
	V^1	V^2	V^3	V^4		(%)
LT	7	6	5	7	25	35
El	4	1	1	4	10	14
Tra	2	3	3	2	10	14
Bl	2	3	2	2	9	12
Cul.E	2	2	2	2	8	11
Fun.E	0	2	4	0	6	8
CTQ	2	0	2	0	4	6
Total					72	100

There are altogether seventeen religious terms found in this original version of Pagal and seven different techniques are found to have been employed in four English versions. V^3 has applied the widest range of techniques, that is, seven in number whereas V^1 and V^2 have equally applied same range of techniques, that is, six in number and V^4 has applied the lowest range of techniques, that is five. Literal translation is the most widely used technique (35%) whereas CTQ is the least (6%).

3.1.1.4   Social Culture

Society preserves and promotes the culture of each society. Social customs, traditions, cultures, cultural activities, norms, values, celebrations, etc. are rarely found equal in inter-society and even in the intra-society.

The social words found in the original version and in the four translated English versions are presented as follows:

Social cultural terms in the original version and in the four translated versions of the poem are mentioned as:

Table No. 7

SN	Versions				
	V⁰	**V1**	**V2**	**V3**	**V4**
1.	**p gal**	**insane**	**crazy**	**mad**	**insane**
2.	**astitwa**	**existence**	**shapes**	**shapes**	**existence**
3.	**lok**	**world**	**world**	**world**	**world**
4.	**mūk**	**tongueless**	**mute**	**mute**	**tongueless**
5.	**catur**	**clever**	**clever**	**clever**	**clever**
6.	**w c l**	**eloquent**	**quick with words**	**wordy**	**eloquent**
7.	**l t**	**mute**	**mute**	**deaf and dumb**	**mute**
8.	**duniy**	**they**	**world**	**world**	**they**
9.	**taraṅg**	**crazy**	**drifty**	**drifter**	**crazy**
10.	**sundar**	**fair lady**	**beautiful woman**	**beautiful woman**	**fair lady**
11.	**sundar**	**fair lady**	**beautiful woman**	**beautiful woman**	**fair lady**
12.	**bujruk**	**wise-acres of the world**	**wise men**	**wise old men**	**wise-acres of the world**
13.	**ran☐d**	**courtesans**	**painted whore**	**local whore**	**courtesans**
14.	**garib**	**pauper**	**pauper**	**pauper**	**pauper**
15.	**nind**	**deprecated**	**denounced**	**poured**	**deprecated**

				scorn	
16.	mah mūrkha	big fools	great fool	great fool	great fools
17.	bilkul l t	dim-witted innocent	dolt	absolute dolt	stupid innocent
18.	aguw	pioneers	people's guide	leader of the world	pioneers
19.	k l nat⬚uw	shady clowns	dark buffoons	dark buffoons	dancers dark
20.	a c t n	squint-eyed	squint-eyed	cockeyed	squint
21.	bhãger t uke ch p	sparrow-headed bold prints	sparrow-headed news prints	sparrow-headed news prints	sparrow-headed bold prints
22.	bhayankar wyaktitwap ǀ	terror personified	terror incarnate	terror incarnate	terror personified
23.	sanke magaj	whirling brain	whirling brain	whirling brain	whirling brain

This table below shows the different frequencies of the techniques employed in translating the social cultural terms listed in the table 7 are presented as follows:

Table No. 8

Techniques	Frequency				Total	Percent (%)
	V^1	V^2	V^3	V^4		
LT	12	11	12	11	46	50
Fun.E	8	9	7	9	33	36
Cul.E	2	1	1	2	6	7
El	1	0	2	1	4	4
CA	0	1	1	0	2	2
Del	0	1	0	0	1	1
Total					92	100

There are altogether twenty three social terms found in this original version of Pagal and six different techniques are found to have been employed in four English versions. V^2 and V^3 have applied the widest range of techniques, that is, five in number whereas V^1 and V^4 have equally applied same range of techniques, that is, four in number. Literal translation is the most widely used technique (50%) whereas Deletion is the least (1%).

3.2 Technique-wise Interpretation of the Data

The cultural terms found in the original version are translated using different techniques in the four translated English versions of the poem 'Pagal'. There are several techniques of translating cultural terms in the TL. There are altogether twelve techniques found in translating seventy seven cultural terms in this thesis work. They are described separately under the following sub-headings:

3.2.1 Literal Translation

Literal translation is found very close and faithful translation technique. It expresses the original flavor of the SL expressions in TL ($5/V^1.V^2.V^3.V^4$, $11/ V^1.V^2.V^3.V^4$). This technique of translation maintains clearness of the terms in the translated versions ($21/ V^1.V^2.V^3.V^4$). It maintains the number of words in TL ($27/ V^1.V^2.V^3.V^4$, $31/ V^1.V^2.V^3.V^4$). Sometimes this may bring ambiguity in meaning ($63/V^1.V^4$). This technique is found the most frequently used technique of translating cultural terms found in the poem.

3.2.2 Functional Equivalence

Functional equivalence makes the translation neutral/ general by the use of culture free terms ($4/ V^1.V^2.V^3.V^4$, $65/ V^1.V^4$). This technique becomes the best possible one if the cultural meaning is not focused in the text ($2/ V^1.V^4$, $8/V^2.V^3$, $9/ V^1.V^4$). In this study, functional equivalence is the second most frequently used technique of translating cultural terms.

3.2.3 Elaboration

This technique elaborates the number of words in the TL ($10/ V^1.V^2.V^3.V^4$, $31/ V^1.V^2.V^3.V^4$). It makes the translation more comprehensible ($38/ V^1.V^4$). Transliteration and elaboration makes a translation clearer ($76/ V^1.V^4$). In this study, elaboration is the third most frequently used technique of translating cultural terms.

3.2.4 Cultural Equivalence

Cultural equivalence always adopts the TL culture. So, this technique is not faithful to the SL culture ($58/ V^1.V^2.V^3.V^4$, $46/48/ V^1.V^2.V^4$). This technique is easily comprehensible to the TL readers. Cultural equivalence with pragmatic meaning is very much important ($36/ V^1.V^2.V^3.V^4$). Cultural equivalence is the fourth most frequently used technique of translating cultural terms.

3.2.5 Transliteration

Transliteration helps to translate the in-depth cultural words combined with footnote (60/ $V^1.V^3$, 62/ V^1. V^4, 72/ $V^1.V^3$). Transliteration alone fails to express the meaning in the TL . This becomes an effecting technique if other technique like- footnote, gloss note with CTQ is maintained (60/ $V^1.V^3$, 62/ V^1. V^4, 72/ $V^1.V^3$). Transliteration is the fifth most frequently used technique of translating cultural terms.

3.2.6 Blending

This technique of translation is technically not natural as it fails to keep the original flavor of the SL concept in the TL (12/ $V^1.V^2.V^3.V^4$, 24/ $V^1.V^2.V^4$, 40/V^3). Blending with gloss note is quite functional (24/V^3). Blending is the sixth most frequently used technique of translating cultural terms.

3.2.7 Gloss-Notes (Footnotes)

It is thought to be the best technique to convey cultural message in the TLT. It can be both long and short. Long footnote can bother the TL readers (60/ $V^1.V^3$). On the other hand, short footnote can clarify the message and work well (24/V^3, 62/$V^1.V^4$, 72/$V^1.V^3$).

3.2.8 Couplets-triplets-quadruplets (CTQ)

CTQ is the most accurate and efficient way of translating deeply rooted cultural terms as it can be faithful and comprehensible at the same time (24/V^3). CTQ in blending has added extra flavor in 24/V^3. CTQ in transliteration seems to be the most effective combination (62/$V^1.V^4$, 72/$V^1.V^3$). CTQ follows other techniques, i.e. transliteration (60/ $V^1.V^3$, 62/$V^1.V^4$, 72/$V^1.V^3$).

3.2.9 Componential Analysis

This technique is effective when it translates the TL terms by analyzing the component of the SL words. The application of componential analysis results in fairly comprehensible translation. This technique becomes effective if the

senses are more important than the number of words (26/ V^2. V^3). Componential analysis is the seventh most frequently used technique of translating cultural terms.

3.2.10 Deletion

This is the worst technique of translation. This technique is only used if the translator can not find other technique. It is clearly under translation. It decreases the number of words in the translated text (27/V^1.V^4, 48/ V^2). Deletion is the eighth position in this translation.

3.2.11 Compensation

This is a poor technique in translation of cultural terms from the SL to the TL. This technique conveys the basic sense of the words or one sense of the word (16/V^2). Since it is totally unfaithful to the TL, it lacks the true sense of the SL term (19/V^2. V^3). In this study, compensation is the ninth position in this translation.

3.2.12 Contextual Equivalence

Contextual equivalence becomes effective if similar or same pragmatic effect can be created in the TLT (20/V^1, 29/ V^1. V^4). It is always comprehensible to the TL readers. In this study, contextual equivalence is the tenth position in this translation.

3.3   Version-wise Interpretation of the Data

There are four English translated versions of Devkota's poem Pagal selected for this thesis. They were collected from the different sources. They are interpreted separately as follows:

3.3.1 Devkota's Version (V^1)

Devkota's version is the reflection of his own poem 'Pagal'. Through this translation the poet has popularized his masterpiece of Nepali poetry in the world of literature. The selection and use of the TL terms for the SL terms is really a challenging task for a good translator. And he has done it here as it is seen that he had a sharp and keen knowledge of English language and literature. If it is the same person to write a piece of literary item and translate it in any TL (in this case in English), the translated version must transfer the idea into that language by preserving its original flavor, pragmatic sensitivity, linguistics and cultural values, etc. of that particular SL. And Devkota's version has found of having this. Simply, it is wearing the mask of lunatic; the poet gives a memorable expression of his own deepest personal feelings and events of his life along with a clinically accurate indictment of the hollowness of the so-called intellectual aspirants and leaders of the time and maybe of any time.

His translation is found to be comprehensibility and faithful to his original poem 'Pagal'. The most important aspect of his translation is its generality and simplicity to get its sense.

3.3.2 David Rubin's Version (V2)

David Rubin's version (1980) is one step added in the field of translation of Nepali poetry in the world literature. He has contributed this poem to be known in the English literature by adopting the internal feeling of the poem and the poet. In its original version, the poet has selected words from his own feelings of the world of lunatic whose concept is transferred into English language and literature by David Rubin being success in it. His version is comparatively less comprehensible and faithful to the SL as some of the concepts are poorly translated into the TL (3/V2, 16/ V2, 19/ V2). Some of the SL cultural terms require footnotes for clarity of the terms. But it is not found in his translation. Even though, his version has added a brick in the field of translation of Nepali poetry, especially poem into English language world.

3.3.3 Ramesh C Arya's Version (V3)

Ramesh C Arya's version is comparatively found better and easier to get the main theme of the poem in the translated version as he has cleared some of the typical SL terms through gloss notes and CTQ (24/ V3, 60/ V3,62/ V3 ,72/V3). His version has maintained the translation proper being comprehensible and faithfulness to the original version. Some drawback is also found in his translation. The selection and use of the term has bad aspect of translation (19/V3).

3.3.4 Shirish's Subscribed and Posted Version (V4)

This version is somehow seen close to the first version in terms of selection of the words. In this translation, some of the terms are wrongly spelled like Nawabâ€™s, ladyâ€™s, peopleâ€™s, etc. It has somehow maintained faithfulness in the field of translation. Like V2, it has not clarified some of the SL culture bounded terms through the footnotes as transliteration alone can not express the sense in the TL culture. (60/V^2. V^4, 62/V^2. V^3)

3.4 An Analysis of Frequency of Different Techniques of Translation in Four English Versions

Table No. 9

This table presents a clearer view of frequency of different techniques of translation of the seventy seven cultural terms found in the original poem of Devkoa's Pagal.

S.N.	Techniques	Frequency				Total	Percentage
		V1	V2	V3	V4		
1.	LT	44	37	38	42	161	50

2.	Fun.E	14	19	21	16	70	22
3.	Ela	6	6	5	6	23	7
4.	Cul.E	5	5	3	6	19	6
5.	Tra	3	4	3	4	14	4
6.	Bl	2	3	2	2	9	3
7.	GN	3	-	1	3	7	2
8.	CTQ	3	-	1	3	7	2
9.	CA	-	1	2	-	3	1
10.	Del	1	1	-	1	3	1
11.	Com	-	2	-	1	3	1
12.	Con.E	2	-	-	1	3	1
Total		83	78	76	85	322	100%

Twelve different techniques are found in translating cultural terms in four English versions of Devkota's poem 'Pagal'. Among these techniques, literal translation has the first position (50%). Gloss-notes are also found in this study in combination with other techniques such as blending ($24/V^3$), transliteration ($60/V^1 .V^3$, $62/V^1 .V^4$, $72/V^1 .V^3$). CTQ, another technique of translation is has added extra flavor in this translation study.

Out of these twelve different techniques V^1, V^3 and V^4 have equally utilized different techniques (i.e. 10). And V^2 has only used nine different techniques. In all versions, the most widely technique is literal translation. Four different techniques i.e.CA, Del, Com and Con.E are the least frequent techniques (1%) used in this study. The table 9 above shows different techniques of translation

of the cultural terms, version-wise frequency and percentage of different techniques respectively. Among four versions, V^1 & V^4 and V^2 & V^3 are somehow seen similar.

3.5   Version-wise Evaluation of Translation of Cultural Terms in Terms of Number of Words in the Original and English Versions

This table presents the information about the number of words in the original version and in the four translated English versions.

Table No. 10

Versions	Total Number of Words	The Increase of Words (in number)	The Increase of Words (in percent)
V^0	730	----------	----------
V^1	964	234	32.05%
V^2	916	186	25.47%
V^3	923	193	26.43%
V^4	989	259	35.47%
Average number of words in English versions	946.75	----------------	Average increase Norm- 29.85%

This table clearly shows that all the English versions have increased the original version in terms of the total number of words. In another words, the increase in the number of words while translating from Nepali to English is clearly seen in this study. The average number of words in English versions is 946.75. Therefore, the average increase of words in English versions is 29.85%. It is a common phenomenon of increasing and decreasing (though here is no case of decreasing in this study). Similarly, V^1 has increased the number of words by 32.05%, V^2 by 25.47%, V3 by 26.43% and V4 by 35.47% respectively. It is clear here that V^4 is an over translation and V^2 an under translation while V^1 and V^3 are near the norm (29.85%).

3.6 A Comparison of the Results of the Study

After analyzing the data collected from the original version of Devkota's poem Pagal and interpreting in different ways, the results of the study are described as follows:

3.6.1 An Analysis of Technique wise Results

In this research study, twelve different techniques are found in translating seventy seven cultural terms. Among them, literal translation has got the first position here (50%). The techniques of translation having highest frequencies are effective enough to render the message contained in the SL in its translation and it is honestly maintained by literal translation by achieving half position in total (i.e.50%). In this regard, literal translation is quite effective here. Similarly, the techniques having low frequencies of occurrence are seen less effective to transform the message. Componential analysis, Deletion, Compensation and Contextual equivalence are equally less effective to transform the message in this study as they have only one percent frequency. (The table 9 above presents it in detail)

3.6.2 An Analysis of Version-wise Results

If table 10 is analyzed, one sees only a partial agreement among the four English versions. Each version has used more number of words while transforming from SLT to TLT. It is clear that V^4 is an over translation and V^2 an under translation while V^1 and V^3 are near the norm (29.85%).

On the basis of version-wise result, one can grade these four translated English versions of Devkota's Pagal in the rank as:

Versions	**Rank**
V^1	1st

V^2	3rd
V^3	2nd
V^4	4th

CHAPTER- FOUR

FINDINGS AND RECOMMRNDATIONS

These findings are drawn after collecting required number of data from Devkota's poem Pagal and four translated English versions, analyzing and interpreting them under different headings. These findings are presented as follows:

4.1   Findings

The major findings of this study are listed as follows:

1 Seventy seven cultural terms are found in the original version (V^0) of Pagal and their equivalent terms in four English versions (V^1, V^2, V^3 and V^4).

2 These seventy seven cultural terms are categorized under cultural categories as:

a. Ecology Culture

b. Material Culture

c. Religious Culture

d. Social Culture

3 Twelve different techniques are found to have been employed in translating cultural terms found in four English versions. They are:

a. Literal Translation

b. Functional Equivalence

c. Elaboration

d. Cultural Equivalence

e. Transliteration

f. Blending

g. Gloss-notes

h. Couplet, Triplet, Quadruplet

i. Componential Analysis

j. Deletion

k. Compensation

l. Contextual Equivalence.

4 Literal translation is found the most widely used technique of translation of cultural words and componential analysis, deletion, compensation and contextual equivalence the least in terms of merit order of frequency. The techniques of translation of cultural terms is graded as follows:

a. Literal Translation (50%)

b. Functional Equivalence (22%)

c. Elaboration (7%)

d. Cultural Equivalence (6%)

e. Transliteration (4%)

f. Blending (3%)

g. Gloss-notes (Foot-notes) (2%)

h. Couplet, Triplet, Quadruplet (2%)

i. Componential Analysis (1%)

j. Deletion (1%)

k. Compensation (1%)

l. Contextual Equivalence. (1%)

5   Literal translation is found the most widely used technique in translating ecological terms (54%), material terms (65%), religious terms (35%) and social terms (50%) respectively.

6   Functional equivalence, which has the second number in terms of frequency of occurrence, provides most easily comprehensible equivalents.

7   Elaboration provides a good sense in transforming the cultural message if it is not too lengthy. It can sometimes lead to over translation and mistranslation.

8   Foot-notes are found mostly combined with transliteration and one case in blending (24/V3).

9   Deletion is found to be less effective as it can not transform the intended meaning in TL (27/V1, V4, 48/ V2).

10 All the four English versions are found to increase the original version of the poem in terms of number of words.

11 The average increase of number of words in English versions is found to 29.85%.

12 Cultural loss is common in translation as no version is found to be free from cultural loss though it differs verily from one version to another.

13 As a whole, V1 is better than V3 in terms of increase of the numbers of words and average norm value (i.e. 29.85%), comprehensibility, faithfulness to the SL culture and translated by the poet himself. Though V2 has truly transformed the message, it is ranked third. It is so because of the lack of TL equivalent terms of the SL. V4 is ranked fourth as it has used

the greatest number of words in transferring the SL message (35.47%) which is too more than the average norm value.

4.2 Recommendations

This study presents the following implications to the interested bilingual translators, translation studies researchers, teachers and students, those interested in Devkota's poem Pagal and all those who are concerned with translation of culture.

1. A wide range of cultural terms are found in any piece of literature. So, a good translator should be careful to identify and classify them in different types.

2. There is a wide range of techniques, which can be used in translating cultural words on the basis of cultural context, background, and nature of the cultural terms. So, a good translator should be careful about it.

3. The technique that has the highest degree of frequency is the best technique to transfer the cultural message. In this regard, literal translation that has the frequency of 50% should be given priority in translating all most all the types of cultural terms.

4. Since deletion is the weakest technique of translation, it must be not employed in translation of cultural terms.

5. Transliteration must follow the footnotes for extra information to the target readers to get the idea of SL context.

6. The strengths and weaknesses of techniques of translation must be thought seriously before applying them.

7. Cultural loss in translation must be minimized so far as possible.

8. Multiple translations must be utilized for better translation as far as possible. It provides up to date and fresh knowledge.

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APPENDIX-I

Alphabets and List of Abbreviations

Alphabets

The researcher has used the following transliteration system.

अ	**a**	क	**k**	ण	**n**☐	व	**w**
आ		ख	**kh**	त	**t**	श	**ṡ**
इ	**i**	ग	**g**	थ	**th**	ष	**s**
ई		घ	**gh**	द	**d**	स	**s**☐
उ	**u**	ङ	**n**	ध	**dh**	ह	**h**
ऊ	**ū**	च	**c**	न	**n**		
ऋ	**r**☐	छ	**ch**	प	**p**		
ए	**e**	ज	**j**	फ	**ph**		
ऐ	**ei**	झ	**jh**	ब	**b**		
ओ	**o**	ञ	n	भ	**bh**		
औ	**au**	ट	**t**☐	म	**m**		
ं	**m**	ठ	**th**☐	य	**y**		
ँ	**~**	ड	**d**☐	र	**r**		
:	**h**	ढ	**dh**☐	ल	**l**		

(Turner, 1993)

List of Abbreviations

SL	Source Language
TL	Target Language
LT	Literal Translation
Fun.E	Functional Equivalence
El	Elaboration
Cul.E	Cultural Equivalence
Tra	Transliteration
Bl	Blending
CA	Componential Analysis
Del	Deletion
Com	Compensation
Con.E	Contextual Equivalence
CTQ	Couplet-triplet-quadruplet
TLT	Target Language Text
SLT	Source Language Text
GN	Gloss-Notes
F	Foot-notes
P	Page
etc.	et cetera
V^0	the original version
V^1	Devkota's version
V^2	David Rubin's version
V^3	Ramesh C Arya's version
V^4	an unknown translator's version
EPH	Population and Environment Education
CDC	Curriculum Development Centre
JEMC	Janak Education Material Centre

APPENDIX-II

Classification of Cultural Terms

Cultural Terms			
Ecological Words	**Material Words**	**Religious Words**	**Social Words**
wsn	dhuṅga	swargak j dūgarn	pgal
cdan	ps n	gaṅg kin r	astitwa
cakor phūl	pāth ikī	bhasmeswar	lok
junel	th gur	a s	mūk
gid	sun	mah tm	Catur
weg k dh ko	phal m	mah pan d it	w c l
nas	b l	swarga	l t
m ghakoth and	salkek gol	narak	duniy
t r ko seto pr thamik r p	mak ek had d	dh arma	taraṅg
bhūt	goko lapk	p p	sundar
samayak tus r	k lo jahar	candr hat	mūrkha
basanta	mer kalpurj	amrit	bujruk
kokil	hir	dadhic	ran d
tuph n		bh msen	garib
l s		swarg gn	nind

wiśwa		tuph n putra	mah mūrkha
mithyaka manca		buddha	bilkul l t
cat y ṅ			aguw
badw nal			k l nat uw
ˋbankh ne go			a c t n
wiśwawiś l			bhãger t uke ch p
p gal jw l mukh			bhayaṅkar wyaktitwap l
r c			sanke magaj
madir			
24	13	17	23

APPENDIX-III

Frequency of Different Techniques of Translation in four English Versions

S.N.	Techniques	Frequency				Total	Percentage
		V1	V2	V3	V4		
1.	LT	44	37	38	42	161	50
2.	Fun.E	14	19	21	16	70	22
3.	Ela	6	6	5	6	23	7
4.	Cul.E	5	5	3	6	19	6
5.	Tra	3	4	3	4	14	4
6.	Bl	2	3	2	2	9	3
7.	GN	3	-	1	3	7	2
8.	CTQ	3	-	1	3	7	2
9.	CA	-	1	2	-	3	1
10.	Del	1	1	-	1	3	1
11.	Com	-	2	-	1	3	1
12.	Con.E	2	-	-	1	3	1
	Total	83	78	76	85	322	100%

APPENDIX-IV

Overall Cultural Terms

V⁰	V¹	V²	V³	V⁴
p gal	insane	crazy	mad	insane
w sn	fragrance	smells	smells	fragrance
astitwa	existence	shapes	shapes	existence
lok	world	world	world	world
dh□unga	stone	stone	stone	stone
p s□ n□	stone	rocks	pebbles	pebbles
c dan	moonlight	moonlight	moonlight	moonlight
swargak jādūgarn	enchantress of heaven	heavenly sorceress	heavenly sorceress	enchantress of heaven
mūk	tongueless	mute	mute	tongueless
cakor ph l	flowers- a variety of moonbirds	flowers a kind of moonbird	a kind of moonbird flowers	flowers- a variety of moonbirds
junel	moonlit	moonlit	moonlit	moonlit
gang kin r	Ganges shore	Ganges banks	Ganges shore	Ganges shore
catur	clever	clever	clever	clever
w c l	eloquent	quick with words	wordy	eloquent
gid	brains	brain	brain	brains
pānth□ikī	minted coin	sweet coin	graven coins	minted coin
l t	mute	mute	deaf and dumb	mute
nas	vein	inebriation	inebriation	vein
m ghako th□and	frigid January month	cold of the month of magh	cold of the month of magh	frigid winter month

tār ko seto prāthamik rāp	first white heat of the astral light	first white heat of the star	first white warmth ofthe star	first white heat of the astral light
duniyā	they	world	world	they
taraṅg	crazy	drifty	drifter	crazy
bhasmeśwar	burning-ghat	burning ghats	creamation ghats[1]	burning ghats
bhūt	possessed	spook	possessed	possessed
sundar	fair lady	beautiful woman	beautiful woman	fair lady
samayak tusār	frost	snows of time	frost of time	frost
basanta	spring	spring	spring	spring
kokil	harbinger	cuckoo	cuckoo	harbinger
aũs	moonless night	dead quite moon night	moonless night	moonless night
mūrkh	fools	fools	fools	fools
thāgur	stocks	stocks	stocks	stocks
tuphān	tempest	storm	storm	tempest
bujruk	wise-acres of the world	wise men	wise old men	wise-acres of the world
ran□d	courtesans	painted whore	local whore	courtesans
garib	pauper	pauper	pauper	pauper
lās	corpses	corpse	corpse	corpse
mahātm	high souled ones	great souls	great souls	high souled ones
nind	deprecated	denounced	poured scorn	deprecated
mahā pan□d□it	highly	learned	great scholar	highly

	learned men	pandit		learned men
mah murkha	**big fools**	**great fool**	**great fool**	**great fools**
swarga	**heaven**	**heaven**	**heaven**	**heaven**
narak	**hell**	**hell**	**hell**	**hell**
sun	**gold**	**gold**	**gold**	**gold**
phal m	**iron**	**iron**	**iron**	**iron**
dh☐arma	**piety**	**piety**	**righteousness**	**piety**
p p	**sin**	**sin**	**crime**	**sin**
bilkul l t	**dim-witted innocent**	**dolt**	**absolute dolt**	**stupid innocent**
wiśwa	**universe**	**whole world**	**universe**	**universe**
b l	**hair**	**hair**	**hair**	**hair**
candr hat	**moon struck**	**moon struck**	**moon struck**	**moon struck**
aguw	**pioneers**	**people's guide**	**leader of the world**	**pioneers**
mithyaka manca	**platform of lies**	**theater of lies**	**stage of falsehood**	**platform of lies**
k l nat☐uw	**shady clowns**	**dark buffoons**	**dark buffoons**	**dancers dark**
a c t n	**squint-eyed**	**squint-eyed**	**cockeyed**	**squint**
salkek gol	**redden hot**	**molten coal**	**glowing charcoal**	**redden hot**
bhãger t uke ch p	**sparrow-headed bold prints**	**sparrow-headed news prints**	**sparrow-headed news prints**	**sparrow-headed bold prints**
amrit	**ambrosia**	**nectar**	**nectar**	**ambrosia**

mak ek had d	corroded bones	rotten bones	rotten bones	corroded bones
dadh ci	**Dadhichi**	**Dadhichi**	**Dadhichi**	**Dadhichi**
cat y n	**thunderbolt**	**lighting**	**crash**	**thunderbolt**
bh msen	**Bhimsen**	**Bhimasena**	**Bhimsens**	**Bhimsen**
goko lapk	**tongue of fire**	**lashing fire**	**lashing fire**	**tongue of fire**
bad w nal	**wild conflagration**	**fire beneath the sea**	**submarine fire**	**wild conflagration**
bankh ne go	**forest fire**	**fire that devours the forest**	**forest ablaze**	**forest fire**
wiswawis l	**world immense**	**wide world**	**whole universe**	**world immense**
swarg gn	**celestial fire**	**heaven's fire**	**fire of Heaven**	**celestial fire**
tuph n putra	**child of the tempest**	**son of storm**	**child of the tempest**	**child of the tempest**
p gal jw l mukh	**volcano insane**	**insane volcano**	**insane volcano**	**volcano insane**
bhayankar wyaktitwap l	**terror personified**	**terror incarnate**	**terror incarnate**	**terror personified**
sanke magaj	**whirling brain**	**whirling brain**	**whirling brain**	**whirling brain**
r c	**Ranchi**	**Ranchi**	**Ranchi**	**Ranchi**
madir	**wine**	**wine**	**wine**	**wine**
k lojahar	**black poison**	**dark poison**	**black poison**	**black poison**

mer kalapurj	machine parts of my frame	my organ frames	my organ frames	machine parts of my frame
buddha	Buddha, the enlightened one	Buddha	Buddha	Buddha, the enlightened one
h r	diamond	diamonds	diamond	Adamant

APPENDIX-V

Original Poem of Devkota (V^0)

१. पागल

जरुर साथी म पागल
यस्तै छ मेरो हाल

२.
म शब्दलाई देख्छु ,
दृश्यलाई सुन्दछु ,
वास्नालाई स्वाद लिन्छु ,
आकाश भन्दा पातला कुरालाई छुन्छु ,
ती कुरा,
जसको अस्तित्व लोक मान्दैन
म देख्दछु ढुङ्गालाई फूल ,
जब जल किनारका जलचिप्ला ती ,
कोमलाकार पाषाण ,
चाँदनीमा ,
स्वर्गकी जादूगर्नी मतिर हाँस्दा ,
पत्रिएर, नर्मिएर, फल्किएर ,
बल्किएर, उठ्दछन मूक पागलभैं ,
फूल भैं- एक किसिमको चकोर फूल
म बोल्दछु तिनसँग, जस्तो बोल्दछन ती मसँग
एक भाषा, साथी !
जे लेखिन्न , छापिन्न, बोलिन्न,
बुझाइन्न, सुनाइन्न ।
जुनेली गङ्गा- किनार छाल आउँछ तिनको भाषा
साथी ! छाल छाल !
जरुर साथी म पागल !
यस्तै छ मेरो हाल !

३.
तिमी चतुरा छौ , वाचाल ।
तिम्रो शुद्ध गणित-शूत्र हरहमेसा चलिरहेको छ,
मेरो गणितमा एकबाट एक झिके
एकै बाँकी रहन्छ ।
तिमी पाँच इन्द्रियले काम गर्छौ ,
म छैटौंले ।

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तिम्रो गिदी छ साथी ,

मेरो मुटु ।

तिमी गुलाफलाई गुलाफ सिबाय देख्न सक्दैनौ ,

म उसमा हेलेन र पद्मिनी पाउँछु ,

तिमी बलिया गच्छौ

म तरल पच्छ छु ।

तिमी जम्दछौ जब म पग्लन्छु ,

तिमी संलन्छौ जब म धमिलो बन्छु,

र ठीक त्यसको उल्टो

तिम्रो संसार ठोस छ ,

मेरो बाफ ।

तिम्रो बाक्लो, मेरो पातलो ।

तिमी ढुङ्गालाई वस्तु ठान्दछौ,

ठोस कठोरता तिम्रो यथार्थ छ ।

म सपनालाई समाल्न खोज्दछु ।

जस्तो तिमी, त्यो चीसो, मीठो अक्षर काटेको

पान्ढिकीको बाटुलो सत्यलाई ।

मेरो छ वेग काँढाको साथी ,

तिम्रो सुनको र हिराको ।

तिमी पाहाडलाई लाटा भन्दछौ ,

म भन्छु वाचाल ।

जरुर साथी !

मेरो एक नसा ढीलो छ ,

यस्तै छ मेरो हाल ।

४.

म माघको ठन्डीमा

ताराको सेतो प्रथमिक राप तापेर

बसिरहेको थिएँ

दुनियाँले मलाई तसङ्गी भने ।

भस्मेश्वरवाट फर्कदा सात दिन

टोल्हाएको देखेर

भूत लागेको भने ।

एक सुन्दरीका केशमा समयका तुसाराको

पहिलो छिर्को परेको देखेर ,

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म तीन दिन रुँदा ,
मेरो आत्मालाई बुद्धले छुँदा ,
मलाई छटाएको भने ।
मैले बसन्तको पहिलो कोकिल सुनेर ,
नाचेको देख्दा ,
बहुलाहा भने ।
एक सुनसान औँसीले मलाई निःश्वास भएर
म प्रलय बेदनाले उफ्रँ ,
मूर्खहरुले मलाई त्यसबेला ठिँगुरा हालेर राखे
र तुफानसँग एकदिन गीत गाउन थालेको थिएँ ।
मलाई बुजुकहरुले
राँची पठाईदिए ।
म आफूलाई एक दिन मरेको सम्झेर
लम्पसार थिएँ ।
एक साथीले बेसरी चिमोटिदिए ।
र भने,“ ए पागल , तेरो सास अझ मरेको छैन ।”
यस्ता कुरा भए साल, साल,
पागल छु साथी ,
यस्तै छ मेरो हाल ।

५.
मैले नबाबको मदिरालाई खून भनेको छु ,
छिमेकी रण्डीलाई लास भनेको छु ,
राजालाई गरिब ,
सिकन्दरलाई मैले गाली दिएको छु ,
महात्मा भनाउँदाको निन्दा गरेको छु,
नगण्य व्यक्तिलाई तर
सातौँ आसमान सम्म
तारीफको पुलमा चढाएको छु ।
तिम्रा महापण्डित मेरा महाँमूर्ख ,
तिम्रो स्वर्ग , मेरो नरक,
तिम्रो सुन , मेरो फलाम
साथी ! तिम्रो धर्म , मेरो पाप,
जहाँ तिमी आफूलाई चलाक सम्झन्छौ ,
उहाँ म देख्छु तिमिलाई बिलकुल लाटा !

तिम्रो उन्नती, मेरो अवनति , साथी !
यस्तै छ मोलमोलाइको उलटपुलट ।
साथी !
तिम्रो विश्व , मेरो बाल ।
जरुर साथी ! म बिल्कुल चन्द्राहत छु ,
चन्द्राहत
यस्तै छ मेरो हाल ।

६

म अन्धालाई अगुवा देख्छु ,
गुफातपस्वीलाई भगुवा देख्दछु ,
मिथ्याका मञ्च चढेकालाई
काला नटुवा देख्दछु ।
बिफललाई सफल देख्दछु ,
प्रगतिलाई अगति देख्दछु ।
या हुँला मै ऐँचाताना,
या हुँला मै दीवाना ,
साथी ! मै दीवाना ।

७

निर्लज्ज नेतृत्वको नीरस रसनाको
रण्डीको नाच हेर,
जनअधिकारको   डँडाल्नोको भाँच हेर ।
जब भँगेराटाउके छापाको कालो मिथ्याले
मेरो विवेक वीरलाई
जाली भूटले ललकार्छ ,
तब हुन्छन मेरा गाला राता , साथी ,
सल्केका गोलभैँ राता ।
जब निमुखा दुनियाँ कालो जहर पिउँदछ,
दुई कानले
मेरा आँखा सामुन्ने अमृत भनेर
तब हुन्छन ठाडा मेरा रौँ ,
गर्गनका सर्पकेशभैँ मेरा जिस्क्याईएका रौँ, रौँ
जब बाघले मृग खान आटेको देख्दछु, साथी
या ठूलो माछाले सानो ,
तब मेरा मकाएका हड्डीमा पनि दधीचिको आत्माको

86

भयङ्कर बल पसेर बोल्न खोज्दछ , साथी ।

स्वर्गबाट चट्याङ परेको दिनझैँ ।

जब मानवले मानवलाई मानव ठान्दैन, साथी

तब कडकडाउँछन मेरा बत्तीसदन्ते बङगारा,

दुवै

जस्तो भीमसेनका दाँत ,

अनि

प्रकोपले लाललाल, आँखाको डल्ला ,

फनक्क घुमाएर एक डबलले म,

यो अमानवको मानव जगतलाई

एक आगोको लप्काले झैँ हेर्दछु , साथी ।

उफ्रिन्छन मेरा कलपुर्जा ,

खलबल ! खलबल !

तुफान हुन्छ मेरो सास,

विकृत हुन्छ मेरो चेहरा ,

बल्दछ मेरो दिमाग साथी

बडावनलझैँ, बडावनलझैँ!

म बन खाने आगोझैँ बहुला हुन्छु ,

बहुला साथी ।

काँचै निलूँझैँ विश्वविशाल ।

जरुर साथी

म चकोर सुन्दर,असुन्दर-फोर

कोमल - क्रूर,

चिडीया, स्वर्गाग्नि - चोर,

तुफानपुत्र,

पागल ज्वालामुखीको उद्गार,

भयङ्कर व्यक्तित्वपाल

जरुर साथी !

सन्के मगज छु सन्के,

यस्तै छ मेरो हाल ।

(साभारः झवाली र भट्टराई *साधारण नेपाली* , २०६४)

APPENDIX-VI

Four Translated English Versions of Devkota's Pagal

First Version (V[1])

The Lunatic

-translated by LAXMI PRASAD DEVKOTA

1.

Surely, my friend, insane I am,

Such is my plight.

2.

I visualize sound.

I hear the visible.

And fragrance I taste.

And the ethereal is palpable to me.

I touch objects,

Whose existence the world denies.

Of whose shape the world is unaware.

 I see a flower in the stone

Smoothed by wavelets at the water's edge

In the moonlight,

While the enchantress of heaven is smiling unto me.

Exfoliating, mollifying,

Glistening and palpitating,

They rise before my eyes like tongue less things insane

Like flowers,

A variety of moonbirds[1],

I commune with them as they do with me.

In such a language, friend,

As is never written, nor never printed, nor ever spoken.

Unintelligible, ineffable all.

Their language laps the moonlit Ganges shore,

Ripple by ripple,

Surely, my friend, insane I am,

Such is my plight.

3.

Clever and eloquent you!

Your formulas are ever precise

But in my calculations one is always one.

You work with your senses five.

With the sixth I operate.

Brains you have, my friends,

But the heart is mine.

To you a rose is but a rose.

It embodies Helen and Padmini[2] for me.

You are strong prose.

But I am liquid poetry.

You freeze, I melt,

You decant when I turn murky.

When I am muddle, you are clear.

And just the other way around.

You have a world of solids,

Mine is one of vapor

Yours is thick and mine is thin.

You take a stone for hard reality,

I seek to catch a dream.

Just as you try to grab that cold sweet, minted coin's

round reality.

Mine is a badge of thorns,

But yours is one of gold and diamond,

You call the mountains mute,

But orators do I call them.

Surely, my friend, a vein is loose in my brain.

I am insane.

Such is my plight.

4.

In a frigid January month,

I basked in the first white heat of the astral light.

They called me crazy.

Back from the burning-ghat,

Blanked-eyed I sat for seven days,

They cast their eyes on me and called me one possessed.

Shocked by the first streak of frost on a fair lady's tresses,

For a length of three days my sockets filled and rolled.

For the Buddha, the enlightened one, touched me in the depths,

And they called me one distraught.

When I danced to the bursting notes of the harbinger of the spring,

They called me one gone crazy.

One moonless night, all dead and still,

Annihilation choked my soul.

And up I jumped upon my feet.

And the fools of the world put me in the stocks.

I sang with the tempest one day,

And the wise-acres of the world dispatched me down to Ranchi[3].

And once when at full stretch I lay upon my bed,

As one but dead,

A friend of mine pinched me so sharp.

And said, "Oh mad man,

Is thy flesh now dead?"

Year by year such things did occur,

And still, my friend, I am insane,

Such is my plight.

5.

I have called the Nawab's wine all blood.

And the courtesans all corpses.

And the ling a pauper.

I have denounced Alexander the Great.

And I have deprecated the so-called high-souled ones.

And the insignificant individual I have raised.

Up an ascending arch of praises.

Into the seventh heaven[4].

Your highly learned men are my big fools.

Your heaven is my hell.

Your gold, my iron.

Friend, your piety, my din.

Where you feel yourself clever,

There, there,

I find you a dim-witted innocent.

Your progression is regression to me.

Such is the upsetting of values, friend.

Your universe to me is but a hair.

Surely, my friend,

I am absolutely moon-stuck,

Moon-struck indeed,

Such is my plight.

6.

I find the blind the world's pioneers,

The cave-penancer do I find a runaway, the deserter of humanity.

And those who climb the platform of lies do I declare to be but shady clowns.

And I declare the defeated ones the splendid laurelled victors.

Advancement is retreat.

Perhaps I am squint-eyed, friend,

Nothing but a crackpot!

7.

Look at the strumpet-tongued dance of shameless leadership!

At the breaking of the backbones of the people's rights!

When the sparrow-headed bold prints of black lies on the papers,

Challenging the hero in me called Reason,

With conspiracy false,

Then redden hot my cheeks, my friend,

When the unsophisticated folk quaff off black poison

With their ears

Taking it for ambrosia,

And that before my eyes, my friend,

Then every hair rises on end,

Like irate serpent-tresses of the Gorgons,

When I see the tiger pouncing upon the innocent deer,

Or the big fish chasing the smaller ones,

Then even into my corroded bones, my friend,

The terrible strength of the soul of Dadhichi[5]-the sage,

Enters and seeks utterances.

Like a clouded day crashing down to earth in the thunderbolt,

When a man regards a man as no man,

Then gnash my teeth and grindmy jaws, set with the two

And thirty teeth,

Like Bhimsen's teeth, the terror-striking hero's

And then,

Rolling round my furry-reddened eyeballs,

With an inscrutable sweep,

I look at this inhuman world

Like a tongue of fire.

The machine parts of my frame jump out of their places,

Disordered and disturbed!

My breath swells into a storm,

Distorted in my face,

My brain is in a blaze,

Like a wild conflagration.

I am infuriated like a forest fire,

Friend, my friend,

As one who would devour the world immense,

Surely, my friend,

I am the moon-bird of the beautiful,

The iconoclast of ugliness!

The tenderly cruel!

The bird that steals the celestial fire!

The child of the tempest!

I am the wild eruption of a volcano insane!

Terror personified!

Surely, my friend,

My brain is whirling, whirling-

Such is my plight!

(Source Nissani and Lohani, 2008)

1. **Moonbird**: a bird of a dove family which is said to feed on moon beams
2. **Padmini:** a beautiful Rajput queen who was burnt herself to death to avoid falling into the hands of a powerful Muslim king
3. **Ranchi:** a town in Bihar, India, known for its lunatic asylum
4. **seventh heaven:** the highest heaven, also called the world of Satya or Brahma
5. **Dadhichi:** a sage who donated to Indra his bone out of which Indra fashioned his celebrated vajra weapon (thunderbolt) and killed the demon Vitra.

Second Version (V^2)

Title: Crazy

1.

Oh yes, friend! I'm crazy-

that's just the way I am.

2.

I see sounds,

I hear sights,

I taste smells,

I touch not heaven but things from the underworld,

things people do not believe exist,

whose shapes the world does not suspect.

Stones I see as flowers

lying water-smoothed by the water's edge,

rocks of tender forms

in the moonlight

when the heavenly sorceress smiles at me,

putting out leaves, softening, glistening,

throbbing, they rise up like mute maniacs,

like flowers, a kind of moon-bird's flowers.

I talk to them the way they talk to me,

a language, friend,

that can't be written or printed or spoken,

can't be understood, can't be heard.

Their language comes in ripples to the moonlit Ganges banks,

ripple by ripple-

oh yes, friend! I'm crazy-

that's just the way I am.

3.

You're clever, quick with words,

your exact equations are right forever and ever.

But in my arithmetic, take one from one-

and there's still one left.

You get along with five senses,

I with a sixth.

You have a brain, friend,

I have a heart.

A rose is just a rose to you-

to me it's Helen and Padmini.

You are forceful prose

I liquid verse.

When you freeze I melt,

When you're clear I get muddled

and then it works the other way around.

Your world is solid,

mine vapor,

yours coarse, mine subtle.

You think a stone reality;

harsh cruelty is real for you.

I try to catch a dream,

the way you grasp the rounded truth of cold, sweet coin.

I have the sharpness of the thorn,

you of gold and diamonds.

You think the hills are mute-

I call them eloquent.

Oh yes, friend!

I'm free in my inebriation-

that's just the way I am.

4.

In the cold of the month of Magh

I sat

warming to the first white heat of the star.

the world called me drifty.

When they saw me staring blankly for seven days

after I came back from the burning ghats

they said I was a spook.

When I saw the first marks of the snows of time

in a beautiful woman's hair

I wept for three days.

When the Buddha touched my soul

they said I was raving.

They called me a lunatic because I danced

when I heard the first spring cuckoo.

One dead-quite moon night

breathless I leapt to my feet,

filled with the pain of destruction.

On that occasion the fools

put me in the stocks,

One day I sang with the storm-

the wise men

sent me off to Ranchi.

Realizing that same day I myself would die

I stretched out on my bed.

A friend came along and pinched me hard

and said, Hey, madman,

your flesh isn't dead yet!

For years these things went on.

I'm crazy, friend-

that's just the way I am.

5.

I called the Navab's wine blood,

the painted whore a corpse,

and the king a pauper.

I attacked Alexander with insults,

and denounced the so-called great souls.

The lowly I have raised on the bridge of praise

to the seventh heaven.

Your learned pandit is my great fool,

your heaven my hell,

your gold my iron,

friend! Your piety my sin.

Where you see yourself as brilliant

I find you a dolt.

Your rise, friend-my decline.

That's the way our values are mixed up,

friend!

Your whole world is a hair to me.

Oh yes, friend, I'm moonstruck through and through-

moonstruck!

That's just the way I am.

6.

I see the blind man as the people's guide,

the ascetic in his cave a deserter;

those who act in the theater of lies

I see as dark buffoons.

Those who fail I find successful,

and progress only backsliding.

am I squint-eyed,

Or just crazy?

Friend, I'm crazy.

7.

Look at the withered tongues of shameless leaders,

The dance of the whores

At breaking the backbone on the people's rights.

When the sparrow-headed newsprint spreads its black lies

In a web of falsehood

To challenge Reason-the hero in myself-

My cheeks turn red, friend,

red as molten coal.

When simple people drink dark poison with their ears

Thinking it nectar-

and right before my eyes, friend!-

then every hair on my body stands up stiff

as the Gorgon's serpent hair-

every hair on me maddened!

When I see the tiger daring to eat the deer, friend,

or the big fish the little,

then into my rotten bones there comes

the terrible strength of the soul of Dadhichi

and tries to speak, friend,

like the stormy day crashing down from heaven with the lightning.

When man regards a man

as not a man, friend,

then my teeth grind together, all thirty-two,

top and bottom jaws,

like the teeth of Bhimasena.

And then

red with rage my eyeballs rool

round and round, with one sweep

like a lashing flame

taking in this inhuman human world.

My organs leap out of theirs frames-

uproar! Uproar!

my breathing becomes a storm,

my face distorted, my brain on fire, friend!

with a fire like those that burn beneath the sea,

like the fire that devours the forests,

frenzied, friend!

as one who would swallow the wide world raw.

Oh yes, my friend,

the beautiful chakora am I,

destroyer of the ugly,

both tender and cruel,

the bird that steals the heaven's fire,

child of the tempest,

spew of the insane volcano,

terror incarnate.

Oh yes, friend,

my brain is whirling, whirling-

that's just the way I am.

Third Version (V³)

Paagal/Crazy

1

Surely, my friend, I am mad,
that s exactly what I am!

2

I see sounds,
hear sights,
taste smells,
I touch things thinner than air,
things whose existence the world denies,
things whose shapes the world does not know.
Stones I see as flowers,
pebbles have soft shapes,
water-smoothed at the waters edge
in the moonlight;
as heavens sorceress smiles at me,
they put out leaves, they soften, they glimmer
and pulse, rising up like mute maniacs,
like flowers—a kind of moonbird flower.
I speak to them just as they speak to me,
in a language, my friend,
unwritten, unprinted, unspoken,
uncomprehended, unheard.
Their speech comes in ripples, my friend,
to the moonlit Gangas shore.

Surely, my friend, I am mad,

thats exactly what I am!

3

You are clever, and wordy,

your calculations exact and correct forever,

but take one from one in my arithmetic,

and you are still left with one.

You use five senses, but I have six,

you have a brain, my friend,

but I have a heart.

To you a rose is a rose, and nothing more,

but I see Helen and Padmini,

you are forceful prose,

I am liquid poetry;

you freeze as I am melting,

you clear as I cloud over,

and then its the other way around;

your world is solid, mine vapor,

your world is gross, mine subtle,

you consider a stone an object,

material hardness is your reality,

but I try to grasp hold of dreams,

just as you try to catch the rounded truths

of cold, sweet, graven coins.

My passion is that of a thorn, my friend,

yours is for gold and diamonds,

you say that the hills are deaf and dumb,

I say that they are eloquent.

Surely, my friend,

mine is a loose inebriation,

thats exactly how I am.

4

In the cold of the month of Magh I sat,

enjoying the first white warmth of the star:

the world called me a drifter.

When they saw me staring blankly for seven days

after my return from the cremation ghats,[3]

they said I was possessed.

When I saw the first frosts of Time

on the hair of a beautiful woman,

I wept for three days:

the Buddha was touching my soul,

but they said that I was raving!

When they saw me dance

on hearing the first cuckoo of Spring,

they called me a madman.

A silent, moonless night once made me breathless,

the agony of destruction made me jump,

and on that day the fools put me in the stocks!

One day I began to sing with the storm,

the wise old men sent me off to Ranchi.[4]

One day I thought I was dead,

I lay down fiat, a friend pinched me hard,

and said, Hey, madman, youre not dead yet!"

These things went on, year upon year,

I am mad, my friend,

thats exactly what I am!

5

I have called the rulers wine blood,

the local whore a corpse,

and the king a pauper.

I have abused Alexander the Great,

poured scorn on so-called great souls,

but the lowly I have raised

to the seventh heaven on a bridge of praise.

Your great scholar is my great fool,

your heaven my hell,

your gold my iron, my friend,

your righteousness my crime.

Where you see yourself as clever,

I see you to be an absolute dolt,

your progress, my friend, is my decline,

thats how our values contradict.

Your universe is as a single hair to me,

certainly, my friend, Im moonstruck,

completely moonstruck, thats what I am!

6

I think the blind man is the leader of the world,

the ascetic in his cave is a back-sliding deserter;

those who walk the stage of falsehood

I see as dark buffoons,

those who fail I consider successful,

progress for me is stagnation:

I must be either cockeyed or mad—

I am mad, my friend, I am mad.

Look at the whorish dance

of shameless leaderships tasteless tongues,

watch them break the back of the peoples rights.

When the black lies of sparrow-headed newsprint

challenge Reason, the hero within me,

with their webs of falsehood,

then my cheeks grow red, my friend,

as red as glowing charcoal.

When voiceless people drink black poison,

right before my eyes,

and drink it through their ears,

thinking that its nectar,

then every hair on my body stands up,

like the Gorgons serpent hair.

When I see the tiger resolve to eat the deer,

or the big fish the little one,

then into even my rotten bones there comes

the fearsome strength of Dadhichis soul,[1]

and it tries to speak out, my friend,

like a stormy day which falls with a crash from Heaven.

When Man does not regard his fellow as human,

all my teeth grind together like Bhimsens,[2]

red with fury, my eyeballs roll round

like a half-penny coin, and I stare

at this inhuman world of Man

with a look of lashing flame.

My organs leap from their frame,

there is tumult, tumult!

My breath is a storm, my face is distorted,

my brain burns, my friend, like a submarine fire,

a submarine fire! Im insane like a forest ablaze,

a lunatic, my friend,

I would swallow the whole universe raw.

I am a moonbird for the beautiful,

a destroyer of the ugly,

tender and cruel,

the bird that steals the fire of Heaven,

a son of the storm thrown up

by an insane volcano, terror incarnate,

surely, my friend, my brain is whirling, whirling,

thats exactly how I am!

1. According to the Mahabharata, the magical "diamond-weapon" of Indra, the god of war, was made from a bone of the legendary sage Dadhichi. Dowson[1879]1968,191.

2. Bhimsen "the terrible" was the second of the five Pandava princes and was described in the Mahabharata as an enormous man of fierce and wrathfuldisposition.

3. A ghat is a stepped platform beside a river where bodies of the dead are cremated(inHinduculture).

4. Ranchi is the mental asylum in Bihar, northern India.

(Source: <http://www.nepaliliterature.com/main/>

Fourth Version (V⁴)

The Lunatic

1.

Surely, my friend, insane am I

Such is my plight.

2.

I visualize sound.

I hear the visible.

And fragrance I taste.

And the ethereal is palpable to me.

Those things I touch--

Whose existence the world denies,

Of whose shape the world is unaware.

I see a flower in the stone--

when wavelet-softened pebbles on the water's edge,

In the moonlight,

While the enchantress of heaven is smiling unto me.

They exfoliating, mollifying,

Glistening and palpitating,

Rise before my eyes like tongueless things insane,

Like flowers,

A variety of moonbirds,

I commune with them as they do with me,

In such a language, friend,

As is never written, nor ever printed, nor ever spoken,

Unintelligible, ineffable all.

Their language laps the moonlit Ganges shore,

Ripple by ripple,

Surely, my friend, am I insane,

Such is my plight.

3.

Clever and eloquent you are!

Your formulas are ever running correct.

But in my calculations one minus one is always one.

You work with your senses five,

With the sixth I operate.

Brains you have, my friend,

But the heart is mine.

To you a rose is but a rose,

It embodies Helen and Padmini for me.

You are strong prose,

But I am liquid poetry.

You freeze, I melt,

You decant when I go muddy.

When I am muddled, you are clear.

And just the other way about.

You have a world of solids,

Mine is one of vapour

Yours is thick and mine is thin.

You take a stone for hard reality,

I seek to catch a dream,

Just as you try to grab that cold sweet, minted coin's round reality.

Mine is a badge of thorns,

But yours is one of gold and adamant.

You call the mountains mute,

But orators do I call them.

Surely, my friend, a vein is loose in my brain.

I am insane,

Such is my plight.

4.

In the frigid winter month,

I basked in the first white heat of the astral light.

They called me crazy.

Back from the burning-ghat,

Blank-eyed I sat for seven days,

They cast their eyes on me and called me one possessed.

Shocked by the first streak of frost on a fair lady's tresses,

For a length of three days my sockets filled and rolled.

For the Buddha, the enlightened one, touched me in the depths,

And they called me one distraught.

When I danced to the bursting notes of the harbinger of the spring,

They called me one gone crazy.

One moonless night, all dead and still,

Annihilation choked my soul,

And up I jumped upon my feet.

And the fools of the world put me in the stocks.

I sang with the tempest one day,

And the wise-acres of the world dispatched me down to Ranchi.

And once when at full stretch I lay upon my bed,

As one but dead,

A friend of mine pinched me so sharp.

And said, "Oh mad man,

Is thy flesh now dead?"

Year by year such things did occur,

And still, my friend, I am insane,

Such is my plight.

5.

I have called the Nawab's wine all blood.

And the courtesans all corpses.

And the king a pauper.

I have denounced Alexander the Great.

And I have deprecated the so-called high-souled ones.

And the insignificant individual I have raised,

Up an ascending arch of praises,

Into the seventh heaven.

Your highly learned men are my big fools.

Your heaven is my hell.

Your gold, my iron.

Friend, your piety, my sin.

Where you feel yourself clever,

There, there,

I find you a stupid innocent.

Your progression is regression to me.

Such is the upsetting of values, friend,

Your universe to me is but a hair.

Surely, my friend,

I am absolutely moon-struck,

Moon-struck indeed,

Such is my plight.

6.

I find the blind the people's pioneers.

The cave-penancer do I find a runaway, the deserter of humanity.

And those who climb the platform of lies do I declare to be but dancers dark.

And I declare the defeated ones the splendid laurelled victors.

Advancement is retreat.

May be I am a squint

Or that I am a crack, friend,

Just but a crack.

7.

Look at the strumpet-tongues adancing of shameless leadership!

At the breaking of the backbones of the people's rights!

When the sparrow-headed bold prints of black lies on the papers,

Challenge the hero in me called Reason,

With conspiracy false,

Then redden hot my cheeks, my friend,

And their colour is up.

when the unsophisticated folk quaff off black poison with their ears

Taking it for ambrosia,

And that before my eyes, my friend,

Then every hair rises on end,

Like the serpent-tresses of the Gorgons,

Every one so irritated!

When I see the tiger pouncing upon the innocent deer,

Or the big fish after the smaller ones,

Then even into my corroded bones, my friend,

The terrible strength of the soul of Dadhichi--the sage,

Enters and seeks utterance.

Like a clouded day crashing down to earth in the thunderbolt,

When man regards a man as no man,

Then gnash my teeth and grind my jaws, set with the two and thirty teeth,

Like Bhimsen's teeth, the terror-striking hero's,

And then,

Rolling round my fury-reddened eyeballs,

With an inscrutable sweep,

I look at this inhuman human world

Like a tongue of fire.

The machine parts of my frame jump out of their places,

Disordered and disturbed!

My breath swells into a storm,

Distorted is my face,

My brain is in a blaze,

Like a wild conflagration.

I am infuriated like a forest fire,

Frenzied, my friend,

As one who would devour the world immense,

Surely, my friend,

I am the moonbird of the beautiful,

The iconoclast of ugliness!

The tenderly cruel!

The bird that steals the celestial fire!

The child of the tempest!

I am the wild eruption of a volcano insane!

Terror personified!

Surely, my friend,

I am a whirl-brain, whirl-brain,

And such is my plight!

(Source: http://www.dsrc.org.np/eng/read_devkota.php#4)